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THE MUSEUM OF MODERN ART

DEPARTMENTS

and

PROGRAM

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[? Jan. 1947]

PLEASE RETURN TO OFFICE OF
MONROE WHEELER

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THE DEPARTMENT OF PAINTING AND SCULPTURE

N E E D S

SPACE: Primarily space to show the collections. Of the Museum's 702 paintings, only about 100, together with about half of the 155 sculptures, can be shown at one time for lack of space. Of 278 drawings by modern masters, 11 are on view. Only 9 of the 2,034 prints by 19th and 20th Century masters are now exhibited, and none of the 1,110 posters. At least twice as much gallery space is required.

Space is also needed for study storage where students may view paintings and sculpture not on exhibition; a print room for study of prints, drawings and posters; and a room in which to interview artists or agents bringing work to the Museum - about 400 - 500 a year.

PURCHASE FUNDS: To buy works in certain fields where the Collection is lacking for example, paintings by certain of the greatest 20th Century masters; contemporary British, Scandinavian and Italian paintings; prints; more work both by mature and promising young Americans. To be true to its purpose, the Museum must continually fill out and renew its collections.

BACKGROUND INFORMATION

Painting and Sculpture is the senior curatorial department - in fact, the Department and the Museum virtually coincided in their early years. The Department remains one of the most active in relation to the public, the artist, and the Museum's exhibitions and publications; and to its care is entrusted much of

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the most valuable part of the Museum Collection, including not only painting and sculpture but also drawings and prints.

Collections

Taken as a whole the 20th century collections of the Department are probably unsurpassed anywhere in the world (though French painting of the early years of the century is better seen both in Moscow and in the Barnes Foundation). Over 30 nations are included in the Collection, which is strongest in the schools of the United States, France, pre-Hitler Germany and Mexico. Worldwide movements such as Expressionism, Cubism and abstract art, Surrealism and the recent romantic and "social realist" tendencies are here more broadly represented than in any other public collection.

Although the Collection, and its reputation, are international, American artists and their works far outnumber those of any other nation. The quality and importance of the Museum's American paintings is demonstrated by the fact that of the 140 - 20th century pictures chosen by a committee of five American Museum authorities for the recent exhibition of American painting in London, 28 were from the Museum of Modern Art, considerably more than from any other museum.

Remarkable among 19th century works are the Cezanne paintings and Seurat drawings from the Bliss Bequest, and the masterpieces by van Gogh and Rousseau. Except for an excellent group of American folk painting and sculpture, the Museum has not collected late 19th century American paintings, already fully illustrated in the Metropolitan Museum.

Most of the best known artists of the 20th century are well represented, especially Matisse, Picasso, Braque, Gris, Chagall, Leger, Klee, Beckmann, Mondrian, Miro, Orozco, Siqueiros, Weber, Hopper, Demuth, Feininger, Tchelitchew, Blume, Maillol, Lehmbruck, Despiau, Lachaise, Lipchitz, Calder. Many important masters are represented by a variety of different periods, for example, Matisse by 7 oils, 3 drawings, 1 bronze, 18 prints; Picasso by 12 oils, 2 gouaches, 1 collage, 1 bronze, 110 prints; Orozco by 1 fresco, 6 oils, 4 drawings, 26 prints; Hopper by 5 oils, 2 watercolors, 10 prints; Weber by 4 oils, 15 gouaches, 1 drawing, 82 prints.

A large part of the Collection is made up of work by younger or less famous artists, many of them bought when they were almost unknown.

Exhibitions and Publications

Pioneer ancestors of modern art: Cezanne, Gauguin, Seurat, van Gogh, Homer, Ryder, Eakins, which first linked this great trio in the public mind; Corot, Daumier; Toulouse-Lautrec, Redon; van Gogh; Rousseau.

Exploration of early and mid-19th century American art in American Folk Art; George Caleb Bingham; Religious Folk Art of the Southwest; and of a previously neglected native tradition in Romantic Painting in America.

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Large-scale international reviews of 20th century movements and tastes in Cubism and Abstract Art; Fantastic Art, Dada, Surrealism; and Masters of Popular Painting.

Presentations of the best work produced by the U.S. Government art projects under the P.W.A.P. and the W.P.A.

The painting, sculpture and graphic art sections of the Museum's 5th, 10th and 15th anniversary shows; and of Trois siecles d'art aux Etats-Unis (Paris 1938).

National or local schools: Painting in Paris; German Painting and Sculpture; American Painting and Sculpture (1862-1932); Painting and Sculpture from 16 American Cities; the modern section in 20 Centuries of Mexican Art; and Modern Cuban Painters.

Survey shows: 20th Century Portraits; Modern Drawings.

Avoiding the ordinary method of showing contemporary American painting in large exhibitions of one picture by each artist, the Museum initiated in its first year its series of exhibitions in which comparatively few artists are represented by groups of six to 20 works. Among such shows were 19 Living Americans; Painting and Sculpture by Living Americans; Americans 1942; American Realists and Magic Realists; and 14 Americans. The last three of these together with 46 Artists Under 35 presented the work of several younger, little known artists who have since taken important places in American art.

One-man retrospectives of 20th century painters and sculptors include Weber, Klee, Lehmbruck, Maillol, Burchfield, Matisse, Rivera, Sterne, Hopper, Lachaise, Leger, Marin, Sheeler, Picasso, Portinari, Grosz, Dali, Miro, Tchelitchew, Flannagan, Hirschfield, Calder, Hartley, Feininger, Rouault, Mondrian, Davis, Chagall, O'Keeffe, Stettheimer, Moore. More than half of these artists are American.

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THE DEPARTMENT OF ARCHITECTURE

N E E D S

EXHIBITION SPACE : The Department possesses the largest collection of models and enlarged photographs of modern architecture in the world. None of this collection can be on permanent exhibit for lack of gallery space.

To set standards for quality and craftsmanship in the use of modern materials, the Department desires to set up semi-permanent exhibits of actual structures - brick walls, steel frame glass panels, plywood sections, etc. Again, space is lacking.

ARCHIVES : The present files of the Department need amplifying. Now, while the great modern pioneers are living, photographs, plans, blueprints and original drawings of their work should be collected, classified and catalogued.

INFORMATION An information service for architects and the general public conducted by trained personnel, is needed.

BACKGROUND INFORMATION

WHAT IS THE DEPARTMENT OF ARCHITECTURE?

The Museum of Modern Art is unique in having a Department of Architecture. Through exhibitions of photographic enlargements and models, as well as publications, the Department is continually educating the public in the basic elements of modern architecture, and influencing the development of American architecture by

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bringing before the lay and professional public the work of great European and American Masters.

HOW THE DEPARTMENT OF ARCHITECTURE WORKS

Exhibitions:

Since its inception in 1931 the Department has organized 70 architectural exhibitions, 25 of which subsequently were sent on tour. Three, designed for the Office of War Information, were sent to Europe, and the Near East. These exhibitions fall into the following categories:

The "Salon Show."

This presents the Museum's selections of the best architectural works in a given period, with the purpose of establishing standards of quality. Prototype of such exhibitions was the Museum's first architecture show, THE INTERNATIONAL EXHIBITION OF MODERN ARCHITECTURE-1932; also outstanding was BUILT IN U.S.A. 1932-44.

Historical exhibitions. Examples: THREE CENTURIES OF AMERICAN ARCHITECTURE, presenting American background; EARLY MODERN ARCHITECTURE: CHICAGO, 1870-1910.

One-man exhibitions of masters of modern architecture. Examples: HENRY HOBSON RICHARDSON; FRANK LLOYD WRIGHT; LE CORBUSIER, etc.

Exhibitions illustrating the sociological aspect of architecture. Examples: WARTIME HOUSING; U.S.HOUSING IN WAR AND PEACE (sent by OWI to England).

Exhibitions illustrating important developments in specific countries and sections of the U.S. Examples: MODERN ARCHITECTURE IN CALIFORNIA; STOCKHOLM BUILDS; BRAZIL BUILDS; MODERN ARCHITECTURE IN ENGLAND.

These shows have brought the Museum international recognition for its role in promoting acceptance of modern architecture.

Competitions:

To foster high standards in architectural design the Department has sponsored or exhibited winning designs of four competitions for college and art buildings, most important of which was the competition for the new Smithsonian Art Gallery.

Publications:

The Department has produced or sponsored 20 publications documenting the history of modern architecture, of which 100,000 copies have been sold. Particularly influential have been Modern Architecture (1932), What is Modern Architecture (1942) and Built in U.S.A. 1932-44 (1944)

Reference File:

In discharging all these functions the Department has built up a

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file of 7,500 photographs and valuable documents on modern architecture, the largest such file in the world. The collection includes 500 photographic enlargements and 25 architecture models. These files are constantly used for research. Inquiries and requests from architects, educators, students, editors, prospective builders and the general public are received daily and are exhausting the present information facilities. Over 1300 photographs were loaned in the past year alone.

Today the Department of Architecture is an educational and standard - setting force, as well as an international center of information, advice and photographic material. But further expansion waits now on the vital need to find more room in which to grow.

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THE FILM LIBRARY

N E E D S

PURCHASE : FUNDS — <u>To Purchase New Prints and Negatives</u>.

To keep the Film Library's collection representative of significant developments, new films must continually be acquired. Gaps in the existing collection must be filled as important films of the past come to light.

FUNDS : <u>To Make Duplicate Negatives of all Master Prints and Save Endangered Negatives</u>.

Prints of films wear out and, in time, even the original negatives deteriorate and perish. Funds are urgently needed therefore to replace outworn prints and - more important - to reduplicate negatives before they disintegrate forever for the work of salvaging them has been undertaken nowhere else. Only by such replacements is it possible to preserve permanently a record of film history and the high points of its progress. Moreover, many of the motion pictures already in the Film Library's collection are the last existing copies of their particular subject in the world. Too precious to circulate to students, they must remain unseen until funds are available for making duplicate negatives, and thereafter new copies from them.

BACKGROUND INFORMATION

PURPOSE OF THE FILM LIBRARY... ITS GROWTH

The Film Library was organized in 1935 "to trace, catalog, assemble, exhibit and circulate a library of film programs so that the motion picture may be studied and enjoyed as any other one of the arts is studied and enjoyed."

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Nothing of the kind had ever been attempted before. Yet the motion picture, admittedly the most influential of mass media today, is the most pervasive and the most characteristically American of the popular arts of a new era. As such it demands study. That the best motion pictures deserve preservation was recognized by the Rockefeller Foundation when, from 1935 to 1938, it helped to finance the original organization of Film Library.

Now, after almost twelve years, the Film Library has created the largest archive of its kind in the world. Through the generous contribution of motion pictures by individuals, through purchases and, above all, through the cooperation of the film industry, it has collected more than 18 million feet of film, or roughly, 2500 different subjects. These include a considerable proportion of the screen masterpieces of the past, primarily American but also comprising films from all over the world, and consisting of pictures of all types - fiction, documentary, educational, newsreel. In many instances, the Film Library possesses the negatives (as with the Douglas Fairbanks films) or the only surviving copies of outstanding pictures of the past.

WIDESPREAD CIRCULATION OF PICTURES

"No dusty storehouse, this" - to quote the March of Time - it is an actively operating department which reaches many thousands of people all over the U.S. From its archives, the Film Library has prepared 263 separate programs of films which are circulated on a modest rental basis. In the past year alone, 1769 showings of its films were given at other museums, colleges, schools, churches, hospitals, army camps and naval bases in the U.S. Another quarter of a million people saw 138 programs in the Museum's own auditorium. That a knowledge of film history and an appreciation of film esthetics and technique is now regarded as the requisite of a normal education is due solely to its success in providing this basic material.

But much remains to be done. Funds are lacking to furnish further programs and to support the research and publication which are a necessary part of this pioneering venture. There has been a distinct slowing down in these activities lately, because of inadequate finance and, consequently, of insufficient staff.

UNIQUE SOURCE MATERIAL - FREE TO THE PUBLIC

The Film Library has also amassed the largest body of film literature in the world. Its reference library, regularly used by the general public free of charge, contains over 3,000 books and pamphlets on the subject in many languages. Runs of movie periodicals dating back to the birth of the industry are to be found, as well as documentation on the work of the film pioneers.

More than 75,000 stills are in the Library's files, many of them made up from rare prints in its collection. A complete set of reviews of American films dating back to 1924, the quarter million master cards of the W.P.A. FILM INDEX bibliography, and 36 file drawers of clippings make the Film Library the primary source for original motion picture research. Its usefulness can be measured by the number of recent books and scores of articles which freely admit their authors' indebtedness to it.

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THE DEPARTMENT OF PHOTOGRAPHY

N E E D S

LARGER PERMANENT EXHIBITION SPACE: Of 1,933 photographs in the Department's collection the most important collection of 20th Century photographs in the world - only 29 can be shown at one time for lack of space. With more space, the growing importance of photography in art, science, industry, education, allied fields could be demonstrated. A permanent study room for viewing photographs is also needed.

PURCHASE FUNDS : To buy representative works of outstanding photographers from the United States and from abroad; to acquire photographic portraits of prominent artists in all fields (much in demand); to expand educational and clearing house activities; to publish good reproductions of fine photographs, at low price, for schools, colleges and individuals to use in study and teaching; to set up a Picture Reference File documenting all phases of photography carefully arranged to serve the needs of photographers, students and amateurs.

BACKGROUND INFORMATION

WHAT IS THE DEPARTMENT OF PHOTOGRAPY?

It is another unique service of the Museum of Modern Art. Since its discovery, photography has been regarded variously by the public, as a record of life, an imitation of art, a popular form of recreation. The Museum of Modern Art, from its inception, has presented photography as an art form. It has

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exhibited photography since 1932, and in 1940 it set up the Department of Photography with a basic collection and a reference library - the first curatorial department devoted exclusively to photography in any museum.

HOW THE DEPARTMENT FUNCTIONS

The program of the Department is based on the assembling and display of its own collection and on the presentation of loan exhibitions showing important trends and the work of outstanding photographers. The collection now numbers 1,933 prints and is the most comprehensive collection in the modern field. Although the material is largely American, important examples from other countries and earlier periods are included.

Exhibitions. A large retrospective exhibition, 1839-1937, has been followed by many one-man shows and exhibitions dealing with various esthetic and technical aspects of the medium.

Information and Consulting Service. An important function of the Department is the maintenance of an information service covering many phases of photography, - a service that is widely used not only by members of the Museum but also by magazine and newspaper editors, schools and private collectors of photographs. Individual photographers, professional and amateur, come in to show their work, get criticism and discuss their problems.

To meet these demands from the public, the collection has been carefully catalogued and a cross index system set up. Information files have been arranged under biographic and subject headings. A record has been started listing all verbal and written requests. Photographers interviewed have been listed and notes filed on their achievements and qualifications.

The prodigious use of photography in our time has made it an important medium of visual communication that influences our taste and our concepts of the world we live in. In the hands of great artists, photography has produced masterpieces. In the hands of the average amateur, it has become the most widespread folk art of the 20th Century. In spite of its overwhelming popularity and the vast efforts that have been devoted to its development, there still exists no agency that is concerned with the study and encouragement of photography as a creative tool of modern man. If given space and funds, the Department is prepared to respond to this need and to expand its activities to a well integrated and comprehensive program for the documentation and interpretation of photography.

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DEPARTMENT OF INDUSTRIAL DESIGN

N E E D S

PERMANENT EXHIBITION SPACE : The Department's permanent collection of industrial art, numbering 394 items, is unique though still only in its beginnings and incomplete. Each article demonstrates the best modern design. Space is needed to display selections from this collection for the benefit of consumers, designers and manufacturers.

FUNDS for information and Advisory Service; and Historical Research : The skilled information and Advisory Service on design must be expanded to answer the increasing problems of consumers, students, teachers, artists, industry and the press. Historical research on the beginnings of modern design leading to publication and exhibition would stimulate understanding appreciation of good modern design and help to raise standards.

BACKGROUND INFORMATION

WHAT IS THE DEPARTMENT OF INDUSTRIAL DESIGN?

Industrial design refers to the objects and machines used in an industrialized community, things as diverse as hydro-electric turbines, sun-glasses, airplanes, paring knives, gasoline pumps, rope, reapers, cigarette lighters, chairs. Some are made by machine, some by hand. Some are part of everyday life, some are special equipment. All are shaped by man for use today in his life as it has developed since the industrial revolution.

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WHAT THE DEPARTMENT DOES

The first duty of the Department is to present to the public through exhibitions and publications the best modern examples of industrial design, and to encourage research and publication on design. To accomplish these purposes the department keeps informed on new tendencies and personalities as they arise, and maintains constant touch with all developments in studio and factory.

Handmade objects are included in most of the Museum's exhibitions and publications dealing with industrial design.

The Department aims to present to the public the finest examples of contemporary craftwork and to assist the craftsman in his adjustment to new conditions. It establishes lists of designers and master craftsmen, investigates their use in modern industry and the development of new materials and techniques.

HOW THE DEPARTMENT FUNCTIONS:

The Department of Industrial Design functions through the following mediums:

EXHIBITIONS

Industrial art was actively represented in the Museum's program long before the establishment of a separate Department of Industrial Design in 1940. In 1933 a brilliant pioneering show, Objects, 1900 and Today, explored the relationship of functionalist design to one of the earliest modern design movements - Art Nouveau.

In 1934 Machine Art for the first time displayed the inherent beauty of industrial engineering comprehensively to the American public. The next important event in 1938 was the exhibition of the Aaltos' Furniture, shown jointly with their architecture. This presentation of the Finnish couple's work, more complete than any in Europe, included inventive, honestly designed chairs that quickly became indispensable in modern homes and offices.

Late the same year the Museum presented an historical retrospective of the German Bauhaus, the most influential educational center of modern design.

In the Fall of 1938 the Museum launched the first of a series of yearly exhibitions of low-priced Useful Objects to demonstrate that excellent design can be found among articles of moderate price. Since these shows are always scheduled in the Christmas season, they exercise a noticeable influence on the selection of gifts, an influence spread by Circulating Exhibitions.

Other exhibitions include poster shows and competitions; shows made expressly for circulation, some at the request of the Museum's Educational Services; and an elaborate design review of the Museum's 15th Anniversary exhibition, Art in Progress.

COMPETITIONS

To encourage the use and production of well designed objects and to create opportunities for gifted designers, the department has organized

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design competitions for textiles and furniture. These are conducted in cooperation with industry and often result in the commercial manufacture of prize-winning designs.

ADVISORY AND INFORMATION SERVICE

The department also maintains:

A Photo Reference File. Nearly 2,000 photographs, mounted and labeled, and 450 slides form an unparalleled documentation of modern design, called upon daily by the public and the Museum staff, especially the Department of Circulating Exhibitions.

A Permanent Collection of Industrial Art. Consists of 394 items, from can-openers to airplane propellers, a selected collection of the best modern design. A unique collection though still only in its beginnings.

An Information Center, for consumers, students, designers, manufacturers, retailers and schools. Answers hundreds of inquiries yearly.

Interest in good modern design is permeating rapidly through an infinite variety of manufactures. The influence of this Department can spread indefinitely given greater facilities.

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DEPARTMENT OF THEATRE ARTS

N E E D S

Larger Permanent Exhibition Space : Of 600 originals and several thousand important documents and photographs, only a fraction can be shown at one time. Enlarged exhibition space and room for study and reference is urgently needed. At present lack of space condemns approximately 80 percent of the collection to storage where it is not easily accessible.

Film Library of the Dance : As demonstrated by requests addressed to both the Film Library and the Theatre Arts Department, there is need for a centralized dance film library. This project should be undertaken while the outstanding representatives of American dance are still active. It should provide for a complete record in motion pictures of all dance forms.

Purchase Funds : The funds would be distributed proportionately among: acquisition of scale models of important theatrical settings and projects; acquisition of representative original designs of stage settings and costumes; enlargement of the study collection; acquisition of publications and visual research material; and enlargement of the photograph file of modern design.

BACKGROUND INFORMATION

PURPOSE OF THE DEPARTMENT OF THEATRE ARTS

The main function of the Department is to create greater awareness of and understanding for the theatre arts through works of modern relevance. It is

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primarily concerned with the visual manifestations of the theatre and particularly with original designs for settings and costumes. A department with this specific purpose is without precedent, in fact it constitutes the first curatorial department devoted exclusively to contemporary stage design. The selection of the material is based on its esthetic significance, the intrinsic artistic quality and the originality of the technical solution. There is no attempt to be all inclusive in the accumulation of material. As of today the collection consists of 600 representative works, including many outstanding contemporary designers such as Berman, Bérard, Cadmus, de Chirico, Chagall, R. E. Jones, Masson, Rivera, Tchelitchew and Watkins. The Department has also built up a comprehensive reference section, consisting of 1800 books and a unique documentation comprising pictorial material, programs, photographs, slides, films and other records. Despite the fact that the Department has been active in its present form for only a little over three years, this reference section has grown into the most important in this country. The main sections to be enlarged are the slide collection, now comprising approximately 1000 items; the photographic file of modern stage and costume designs covering originals in other public and private collections here and abroad. This file already includes more than 300, mostly rare, theatrical works. All of this source material is used so extensively by professionals, scholars and students that over 50 percent of the staff time is taken up with reference service.

Also included in the Department is a dance section, formerly called "dance archives," which has grown out of a collection of documentation on the dance and related subjects, donated to the Museum by Lincoln Kirstein, augmented by other donations and regular purchases. The dance section is the only public collection of its kind in the country, and constitutes one of the most important special collections in the world.

The Department has been limited in space, personnel and funds; therefore, it has not yet fully developed its potential capacities. Since regular correspondence and exchange of materials has been established again with foreign countries, it has become obvious that considerable gaps in documentation and information have to be filled.

HOW THE DEPARTMENT FUNCTIONS

Exhibitions. This Department is the only agency in the United States capable of organizing and circulating regular theatrical exhibitions. Experience has shown an increasing demand on the part of museums, art galleries, and educational institutions for this. The exhibitions present the work of outstanding designers in retrospective shows and also the work of less known artists, and modern experimental works which will stimulate interest in and further understanding of the theatre arts.

Information Center. The Department's files have original source materials not otherwise available which are invaluable for reference and research. This service is increasingly used by scholars and other institutions. This Department also supplies pictorial material regularly to publishers and collectors.

Publications, lectures and slides are prepared and furnished by the Department. Two complete slide lectures have been prepared and similar ones are projected for the near future.

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DEPARTMENT OF CIRCULATING EXHIBITIONS AND EDUCATIONAL SERVICES

N E E D S

FUNDS : To Create Additional Traveling Exhibitions

During the past year the department received 183 requests for exhibitions which it was unable to fill. Funds are needed to subsidize in part small exhibitions that can be sent to colleges, schools and other educational institutions with limited budgets and unable to pay the full costs of exhibitions. To ignore these requests for services from institutions in this country and abroad would be to fail in the Museum's responsibilities as an educational institution.

To Augment the Permanent Collection

With more funds, the Museum's Collection could be enlarged so as to expedite the program of circulating exhibitions. More first-rate works of art would then be available for circulation at a given time. At present demands for exhibitions from educational institutions in this country and abroad are in continual conflict with the Museum's program for its own galleries. A larger Collection would enable the Department of Circulating Exhibitions to carry out a fuller program, both nationally and internationally.

To Prepare and Publish Teaching Materials

To meet the growing need among schools and community organizations for high-grade teaching materials on the contemporary arts, new exhibitions and teaching portfolios should be prepared and published in large editions for sale at minimum price. Such shows, reproducing important examples of all the arts, together with informatory texts, would eventually form a library of basic surveys to be used as introductory courses in the contemporary arts.

Additional visual aids such as slide talks, film strips, educational movies and pamphlets should be produced also in quantity for popular sale in order to extend further public knowledge and appreciation of modern art.

BACKGROUND INFORMATION

HOW THE DEPARTMENT BRINGS ART TO THE SMALL COMMUNITY

In times past, not many people living in remote sections of the country were able to make long journeys to see fine paintings or other works of art in the large city museums. Today, exhibitions of the Museum of Modern Art are traveling

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to the country's grass roots, and people in isolated rural districts now have year-round opportunities of viewing our own and other countries' cultural attainments through circulating exhibitions of painting, sculpture, architecture and allied arts.

RANGE OF TRAVELING EXHIBITIONS

These traveling exhibitions, prepared by the Department of Circulating Exhibitions for the past 15 years, have covered a wide field. They include major exhibitions held at the museum each season; small shows created by the Departments of Painting and Sculpture, Architecture, Industrial Design, Dance and Theatre, and Photography; as well as educational exhibitions prepared expressly for tour by the Department of Circulating Exhibitions itself.

During the past year 116 circulating exhibitions and talks with slides were shown 817 times in 275 different cities throughout the United States and Hawaii, and in 57 cities in Canada, England, Scotland and Wales. As many as 427 copies of small exhibitions published by the department were sold to organizations in this country and abroad.

During the war years, 56 exhibitions and 17 slide talks were sold to organizations which circulated them in Hawaii, Alaska, Canada, India, Egypt, the British Isles, Ireland, Australia, New Zealand, Spain, Brazil, Haiti, Yugoslavia, Czechoslovakia, Italy, Belgium and Greece. Sponsored and aided by Government subsidy, special exhibitions were created and shown in England, Australia, Sweden, Egypt, Turkey, Syria, Persia, Switzerland, and most of the countries in South America.

WHO BENEFITS BY THESE EXHIBITIONS?

Profiting from this educational service are not only other museums, colleges and universities, but public and private schools, women's clubs, art associations, department stores, motion picture theatres, advertising companies, community service organizations, trade associations and chambers of commerce.

Through all these varied mediums, the masses of people have seen and enjoyed the finest examples of modern painting, sculpture and graphic arts. They have gained information about town planning and seen examples of modern architecture for schools, hospitals, office buildings and homes. Professionals as well as amateurs have been able to study the potentialities of the art of photography and the development of fine contemporary design in textiles, jewelry, pottery, and all types of household objects.

Thus these circulating exhibitions have been a force to bring to a large cross section of Americans, young and adult, in cities and rural areas, understanding of the contemporary arts which they can apply in their own lives.

Abroad, agencies sponsored by the various Governments have circulated the Museum's exhibitions, bringing to the people of these countries information about the fine arts, building, industrial design, photography, and the dance and theatre in America. This interchange of information on the cultural attainments of our own and other countries helps to foster better mutual understanding.

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CHILD INSTRUCTION

N E E D S

FUNDS : To establish Seminars or Workshops:

Where art teachers may learn the new art teaching methods developed in the Museum of Modern Art Laboratory classes.

To Make and Distribute Visual Aids on Modern Art

At low cost, for use by public schools.

To Expand Activities for Children:

Such as the Children's Holiday Fair, which will give more children an opportunity to take part in creative art work. (There is a great demand for this.)

BACKGROUND INFORMATION

WHAT IS THE PURPOSE OF THE EDUCATIONAL PROGRAM?

A survey of art education made by the General Education Board in 1934 showed that in schools throughout the country modern art was either completely neglected or there was prejudice against it. It was also discovered that visual aids on contemporary art of our time, of sufficiently high quality or psychologically gauged to young people, were completely lacking. The Museum's Educational Program was begun in 1937 in the belief that art study and the resultant art appreciation are necessary to the creative education of youth, and was for the specific purpose of developing an understanding of modern art among children and young people.

THE PROGRAM FUNCTIONS

The activities of the Educational Program serve as a laboratory for the discovery of effective art teaching techniques; for the stimulation of

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the art teacher and the parent; and for the development of visual aids to be used in the home and the school.

Art classes are held for children and young people from 3 to 17 years of age, many of them selected pupils from the New York City public secondary schools. Here the children are taught to be creative, to explore and invent forms of art expression. Thus creative teaching methods are tried out and tested. When the Program was launched there were two such classes. Today there are 25.

In the Young People's Gallery specially designed exhibitions show how the child's creative powers can be called out and stimulated. These exhibitions have attracted and influenced large numbers of teachers and parents from all over the country.

The Children's Holiday Fair of Modern Art alone attracts 2,500 children in the course of its five-week duration. The Fair consists of two galleries: one, where children may see and touch works of modern art - paintings, sculpture and toys specially chosen for them; and the other a workshop where they may paint, model in clay or make imaginative toys and designs out of new and exciting materials.

Through all these activities varied types of visual aids, exhibitions, slide talks, publications and teaching models, have been developed, which have become a major influence on art education both in New York City and the country at large. For instance, the Educational Program is currently providing 40 New York City Public High Schools with visual art material, a service which the Board of Education is supporting with a budget of $6,000. Through the Department of Circulating Exhibitions and Educational Services, visual aids are being produced in quantity and sent to secondary schools in other parts of the United States.

Thus the Educational Program has become a major influence in raising art standards countrywide. In 1942, as a further step, the Educational Program sponsored organization of the Committee on Art Education, formed of the younger and more progressive art teachers. It is the function of the Committee to improve the standards of art education throughout the country by providing a forum for the discussion of new ideas and by making available to teachers, students, and parents data on new methods and techniques of art education. The increase in membership of the Committee and the response from leaders in the profession in the last four years has shown the great need for such an organization.

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MUSEUM PUBLICATIONS

N E E D S

FUNDS: 1. To Prepare Authoritative Books on Significant Modern Artists and Modern Art Movements.

There are few such books at present, though there is great demand for them. It is necessary to obtain the collaboration of the most distinguished art scholars possessed of literary ability to enlarge the Museum's already famous list of books on the living arts. Such books will be highly important contributions to American art scholarship.

2. To Increase the Number of Color Reproductions in Museum Publications.

BACKGROUND INFORMATION

WHAT MUSEUM PUBLICATIONS DO FOR ART SCHOLARSHIP

The Museum of Modern Art has been a leader in humanizing the themes of art scholarship and giving them new readability by transforming catalogs into authoritative and enjoyable books of lasting interest and usefulness to both layman and scholar. In the beginning, its books were all based on exhibitions but to meet the need for better books on the arts with which the Museum is concerned, the publishing program has been enlarged to include independent works such as, What is Modern Painting?, What is Modern Architecture?, Brazil Builds, The History of Impressionism, etc.

Although its books relate only to the modern arts, the Museum now conducts the largest publishing business of any museum in America; it has issued over one hundred copiously illustrated and beautifully printed volumes in editions ranging up to 50,000 copies.

USED BY SCHOOLS AND LIBRARIES

Museum of Modern Art publications are considered paramount contributions

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to art scholarship and Professor Paul J. Sachs of Harvard University has called them "the best appraisals of modern art thus far produced by an American institution." Because of their carefully prepared texts and complete bibliographies they are used by schools and libraries in all parts of the world and many requests have been received from foreign countries for translation rights.

During the past three years the sales of Museum of Modern Art books have increased 300 percent. The problem of adequate promotion and distribution became so great that the Museum felt it could be more efficiently handled by a major publishing organization and the firm of Simon and Schuster has been entrusted with this task. It can be fairly said that Museum publications are exerting lasting influence upon the development of the modern arts.

COLOR REPRODUCTIONS

N E E D S

FUNDS: Mass production of color facsimiles of all important works in the Museum's collection, so that these may be made available at low cost to schools and art lovers throughout the world. Design and production of modern picture frames that can be sold at moderate cost.

BACKGROUND INFORMATION

Realizing that color is the lifeblood of painting and that modern art can never be truly popular until its hues and harmonies are familiar to everyone, the Museum of Modern Art has been quick to avail itself of technical advances which enable it to issue fine color reproductions of the work of modern masters. In preparing its reproductions, no effort has been spared to obtain the greatest possible degree of fidelity to the originals.

The Museum's silk screen and collotype reproductions of masterpieces of modern art rank among the finest now produced in any country. As such, they realize the Museum's aim to provide better facsimiles at lower prices, thereby reaching a greater number of people.

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THE MUSEUM'S LIBRARY

N E E D S

SPACE : To Accommodate the rapidly growing Research Collections:

Space is needed to permit more of the public to study the Library's materials on modern art.

FUNDS : To Publish a Catalog of the Collection of Printed Materials and Pictorial Records.

Such a catalog would make the Museum's resources known and accessible to scholars and institutions all over the country.

BACKGROUND INFORMATION

WHAT IS THE MUSEUM LIBRARY?

The Library of the Museum of Modern Art, which is used by the general public and commercial organizations as well as by scholars, has grown to be one of the most unusual small libraries in the United States. It contains the largest single collection in the country of printed and pictorial materials devoted exclusively to modern art, consisting now of well over 14,000 titles, including 10,000 solely on art since 1870.

Among special collections, not duplicated in other libraries, are the gift of A. Conger Goodyear, which formed the nucleus of the Library; the Paul Eluard-Camille Dausse collection of dada and surrealist documents given by Walter P. Chrysler, Jr.; the "Armory Show" material, including the unique scrapbook assembled by Harriette Palmer in 1913, plus all official publications of that exhibition; a representative collection of rare illustrated books, such as Picasso's Le Chef-d'Oeuvre Inconnu; the largest organized body of film literature in the world, supplemented by the 250,000 card file of the Film Index of the Federal Writers Project; the Lincoln Kirstein dance archives which form a branch of the Library; the superb Walker Evans negatives and prints of African sculpture. The files of the Library also contain thousands of "ephemeral" items - exhibition notices, catalogs, photographs and clippings - many of which are scarce or irreplaceable.

The pictorial survey of the modern arts offered by the Library consists of more than 250 volumes of exhibition photographs; a negative depository totalling more than 25,000; and a rental collection of slides (2,500 in color)

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devoted exclusively to contemporary painting, architecture, sculpture, industrial art, moving pictures, photography, the dance and related art forms. These pictorial records, as well as similar items assembled by other departments of the Museum, e.g. the invaluable files of the Departments of Publicity and Circulating Exhibitions, help to visualize the progress of the Museum since its inception in 1929. This activity has represented significant achievements in museum techniques, typified by such influential exhibitions as the Bauhaus and the carefully co-ordinated plans of Art of the South Seas. By establishing a reference archive on the Museum's technical experience - novel designs for display, new conceptions of exhibition, interesting methods of installation, etc. - the Library can service the requests for technical information and disseminate valuable study materials for a basic but neglected aspect of the contemporary museum.

HOW DOES THE LIBRARY SERVE THE PUBLIC?

Reference Service. Last year 7,000 visitors used these unique source materials, the values of which are enhanced by the accessibility of the books and magazines, and by the atmosphere of informality characteristic of the Library. More than 2,000 requests for information by telephone and mail are handled annually by the staff.

Visual materials. Almost 4,000 photographs and photostats, and an equal number of slides were sold last year to colleges, lecturers, writers, etc. A catalog of 100 pages, listing only part of the available items, has been distributed widely.

Bibliographies. The permanent and scholarly usefulness of the Museum monographs is increased by the addition of outstanding bibliographies, prepared by the Library staff. Many brief lists are supplied on direct request to out-of-town students and members.

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WAR VETERANS' ART CENTER

N E E D S

FUNDS : To Continue the Center, until its services to veterans are no longer in demand. Today, 16 months after V-J Day, the Center has a waiting list of 600 ex-service men.

To Publish the Center's Class Material; so that other institutions working to rehabilitate veterans may benefit by the Museum's methods. A series of publications on arts for the beginner is projected. "How to Make Pottery and Ceramic Sculpture" will be published shortly. Three others, "How to Draw and Paint," "How to Make Modern Jewelry", and "How to Make Objects of Wood" are in preparation.

BACKGROUND INFORMATION

WHY WAS THE VETERANS' ART CENTER FORMED?

The War Veterans' Art Center, an idea for the rehabilitation of veterans conceived by Mrs. John D. Rockefeller, Jr., early in world war II, was established in the Spring of 1944 as an activity of the Armed Services Program. Through the interest and sponsorship of Mrs. Rockefeller and Stephen C. Clark, a comprehensive program of the arts and crafts was made available, free of charge, to men and women who have served in the Armed Forces and Merchant Marine of the United States.

The primary purpose of the Center is to provide opportunity for veterans to explore their creative possibilities either for recreational or professional purposes. Each class not only gives a foundation in the particular art taught, but helps the veteran decide the nature and extent of his aptitudes. This safeguards the veteran's opportunity under the G.I. Bill of Rights and Public Law 16, since he can discover without cost to himself whether he has special ability to pursue art as a vocation. It also helps the individual with previous art experience, who feels strange to the art field because of the unnatural experience of war, to become oriented to his craft before he enters school or goes back into a job.

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RESULTS IN HUMAN TERMS

Since the Spring of 1944, more than 1,000 veterans have attended the courses given by the Art Center. Many veterans have been helped over their emotional and physical difficulties through the art experience gained at the Center. Others have discovered aptitudes which are now being developed in professional schools. Still others have received promotion in their jobs or are established in successful businesses.

The Center has also cooperated with the Arts and Skills Corps of the American Red Cross and the New York State Association of Occupational Therapists by providing special classes for the training of volunteers.

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MUSEUM OF MODERN ART PUBLICATIONS 1929-1947

PAINTING AND SCULPTURE

Painting in Paris 1929
Paintings by Nineteen Living Americans 1929
Work of 46 Painters and Sculptors under 35 Years of Age 1930
Summer Exhibition: Retrospective 1930
Painting and Sculpture by Living Americans 1930
Modern German Painting and Sculpture 1931
Lillie Bliss Memorial Collection 1931
American Painting and Sculpture 1932
Painting and Sculpture from 16 American Cities 1933
A Brief Survey of Modern Painting 1934
The Lillie P. Bliss Collection 1934
Modern Works of Art 1934
New Horizons in American Art 1936
Cubism and Abstract Art 1936
Fantastic Art, Dada, Surrealism 1937
Masters of Popular Painting 1938
Modern Painters and Sculptors as Illustrators 1938
Italian Masters 1940
Modern Masters from European and American Collections 1940
La Pintura Contemporanea Norteamericana 1941
Americans 1942: 18 Artists from 9 States 1942
Painting and Sculpture in the Museum of Modern Art 1942
20th Century Portraits 1942
American Realists and Magic Realists 1943
The Latin-American Collection of the Museum of Modern Art 1943, 2nd edition, 1944.
Romantic Painting in America 1943
What is Modern Painting? 1943 (2nd edition 1945; 3rd, 1946; 4th, 1946)
Modern Drawings 1944 (2nd edition, 1945; 3rd edition, 1947)
American Battle Painting 1944
Supplement to Painting and Sculpture in the Museum of Modern Art 1945
Paintings from New York Private Collections 1946
Fourteen Americans 1946
The History of Impressionism 1946

PAINTING SCULPTURE: INDIVIDUAL ARTISTS

Cézanne, Gauguin, Seurat, van Gogh 1929
Charles Burchfield, Early Watercolors, 1916-1918 1930
Corot, Daumier 1930
Homer, Ryder, Eakins 1930

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MUSEUM OF MODERN ART PUBLICATIONS (Continued) 1929-1947

Paul Klee (1) 1930
Max Weber 1930
Lehmbruck, Maillol 1930
Toulouse-Lautrec, Odilon Redon 1931
Henri Matisse 1931
Diego Rivera 1931
Maurice Sterne 1933
Diego Rivera Portfolio 1933
Edward Hopper 1933
Gaston Lachaise 1935
Vincent van Gogh 1935
George Caleb Bingham 1935
John Marin 1936
The prints of Georges Rouault 1938
Vincent van Gogh: Letters to Emile Bernard 1938
Charles Sheeler 1939
Picasso: Forty Years of His Art 1939 (4 editions)
Orozco "Explains" 1940
Portinari of Brazil 1940
Salvador Dali 1941 (2nd edition, revised, 1946)
Paul Klee (2) 1941
Joan Miro 1941
Henri Rousseau 1942 (2nd edition, revised, 1946)
The Sculpture of John B. Flannagan 1942
Tchelitchew 1942
Vincent van Gogh: A Bibliography 1942
Alexander Calder 1943
Feininger - Hartley 1944
Paul Klee (3) 1945 (2nd edition 1946)
Georges Rouault 1945
Stuart Davis 1945
Marc Chagall 1946
Florine Stettheimer 1946
Picasso: Fifty Years of His Art 1946
Henry Moore 1947

ARCHITECTURE AND INDUSTRIAL DESIGN

Built to Live In 1931
Modern Architecture 1932
Work of Young Architects in the Middle West 1933
Early Modern Architecture: Chicago, 1870-1910 1933
Objects 1900 and Today 1933
America Can't Have Housing 1934
Machine Art 1934
Le Corbusier 1935
Modern Architecture in California 1935
Louis Sullivan, Prophet of Modern Architecture 1935
Architecture in Government Housing 1936
Posters by Cassandre 1936

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MUSEUM OF MODERN ART PUBLICATIONS (Continued) 1929-1947

ARCHITECTURE AND INDUSTRIAL DESIGN (Continued)

The Architecture of H.H. Richardson and his Times 1936
The New Architecture and the Bauhaus 1936
Modern Architecture in England 1937
Posters by E. McKnight Kauffer 1937
Alvar Aalto: Architecture and Furniture 1938
Bauhaus: 1919-1928 1938
A New House by Frank Lloyd Wright 1938
Guide to Modern Architecture, Northeast States 1940
Organic Design in Home Furnishings 1941
What Is Modern Architecture? 1942 (2nd edition 1947)
Brazil Builds: Architecture New and Old 1943 (2nd edition 1943; 3rd, 1945; 4th, 1946)
Built in USA - 1932-1944 1944 (2nd edition 1944; 3rd, Built in USA-since 1932, 1946)
Tomorrow's Small House 1945
If You Want to Build a House 1946

THEATRE ARTS AND FILMS

Theatre Art 1934
The History of Motion Pictures 1938
D.W. Griffith: American Film Master 1940
Douglas Fairbanks: The Making of a Screen Character 1940
The Film Index, Vol. 1: The Film as Art 1941
The Theatre of Eugene Berman 1947

PHOTOGRAPHY

Photography: A Short Critical History 1938
Walker Evans: American Photographs 1938
Paul Strand: Photographs 1915-1945 1945
Edward Weston 1946
Henri Cartier-Bresson 1947

GENERAL

Murals by American Painters and Photographers 1932
American Folk Art 1932
American Sources of Modern Art 1933
African Negro Art 1935
Ignatz Wiemeler, Modern Bookbinder 1935
Prehistoric Rock Pictures in Europe and Asia 1937
Trois Siècles d'Art aux Etats-Unis 1938
Art in Our Time 1939
Twenty Centuries of Mexican Art 1940
Mexican Music 1940
A Festival of Brazilian Music 1940
Art of Australia 1941

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MUSEUM OF MODERN ART PUBLICATIONS (Continued) 1929-1947

Britain at War 1941
Indian Art of the United States 1941
The Museum of Modern Art: The First Ten Years 1943
Art in Progress 1944
Three Young Rats 1946
Arts of the South Seas 1946

MUSEUM OF MODERN ART LARGE COLOR REPRODUCTIONS 1938-1947

Cézanne	CARDPLAYERS 1939	Collotype
Cézanne	PINES AND ROCKS 1943	Collotype
Van Gogh	THE STARRY NIGHT 1944	Collotype
Van Gogh	PURPLE IRIS 1945	Collotype
Klee	AROUND THE FISH 1944	Silk screen
Matisse	THE BLUE WINDOW 1945	Silk screen
Miro	DUTCH INTERIOR 1946	Silk screen
Orozco	ZAPATISTAS 1943	Lithography
Picasso	WOMAN IN WHITE 1938	Offset
Picasso	WOMAN IN WHITE (2nd edition, larger) 1946	Collotype
Picasso	Le CHINOIS 1939 (2nd edition 1945)	Silk screen
Picasso	PIERROT AND HARLEQUIN 1939 (2nd edition 1945)	Silk screen
Picasso	GREEN STILL LIFE 1944	Silk screen
Picasso	THREE MUSICIANS 1945	Silk screen
Picasso	BOY LEADING A HORSE 1947	Silk screen
Pickett	MANCHESTER VALLEY 1944	Collotype
Renoir	LITTLE MARGOT BÉRARD 1939 (2nd edition 1944)	Collotype
Rouault	CHRIST MOCKED BY SOLDIERS 1944	Silk screen
Rousseau	SLEEPING GYPSY 1941	Offset
Toulouse-Lautrec	LA GOULUE 1943	Collotype
Utrillo	RUE DE CRIMÉE 1944	Collotype

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CHRONOLOGICAL LIST OF EXHIBITIONS HELD AT THE MUSEUM OF MODERN ART, NEW YORK.

PAINTING, SCULPTURE AND GRAPHIC ARTS

* indicates that the exhibition was also sent on tour

Cezanne, Gauguin, Seurat, van Gogh. Nov. 7-Dec. 7, 1929
Paintings by 19 Living Americans. Dec. 12, 1929-Jan. 12, 1930
Paintings in Paris. Jan. 18-Mar. 2, 1930
46 Painters and Sculptors under 35 Years of Age. Apr. 11-27, 1930
Homer, Ryder, Eakins. May 6-June 4, 1930
Summer Exhibition: Painting and Sculpture. June 15-Sept. 28, 1930
Painting and Sculpture by Living Americans. Dec. 2, 1930-Jan. 20, 1931
German Painting and Sculpture. Mar. 12-Apr. 26, 1931
Memorial Exhibition: The Collection of the late Lillie P. Bliss. May 17-Oct. 6, 1931
*Murals by American Painters and Photographers. May 3-31, 1932
Summer Exhibition: Painting and Sculpture. June 7-Oct. 30, 1932
A Brief Survey of Modern Painting (circulating exhibition of color reproductions) July 20-Oct. 5, 1932
Persian Fresco Paintings (reconstructed by Sarkis Katchadourian from 17th century originals in Isfahan). Oct. 12-Nov. 20, 1932
American Painting and Sculpture 1862-1932. Oct.31, 1932-Feb. 11, 1933
*American Folk Art: The Art of the Common Man in America 1750-1900. Nov. 30, 1932 - Jan. 14, 1933
*Color Reproductions of Mexican Frescoes by Diego Rivera. Feb. 20-Mar. 12, 1933
Toulouse-Lautrec Prints and Posters. Feb. 25-Mar. 12, 1933
Poster Competition (20 best posters by high school students for Museum's membership campaign. Feb. 25-Mar. 12, 1933
Typography Competition (20 best posters submitted by American printers for Museum use). Mar. 27-Apr. 6, 1933
Sculptors' Drawings. Mar. 27-May 3, 1933
The Museum Collection: Painting and Sculpture. Mar. 27-Apr. 25, 1933
American Sources of Modern Art (Mayan, Aztec, Incan Art). May 8-July 1, 1933
Fruit and Flower Paintings. May 13-31, 1933
Summer Exhibition: Painting and Sculpture; Gauguin Woodcuts and Watercolors. July 10-Sept. 30, 1933
Modern European Art. Oct. 3-27, 1933
Gifts and Loans from the Collection of Mrs. Saidie A. May. Nov. 16-Dec. 8, 1933
Painting and Sculpture from 16 American Cities. Dec. 11, 1933-Jan. 7, 1934
The Lillie P. Bliss Collection 1934. May 14-Sept. 12, 1934
*Whistler: Portrait of the Artist's Mother. May 15-18, 1934
New Acquisitions: Lachaise Torso; Prints. July 11-Sept. 13, 1934
The War: Etchings by Otto Dix. July 30-Sept. 13, 1934
New Acquisition: Brancusi Bird in Space. Aug 13-Sept. 13, 1934
*Color Reproductions: Modern Watercolors and Pastels (organized for circulation) Aug. 13-Sept. 21, 1934
The Making of a Museum Publication. Sept. 11-Oct. 7, 1934
National Exhibition of Art by the Public Works of Art Project. Sept. 19-Oct. 7, 1934
Modern Works of Art: 5th Anniversary Exhibition. Nov. 19, 1934-Jan. 20, 1935
*African Negro Art. Mar. 18-May 19, 1935
Summer Exhibition: The Museum Collection and a Private Collection on Loan. June 4-Sept. 24, 1935
New Acquisitions: The Collection of Mrs. John D. Rockefeller, Jr. Jan. 14-Feb. 16, 1936
*Cubism and Abstract Art. Mar. 2-April 19, 1936
*Modern Painters and Sculptors as Illustrators. Apr. 27-Sept. 2, 1936
Summer Exhibition: The Museum Collection and a Private Collection on Loan. July 20-Sept. 2, 1936
*New Horizons in American Art (Work of the WPA Federal Art Project). Sept. 14-Oct. 12, 1936

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*American Art Portfolio (12 color reproductions shown with the original paintings). Sept. 14-Oct. 12, 1936
*Fantastic Art, Dada, Surrealism. Dec. 7, 1936-Jan. 17, 1937
New Acquisitions: Gifts of the Advisory Committee. Feb. 10-Mar. 7, 1937
*Prehistoric Rock Pictures in Europe and Africa (from material in the archives of the Research Institute for the Morphology of Civilization, Frankfort-on-Main). Apr. 28-May 30, 1937
Paintings by Cezanne from the Museum Collection (shown with a circulating exhibition of color reproductions of paintings by Cezanne). Apr. 28-May 30, 1937
Twelve Modern Paintings. Apr. 28-May 30, 1937
Summer Exhibition: Painting and Sculpture from the Museum Collection and on Loan. June 23-Nov. 4, 1937
The War, etchings by Otto Dix, and Armored Train, a painting by Gino Severini. Sept. 21-Oct. 19, 1937
New Acquisitions: Dali, Henry Moore, Chaim Gross. Oct. 8-Nov. 13, 1937
Paintings for Paris (by 36 living American artists; a preliminary selection for the exhibition Three Centuries of American Art held in Paris, 1938). Nov. 8-Dec. 13, 1937
*Spanish and U. S. Government Posters. Nov. 15-26, 1937
The Museum Collection and Extended Loans. Dec. 21, 1937-Jan. 31, 1938
Subway Art (experiment for the decoration of subways sponsored by the Public Use of Art Committee of the United American Artists). Feb. 8-Mar. 7, 1938
*Masters of Popular Painting: Modern Primitives of Europe and America. Apr. 27-July 24, 1938
Three Centuries of American Art (held at the Jeu de Paume Museum, Paris). May 24-July 31, 1938
*The Prints of Georges Rouault. Sept. 28-Nov. 18, 1938
New Acquisitions: American Painting and Sculpture. Oct. 25-Nov. 18, 1938
Art in Our Time: 10th Anniversary Exhibition; Painting, Sculpture, Prints; Seven American Photographers; Houses and Housing; Industrial Arts; Georges Melies, a Film Pioneer. May 10-Sept. 30, 1939
Painting and Sculpture from the Museum Collection. Jan. 12-Mar. 3, 1940
Italian Masters. Lent by the Royal Italian Government. Jan. 26-Apr. 7, 1940
Modern Masters from European and American Collections. Jan. 26-Apr. 7, 1940
New Acquisitions: A gift of Modern Sculpture. Mar. 6-Apr. 7, 1940
*Four American Traveling Exhibitions (chiefly works from the WPA Art Program). Apr. 3-28, 1940
The Work of Sharaku. Apr. 3-May 1, 1940
*PM Competition: The Artist as Reporter (a competition for newspaper illustration). Apr. 15-May 7, 1940
20 Centuries of Mexican Art. May 15-Sept. 30, 1940
New Acquisitions: American Painting and Sculpture. July 26-Oct. 18, 1940
Painting and Sculpture from the Museum Collection. Oct. 23, 1940-Jan. 12, 1941
*Indian Art of the United States. Jan. 22-Apr. 27, 1941
New Acquisitions: American Painting and Sculpture. Mar. 10-May 3, 1941
New Acquisitions: A Gift of Paintings from a Trustee. May 6-Oct. 15, 1941
Painting and Sculpture from the Museum Collection. May 6, 1941-Apr. 30, 1944
New Acquisitions: European Paintings; Sculpture and Sculptors' Drawings. June 3-July 18, 1941
*A History of the Modern Poster (organized for circulation). June 11-26, 1941
Masterpieces of Picasso. July 16-Sept. 7, 1941
New Acquisitions: Fantastic Art, Dada, Surrealism. July 23-Sept. 29, 1941
New Acquisitions: Vincent van Gogh, The Starry Night, Sept. 30, 1941-July 28, 1943
New Acquisitions: Modern Primitives, Artists of the People. Oct. 21, 1941-Feb. 21, 1944

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Sculpture by Maillol, to Celebrate His 80th Birthday, Dec. 8, 1941
New Acquisitions: Latin-American Art; Photographs. Jan. 13-Feb. 25, 1942
*Americans 1942: 18 Artists from 9 States. Jan. 21-Mar. 8, 1942
New Acquisitions: American Drawings. Feb. 18-Apr. 5, 1942
New Acquisitions and Extended Loans: Cubist and Abstract Art. Mar. 25-May 3, 1942
*Josephine Joy: Romantic Painter (organized for circulation). June 12-Oct. 7, 1942
New Acquisitions: Free German Art. June 24-Aug. 24, 1942
New Acquisitions: American Painting and Sculpture. Aug. 26-Sept. 27, 1942
Recent Acquisitions: Painting and Sculpture. Sept. 30-Dec. 10, 1942
*20th Century Sculpture and Constructions (organized for circulation). Oct. 2-26, 1942
*20th Century Portraits. Dec. 9, 1942-Jan. 24, 1943
New Acquisitions: Photographs by Alfred Stieglitz: European and American Art. Dec. 16, 1942-Feb. 28, 1943
*Americans 1943: Realists and Magic Realists. Feb. 10-Mar. 21, 1943
New Acquisitions: The Eternal City by Peter Blume. Mar. 3-17, 1943
*The Latin-American Collection of the Museum of Modern Art. Mar. 31-June 6, 1943
Religious Folk Art of the Southwest. Apr. 28-June 13, 1943
Recent Acquisitions: May-Day Sketch Book of Diego Rivera; Soviet Posters. May 1-June 13, 1943
Five Paintings by Stanley Spencer. May 12-31, 1943
Recent Acquisitions: The Work of Young Americans. June 17-July 25, 1943
Recent Acquisitions: European and American Paintings and Rugs. July 28-Sept. 26, 1943
*Romantic Painting in America. Nov. 17, 1943-Feb. 6, 1944
New Acquisitions: 12 American Paintings. Jan. 19-Mar. 27, 1944
Modern Drawings. Feb. 16-May 10, 1944
*Modern Cuban Painters. Mar. 17-May 7, 1944
Art in Progress: 15th Anniversary Exhibition: Painting, Sculpture, Prints. May 24-Oct. 15, 1944
Hayter and Studio 17: New Directions in Gravure. June 28-Oct. 8, 1944
American Battle Painting 1776-1918. Sept. 26-Nov. 12, 1944
Painting, Sculpture and Graphic Arts from the Museum Collection. Nov. 15, 1944- May 30, 1945
The War Years: Color Reproductions of Works by Picasso, Matisse, Bonnard, 1939-1943. Nov. 15-Nov. 27, 1944
Recent Acquisitions. Feb. 15-March 18, 1945
What is Modern Painting? (Multiple exhibitions for circulation). March 6-March 25, 1945
The Museum Collection of Painting and Sculpture: First General Exhibition. June 20, 1945-Jan. 13, 1946
Fourteen Paintings by Vincent Van Gogh. Aug. 3-Aug. 26, 1945
Arts of the South Seas. Jan. 29-May 19, 1946
Recent Acquisitions in Painting and Sculpture. Feb. 6-Feb. 24, 1946
The Museum Collection of Painting and Sculpture: A selection. Feb. 19-May 5, 1946
Paintings from New York Private Collections. July 2-Sept. 22, 1946
Paintings, Sculpture and Graphic Arts from the Museum Collection. July 2, 1946-to present time
Fourteen Americans. Sept. 10-Dec. 8, 1946
Recent Acquisitions in Painting and Sculpture. Sept. 24-Nov. 17, 1946
On Being a Cartoonist (organized for circulation) (Circulating Exhibition at MOMA) Oct. 15-Nov. 24, 1946
Recent Acquisitions: 61 Lithographs by Toulouse-Lautrec and 31 Aquatints by Picasso for Buffon's "Histoire Naturelle," given to the Print Department by Mrs. John D. Rockefeller, Jr. Nov. 19, 1946-Jan. 14, 1947
46 Recent Lithographs by Picasso. Jan. 28-April 6, 1947

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PAINTING, SCULPTURE AND GRAPHIC ARTS: ONE-MAN EXHIBITIONS

Max Weber: Retrospective Exhibition 1907-1930. Mar. 12-Apr. 2, 1930
Paul Klee. Mar. 12-Apr. 2, 1930
Wilhelm Lehmbruck, Aristide Maillol. Mar. 12-Apr. 2, 1930
Charles Burchfield: Early Watercolors 1916-1918. Apr. 11-27, 1930
Corot, Daumier. Oct. 15-Nov. 23, 1930
Toulouse-Lautrec, Redon. Jan. 31-Mar. 2, 1931
Henri Matisse. Nov. 3-Dec. 6, 1931
Diego Rivera. Dec. 22, 1931-Jan. 27, 1932
Maurice Sterne: Retrospective Exhibition 1902-1932. Feb. 13-Mar. 25, 1933
Edward Hopper: Retrospective Exhibition. Oct. 30-Dec. 8, 1933
Gaston Lachaise: Retrospective Exhibition. Jan. 28-Mar. 7, 1935
George Caleb Bingham, the Missouri Artist 1811-1879. Jan. 28-Mar. 7, 1935
Fernand Leger: Paintings and Drawings. Sept. 30-Oct. 24, 1935
*Vincent van Gogh. Nov. 4, 1935-Jan. 5, 1936
*Posters by Cassandre. Jan. 14-Feb. 16, 1936
John Marin: Watercolors, Oil Paintings, Etchings. Oct. 19-Nov. 22, 1936
Vincent van Gogh (2nd showing following return of exhibition from tour). Jan. 20-Feb. 2, 1937
*Posters by E. McKnight Kauffer. Feb. 10-Mar. 7, 1937
Sculpture by William Edmondson. Oct. 20-Nov. 4, 1937
*Luis Quintanilla: An Exhibition of Drawings of the War in Spain. Mar. 15-Apr. 18, 1938
Charles Sheeler. Oct. 2-Nov. 1, 1939
*Picasso: 40 Years of His Art. Nov. 15, 1939-Jan. 7, 1940
*Portinari of Brazil. Oct. 9-Nov. 17, 1940
*Paul Klee (organized for circulation). June 30-July 27, 1941
*George Grosz (organized for circulation). Oct. 8-Nov. 2, 1941
*Joan Miro. Nov. 19, 1941-Jan. 11, 1942
*Salvador Dali. Nov. 19, 1941-Jan. 11, 1942
*Henri Rousseau. Mar. 18-May 3, 1942
Tchelitchew: Paintings and Drawings. Oct. 28-Nov. 29, 1942
*The Sculpture of John B. Flannagan. Oct. 28-Nov. 29, 1942
The Paintings of Morris Hirshfield. June 23-Aug. 1, 1943
Alexander Calder. Sept. 29, 1943-Jan. 16, 1944
Paintings by Jacob Lawrence. Oct. 10-Nov. 5, 1944
Lyonel Feininger. Oct. 24, 1944-Jan. 14, 1945
Marsden Hartley. Oct. 24, 1944-Jan. 14, 1945
Piet Mondrian. March 21-May 13, 1945
Georges Rouault. April 4-June 3, 1945
Stuart Davis. Oct. 17, 1945-Feb. 3, 1946
Marc Chagall. April 9-June 23, 1946
Georgia O'Keeffe. May 14-Aug. 25, 1946
Florine Stettheimer. Oct. 1-Nov. 17, 1946
Henry Moore. Dec. 17, 1946-March 16, 1947

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ARCHITECTURE AND INDUSTRIAL DESIGN

*Modern Architecture: International Exhibition. Feb. 9-Mar. 23, 1932
*Early Modern Architecture: Chicago 1870-1910. Jan. 18-Feb. 23, 1933
The Work of Young Architects in the Middle West. Apr. 3-30, 1933
Objects: 1900 and Today. Apr. 10-25, 1933
Project for a house in North Carolina by William T. Priestly. July 10-Sept. 30, 1933
A House by Richard C. Wood. Oct. 3-27, 1933
Philadelphia Savings Fund Society Building by Howe and Lescaze: Model, Furniture, Photographs. Jan. 2-24, 1934
*Machine Art. Mar. 5-Apr. 29, 1934
Early Museum Architecture. Apr. 5-May 5, 1934
Housing Exhibition. June-Sept. 13, 1934
America Can't Have Housing. Oct. 15-Nov. 7, 1934
New Acquisitions from the Exhibition Machine Art. Nov. 19, 1934-Jan. 20, 1935
*European Commercial Printing of Today. May 22-June 1, 1935
*Ignatz Wiemeler, Modern Bookbinder. Sept. 30-Oct. 24, 1935
*Contemporary Architecture in California. Sept. 30-Oct. 24, 1935
*The Recent Work of Le Corbusier. Oct. 24-31, 1935
*The Architecture of Henry Hobson Richardson. Jan. 14-Feb. 16, 1936
Architecture in Government Housing. June 8-July 13, 1936
*Modern Exposition Architecture. June 8-Sept. 2, 1936
Rugs from the Crawford Shops Designed by American Artists. Jan. 20-Feb. 2, 1937
*Modern Architecture in England. Feb. 10-Mar. 7, 1937
Project for a Community Center by Architects, Painters and Sculptors Collaborative. June 23-Nov. 13, 1937
The Town of Tomorrow. Oct. 20-Nov. 13, 1937
*A New House by Frank Lloyd Wright. Jan. 25-Mar. 6, 1938
*Alvar Aalto: Architecture and Furniture. Mar. 15-Apr. 18, 1938
*Wheaton College Competition (prize-winning architectural designs for an Art Center). June 28-Sept. 12, 1938
*Useful Household Objects under $5. Sept. 28-Oct. 28, 1938
*Bauhaus 1919-1928. Dec. 7, 1938-Jan. 30, 1939
*Three Centuries of American Architecture (the architecture section of Three Centuries of American Art, above, reorganized for circulation). Feb. 15-Mar. 15, 1939
*Williamsburg Competition (prize-winning architectural designs for an ideal festival theatre). Feb. 28-Mar. 15, 1939
*Useful Objects of American Design under $10. Dec. 7, 1939-Jan. 7, 1940
*Smithsonian Competition (prize-winning designs for a new Smithsonian Gallery of Art). Jan. 12-Mar. 3, 1940
Frank Lloyd Wright, American Architect. Nov. 13, 1940-Jan. 5, 1941
*Useful Objects of American Design under $10.; American Color Prints under $10. Nov. 26-Dec. 24, 1940
*TVA Architecture and Design (Tennessee Valley Authority). Apr. 30-June 7, 1941
*Stockholm Builds (organized for circulation). Aug. 4-Sept. 8, 1941
*The Wooden House in America (organized for circulation). Sept. 10-30, 1941
*Organic Design in Home Furnishings. Sept. 24-Nov. 9, 1941
Buckminster Fuller's Dymaxion Deployment Unit. Oct. 10, 1941-Apr. 1, 1942
*Architecture of Eric Mendelsohn 1914-1940. Nov. 26, 1941-Jan. 4, 1942
*Useful objects under $10; Silk Screen Prints under $10; American Photographs at $10. Dec. 2, 1941-Jan. 4, 1942
*New Rugs by American Artists. June 30-Aug. 9, 1942
*Modern Architecture for the Modern School (organized for circulation). Sept. 16-30, 1942
*Useful Objects in Wartime under $10. Dec. 2, 1942-Jan. 9, 1943
*Brazil Builds. Jan. 13-Feb. 28, 1943
Five California Houses. Mar. 17-Apr. 18, 1943

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Look at Your Neighborhood (Circ. Exh.). March 29-June 25, 1944
Building with Wood (Archt. and Indus. Des. Gallery). Nov. 15, 1944-Feb. 18, 1945
Are Clothes Modern? (organized for circulation). Nov. 28, 1944-March 4, 1945
Integrated Building: Kitchen, Bathroom, and Storage. Feb. 21-May 13, 1945
Tomorrow's Small House: Models and Plans. May 29-Sept. 30, 1945
Textile Design (organized for circulation). Aug. 29-Sept. 23, 1945
Costume Carnival (organized for circulation). Sept. 19-Nov. 25, 1945
Elements of Design (organized for circulation) Industrial Design Gallery. Oct. 23-Nov. 15, 1945
Useful Objects, 1945. Nov. 21, 1945-Jan. 6, 1946
If You Want to Build a House (organized for circulation) (Circ. Exhibition at MOMA) Jan. 8-Jan. 30, 1946
New Dormitories for Smith College: Winning Designs from a Competition. Feb. 5-Apr. 4, 1946
Architecture in Steel: An Experiment in Standardization by Konrad Wachsmann. Feb. 5-Mar. 6, 1946
A Home For U.N.O.: Must We Repeat The Geneva Fiasco? Feb. 5-Mar. 3, 1946
New Furniture Designed By Charles Eames. March 12-March 31 (1st section)-April 14 (2nd section)- 1946
Modern China (Castleton China - Indus. Des. Gallery) Apr. 16-June 9, 1946
A New Country House by Frank Lloyd Wright: (Scale Model of Unbuilt House) (Loeb House) June 18-Sept. 3, 1946
Design Trends in Unit Furniture, Fabrics and Tableware. Sept. 6-Nov. 17, 1946
Modern Handmade Jewelry (Circulating exhibition at MOMA). Sept. 17-Nov. 10, 1946
Modern Rooms of the Last Fifty Years (organized for circulation) (Prepared by Dept. of Indus. Des. and circulated by the Museum of Modern Art). Nov. 26-Jan. 26, 1947
Useful Objects 1946 (under $25). Nov. 26, 1946-Jan. 26, 1947
Henry Hobson Richardson: Architectural Masterpieces. Feb. 4-Apr. 6, 1947

DANCE AND THEATRE ARTS

*International Exhibition of Theatre Art. Jan. 15-Feb. 25, 1934
*Preview: Dance Archives. Mar. 6-Apr. 7, 1940
*40 Years of the American Dance. Oct. 23-Nov. 19, 1940
The Ballet Today. Nov. 14, 1940-Mar. 6, 1941
Pavlova Memorial Exhibition. Jan. 7-Mar. 6, 1941
Isadora Duncan: Drawings, Photographs, Memorabilia. Oct. 21, 1941-Jan. 10, 1942
*Dancers in Movement: Photographs by Gjon Mili. Jan. 13-Apr. 9, 1942
Modern American Dance. March 28-April 29, 1945
Stage Design by Robert Edmond Jones. April 11-June 24, 1945
Works from the Museum Collection of Dance and Theatre Design. May 2-Aug. 1, 1945
Stage Designs by Joan Junyer. July 10-Sept. 17, 1945
Portrait of Ondine. Nov. 28, 1945-Feb. 3, 1946
Dance and Theatre Design. Nov. 28, 1945-Feb. 3, 1946
Ballet Drawings by Franklin C. Watkins: Transcendence and Berman Model (Aud. Gallery). June 18-Aug. 25, 1946
Scenic Design by Arch Lauterer. Aug. 27-Nov. 7, 1946
Le Tricorne by Picasso. Nov. 19, 1946-Jan. 13, 1947
The Theatre of Eugene Berman. Jan. 21-Mar. 9, 1947

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FILM LIBRARY

*A Brief Survey of the American Film. June 23, 1937-Jan. 24, 1938
*The Making of a Contemporary Film (The Adventures of Tom Sawyer). Dec. 21, 1937-Mar. 1, 1938
American Designs for Abstract Films. Apr. 3-May 1, 1940
D. W. Griffith, American Film Master. Nov. 13, 1940-Jan. 5, 1941
Still Photographs from Hollywood Studios. May 6-June 2, 1941
*A History of American Movies (organized for circulation). June 5-Oct. 3, 1941
Georges Melies: Magician and Film Pioneer (Auditorium Gallery). Dec. 27, 1944-Jan. 14, 1945

PHOTOGRAPHY

*Walker Evans: Photographs of 19th Century Houses. Nov. 16-Dec. 8, 1933
*Photography 1839-1937. Mar. 17-Apr. 18, 1937
*Walker Evans: American Photographs. Sept. 28-Nov. 18, 1938
60 Photographs: A Survey of Camera Esthetics. Dec. 31, 1940-Jan. 12, 1941
Photographs by David Octavius Hill and Robert Adamson. Sept. 19-Oct. 19, 1941
*Image of Freedom (Photography Competition). Oct. 29, 1941-Feb. 1, 1942
*Photographs of the Civil War and the American Frontier. Mar. 3-Apr. 5, 1942
*How to Make a Photogram (organized for circulation). Sept. 16-Nov. 2, 1942
*Faces and Places in Brazil: Photographs by Genevieve Naylor. Jan. 27-Feb. 28, 1943
Birds in Color: Photographs by Eliot Porter. Mar. 10-Apr. 18, 1943
*Helen Levitt: Photographs of Children. Mar. 10-Apr. 18, 1943
*Action Photography. Aug. 18-Sept. 19, 1943
*Portraits (at the Photography Center). Nov. 4-Dec. 7, 1943
*The American Snapshot. Mar. 1-May 10, 1944
French Photographs: Daguerre to Atget. Feb. 21-May 30, 1945
Creative Photography (Circ. Exh. Multiple show, exhibited with What is Modern Painting) (organized as Multiple Show) March 6-March 25, 1945
Paul Strand: Photographs 1915-1945. Apr. 25-June 10, 1945
The Photographs of Edward Weston. Feb. 11-Mar. 31, 1946
New Photographers (Organized for circulation). June 18-Sept. 15, 1946
Henri Cartier-Bresson. Feb. 4-Apr. 6, 1947

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WAR-TIME EXHIBITIONS

*War Comes to the People, a Story Written with the Lens: Photographs by Therese Bonney. Dec. 10, 1940-Jan. 5, 1941
*Britain at War. May 22-Sept. 2, 1941
*National Defense Poster Competition. July 16-Sept. 7, 1941
*U. S. Army Illustrators of Fort Custer, Michigan. Feb. 4-Mar. 10, 1942
Art in War: OEM Purchases from a National Competition. Mar. 13-25, 1942
*Two Years of War in England: Photographs by William Vandivert. Apr. 15-June 10, 1942
*Wartime Housing. Apr. 22-June 21, 1942
Anti-hoarding Pictures by New York School Children. May 13-June 8, 1942
*Road to Victory. May 21-Oct. 4, 1942
Salvage Posters by New York High School Students. June 24-Sept. 3, 1942
*Camouflage for Civilian Defense (organized for circulation). Aug. 12-Sept. 13, 1942
*New Posters from England (organized for circulation). Sept. 4-Oct. 18, 1942
The Americas Cooperate (educational exhibition prepared for the Coordinator of Inter-American Affairs). Sept 30-Oct. 18, 1942
*United Hemisphere Poster Competition. Oct. 21-Nov. 24, 1942
The Museum and the War. Oct. 23, 1942-Jan. 22, 1943
*Art from Fighting China. Nov. 11-27, 1942
National War Poster Competition. Nov. 25, 1942-Jan. 3, 1943
*The Arts in Therapy. Feb. 3-Mar. 7, 1943
*Yank Illustrates the War. Mar. 17-Apr. 18, 1943
*War Caricatures by Hoffmeister and Peel. May 12-June 13, 1943
Occupational Therapy, Its Function and Purpose. June 2-Oct. 17, 1943
*Tunisian Triumph: War Photographs by Eliot Elisofon. June 17-July 25, 1943
*Airways to Peace. July 2-Oct. 31, 1943
*Bali, Background for War: The Human Problem of Reoccupation. Aug. 11-Sept. 19, 1943
Magazine Cover Competition: Women in Necessary Civilian Employment. Sept. 3-26, 1943
*Marines under Fire. Nov. 10, 1943-Jan. 9, 1944
Norman Bel Geddes War Maneuver Models. Jan. 26-Mar. 5, 1944
Manzanar: Photographs by Ansel Adams of Loyal Japanese-American Relocation Center. Nov. 10, 1944-Dec. 24, 1944
The Lesson of War Housing (organized for circulation) (Circ. Exh. shown at MOMA). Jan. 16- Mar. 4, 1945
Power in the Pacific: Battle Photographs of our Navy in Action on the Sea and in the Sky. Jan. 23-Mar. 20, 1945
Art for War Veterans. Sept. 26-Nov. 25, 1945

ADVISORY COMMITTEE EXHIBITIONS SHOWN IN THE MEMBERS' ROOM

Contemporary Unknown American Painters. Oct. 18-Nov. 18, 1939
Picasso's Seated Man 1911: A Visual Analysis of a Cubist Painting. Jan. 1-30, 1940
Paris at War: 16 gouaches by Bernard Lamotte. Early in 1940
American Scene: 35 gouaches by Witold Gordon. Jan 31-Feb. 14. 1941
Techniques of Painting. Aug. 4-Oct. 15, 1941

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YOUNG PEOPLE'S EXHIBITIONS

Transitions and Contrasts in Painting and Sculpture. Dec. 1, 1937-Jan. 7. 1938
Drawings by European and American Artists. Jan. 11-28, 1938
American Folk Art. Feb. 2-Mar. 7, 1938
Machine Art. Mar. 7-31, 1938
Children's Work. April 4-22, 1938
Creative Growth, Childhood to Maturity: the Work of Dahlov Zorach Ipcar. Nov. 1, 1939-Jan. 5, 1940
12 Favorites: Paintings Selected by Students from the Museum Collection. Jan. 31-Mar. 1, 1940
Visual and Non-Visual Expression in Art. Mar. 6-May 1, 1940
Mexican Children's Art. May 15-Sept. 30, 1940
Machine Art; Modern Interiors; Costume Design. Oct. 3-Nov. 2, 1940
Graphic Arts; Designing a Stage Setting. Nov. 4-11. 1940
Student Work from 14 High Schools. Nov. 11-Dec. 23, 1940
We Like Modern Art. Dec. 27, 1940-Jan. 12, 1941
Understanding Modern Art. May 6-June 30, 1941
Animals in Art; Designing a Stage Setting. July 1-15, 1941
Abstract Painting and Shapes of Things. July 15-28, 1941
Preliminary Course of the Bauhaus. July 29-Aug. 11, 1941
American Watercolors; Lettering and Arrangement in Poster Design. Aug. 12-25, 1941
Ancestral Sources of Modern Painting. Aug. 26-Sept. 15, 1941
20 Lithographs; Graphic Art Processes. Sept. 16-Oct. 14, 1941
What is Modern Architecture; Tricks in Movie Making. Oct. 14-27, 1941
Children in England Paint. Nov. 6-30, 1941
Introduction to Modern Painting; Modern Posters. Dec. 3-7, 1941
Pictures for Children: a Silk Screen Print Competition. Dec. 10, 1941-Jan. 25, 1942
The Artists' New York. Jan. 28-Mar. 2, 1942
Children's Festival of Modern Art. Mar. 11-May. 10, 1942
Mexican Costumes by Carlos Merida. May 13-24, 1942
Paintings from the Class for Members' Children. May 25-31, 1942
Understanding Modern Art. June 2-July 9, 1942
Bambi: the Making of an Animated Sound Picture. July 15-Aug. 20, 1942
Planning a Modern House. Aug. 25-Sept. 21, 1942
How Modern Artists Paint People. Sept. 22-Oct. 13, 1942
Art of Two Cities: Chicago and New York. Oct. 14-Nov. 15, 1942
Children's Painting and the War. Nov. 18-Dec. 13, 1942
Children's Festival of Modern Art. Dec. 16, 1942-Jan. 17, 1943
Art Education in Wartime. Jan. 27-Feb. 22, 1943
We Look at Our World. Feb. 24-Apr. 4, 1943
Paintings from the Class for Members' Children. Apr. 7-May 9, 1943
Favorites in Modern Art. May 12-June 20, 1943
Understanding Modern Art. June 23 Aug. 1, 1943
Art Shows for U.S.O. Centers. Aug. 4-Sept. 26, 1943
Young Negro Art. Oct 6-Nov. 28, 1943
Children's Holiday Circus of Modern Art. Dec. 8, 1943-Jan. 30, 1944
Children's Art Work from the Holiday Circus. Feb. 2-17, 1944
Understanding the Child through Art. Feb. 23-May 7, 1944
Chinese Children's War Pictures. Apr. 4-May 7, 1944
Soviet Children's Paintings: Young People's Gallery. Sept. 19-Nov. 19, 1944
Children's Holiday Circus of Modern Art: Young People's Gallery. Dec. 1944-Jan. 7, 1945
Work from the Children's Holiday Circus of Modern Art: Young People's Gallery. Jan. 16-Feb. 18, 1945
Modern Art for Young People: Young People's Gallery. Feb. 21-Mar. 11, 1945
Development in Children's Art: Young People's Gallery. Mar. 14-May 13, 1945
Teaching Elements of Design to Children: Young People's Gallery. May 16-June 10, 1945

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Children's Art Work 3-6 Years from the Art Class for Children Conducted by the Educational Project: Young People's Gallery. June 20-Aug. 20, 1945

Young People's Art Work from Classes Conducted for New York City High School Students by the Educational Program. Aug. 23-Sept. 13, 1945

Children's Holiday Circus of Modern Art: Young People's Gallery. Dec. 4, 1945-Jan. 6, 1946

Creative Art by American Children: Young People's Gallery. Jan. 15-Mar. 3, 1946

Work from Children's Classes Conducted under the Educational Program: Young People's Gallery. Mar. 12-Apr. 10, 1946

Original Illustrations for Children's Books: Young People's Gallery. Apr. 16-June 2, 1946

Designed for Children: Young People's Gallery. June 11-October 6, 1946

Children's Holiday Fair of Modern Art: Young People's Gallery. Dec. 1946- Jan. 5, 1947

Mobile Design: Young People's Gallery. Jan. 14-Mar. 23, 1947

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CHRONOLOGICAL LIST OF CIRCULATING EXHIBITIONS OF THE MUSEUM OF MODERN ART

* indicates revised edition of Museum Exhibition

Paintings, Drawings, Prints, Sculpture

One Picture Exhibitions: Cezanne, Gauguin, Renoir. 1934-35
25 Paintings from the Lillie P. Bliss Collection. 1935
*African Negro Art (photographs by Walker Evans from the Museum Exhibition, African Negro Art). 1935-36
25 Watercolors by Six Americans (Museum Collection). 1935-40
Paintings by 12 Americans (Museum Collection). 1935-37
Three Picture Exhibition: Derain, Matisse, Rouault. 1935-36
Six Modern Sculptors. 1936-38
26 Drawings from the Museum Collection. 1936-39
Drawings and Prints from the Museum Collection. 1936-37
*Comparative Styles in Prehistoric Rock Pictures (from Prehistoric Rock Pictures). 1937-39
*Fantastic Art, Past and Present (from Fantastic Art, Dada, Surrealism). 1938
War Etchings by Goya and Dix. 1938-40
Painting and Sculpture by Children. 1938-39
Three Mexican Artists (Museum Collection). 1938-39
Classic and Romantic Traditions in Abstract Painting. 1939-40
*40 Large Prints by Modern Artists (from Art in Our Time). 1939-40
The American Scene (prints). 1939-40
One Picture Exhibition: Picasso's La Coiffure. 1939-40
12 French Painters. 1939-40
Figures in Bronze. 1939-40
Three Bronzes by Despiau, Lachaise, Maillol. 1939-40
20 20th Century Paintings. 1940
A Single Sculpture: Barlach's Singing Man. 1940-42
*Picasso: 40 Years of His Art. 1940-43
Masters of the School of Paris. 1940
20th Century Paintings (Museum Collection). 1940-42
Watercolors by Rainey Bennett. 1940-43
*Modern Mexican Paintings (from 20 Centuries of Mexican Art). 1940-41
George Grosz. 1941-42
20th Century Sculpture and Constructions. 1941-43
15 American Sculptors. 1941-43
Paul Klee. 1941
Loren MacIver. 1941
English Color Lithographs
Contrasts in Pictorial Representation. 1941
The Plan of a Painting (prepared by the Addison Gallery of American Art, Phillips Academy, Andover, Mass.). 1941-43
New Silk Screen Color Prints (2 editions). 1941-44
Art of Australia (sponsored by the Carnegie Corporation, New York). 1941-44
12 Small Pictures by Leading Modern Painters. 1941-42
*18 Artists from 9 States (from Americans 1942). 1942-43
The Animal Kingdom in Modern Art. 1942-43
Rivera, Orozco, Siqueiros. 1942-45
Our Leading Watercolorists. 1942-43
European and American Paintings (Museum Collection). 1942-43
The Migration of the Negro (in collaboration with the Phillips Memorial Gallery, Washington, D. C.). 1942-44
Eight Sculptors and Their Drawings. 1943
*Paintings from 10 Latin American Republics (Museum Collection). 1943-44
Graphic Arts of Mexico and Argentina. 1943-46

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The Artist in Advertising. 1943-44
Four American Watercolorists. 1943-44
12 Contemporary Painters. 1944-45
Modern Painters of Brazil. 1944
The Eight (in collaboration with the Brooklyn Museum, New York). 1944
*Americans 1943: Realists and Magic Realists. 1943-44
Twentieth Century Portraits. 1943-44
Paintings from Latin America. 1943-44. Revised edition, 1944-45
*Romantic Painting in America. 1944-45
*Yank Illustrates the War. 1943-44
Silk Screen Prints. 1944-46
Chinese Children Picture the War. 1944-46
Soviet Children's Art. 1944-47
*Cuban Painting Today. 1944-46
*Watercolors and Drawings by Six Cuban Painters. 1944-46
Fifteen Latin American Painters. 1944. Revised edition, 1945-46
Seven American Painters. 1944-45
*Feininger. 1945-46
*Hartley. 1945-46
*Modern Drawings. 1944-45
*20th Century Drawings. 1944-46
Mystery in Paint. 1944-46
Variety in Abstraction. 1944-46
*New Directions in Gravure. 1944-46
Wood Block Prints in Color. 1944-47
*European Artists in the United States. 1945-46
Faces and Figures. 1945-47 (contains some sculpture)
Objects as Subjects. 1945-47
Paintings from Latin America. 1946
Prints by Paul Klee. 1945-47
Thirty-five Serigraphs. 1945-47
*Fourteen Americans. 1947
New Watercolors and Gouaches. 1946 -
Landscapes: Real and Imaginary. 1946-47
Six Interpretations in Bronze. 1946 - (sculpture and drawings)
Lipchitz: Prometheus. 1946 (sculpture and photographs)
Rouault: The Great Printmaker. 1946 -
Expressionism in Prints. 1946 -

Architecture

*International Exhibition of Modern Architecture. 1932-38
*Photographs of 19th Century American Houses by Walker Evans. 1934-36
What is Modern Architecture? (2 editions in circulation; 2 prepared for sale to Cleveland Museum of Art and Milwaukee Art Institute). 1938-44
Modern American Houses. 1938-41
*The Bauhaus: How It Worked (from Bauhaus 1919-1928). 1939-40
Evolution of the Skyscraper. 1939-44
*Houses and Housing (from Art in Our Time). 1939-40
Housing: Recent Developments in Europe and America. 1940-44
Stockholm Builds. 1940-44
The Wooden House in America. 1940-44
Regional Building in America. 1941-44
American Architecture (from Three Centuries of American Architecture). 1941-44
*Brazil Builds. 1943-46
Look at Your Neighborhood. 1944 -
Modern Architecture for the Modern School. 1942-46

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Planning the Modern House 1943-46
The Bauhaus: Preliminary Course. 1944
The Lesson of War Housing. 1945-47
*Built in USA. 1944-46
A New American Architecture. 1944 -
If You Want to Build a House. 1946 -
Integrated Building. 1945 -
Robert Maillart: Engineer. 1946 -
Houses by Frank Lloyd Wright. 1946 -
Modern American Houses. 1946 -
Modern Rooms of the Last Fifty Years. 1947 -

Posters

Ten Posters by Cassandre and Kauffer (Museum Collection). 1938-40
A History of the Modern Poster. 1940-44
War Posters and Cartoons of the U.S.S.R. 1943-44
English War Posters. 1943-44
U. S. Government War Posters. 1943-44
War Posters Today (2 editions). 1943-44
Wartime Posters (2 editions). 1943-44
Modern Poster Design. 1943-45. Revised edition 1945-47
Lettering and Arrangement in Poster Design. 1944
United Hemisphere Posters. 1943-44
Wartime Posters of the Allied Nations. 1943-45
U.S. Wartime Posters. 1943-44
War Posters (revised from War Posters Today). 1944-45

Photography

*A Brief Survey of Photography from 1839-1937 (from Photographs 1839-1937). 1937-38
Documents of America (Farm Security Administration photographs). 1939-40
Abstract Photography. 1939-41
Functions of the Camera. 1939-44
The California Group. 1940-41
How to Make a Photogram (prepared by the School of Design, Chicago). 1941-43
*Road to Victory. 1943-44
Masters of Photography (Museum Collection). 1943-46
Creative Photography. 1944 - (for sale only)
*Tunisian Triumph. 1943-44
*Airways to Peace. 1943-44
Action Photography. 1943-45
City Children at Play. 1944
Faces and Places of Brazil. 1943-44
100 Years of Portrait Photography. 1944-45
*The American Snapshot. 1944-45
A Century of Photography. 1944 -
*Power in the Pacific (2 editions). 1945-46
New Photographers. 1946 -
*Paul Strand. 1946 -
*Edward Weston. 1946 -
Leaders in Photography. 1946 -

Theatre and the Dance

*International Exhibition of Theatre Art. 1935-37
Painters as Ballet Designers. 1941-42
Designing a Stage Setting. 1943-44
From Sketch to Stage. 1945-47
Dance in America. 1946-47
Costume Carnival. 1946 -

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Films

A History of American Movies. 1940-44

Color Reproductions of Modern Paintings (Photographs of Sculpture, Prints for schools; Art Education)

A Brief Survey of Modern Painting (2 editions). 1931-44
Mexican Frescoes by Diego Rivera. 1933-39
Modern Watercolors and Pastels. 1934-40
American Paintings. 1936-44. Revised as American Painters. 1944-46
Paintings and Drawings by Vincent van Gogh. 1935-42
Paintings, Watercolors and Drawings by Cezanne. 1937-42
An Introduction to Modern Painting. 1940-46
Emotional Design in Modern Painting. 1940-46
Ancestral Sources of Modern Painting. 1941-46
What is Modern Painting. 1944 -
19th Century Leaders of Modern Painting. 1943 -
American Painting. 1943-45. revised edition, 1945 -
How Modern Artists Paint People. 1943-45. revised edition, 1945 -
Twelve Americans of Our Time. 1943-45
Familiar Places. 1943-45
Eight Paintings for Children. 1943-46
Animals in Art. (revised) 1944-47
An Introduction to Modern Sculpture (photos). 1942 - revised 1944-47
The Graphic Arts. 1943-46
Fine Prints in Color. 1944-46
Twenty Lithographs. 1943-47
Pictures for Children (serigraphs). 1944-46
Drawings by Matisse, Seurat, Renoir, and van Gogh (reproductions) 1941-44 revised 1944 -
Paintings by Children, 1943-45 (originals)
Art Education in Wartime. 1943-44
Four Modern Painters (portfolio). 1943-45
Understanding the Child through Art. 1944 - (originals)
Picasso, Matisse, Klee, Rouault. 1945 -
Actors and Clowns. 1945 -
Fifteen Modern Watercolors. 1945 -
Development in Children's Art. 1945 - (originals)
*Designed for Children. 1946 -
How Children Paint. 1945 - (originals)
Creative Art by American Children. 1946 - (originals)
American painting before 1900 (formerly American Painters). 1946 -
An Artist's Zoo. 1946 -
Illustrations for Children's Books. 1946 - (majority original work)
New Pictures for Children (serigraphs). 1946 -
On Being a Cartoonist (reproductions of cartoons). 1946 -

Design and Manual Arts

Industrial Art

*Useful Objects under $5. 1938-39
Rugs by Modern Artists. 1941
*Popular Art of Mexico (from 20 Centuries of Mexican Art). 1941-42
*Manufacturing Modern Furniture (from Organic Design in Home Furnishings). 1941-44
*Furniture Design Today (from Organic Design in Home Furnishings). 1941-44
*What is Good Design? (from Useful Objects under $10.). 1942-44
The Shapes of Things. 1943-45
Machine Art. 1944
Modern Design in Furniture (portfolio). 1943-46
*Are Clothes Modern? 1945-46
Modern Handmade Jewelry. 1946 -

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Modern Textile Design. 1945 -
Unit Furniture. 1946 -
Modern Chair Design. 1946 -
Elements of Design. (for sale only). 1945 -

Miscellaneous (Wartime Exhibitions)
Camouflage for Civilian Defense (2 editions). 1942-44
The Arts in Therapy (2 editions). 1943-46
*Marines under Fire. 1944
Camouflage Today (2 editions). 1943-44
*The People of Bali. 1943-44
War Cartoons by Hoffmeister and Peel. 1943-44
Art from Fighting China. 1943

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Mr. Nelson A. Rockefeller

THE MUSEUM OF MODERN ART

DEPARTMENTS As of (1947)

and

PROGRAM

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THE DEPARTMENT OF PAINTING AND SCULPTURE

N E E D S

SPACE: Primarily space to show the collections. Of the Museum's 702 paintings, only about 100, together with about half of the 155 soulptures, can be shown at one time for lack of space. Of 278 drawings by modern masters, 11 are on view. Only 9 of the 2,034 prints by 19th and 20th Century masters are now exhibited, and none of the 1,110 posters. At least twice as much gallery space is required.

Space is also needed for study storage where students may view paintings and sculpture not on exhibition; a print room for study of prints, drawings and posters; and a room in which to interview artists or agents bringing work to the Museum - about 400 - 500 a year.

PURCHASE FUNDS: To buy works in certain fields where the Collection is lacking for example, paintings by certain of the greatest 20th Century masters; contemporary British, Scandinavian and Italian paintings; prints; more work both by mature and promising young Americans. To be true to its purpose, the Museum must continually fill out and renew its collections.

BACKGROUND INFORMATION

Painting and Sculpture is the senior curatorial department - in fact, the Department and the Museum virtually coincided in their early years. The Department remains one of the most active in relation to the public, the artist, and the Museum's exhibitions and publications; and to its care is entrusted much of

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the most valuable part of the Museum Collection, including not only painting and sculpture but also drawings and prints.

Collections

Taken as a whole the 20th century collections of the Department are probably unsurpassed anywhere in the world (though French painting of the early years of the century is better seen both in Moscow and in the Barnes Foundation). Over 30 nations are included in the Collection, which is strongest in the schools of the United States, France, pre-Hitler Germany and Mexico. Worldwide movements such as Expressionism, Cubism and abstract art, Surrealism and the recent romantic and "social realist" tendencies are here more broadly represented than in any other public collection.

Although the Collection, and its reputation, are international, American artists and their works far outnumber those of any other nation. The quality and importance of the Museum's American paintings is demonstrated by the fact that of the 140 - 20th century pictures chosen by a committee of five American Museum authorities for the recent exhibition of American painting in London, 28 were from the Museum of Modern Art, considerably more than from any other museum.

Remarkable among 19th century works are the Cezanne paintings and Seurat drawings from the Bliss Bequest, and the masterpieces by van Gogh and Rousseau. Except for an excellent group of American folk painting and sculpture, the Museum has not collected late 19th century American paintings, already fully illustrated in the Metropolitan Museum.

Most of the best known artists of the 20th century are well represented, especially Matisse, Picasso, Braque, Gris, Chagall, Leger, Klee, Beckmann, Mondrian, Miro, Orozco, Siqueiros, Weber, Hopper, Demuth, Feininger, Tchelitchew, Blume, Maillol, Lehmbruck, Despiau, Lachaise, Lipchitz, Calder. Many important masters are represented by a variety of different periods, for example, Matisse by 7 oils, 3 drawings, 1 bronze, 18 prints; Picasso by 12 oils, 2 gouaches, 1 collage, 1 bronze, 110 prints; Orozco by 1 fresco, 6 oils, 4 drawings, 26 prints; Hopper by 5 oils, 2 watercolors, 10 prints; Weber by 4 oils, 15 gouaches, 1 drawing, 82 prints.

A large part of the Collection is made up of work by younger or less famous artists, many of them bought when they were almost unknown.

Exhibitions and Publications

Pioneer ancestors of modern art: Cezanne, Gauguin, Seurat, van Gogh, Homer, Ryder, Eakins, which first linked this great trio in the public mind; Corot, Daumier; Toulouse-Lautrec, Redon; van Gogh; Rousseau.

Exploration of early and mid-19th century American art in American Folk Art; George Caleb Bingham; Religious Folk Art of the Southwest; and of a previously neglected native tradition in Romantic Painting in America.

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Large-scale international reviews of 20th century movements and tastes in Cubism and Abstract Art; Fantastic Art, Dada, Surrealism; and Masters of Popular Painting.

Presentations of the best work produced by the U.S. Government art projects under the P.W.A.P. and the W.P.A.

The painting, sculpture and graphic art sections of the Museum's 5th, 10th and 15th anniversary shows; and of Trois siecles d'art aux Etats-Unis (Paris 1938).

National or local schools: Painting in Paris; German Painting and Sculpture; American Painting and Sculpture (1862-1932); Painting and Sculpture from 16 American Cities; the modern section in 20 Centuries of Mexican Art; and Modern Cuban Painters.

Survey shows: 20th Century Portraits; Modern Drawings.

Avoiding the ordinary method of showing contemporary American painting in large exhibitions of one picture by each artist, the Museum initiated in its first year its series of exhibitions in which comparatively few artists are represented by groups of six to 20 works. Among such shows were 19 Living Americans; Painting and Sculpture by Living Americans; Americans 1942; American Realists and Magic Realists; and 14 Americans. The last three of these together with 46 Artists Under 35 presented the work of several younger, little known artists who have since taken important places in American art.

One-man retrospectives of 20th century painters and sculptors include Weber, Klee, Lehmbruck, Maillol, Burchfield, Matisse, Rivera, Sterne, Hopper, Lachaise, Leger, Marin, Sheeler, Picasso, Portinari, Grosz, Dali, Miro, Tchelitchew, Flannagan, Hirschfield, Calder, Hartley, Feininger, Rouault, Mondrian, Davis, Chagall, O'Keeffe, Stettheimer, Moore. More than half of these artists are American.

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THE DEPARTMENT OF ARCHITECTURE

N E E D S

EXHIBITION SPACE : The Department possesses the largest collection of models and enlarged photographs of modern architecture in the world. None of this collection can be on permanent exhibit for lack of gallery space.

To set standards for quality and craftsmanship in the use of modern materials, the Department desires to set up semi-permanent exhibits of actual structures - brick walls, steel frame glass panels, plywood sections, etc. Again, space is lacking.

ARCHIVES : The present files of the Department need amplifying. Now, while the great modern pioneers are living, photographs, plans, blueprints and original drawings of their work should be collected, classified and catalogued.

INFORMATION An information service for architects and the general public conducted by trained personnel, is needed.

BACKGROUND INFORMATION

WHAT IS THE DEPARTMENT OF ARCHITECTURE?

The Museum of Modern Art is unique in having a Department of Architecture. Through exhibitions of photographic enlargements and models, as well as publications, the Department is continually educating the public in the basic elements of modern architecture, and influencing the development of American architecture by

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bringing before the lay and professional public the work of great European and American Masters.

HOW THE DEPARTMENT OF ARCHITECTURE WORKS

Exhibitions:

Since its inception in 1931 the Department has organized 70 architectural exhibitions, 25 of which subsequently were sent on tour. Three, designed for the Office of War Information, were sent to Europe, and the Near East. These exhibitions fall into the following categories:

The "Salon Show."

This presents the Museum's selections of the best architectural works in a given period, with the purpose of establishing standards of quality. Prototype of such exhibitions was the Museum's first architecture show, THE INTERNATIONAL EXHIBITION OF MODERN ARCHITECTURE-1932; also outstanding was BUILT IN U.S.A. 1932-44.

Historical exhibitions. Examples: THREE CENTURIES OF AMERICAN ARCHITECTURE, presenting American background; EARLY MODERN ARCHITECTURE: CHICAGO, 1870-1910.

One-man exhibitions of masters of modern architecture. Examples: HENRY HOBSON RICHARDSON; FRANK LLOYD WRIGHT; LE CORBUSIER, etc.

Exhibitions illustrating the sociological aspect of architecture. Examples: WARTIME HOUSING; U.S.HOUSING IN WAR AND PEACE (sent by OWI to England).

Exhibitions illustrating important developments in specific countries and sections of the U.S. Examples: MODERN ARCHITECTURE IN CALIFORNIA; STOCKHOLM BUILDS; BRAZIL BUILDS; MODERN ARCHITECTURE IN ENGLAND.

These shows have brought the Museum international recognition for its role in promoting acceptance of modern architecture.

Competitions:

To foster high standards in architectural design the Department has sponsored or exhibited winning designs of four competitions for college and art buildings, most important of which was the competition for the new Smithsonian Art Gallery.

Publications:

The Department has produced or sponsored 20 publications documenting the history of modern architecture, of which 100,000 copies have been sold. Particularly influential have been Modern Architecture (1932), What is Modern Architecture (1942) and Built in U.S.A. 1932-44 (1944)

Reference File:

In discharging all these functions the Department has built up a

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file of 7,500 photographs and valuable documents on modern architecture, the largest such file in the world. The collection includes 500 photographic enlargements and 25 architecture models. These files are constantly used for research. Inquiries and requests from architects, educators, students, editors, prospective builders and the general public are received daily and are exhausting the present information facilities. Over 1300 photographs were loaned in the past year alone.

Today the Department of Architecture is an educational and standard - setting force, as well as an international center of information, advice and photographic material. But further expansion waits now on the vital need to find more room in which to grow.

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THE FILM LIBRARY

N E E D S

PURCHASE FUNDS : To Purchase New Prints and Negatives.

To keep the Film Library's collection representative of significant developments, new films must continually be acquired. Gaps in the existing collection must be filled as important films of the past come to light.

FUNDS : To Make Duplicate Negatives of all Master Prints and Save Endangered Negatives.

Prints of films wear out and, in time, even the original negatives deteriorate and perish. Funds are urgently needed therefore to replace outworn prints and - more important - to reduplicate negatives before they disintegrate forever for the work of salvaging them has been undertaken nowhere else. Only by such replacements is it possible to preserve permanently a record of film history and the high points of its progress. Moreover, many of the motion pictures already in the Film Library's collection are the last existing copies of their particular subject in the world. Too precious to circulate to students, they must remain unseen until funds are available for making duplicate negatives, and thereafter new copies from them.

BACKGROUND INFORMATION

PURPOSE OF THE FILM LIBRARY... ITS GROWTH

The Film Library was organized in 1935 "to trace, catalog, assemble, exhibit and circulate a library of film programs so that the motion picture may be studied and enjoyed as any other one of the arts is studied and enjoyed."

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Nothing of the kind had ever been attempted before. Yet the motion picture, admittedly the most influential of mass media today, is the most pervasive and the most characteristically American of the popular arts of a new era. As such it demands study. That the best motion pictures deserve preservation was recognized by the Rockefeller Foundation when, from 1935 to 1938, it helped to finance the original organization of Film Library.

Now, after almost twelve years, the Film Library has created the largest archive of its kind in the world. Through the generous contribution of motion pictures by individuals, through purchases and, above all, through the cooperation of the film industry, it has collected more than 18 million feet of film, or roughly, 2500 different subjects. These include a considerable proportion of the screen masterpieces of the past, primarily American but also comprising films from all over the world, and consisting of pictures of all types - fiction, documentary, educational, newsreel. In many instances, the Film Library possesses the negatives (as with the Douglas Fairbanks films) or the only surviving copies of outstanding pictures of the past.

WIDESPREAD CIRCULATION OF PICTURES

"No dusty storehouse, this" - to quote the March of Time - it is an actively operating department which reaches many thousands of people all over the U.S. From its archives, the Film Library has prepared 263 separate programs of films which are circulated on a modest rental basis. In the past year alone, 1769 showings of its films were given at other museums, colleges, schools, churches, hospitals, army camps and naval bases in the U.S. Another quarter of a million people saw 138 programs in the Museum's own auditorium. That a knowledge of film history and an appreciation of film esthetics and technique is now regarded as the requisite of a normal education is due solely to its success in providing this basic material.

But much remains to be done. Funds are lacking to furnish further programs and to support the research and publication which are a necessary part of this pioneering venture. There has been a distinct slowing down in these activities lately, because of inadequate finance and, consequently, of insufficient staff.

UNIQUE SOURCE MATERIAL - FREE TO THE PUBLIC

The Film Library has also amassed the largest body of film literature in the world. Its reference library, regularly used by the general public free of charge, contains over 3,000 books and pamphlets on the subject in many languages. Runs of movie periodicals dating back to the birth of the industry are to be found, as well as documentation on the work of the film pioneers.

More than 75,000 stills are in the Library's files, many of them made up from rare prints in its collection. A complete set of reviews of American films dating back to 1924, the quarter million master cards of the W.P.A FILM INDEX bibliography, and 36 file drawers of clippings make the Film Library the primary source for original motion picture research. Its usefulness can be measured by the number of recent books and scores of articles which freely admit their authors' indebtedness to it.

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THE DEPARTMENT OF PHOTOGRAPHY

N E E D S

LARGER PERMANENT EXHIBITION SPACE: Of 1,933 photographs in the Department's collection the most important collection of 20th Century photographs in the world - only 29 can be shown at one time for lack of space. With more space, the growing importance of photography in art, science, industry, education, allied fields could be demonstrated. A permanent study room for viewing photographs is also needed.

PURCHASE FUNDS : To buy representative works of outstanding photographers from the United States and from abroad; to acquire photographic portraits of prominent artists in all fields (much in demand); to expand educational and clearing house activities; to publish good reproductions of fine photographs, at low price, for schools, colleges and individuals to use in study and teaching; to set up a Picture Reference File documenting all phases of photography carefully arranged to serve the needs of photographers, students and amateurs.

BACKGROUND INFORMATION

WHAT IS THE DEPARTMENT OF PHOTOGRAPY?

It is another unique service of the Museum of Modern Art. Since its discovery, photography has been regarded variously by the public, as a record of life, an imitation of art, a popular form of recreation. The Museum of Modern Art, from its inception, has presented photography as an art form. It has

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exhibited photography since 1932, and in 1940 it set up the Department of Photography with a basic collection and a reference library - the first curatorial department devoted exclusively to photography in any museum.

HOW THE DEPARTMENT FUNCTIONS

The program of the Department is based on the assembling and display of its own collection and on the presentation of loan exhibitions showing important trends and the work of outstanding photographers. The collection now numbers 1,933 prints and is the most comprehensive collection in the modern field. Although the material is largely American, important examples from other countries and earlier periods are included.

Exhibitions. A large retrospective exhibition, 1839-1937, has been followed by many one-man shows and exhibitions dealing with various esthetic and technical aspects of the medium.

Information and Consulting Service. An important function of the Department is the maintenance of an information service covering many phases of photography, - a service that is widely used not only by members of the Museum but also by magazine and newspaper editors, schools and private collectors of photographs. Individual photographers, professional and amateur, come in to show their work, get criticism and discuss their problems.

To meet these demands from the public, the collection has been carefully catalogued and a cross index system set up. Information files have been arranged under biographic and subject headings. A record has been started listing all verbal and written requests. Photographers interviewed have been listed and notes filed on their achievements and qualifications.

The prodigious use of photography in our time has made it an important medium of visual communication that influences our taste and our concepts of the world we live in. In the hands of great artists, photography has produced masterpieces. In the hands of the average amateur, it has become the most widespread folk art of the 20th Century. In spite of its overwhelming popularity and the vast efforts that have been devoted to its development, there still exists no agency that is concerned with the study and encouragement of photography as a creative tool of modern man. If given space and funds, the Department is prepared to respond to this need and to expand its activities to a well integrated and comprehensive program for the documentation and interpretation of photography.

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DEPARTMENT OF INDUSTRIAL DESIGN

N E E D S

PERMANENT EXHIBITION SPACE : The Department's permanent collection of industrial art, numbering 394 items, is unique though still only in its beginnings and incomplete. Each article demonstrates the best modern design. Space is needed to display selections from this collection for the benefit of consumers, designers and manufacturers.

FUNDS for information and Advisory Service; and Historical Research : The skilled information and Advisory Service on design must be expanded to answer the increasing problems of consumers, students, teachers, artists, industry and the press. Historical research on the beginnings of modern design leading to publication and exhibition would stimulate understanding appreciation of good modern design and help to raise standards.

BACKGROUND INFORMATION

WHAT IS THE DEPARTMENT OF INDUSTRIAL DESIGN?

Industrial design refers to the objects and machines used in an industrialized community, things as diverse as hydro-electric turbines, sun-glasses, airplanes, paring knives, gasoline pumps, rope, reapers, cigarette lighters, chairs. Some are made by machine, some by hand. Some are part of everyday life, some are special equipment. All are shaped by man for use today in his life as it has developed since the industrial revolution.

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WHAT THE DEPARTMENT DOES

The first duty of the Department is to present to the public through exhibitions and publications the best modern examples of industrial design, and to encourage research and publication on design. To accomplish these purposes the department keeps informed on new tendencies and personalities as they arise, and maintains constant touch with all developments in studio and factory.

Handmade objects are included in most of the Museum's exhibitions and publications dealing with industrial design.

The Department aims to present to the public the finest examples of contemporary craftwork and to assist the craftsman in his adjustment to new conditions. It establishes lists of designers and master craftsmen, investigates their use in modern industry and the development of new materials and techniques.

HOW THE DEPARTMENT FUNCTIONS:

The Department of Industrial Design functions through the following mediums:

EXHIBITIONS

Industrial art was actively represented in the Museum's program long before the establishment of a separate Department of Industrial Design in 1940. In 1933 a brilliant pioneering show, Objects, 1900 and Today, explored the relationship of functionalist design to one of the earliest modern design movements - Art Nouveau.

In 1934 Machine Art for the first time displayed the inherent beauty of industrial engineering comprehensively to the American public. The next important event in 1938 was the exhibition of the Aaltos' Furniture, shown jointly with their architecture. This presentation of the Finnish couple's work, more complete than any in Europe, included inventive, honestly designed chairs that quickly became indispensable in modern homes and offices.

Late the same year the Museum presented an historical retrospective of the German Bauhaus, the most influential educational center of modern design.

In the Fall of 1938 the Museum launched the first of a series of yearly exhibitions of low-priced Useful Objects to demonstrate that excellent design can be found among articles of moderate price. Since these shows are always scheduled in the Christmas season, they exercise a noticeable influence on the selection of gifts, an influence spread by Circulating Exhibitions.

Other exhibitions include poster shows and competitions; shows made expressly for circulation, some at the request of the Museum's Educational Services; and an elaborate design review of the Museum's 15th Anniversary exhibition, Art in Progress.

COMPETITIONS

To encourage the use and production of well designed objects and to create opportunities for gifted designers, the department has organized

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design competitions for textiles and furniture. These are conducted in cooperation with industry and often result in the commercial manufacture of prize-winning designs.

ADVISORY AND INFORMATION SERVICE

The department also maintains:

A Photo Reference File. Nearly 2,000 photographs, mounted and labeled, and 450 slides form an unparalleled documentation of modern design, called upon daily by the public and the Museum staff, especially the Department of Circulating Exhibitions.

A Permanent Collection of Industrial Art. Consists of 394 items, from can-openers to airplane propellers, a selected collection of the best modern design. A unique collection though still only in its beginnings.

An Information Center, for consumers, students, designers, manufacturers, retailers and schools. Answers hundreds of inquiries yearly.

Interest in good modern design is permeating rapidly through an infinite variety of manufactures. The influence of this Department can spread indefinitely given greater facilities.

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DEPARTMENT OF THEATRE ARTS

NEEDS

Larger Permanent Exhibition Space : Of 600 originals and several thousand important documents and photographs, only a fraction can be shown at one time. Enlarged exhibition space and room for study and reference is urgently needed. At present lack of space condemns approximately 80 percent of the collection to storage where it is not easily accessible.

Film Library of the Dance : As demonstrated by requests addressed to both the Film Library and the Theatre Arts Department, there is need for a centralized dance film library. This project should be undertaken while the outstanding representatives of American dance are still active. It should provide for a complete record in motion pictures of all dance forms.

Purchase Funds : The funds would be distributed proportionately among: acquisition of scale models of important theatrical settings and projects; acquisition of representative original designs of stage settings and costumes; enlargement of the study collection; acquisition of publications and visual research material; and enlargement of the photograph file of modern design.

BACKGROUND INFORMATION

PURPOSE OF THE DEPARTMENT OF THEATRE ARTS

The main function of the Department is to create greater awareness of and understanding for the theatre arts through works of modern relevance. It is

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primarily concerned with the visual manifestations of the theatre and particularly with original designs for settings and costumes. A department with this specific purpose is without precedent, in fact it constitutes the first curatorial department devoted exclusively to contemporary stage design. The selection of the material is based on its esthetic significance, the intrinsic artistic quality and the originality of the technical solution. There is no attempt to be all inclusive in the accumulation of material. As of today the collection consists of 600 representative works, including many outstanding contemporary designers such as Berman, Bérard, Cadmus, de Chirico, Chagall, R. E. Jones, Masson, Rivera, Tchelitchew and Watkins. The Department has also built up a comprehensive reference section, consisting of 1800 books and a unique documentation comprising pictorial material, programs, photographs, slides, films and other records. Despite the fact that the Department has been active in its present form for only a little over three years, this reference section has grown into the most important in this country. The main sections to be enlarged are the slide collection, now comprising approximately 1000 items; the photographic file of modern stage and costume designs covering originals in other public and private collections here and abroad. This file already includes more than 300, mostly rare, theatrical works. All of this source material is used so extensively by professionals, scholars and students that over 50 percent of the staff time is taken up with reference service.

Also included in the Department is a dance section, formerly called "dance archives," which has grown out of a collection of documentation on the dance and related subjects, donated to the Museum by Lincoln Kirstein, augmented by other donations and regular purchases. The dance section is the only public collection of its kind in the country, and constitutes one of the most important special collections in the world.

The Department has been limited in space, personnel and funds; therefore, it has not yet fully developed its potential capacities. Since regular correspondence and exchange of materials has been established again with foreign countries, it has become obvious that considerable gaps in documentation and information have to be filled.

HOW THE DEPARTMENT FUNCTIONS

Exhibitions. This Department is the only agency in the United States capable of organizing and circulating regular theatrical exhibitions. Experience has shown an increasing demand on the part of museums, art galleries, and educational institutions for this. The exhibitions present the work of outstanding designers in retrospective shows and also the work of less known artists, and modern experimental works which will stimulate interest in and further understanding of the theatre arts.

Information Center. The Department's files have original source materials not otherwise available which are invaluable for reference and research. This service is increasingly used by scholars and other institutions. This Department also supplies pictorial material regularly to publishers and collectors.

Publications, lectures and slides are prepared and furnished by the Department. Two complete slide lectures have been prepared and similar ones are projected for the near future.

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DEPARTMENT OF CIRCULATING EXHIBITIONS AND EDUCATIONAL SERVICES

N E E D S

FUNDS : To Create Additional Traveling Exhibitions

During the past year the department received 183 requests for exhibitions which it was unable to fill. Funds are needed to subsidize in part small exhibitions that can be sent to colleges, schools and other educational institutions with limited budgets and unable to pay the full costs of exhibitions. To ignore these requests for services from institutions in this country and abroad would be to fail in the Museum's responsibilities as an educational institution.

To Augment the Permanent Collection

With more funds, the Museum's Collection could be enlarged so as to expedite the program of circulating exhibitions. More first-rate works of art would then be available for circulation at a given time. At present demands for exhibitions from educational institutions in this country and abroad are in continual conflict with the Museum's program for its own galleries. A larger Collection would enable the Department of Circulating Exhibitions to carry out a fuller program, both nationally and internationally.

To Prepare and Publish Teaching Materials

To meet the growing need among schools and community organizations for high-grade teaching materials on the contemporary arts, new exhibitions and teaching portfolios should be prepared and published in large editions for sale at minimum price. Such shows, reproducing important examples of all the arts, together with informatory texts, would eventually form a library of basic surveys to be used as introductory courses in the contemporary arts.

Additional visual aids such as slide talks, film strips, educational movies and pamphlets should be produced also in quantity for popular sale in order to extend further public knowledge and appreciation of modern art.

BACKGROUND INFORMATION

HOW THE DEPARTMENT BRINGS ART TO THE SMALL COMMUNITY

In times past, not many people living in remote sections of the country were able to make long journeys to see fine paintings or other works of art in the large city museums. Today, exhibitions of the Museum of Modern Art are traveling

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to the country's grass roots, and people in isolated rural districts now have year-round opportunities of viewing our own and other countries' cultural attainments through circulating exhibitions of painting, sculpture, architecture and allied arts.

RANGE OF TRAVELING EXHIBITIONS

These traveling exhibitions, prepared by the Department of Circulating Exhibitions for the past 15 years, have covered a wide field. They include major exhibitions held at the museum each season; small shows created by the Departments of Painting and Sculpture, Architecture, Industrial Design, Dance and Theatre, and Photography; as well as educational exhibitions prepared expressly for tour by the Department of Circulating Exhibitions itself.

During the past year 116 circulating exhibitions and talks with slides were shown 817 times in 275 different cities throughout the United States and Hawaii, and in 57 cities in Canada, England, Scotland and Wales. As many as 427 copies of small exhibitions published by the department were sold to organizations in this country and abroad.

During the war years, 56 exhibitions and 17 slide talks were sold to organizations which circulated them in Hawaii, Alaska, Canada, India, Egypt, the British Isles, Ireland, Australia, New Zealand, Spain, Brazil, Haiti, Yugoslavia, Czechoslovakia, Italy, Belgium and Greece. Sponsored and aided by Government subsidy, special exhibitions were created and shown in England, Australia, Sweden, Egypt, Turkey, Syria, Persia, Switzerland, and most of the countries in South America.

WHO BENEFITS BY THESE EXHIBITIONS?

Profiting from this educational service are not only other museums, colleges and universities, but public and private schools, women's clubs, art associations, department stores, motion picture theatres, advertising companies, community service organizations, trade associations and chambers of commerce.

Through all these varied mediums, the masses of people have seen and enjoyed the finest examples of modern painting, sculpture and graphic arts. They have gained information about town planning and seen examples of modern architecture for schools, hospitals, office buildings and homes. Professionals as well as amateurs have been able to study the potentialities of the art of photography and the development of fine contemporary design in textiles, jewelry, pottery, and all types of household objects.

Thus these circulating exhibitions have been a force to bring to a large cross section of Americans, young and adult, in cities and rural areas, understanding of the contemporary arts which they can apply in their own lives.

Abroad, agencies sponsored by the various Governments have circulated the Museum's exhibitions, bringing to the people of these countries information about the fine arts, building, industrial design, photography, and the dance and theatre in America. This interchange of information on the cultural attainments of our own and other countries helps to foster better mutual understanding.

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CHILD INSTRUCTION

N E E D S

FUNDS : To establish Seminars or Workshops:

Where art teachers may learn the new art teaching methods developed in the Museum of Modern Art Laboratory classes.

To Make and Distribute Visual Aids on Modern Art

At low cost, for use by public schools.

To Expand Activities for Children:

Such as the Children's Holiday Fair, which will give more children an opportunity to take part in creative art work. (There is a great demand for this.)

BACKGROUND INFORMATION

WHAT IS THE PURPOSE OF THE EDUCATIONAL PROGRAM?

A survey of art education made by the General Education Board in 1934 showed that in schools throughout the country modern art was either completely neglected or there was prejudice against it. It was also discovered that visual aids on contemporary art of our time, of sufficiently high quality or psychologically gauged to young people, were completely lacking. The Museum's Educational Program was begun in 1937 in the belief that art study and the resultant art appreciation are necessary to the creative education of youth, and was for the specific purpose of developing an understanding of modern art among children and young people.

THE PROGRAM FUNCTIONS

The activities of the Educational Program serve as a laboratory for the discovery of effective art teaching techniques; for the stimulation of

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the art teacher and the parent; and for the development of visual aids to be used in the home and the school.

Art classes are held for children and young people from 3 to 17 years of age, many of them selected pupils from the New York City public secondary schools. Here the children are taught to be creative, to explore and invent forms of art expression. Thus creative teaching methods are tried out and tested. When the Program was launched there were two such classes. Today there are 25.

In the Young People's Gallery specially designed exhibitions show how the child's creative powers can be called out and stimulated. These exhibitions have attracted and influenced large numbers of teachers and parents from all over the country.

The Children's Holiday Fair of Modern Art alone attracts 2,500 children in the course of its five-week duration. The Fair consists of two galleries: one, where children may see and touch works of modern art - paintings, sculpture and toys specially chosen for them; and the other a workshop where they may paint, model in clay or make imaginative toys and designs out of new and exciting materials.

Through all these activities varied types of visual aids, exhibitions, slide talks, publications and teaching models, have been developed, which have become a major influence on art education both in New York City and the country at large. For instance, the Educational Program is currently providing 40 New York City Public High Schools with visual art material, a service which the Board of Education is supporting with a budget of $6,000. Through the Department of Circulating Exhibitions and Educational Services, visual aids are being produced in quantity and sent to secondary schools in other parts of the United States.

Thus the Educational Program has become a major influence in raising art standards countrywide. In 1942, as a further step, the Educational Program sponsored organization of the Committee on Art Education, formed of the younger and more progressive art teachers. It is the function of the Committee to improve the standards of art education throughout the country by providing a forum for the discussion of new ideas and by making available to teachers, students, and parents data on new methods and techniques of art education. The increase in membership of the Committee and the response from leaders in the profession in the last four years has shown the great need for such an organization.

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MUSEUM PUBLICATIONS

N E E D S

FUNDS: 1. To Prepare Authoritative Books on Significant Modern Artists and Modern Art Movements.

There are few such books at present, though there is great demand for them. It is necessary to obtain the collaboration of the most distinguished art scholars possessed of literary ability to enlarge the Museum's already famous list of books on the living arts. Such books will be highly important contributions to American art scholarship.

2. To Increase the Number of Color Reproductions in Museum Publications.

BACKGROUND INFORMATION

WHAT MUSEUM PUBLICATIONS DO FOR ART SCHOLARSHIP

The Museum of Modern Art has been a leader in humanizing the themes of art scholarship and giving them new readability by transforming catalogs into authoritative and enjoyable books of lasting interest and usefulness to both layman and scholar. In the beginning, its books were all based on exhibitions but to meet the need for better books on the arts with which the Museum is concerned, the publishing program has been enlarged to include independent works such as, What is Modern Painting?, What is Modern Architecture?, Brazil Builds, The History of Impressionism, etc.

Although its books relate only to the modern arts, the Museum now conducts the largest publishing business of any museum in America; it has issued over one hundred copiously illustrated and beautifully printed volumes in editions ranging up to 50,000 copies.

USED BY SCHOOLS AND LIBRARIES

Museum of Modern Art publications are considered paramount contributions

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to art scholarship and Professor Paul J. Sachs of Harvard University has called them "the best appraisals of modern art thus far produced by an American institution." Because of their carefully prepared texts and complete bibliographies they are used by schools and libraries in all parts of the world and many requests have been received from foreign countries for translation rights.

During the past three years the sales of Museum of Modern Art books have increased 300 percent. The problem of adequate promotion and distribution became so great that the Museum felt it could be more efficiently handled by a major publishing organization and the firm of Simon and Schuster has been entrusted with this task. It can be fairly said that Museum publications are exerting lasting influence upon the development of the modern arts.

COLOR REPRODUCTIONS

N E E D S

FUNDS: Mass production of color facsimiles of all important works in the Museum's collection, so that these may be made available at low cost to schools and art lovers throughout the world.

Design and production of modern picture frames that can be sold at moderate cost.

BACKGROUND INFORMATION

Realizing that color is the lifeblood of painting and that modern art can never be truly popular until its hues and harmonies are familiar to everyone, the Museum of Modern Art has been quick to avail itself of technical advances which enable it to issue fine color reproductions of the work of modern masters. In preparing its reproductions, no effort has been spared to obtain the greatest possible degree of fidelity to the originals.

The Museum's silk screen and collotype reproductions of masterpieces of modern art rank among the finest now produced in any country. As such, they realize the Museum's aim to provide better facsimiles at lower prices, thereby reaching a greater number of people.

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THE MUSEUM'S LIBRARY

N E E D S

SPACE : To Accommodate the rapidly growing Research Collections:

Space is needed to permit more of the public to study the Library's materials on modern art.

FUNDS : To Publish a Catalog of the Collection of Printed Materials and Pictorial Records.

Such a catalog would make the Museum's resources known and accessible to scholars and institutions all over the country.

BACKGROUND INFORMATION

WHAT IS THE MUSEUM LIBRARY?

The Library of the Museum of Modern Art, which is used by the general public and commercial organizations as well as by scholars, has grown to be one of the most unusual small libraries in the United States. It contains the largest single collection in the country of printed and pictorial materials devoted exclusively to modern art, consisting now of well over 14,000 titles, including 10,000 solely on art since 1870.

Among special collections, not duplicated in other libraries, are the gift of A. Conger Goodyear, which formed the nucleus of the Library; the Paul Eluard-Camille Dausse collection of dada and surrealist documents given by Walter P. Chrysler, Jr.; the "Armory Show" material, including the unique scrapbook assembled by Harriette Palmer in 1913, plus all official publications of that exhibition; a representative collection of rare illustrated books, such as Picasso's Le Chef-d'Oeuvre Inconnu; the largest organized body of film literature in the world, supplemented by the 250,000 card file of the Film Index of the Federal Writers Project; the Lincoln Kirstein dance archives which form a branch of the Library; the superb Walker Evans negatives and prints of African sculpture. The files of the Library also contain thousands of "ephemeral" items - exhibition notices, catalogs, photographs and clippings - many of which are scarce or irreplaceable.

The pictorial survey of the modern arts offered by the Library consists of more than 250 volumes of exhibition photographs; a negative depository totalling more than 25,000; and a rental collection of slides (2,500 in color)

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devoted exclusively to contemporary painting, architecture, sculpture, industrial art, moving pictures, photography, the dance and related art forms. These pictorial records, as well as similar items assembled by other departments of the Museum, e.g. the invaluable files of the Departments of Publicity and Circulating Exhibitions, help to visualize the progress of the Museum since its inception in 1929. This activity has represented significant achievements in museum techniques, typified by such influential exhibitions as the Bauhaus and the carefully co-ordinated plans of Art of the South Seas. By establishing a reference archive on the Museum's technical experience - novel designs for display, new conceptions of exhibition, interesting methods of installation, etc. - the Library can service the requests for technical information and disseminate valuable study materials for a basic but neglected aspect of the contemporary museum.

HOW DOES THE LIBRARY SERVE THE PUBLIC?

Reference Service. Last year 7,000 visitors used these unique source materials, the values of which are enhanced by the accessibility of the books and magazines, and by the atmosphere of informality characteristic of the Library. More than 2,000 requests for information by telephone and mail are handled annually by the staff.

Visual materials. Almost 4,000 photographs and photostats, and an equal number of slides were sold last year to colleges, lecturers, writers, etc. A catalog of 100 pages, listing only part of the available items, has been distributed widely.

Bibliographies. The permanent and scholarly usefulness of the Museum monographs is increased by the addition of outstanding bibliographies, prepared by the Library staff. Many brief lists are supplied on direct request to out-of-town students and members.

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WAR VETERANS' ART CENTER

N E E D S

FUNDS : To Continue the Center, until its services to veterans are no longer in demand. Today, 16 months after V-J Day, the Center has a waiting list of 600 ex-service men.

To Publish the Center's Class Material; so that other institutions working to rehabilitate veterans may benefit by the Museum's methods. A series of publications on arts for the beginner is projected. "How to Make Pottery and Ceramic Sculpture" will be published shortly. Three others, "How to Draw and Paint," "How to Make Modern Jewelry", and "How to Make Objects of Wood" are in preparation.

BACKGROUND INFORMATION

WHY WAS THE VETERANS' ART CENTER FORMED?

The War Veterans' Art Center, an idea for the rehabilitation of veterans conceived by Mrs. John D. Rockefeller, Jr., early in world war II, was established in the Spring of 1944 as an activity of the Armed Services Program. Through the interest and sponsorship of Mrs. Rockefeller and Stephen C. Clark, a comprehensive program of the arts and crafts was made available, free of charge, to men and women who have served in the Armed Forces and Merchant Marine of the United States.

The primary purpose of the Center is to provide opportunity for veterans to explore their creative possibilities either for recreational or professional purposes. Each class not only gives a foundation in the particular art taught, but helps the veteran decide the nature and extent of his aptitudes. This safeguards the veteran's opportunity under the G.I. Bill of Rights and Public Law 16, since he can discover without cost to himself whether he has special ability to pursue art as a vocation. It also helps the individual with previous art experience, who feels strange to the art field because of the unnatural experience of war, to become oriented to his craft before he enters school or goes back into a job.

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RESULTS IN HUMAN TERMS

Since the Spring of 1944, more than 1,000 veterans have attended the courses given by the Art Center. Many veterans have been helped over their emotional and physical difficulties through the art experience gained at the Center. Others have discovered aptitudes which are now being developed in professional schools. Still others have received promotion in their jobs or are established in successful businesses.

The Center has also cooperated with the Arts and Skills Corps of the American Red Cross and the New York State Association of Occupational Therapists by providing special classes for the training of volunteers.

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MUSEUM OF MODERN ART PUBLICATIONS 1929-1947

PAINTING AND SCULPTURE

Painting in Paris 1929
Paintings by Nineteen Living Americans 1929
Work of 46 Painters and Sculptors under 35 Years of Age 1930
Summer Exhibition: Retrospective 1930
Painting and Sculpture by Living Americans 1930
Modern German Painting and Sculpture 1931
Lillie Bliss Memorial Collection 1931
American Painting and Sculpture 1932
Painting and Sculpture from 16 American Cities 1933
A Brief Survey of Modern Painting 1934
The Lillie P. Bliss Collection 1934
Modern Works of Art 1934
New Horizons in American Art 1936
Cubism and Abstract Art 1936
Fantastic Art, Dada, Surrealism 1937
Masters of Popular Painting 1938
Modern Painters and Sculptors as Illustrators 1938
Italian Masters 1940
Modern Masters from European and American Collections 1940
La Pintura Contemporanea Norteamericana 1941
Americans 1942: 18 Artists from 9 States 1942
Painting and Sculpture in the Museum of Modern Art 1942
20th Century Portraits 1942
American Realists and Magic Realists 1943
The Latin-American Collection of the Museum of Modern Art 1943, 2nd edition, 1944.
Romantic Painting in America 1943
What is Modern Painting? 1943 (2nd edition 1945; 3rd, 1946; 4th, 1946)
Modern Drawings 1944 (2nd edition, 1945; 3rd edition, 1947)
American Battle Painting 1944
Supplement to Painting and Sculpture in the Museum of Modern Art 1945
Paintings from New York Private Collections 1946
Fourteen Americans 1946
The History of Impressionism 1946

PAINTING SCULPTURE: INDIVIDUAL ARTISTS

Cézanne, Gauguin, Seurat, van Gogh 1929
Charles Burchfield, Early Watercolors, 1916-1918 1930
Corot, Daumier 1930
Homer, Ryder, Eakins 1930

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MUSEUM OF MODERN ART PUBLICATIONS (Continued) 1929-1947

Paul Klee (1) 1930
Max Weber 1930
Lehmbruck, Maillol 1930
Toulouse-Lautrec, Odilon Redon 1931
Henri Matisse 1931
Diego Rivera 1931
Maurice Sterne 1933
Diego Rivera Portfolio 1933
Edward Hopper 1933
Gaston Lachaise 1935
Vincent van Gogh 1935
George Caleb Bingham 1935
John Marin 1936
The prints of Georges Rouault 1938
Vincent van Gogh: Letters to Emile Bernard 1938
Charles Sheeler 1939
Picasso: Forty Years of His Art 1939 (4 editions)
Orozco "Explains" 1940
Portinari of Brazil 1940
Salvador Dali 1941 (2nd edition, revised, 1946)
Paul Klee (2) 1941
Joan Miro 1941
Henri Rousseau 1942 (2nd edition, revised, 1946)
The Sculpture of John B. Flannagan 1942
Tchelitchew 1942
Vincent van Gogh: A Bibliography 1942
Alexander Calder 1943
Feininger - Hartley 1944
Paul Klee (3) 1945 (2nd edition 1946)
Georges Rouault 1945
Stuart Davis 1945
Marc Chagall 1946
Florine Stettheimer 1946
Picasso: Fifty Years of His Art 1946
Henry Moore 1947

ARCHITECTURE AND INDUSTRIAL DESIGN

Built to Live In 1931
Modern Architecture 1932
Work of Young Architects in the Middle West 1933
Early Modern Architecture: Chicago, 1870-1910 1933
Objects 1900 and Today 1933
America Can't Have Housing 1934
Machine Art 1934
Le Corbusier 1935
Modern Architecture in California 1935
Louis Sullivan, Prophet of Modern Architecture 1935
Architecture in Government Housing 1936
Posters by Cassandre 1936

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MUSEUM OF MODERN ART PUBLICATIONS (Continued) 1929-1947

ARCHITECTURE AND INDUSTRIAL DESIGN (Continued)

The Architecture of H.H. Richardson and his Times 1936
The New Architecture and the Bauhaus 1936
Modern Architecture in England 1937
Posters by E. McKnight Kauffer 1937
Alvar Aalto: Architecture and Furniture 1938
Bauhaus: 1919-1928 1938
A New House by Frank Lloyd Wright 1938
Guide to Modern Architecture, Northeast States 1940
Organic Design in Home Furnishings 1941
What Is Modern Architecture? 1942 (2nd edition 1947)
Brazil Builds: Architecture New and Old 1943 (2nd edition 1943; 3rd, 1945; 4th, 1946)
Built in USA - 1932-1944 1944 (2nd edition 1944; 3rd, Built in USA-since 1932, 1946)
Tomorrow's Small House 1945
If You Want to Build a House 1946

THEATRE ARTS AND FILMS

Theatre Art 1934
The History of Motion Pictures 1938
D.W. Griffith: American Film Master 1940
Douglas Fairbanks: The Making of a Screen Character 1940
The Film Index, Vol. 1: The Film as Art 1941
The Theatre of Eugene Berman 1947

PHOTOGRAPHY

Photography: A Short Critical History 1938
Walker Evans: American Photographs 1938
Paul Strand: Photographs 1915-1945 1945
Edward Weston 1946
Henri Cartier-Bresson 1947

GENERAL

Murals by American Painters and Photographers 1932
American Folk Art 1932
American Sources of Modern Art 1933
African Negro Art 1935
Ignatz Wiemeler, Modern Bookbinder 1935
Prehistoric Rock Pictures in Europe and Asia 1937
Trois Siècles d'Art aux Etats-Unis 1938
Art in Our Time 1939
Twenty Centuries of Mexican Art 1940
Mexican Music 1940
A Festival of Brazilian Music 1940
Art of Australia 1941

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MUSEUM OF MODERN ART PUBLICATIONS (Continued) 1929-1947

Britain at War 1941
Indian Art of the United States 1941
The Museum of Modern Art: The First Ten Years 1943
Art in Progress 1944
Three Young Rats 1946
Arts of the South Seas 1946

MUSEUM OF MODERN ART LARGE COLOR REPRODUCTIONS 1938-1947

Cézanne	CARDPLAYERS 1939	Collotype
Cézanne	PINES AND ROCKS 1943	Collotype
Van Gogh	THE STARRY NIGHT 1944	Collotype
Van Gogh	PURPLE IRIS 1945	Collotype
Klee	AROUND THE FISH 1944	Silk screen
Matisse	THE BLUE WINDOW 1945	Silk screen
Miro	DUTCH INTERIOR 1946	Silk screen
Orozco	ZAPATISTAS 1943	Lithography
Picasso	WOMAN IN WHITE 1938	Offset
Picasso	WOMAN IN WHITE (2nd edition, larger) 1946	Collotype
Picasso	Le CHINOIS 1939 (2nd edition 1945)	Silk screen
Picasso	PIERROT AND HARLEQUIN 1939 (2nd edition 1945)	Silk screen
Picasso	GREEN STILL LIFE 1944	Silk screen
Picasso	THREE MUSICIANS 1945	Silk screen
Picasso	BOY LEADING A HORSE 1947	Silk screen
Pickett	MANCHESTER VALLEY 1944	Collotype
Renoir	LITTLE MARGOT BÉRARD 1939 (2nd edition 1944)	Collotype
Rouault	CHRIST MOCKED BY SOLDIERS 1944	Silk screen
Rousseau	SLEEPING GYPSY 1941	Offset
Toulouse-Lautrec	LA GOULUE 1943	Collotype
Utrillo	RUE DE CRIMÉE 1944	Collotype

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CHRONOLOGICAL LIST OF EXHIBITIONS HELD AT THE MUSEUM OF MODERN ART, NEW YORK.

PAINTING, SCULPTURE AND GRAPHIC ARTS

* indicates that the exhibition was also sent on tour

Cezanne, Gauguin, Seurat, van Gogh. Nov. 7-Dec. 7, 1929
Paintings by 19 Living Americans. Dec. 12, 1929-Jan. 12, 1930
Paintings in Paris. Jan. 18-Mar. 2, 1930
46 Painters and Sculptors under 35 Years of Age. Apr. 11-27, 1930
Homer, Ryder, Eakins. May 6-June 4, 1930
Summer Exhibition: Painting and Sculpture. June 15-Sept. 28, 1930
Painting and Sculpture by Living Americans. Dec. 2, 1930-Jan. 20, 1931
German Painting and Sculpture. Mar. 12-Apr. 26, 1931
Memorial Exhibition: The Collection of the late Lillie P. Bliss. May 17-Oct. 6, 1931
*Murals by American Painters and Photographers. May 3-31, 1932
Summer Exhibition: Painting and Sculpture. June 7-Oct. 30, 1932
A Brief Survey of Modern Painting (circulating exhibition of color reproductions) July 20-Oct. 5, 1932
Persian Fresco Paintings (reconstructed by Sarkis Katchadourian from 17th century originals in Isfahan). Oct. 12-Nov. 20, 1932
American Painting and Sculpture 1862-1932. Oct.31, 1932-Feb. 11, 1933
*American Folk Art: The Art of the Common Man in America 1750-1900. Nov. 30, 1932 - Jan. 14, 1933
*Color Reproductions of Mexican Frescoes by Diego Rivera. Feb. 20-Mar. 12, 1933
Toulouse-Lautrec Prints and Posters. Feb. 25-Mar. 12, 1933
Poster Competition (20 best posters by high school students for Museum's membership campaign. Feb. 25-Mar. 12, 1933
Typography Competition (20 best posters submitted by American printers for Museum use). Mar. 27-Apr. 6, 1933
Sculptors' Drawings. Mar. 27-May 3, 1933
The Museum Collection: Painting and Sculpture. Mar. 27-Apr. 25, 1933
American Sources of Modern Art (Mayan, Aztec, Incan Art). May 8-July 1, 1933
Fruit and Flower Paintings. May 13-31, 1933
Summer Exhibition: Painting and Sculpture; Gauguin Woodcuts and Watercolors. July 10-Sept. 30, 1933
Modern European Art. Oct. 3-27, 1933
Gifts and Loans from the Collection of Mrs. Saidie A. May. Nov. 16-Dec. 8, 1933
Painting and Sculpture from 16 American Cities. Dec. 11, 1933-Jan. 7, 1934
The Lillie P. Bliss Collection 1934. May 14-Sept. 12, 1934
*Whistler: Portrait of the Artist's Mother. May 15-18, 1934
New Acquisitions: Lachaise Torso; Prints. July 11-Sept. 13, 1934
The War: Etchings by Otto Dix. July 30-Sept. 13, 1934
New Acquisition: Brancusi Bird in Space. Aug 13-Sept. 13, 1934
*Color Reproductions: Modern Watercolors and Pastels (organized for circulation) Aug. 13-Sept. 21, 1934
The Making of a Museum Publication. Sept. 11-Oct. 7, 1934
National Exhibition of Art by the Public Works of Art Project. Sept. 19-Oct. 7, 1934
Modern Works of Art: 5th Anniversary Exhibition. Nov. 19, 1934-Jan. 20, 1935
*African Negro Art. Mar. 18-May 19, 1935
Summer Exhibition: The Museum Collection and a Private Collection on Loan. June 4-Sept. 24, 1935
New Acquisitions: The Collection of Mrs. John D. Rockefeller, Jr. Jan. 14-Feb. 16, 1936
*Cubism and Abstract Art. Mar. 2-April 19, 1936
*Modern Painters and Sculptors as Illustrators. Apr. 27-Sept. 2, 1936
Summer Exhibition: The Museum Collection and a Private Collection on Loan. July 20-Sept. 2, 1936
*New Horizons in American Art (Work of the WPA Federal Art Project). Sept. 14-Oct. 12, 1936

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*American Art Portfolio (12 color reproductions shown with the original paintings). Sept. 14-Oct. 12, 1936
*Fantastic Art, Dada, Surrealism. Dec. 7, 1936-Jan. 17, 1937
New Acquisitions: Gifts of the Advisory Committee. Feb. 10-Mar. 7, 1937
*Prehistoric Rock Pictures in Europe and Africa (from material in the archives of the Research Institute for the Morphology of Civilization, Frankfort-on-Main). Apr. 28-May 30, 1937
Paintings by Cezanne from the Museum Collection (shown with a circulating exhibition of color reproductions of paintings by Cezanne). Apr. 28-May 30, 1937
Twelve Modern Paintings. Apr. 28-May 30, 1937
Summer Exhibition: Painting and Sculpture from the Museum Collection and on Loan. June 23-Nov. 4, 1937
The War, etchings by Otto Dix, and Armored Train, a painting by Gino Severini. Sept. 21-Oct. 19, 1937
New Acquisitions: Dali, Henry Moore, Chaim Gross. Oct. 8-Nov. 13, 1937
Paintings for Paris (by 36 living American artists; a preliminary selection for the exhibition Three Centuries of American Art held in Paris, 1938). Nov. 8-Dec. 13, 1937
*Spanish and U. S. Government Posters. Nov. 15-26, 1937
The Museum Collection and Extended Loans. Dec. 21, 1937-Jan. 31, 1938
Subway Art (experiment for the decoration of subways sponsored by the Public Use of Art Committee of the United American Artists). Feb. 8-Mar. 7, 1938
*Masters of Popular Painting: Modern Primitives of Europe and America. Apr. 27-July 24, 1938
Three Centuries of American Art (held at the Jeu de Paume Museum, Paris). May 24-July 31, 1938
*The Prints of Georges Rouault. Sept. 28-Nov. 18, 1938
New Acquisitions: American Painting and Sculpture. Oct. 25-Nov. 18, 1938
Art in Our Time: 10th Anniversary Exhibition; Painting, Sculpture, Prints; Seven American Photographers; Houses and Housing; Industrial Arts; Georges Melies, a Film Pioneer. May 10-Sept. 30, 1939
Painting and Sculpture from the Museum Collection. Jan. 12-Mar. 3, 1940
Italian Masters. Lent by the Royal Italian Government. Jan. 26-Apr. 7, 1940
Modern Masters from European and American Collections. Jan. 26-Apr. 7, 1940
New Acquisitions: A gift of Modern Sculpture. Mar. 6-Apr. 7, 1940
*Four American Traveling Exhibitions (chiefly works from the WPA Art Program). Apr. 3-28, 1940
The Work of Sharaku. Apr. 3-May 1, 1940
*PM Competition: The Artist as Reporter (a competition for newspaper illustration). Apr. 15-May 7, 1940
20 Centuries of Mexican Art. May 15-Sept. 30, 1940
New Acquisitions: American Painting and Sculpture. July 26-Oct. 18, 1940
Painting and Sculpture from the Museum Collection. Oct. 23, 1940-Jan. 12, 1941
*Indian Art of the United States. Jan. 22-Apr. 27, 1941
New Acquisitions: American Painting and Sculpture. Mar. 10-May 3, 1941
New Acquisitions: A Gift of Paintings from a Trustee. May 6-Oct. 15, 1941
Painting and Sculpture from the Museum Collection. May 6, 1941-Apr. 30, 1944
New Acquisitions: European Paintings; Sculpture and Sculptors' Drawings. June 3-July 18, 1941
*A History of the Modern Poster (organized for circulation). June 11-26, 1941
Masterpieces of Picasso. July 16-Sept. 7, 1941
New Acquisitions: Fantastic Art, Dada, Surrealism. July 23-Sept. 29, 1941
New Acquisitions: Vincent van Gogh, The Starry Night, Sept. 30, 1941-July 28, 1943
New Acquisitions: Modern Primitives, Artists of the People. Oct. 21, 1941-Feb. 21, 1944

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Sculpture by Maillol, to Celebrate His 80th Birthday, Dec. 8, 1941
New Acquisitions: Latin-American Art; Photographs. Jan. 13-Feb. 25, 1942
*Americans 1942: 18 Artists from 9 States. Jan. 21-Mar. 8, 1942
New Acquisitions: American Drawings. Feb. 18-Apr. 5, 1942
New Acquisitions and Extended Loans: Cubist and Abstract Art. Mar. 25-May 3, 1942
*Josephine Joy: Romantic Painter (organized for circulation). June 12-Oct. 7, 1942
New Acquisitions: Free German Art. June 24-Aug. 24, 1942
New Acquisitions: American Painting and Sculpture. Aug. 26-Sept. 27, 1942
Recent Acquisitions: Painting and Sculpture. Sept. 30-Dec. 10, 1942
*20th Century Sculpture and Constructions (organized for circulation). Oct. 2-26, 1942
*20th Century Portraits. Dec. 9, 1942-Jan. 24, 1943
New Acquisitions: Photographs by Alfred Stieglitz: European and American Art. Dec. 16, 1942-Feb. 28, 1943
*Americans 1943: Realists and Magic Realists. Feb. 10-Mar. 21, 1943
New Acquisitions: The Eternal City by Peter Blume. Mar. 3-17, 1943
*The Latin-American Collection of the Museum of Modern Art. Mar. 31-June 6, 1943
Religious Folk Art of the Southwest. Apr. 28-June 13, 1943
Recent Acquisitions: May-Day Sketch Book of Diego Rivera; Soviet Posters. May 1-June 13, 1943
Five Paintings by Stanley Spencer. May 12-31, 1943
Recent Acquisitions: The Work of Young Americans. June 17-July 25, 1943
Recent Acquisitions: European and American Paintings and Rugs. July 28-Sept. 26, 1943
*Romantic Painting in America. Nov. 17, 1943-Feb. 6, 1944
New Acquisitions: 12 American Paintings. Jan. 19-Mar. 27, 1944
Modern Drawings. Feb. 16-May 10, 1944
*Modern Cuban Painters. Mar. 17-May 7, 1944
Art in Progress: 15th Anniversary Exhibition: Painting, Sculpture, Prints. May 24-Oct. 15, 1944
Hayter and Studio 17: New Directions in Gravure. June 28-Oct. 8, 1944
American Battle Painting 1776-1918. Sept. 26-Nov. 12, 1944
Painting, Sculpture and Graphic Arts from the Museum Collection. Nov. 15, 1944- May 30, 1945
The War Years: Color Reproductions of Works by Picasso, Matisse, Bonnard, 1939-1943. Nov. 15-Nov. 27, 1944
Recent Acquisitions. Feb. 15-March 18, 1945
What is Modern Painting? (Multiple exhibitions for circulation). March 6-March 25, 1945
The Museum Collection of Painting and Sculpture: First General Exhibition. June 20, 1945-Jan. 13, 1946
Fourteen Paintings by Vincent Van Gogh. Aug. 3-Aug. 26, 1945
Arts of the South Seas. Jan. 29-May 19, 1946
Recent Acquisitions in Painting and Sculpture. Feb. 6-Feb. 24, 1946
The Museum Collection of Painting and Sculpture: A selection. Feb. 19-May 5, 1946
Paintings from New York Private Collections. July 2-Sept. 22, 1946
Paintings, Sculpture and Graphic Arts from the Museum Collection. July 2, 1946-to present time
Fourteen Americans. Sept. 10-Dec. 8, 1946
Recent Acquisitions in Painting and Sculpture. Sept. 24-Nov. 17, 1946
On Being a Cartoonist (organized for circulation) (Circulating Exhibition at MOMA) Oct. 15-Nov. 24, 1946
Recent Acquisitions: 61 Lithographs by Toulouse-Lautrec and 31 Aquatints by Picasso for Buffon's "Histoire Naturelle," given to the Print Department by Mrs. John D. Rockefeller, Jr. Nov. 19, 1946-Jan. 14, 1947
46 Recent Lithographs by Picasso. Jan. 28-April 6, 1947

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PAINTING, SCULPTURE AND GRAPHIC ARTS: ONE-MAN EXHIBITIONS

Max Weber: Retrospective Exhibition 1907-1930. Mar. 12-Apr. 2, 1930
Paul Klee. Mar. 12-Apr. 2, 1930
Wilhelm Lehmbruck, Aristide Maillol. Mar. 12-Apr. 2, 1930
Charles Burchfield: Early Watercolors 1916-1918. Apr. 11-27, 1930
Corot, Daumier. Oct. 15-Nov. 23, 1930
Toulouse-Lautrec, Redon. Jan. 31-Mar. 2, 1931
Henri Matisse. Nov. 3-Dec. 6, 1931
Diego Rivera. Dec. 22, 1931-Jan. 27, 1932
Maurice Sterne: Retrospective Exhibition 1902-1932. Feb. 13-Mar. 25, 1933
Edward Hopper: Retrospective Exhibition. Oct. 30-Dec. 8, 1933
Gaston Lachaise: Retrospective Exhibition. Jan. 28-Mar. 7, 1935
George Caleb Bingham, the Missouri Artist 1811-1879. Jan. 28-Mar. 7, 1935
Fernand Leger: Paintings and Drawings. Sept. 30-Oct. 24, 1935
*Vincent van Gogh. Nov. 4, 1935-Jan. 5, 1936
*Posters by Cassandre. Jan. 14-Feb. 16, 1936
John Marin: Watercolors, Oil Paintings, Etchings. Oct. 19-Nov. 22, 1936
Vincent van Gogh (2nd showing following return of exhibition from tour). Jan. 20-Feb. 2, 1937
*Posters by E. McKnight Kauffer. Feb. 10-Mar. 7, 1937
Sculpture by William Edmondson. Oct. 20-Nov. 4, 1937
*Luis Quintanilla: An Exhibition of Drawings of the War in Spain. Mar. 15-Apr. 18, 1938
Charles Sheeler. Oct. 2-Nov. 1, 1939
*Picasso: 40 Years of His Art. Nov. 15, 1939-Jan. 7, 1940
*Portinari of Brazil. Oct. 9-Nov. 17, 1940
*Paul Klee (organized for circulation). June 30-July 27, 1941
*George Grosz (organized for circulation). Oct. 8-Nov. 2, 1941
*Joan Miro. Nov. 19, 1941-Jan. 11, 1942
*Salvador Dali. Nov. 19, 1941-Jan. 11, 1942
*Henri Rousseau. Mar. 18-May 3, 1942
Tchelitchew: Paintings and Drawings. Oct. 28-Nov. 29, 1942
*The Sculpture of John B. Flannagan. Oct. 28-Nov. 29, 1942
The Paintings of Morris Hirshfield. June 23-Aug. 1, 1943
Alexander Calder. Sept. 29, 1943-Jan. 16, 1944
Paintings by Jacob Lawrence. Oct. 10-Nov. 5, 1944
Lyonel Feininger. Oct. 24, 1944-Jan. 14, 1945
Marsden Hartley. Oct. 24, 1944-Jan. 14, 1945
Piet Mondrian. March 21-May 13, 1945
Georges Rouault. April 4-June 3, 1945
Stuart Davis. Oct. 17, 1945-Feb. 3, 1946
Marc Chagall. April 9-June 23, 1946
Georgia O'Keeffe. May 14-Aug. 25, 1946
Florine Stettheimer. Oct. 1-Nov. 17, 1946
Henry Moore. Dec. 17, 1946-March 16, 1947

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ARCHITECTURE AND INDUSTRIAL DESIGN

*Modern Architecture: International Exhibition. Feb. 9-Mar. 23, 1932
*Early Modern Architecture: Chicago 1870-1910. Jan. 18-Feb. 23, 1933
The Work of Young Architects in the Middle West. Apr. 3-30, 1933
Objects: 1900 and Today. Apr. 10-25, 1933
Project for a house in North Carolina by William T. Priestly. July 10-Sept. 30, 1933
A House by Richard C. Wood. Oct. 3-27, 1933
Philadelphia Savings Fund Society Building by Howe and Lescaze: Model, Furniture, Photographs. Jan. 2-24, 1934
*Machine Art. Mar. 5-Apr. 29, 1934
Early Museum Architecture. Apr. 5-May 5, 1934
Housing Exhibition. June-Sept. 13, 1934
America Can't Have Housing. Oct. 15-Nov. 7, 1934
New Acquisitions from the Exhibition Machine Art. Nov. 19, 1934-Jan. 20, 1935
*European Commercial Printing of Today. May 22-June 1, 1935
*Ignatz Wiemeler, Modern Bookbinder. Sept. 30-Oct. 24, 1935
*Contemporary Architecture in California. Sept. 30-Oct. 24, 1935
*The Recent Work of Le Corbusier. Oct. 24-31, 1935
*The Architecture of Henry Hobson Richardson. Jan. 14-Feb. 16, 1936
Architecture in Government Housing. June 8-July 13, 1936
*Modern Exposition Architecture. June 8-Sept. 2, 1936
Rugs from the Crawford Shops Designed by American Artists. Jan. 20-Feb. 2, 1937
*Modern Architecture in England. Feb. 10-Mar. 7, 1937
Project for a Community Center by Architects, Painters and Sculptors Collaborative. June 23-Nov. 13, 1937
The Town of Tomorrow. Oct. 20-Nov. 13, 1937
*A New House by Frank Lloyd Wright. Jan. 25-Mar. 6, 1938
*Alvar Aalto: Architecture and Furniture. Mar. 15-Apr. 18, 1938
*Wheaton College Competition (prize-winning architectural designs for an Art Center). June 28-Sept. 12, 1938
*Useful Household Objects under $5. Sept. 28-Oct. 28, 1938
*Bauhaus 1919-1928. Dec. 7, 1938-Jan. 30, 1939
*Three Centuries of American Architecture (the architecture section of Three Centuries of American Art, above, reorganized for circulation). Feb. 15-Mar. 15, 1939
*Williamsburg Competition (prize-winning architectural designs for an ideal festival theatre). Feb. 28-Mar. 15, 1939
*Useful Objects of American Design under $10. Dec. 7, 1939-Jan. 7, 1940
*Smithsonian Competition (prize-winning designs for a new Smithsonian Gallery of Art). Jan. 12-Mar. 3, 1940
Frank Lloyd Wright, American Architect. Nov. 13, 1940-Jan. 5, 1941
*Useful Objects of American Design under $10.; American Color Prints under $10. Nov. 26-Dec. 24, 1940
*TVA Architecture and Design (Tennessee Valley Authority). Apr. 30-June 7, 1941
*Stockholm Builds (organized for circulation). Aug. 4-Sept. 8, 1941
*The Wooden House in America (organized for circulation). Sept. 10-30, 1941
*Organic Design in Home Furnishings. Sept. 24-Nov. 9, 1941
Buckminster Fuller's Dymaxion Deployment Unit. Oct. 10, 1941-Apr. 1, 1942
*Architecture of Eric Mendelsohn 1914-1940. Nov. 26, 1941-Jan. 4, 1942
*Useful objects under $10; Silk Screen Prints under $10; American Photographs at $10. Dec. 2, 1941-Jan. 4, 1942
*New Rugs by American Artists. June 30-Aug. 9, 1942
*Modern Architecture for the Modern School (organized for circulation). Sept. 16-30, 1942
*Useful Objects in Wartime under $10. Dec. 2, 1942-Jan. 9, 1943
*Brazil Builds. Jan. 13-Feb. 28, 1943
Five California Houses. Mar. 17-Apr. 18, 1943

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Look at Your Neighborhood (Circ. Exh.). March 29-June 25, 1944
Building with Wood (Archt. and Indus. Des. Gallery). Nov. 15, 1944-Feb. 18, 1945
Are Clothes Modern? (organized for circulation). Nov. 28, 1944-March 4, 1945
Integrated Building: Kitchen, Bathroom, and Storage. Feb. 21-May 13, 1945
Tomorrow's Small House: Models and Plans. May 29-Sept. 30, 1945
Textile Design (organized for circulation). Aug. 29-Sept. 23, 1945
Costume Carnival (organized for circulation). Sept. 19-Nov. 25, 1945
Elements of Design (organized for circulation) Industrial Design Gallery. Oct. 23-Nov. 15, 1945
Useful Objects, 1945. Nov. 21, 1945-Jan. 6, 1946
If You Want to Build a House (organized for circulation) (Circ. Exhibition at MOMA) Jan. 8-Jan. 30, 1946
New Dormitories for Smith College: Winning Designs from a Competition. Feb. 5-Apr. 4, 1946
Architecture in Steel: An Experiment in Standardization by Konrad Wachsmann. Feb. 5-Mar. 6, 1946
A Home For U.N.O.: Must We Repeat The Geneva Fiasco? Feb. 5-Mar. 3, 1946
New Furniture Designed By Charles Eames. March 12-March 31 (1st section)-April 14 (2nd section)- 1946
Modern China (Castleton China - Indus. Des. Gallery) Apr. 16-June 9, 1946
A New Country House by Frank Lloyd Wright: (Scale Model of Unbuilt House) (Loeb House) June 18-Sept. 3, 1946
Design Trends in Unit Furniture, Fabrics and Tableware. Sept. 6-Nov. 17, 1946
Modern Handmade Jewelry (Circulating exhibition at MOMA). Sept. 17-Nov. 10, 1946
Modern Rooms of the Last Fifty Years (organized for circulation) (Prepared by Dept. of Indus. Des. and circulated by the Museum of Modern Art). Nov. 26-Jan. 26, 1947
Useful Objects 1946 (under $25). Nov. 26, 1946-Jan. 26, 1947
Henry Hobson Richardson: Architectural Masterpieces. Feb. 4-Apr. 6, 1947

DANCE AND THEATRE ARTS

*International Exhibition of Theatre Art. Jan. 15-Feb. 25, 1934
*Preview: Dance Archives. Mar. 6-Apr. 7, 1940
*40 Years of the American Dance. Oct. 23-Nov. 19, 1940
The Ballet Today. Nov. 14, 1940-Mar. 6, 1941
Pavlova Memorial Exhibition. Jan. 7-Mar. 6, 1941
Isadora Duncan: Drawings, Photographs, Memorabilia. Oct. 21, 1941-Jan. 10, 1942
*Dancers in Movement: Photographs by Gjon Mili. Jan. 13-Apr. 9, 1942
Modern American Dance. March 28-April 29, 1945
Stage Design by Robert Edmond Jones. April 11-June 24, 1945
Works from the Museum Collection of Dance and Theatre Design. May 2-Aug. 1, 1945
Stage Designs by Joan Junyer. July 10-Sept. 17, 1945
Portrait of Ondine. Nov. 28, 1945-Feb. 3, 1946
Dance and Theatre Design. Nov. 28, 1945-Feb. 3, 1946
Ballet Drawings by Franklin C. Watkins: Transcendence and Berman Model (Aud. Gallery). June 18-Aug. 25, 1946
Scenic Design by Arch Lauterer. Aug. 27-Nov. 7, 1946
Le Tricorne by Picasso. Nov. 19, 1946-Jan. 13, 1947
The Theatre of Eugene Berman. Jan. 21-Mar. 9, 1947

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FILM LIBRARY

*A Brief Survey of the American Film. June 23, 1937-Jan. 24, 1938
*The Making of a Contemporary Film (The Adventures of Tom Sawyer). Dec. 21, 1937-Mar. 1, 1938
American Designs for Abstract Films. Apr. 3-May 1, 1940
D. W. Griffith, American Film Master. Nov. 13, 1940-Jan. 5, 1941
Still Photographs from Hollywood Studios. May 6-June 2, 1941
*A History of American Movies (organized for circulation). June 5-Oct. 3, 1941
Georges Melies: Magician and Film Pioneer (Auditorium Gallery). Dec. 27, 1944-Jan. 14, 1945

PHOTOGRAPHY

*Walker Evans: Photographs of 19th Century Houses. Nov. 16-Dec. 8, 1933
*Photography 1839-1937. Mar. 17-Apr. 18, 1937
*Walker Evans: American Photographs. Sept. 28-Nov. 18, 1938
60 Photographs: A Survey of Camera Esthetics. Dec. 31, 1940-Jan. 12, 1941
Photographs by David Octavius Hill and Robert Adamson. Sept. 19-Oct. 19, 1941
*Image of Freedom (Photography Competition). Oct. 29, 1941-Feb. 1, 1942
*Photographs of the Civil War and the American Frontier. Mar. 3-Apr. 5, 1942
*How to Make a Photogram (organized for circulation). Sept. 16-Nov. 2, 1942
*Faces and Places in Brazil: Photographs by Genevieve Naylor. Jan. 27-Feb. 28, 1943
Birds in Color: Photographs by Eliot Porter. Mar. 10-Apr. 18, 1943
*Helen Levitt: Photographs of Children. Mar. 10-Apr. 18, 1943
*Action Photography. Aug. 18-Sept. 19, 1943
*Portraits (at the Photography Center). Nov. 4-Dec. 7, 1943
*The American Snapshot. Mar. 1-May 10, 1944
French Photographs: Daguerre to Atget. Feb. 21-May 30, 1945
Creative Photography (Circ. Exh. Multiple show, exhibited with What is Modern Painting) (organized as Multiple Show) March 6-March 25, 1945
Paul Strand: Photographs 1915-1945. Apr. 25-June 10, 1945
The Photographs of Edward Weston. Feb. 11-Mar. 31, 1946
New Photographers (Organized for circulation). June 18-Sept. 15, 1946
Henri Cartier-Bresson. Feb. 4-Apr. 6, 1947

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WAR-TIME EXHIBITIONS

*War Comes to the People, a Story Written with the Lens: Photographs by Therese Bonney. Dec. 10, 1940-Jan. 5, 1941
*Britain at War. May 22-Sept. 2, 1941
*National Defense Poster Competition. July 16-Sept. 7, 1941
*U. S. Army Illustrators of Fort Custer, Michigan. Feb. 4-Mar. 10, 1942
Art in War: OEM Purchases from a National Competition. Mar. 13-25, 1942
*Two Years of War in England: Photographs by William Vandivert. Apr. 15-June 10, 1942
*Wartime Housing. Apr. 22-June 21, 1942
Anti-hoarding Pictures by New York School Children. May 13-June 8, 1942
*Road to Victory. May 21-Oct. 4, 1942
Salvage Posters by New York High School Students. June 24-Sept. 3, 1942
*Camouflage for Civilian Defense (organized for circulation). Aug. 12-Sept. 13, 1942
*New Posters from England (organized for circulation). Sept. 4-Oct. 18, 1942
The Americas Cooperate (educational exhibition prepared for the Coordinator of Inter-American Affairs). Sept 30-Oct. 18, 1942
*United Hemisphere Poster Competition. Oct. 21-Nov. 24, 1942
The Museum and the War. Oct. 23, 1942-Jan. 22, 1943
*Art from Fighting China. Nov. 11-27, 1942
National War Poster Competition. Nov. 25, 1942-Jan. 3, 1943
*The Arts in Therapy. Feb. 3-Mar. 7, 1943
*Yank Illustrates the War. Mar. 17-Apr. 18, 1943
*War Caricatures by Hoffmeister and Peel. May 12-June 13, 1943
Occupational Therapy, Its Function and Purpose. June 2-Oct. 17, 1943
*Tunisian Triumph: War Photographs by Eliot Elisofon. June 17-July 25, 1943
*Airways to Peace. July 2-Oct. 31, 1943
*Bali, Background for War: The Human Problem of Reoccupation. Aug. 11-Sept. 19, 1943
Magazine Cover Competition: Women in Necessary Civilian Employment. Sept. 3-26, 1943
*Marines under Fire. Nov. 10, 1943-Jan. 9, 1944
Norman Bel Geddes War Maneuver Models. Jan. 26-Mar. 5, 1944
Manzanar: Photographs by Ansel Adams of Loyal Japanese-American Relocation Center. Nov. 10, 1944-Dec. 24, 1944
The Lesson of War Housing (organized for circulation) (Circ. Exh. shown at MOMA). Jan. 16- Mar. 4, 1945
Power in the Pacific: Battle Photographs of our Navy in Action on the Sea and in the Sky. Jan. 23-Mar. 20, 1945
Art for War Veterans. Sept. 26-Nov. 25, 1945

ADVISORY COMMITTEE EXHIBITIONS SHOWN IN THE MEMBERS' ROOM

Contemporary Unknown American Painters. Oct. 18-Nov. 18, 1939
Picasso's Seated Man 1911: A Visual Analysis of a Cubist Painting. Jan. 1-30, 1940
Paris at War: 16 gouaches by Bernard Lamotte. Early in 1940
American Scene: 35 gouaches by Witold Gordon. Jan 31-Feb. 14. 1941
Techniques of Painting. Aug. 4-Oct. 15, 1941

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YOUNG PEOPLE'S EXHIBITIONS

Transitions and Contrasts in Painting and Sculpture. Dec. 1, 1937-Jan. 7. 1938
Drawings by European and American Artists. Jan. 11-28, 1938
American Folk Art. Feb. 2-Mar. 7, 1938
Machine Art. Mar. 7-31, 1938
Children's Work. April 4-22, 1938
Creative Growth, Childhood to Maturity: the Work of Dahlov Zorach Ipcar. Nov. 1, 1939-Jan. 5, 1940
12 Favorites: Paintings Selected by Students from the Museum Collection. Jan. 31-Mar. 1, 1940
Visual and Non-Visual Expression in Art. Mar. 6-May 1, 1940
Mexican Children's Art. May 15-Sept. 30, 1940
Machine Art; Modern Interiors; Costume Design. Oct. 3-Nov. 2, 1940
Graphic Arts; Designing a Stage Setting. Nov. 4-11. 1940
Student Work from 14 High Schools. Nov. 11-Dec. 23, 1940
We Like Modern Art. Dec. 27, 1940-Jan. 12, 1941
Understanding Modern Art. May 6-June 30, 1941
Animals in Art; Designing a Stage Setting. July 1-15, 1941
Abstract Painting and Shapes of Things. July 15-28, 1941
Preliminary Course of the Bauhaus. July 29-Aug. 11, 1941
American Watercolors; Lettering and Arrangement in Poster Design. Aug. 12-25, 1941
Ancestral Sources of Modern Painting. Aug. 26-Sept. 15, 1941
20 Lithographs; Graphic Art Processes. Sept. 16-Oct. 14, 1941
What is Modern Architecture; Tricks in Movie Making. Oct. 14-27, 1941
Children in England Paint. Nov. 6-30, 1941
Introduction to Modern Painting; Modern Posters. Dec. 3-7, 1941
Pictures for Children: a Silk Screen Print Competition. Dec. 10, 1941-Jan. 25, 1942
The Artists' New York. Jan. 28-Mar. 2, 1942
Children's Festival of Modern Art. Mar. 11-May. 10, 1942
Mexican Costumes by Carlos Merida. May 13-24, 1942
Paintings from the Class for Members' Children. May 25-31, 1942
Understanding Modern Art. June 2-July 9, 1942
Bambi: the Making of an Animated Sound Picture. July 15-Aug. 20, 1942
Planning a Modern House. Aug. 25-Sept. 21, 1942
How Modern Artists Paint People. Sept. 22-Oct. 13, 1942
Art of Two Cities: Chicago and New York. Oct. 14-Nov. 15, 1942
Children's Painting and the War. Nov. 18-Dec. 13, 1942
Children's Festival of Modern Art. Dec. 16, 1942-Jan. 17, 1943
Art Education in Wartime. Jan. 27-Feb. 22, 1943
We Look at Our World. Feb. 24-Apr. 4, 1943
Paintings from the Class for Members' Children. Apr. 7-May 9, 1943
Favorites in Modern Art. May 12-June 20, 1943
Understanding Modern Art. June 23 Aug. 1, 1943
Art Shows for U.S.O. Centers. Aug. 4-Sept. 26, 1943
Young Negro Art. Oct 6-Nov. 28, 1943
Children's Holiday Circus of Modern Art. Dec. 8, 1943-Jan. 30, 1944
Children's Art Work from the Holiday Circus. Feb. 2-17, 1944
Understanding the Child through Art. Feb. 23-May 7, 1944
Chinese Children's War Pictures. Apr. 4-May 7, 1944
Soviet Children's Paintings: Young People's Gallery. Sept. 19-Nov. 19, 1944
Children's Holiday Circus of Modern Art: Young People's Gallery. Dec. 1944-Jan. 7, 1945
Work from the Children's Holiday Circus of Modern Art: Young People's Gallery. Jan. 16-Feb. 18, 1945
Modern Art for Young People: Young People's Gallery. Feb. 21-Mar. 11, 1945
Development in Children's Art: Young People's Gallery. Mar. 14-May 13, 1945
Teaching Elements of Design to Children: Young People's Gallery. May 16-June 10, 1945

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Children's Art Work 3-6 Years from the Art Class for Children Conducted by the Educational Project: Young People's Gallery. June 20-Aug. 20, 1945

Young People's Art Work from Classes Conducted for New York City High School Students by the Educational Program. Aug. 23-Sept. 13, 1945

Children's Holiday Circus of Modern Art: Young People's Gallery. Dec. 4, 1945-Jan. 6, 1946

Creative Art by American Children: Young People's Gallery. Jan. 15-Mar. 3, 1946

Work from Children's Classes Conducted under the Educational Program: Young People's Gallery. Mar. 12-Apr. 10, 1946

Original Illustrations for Children's Books: Young People's Gallery. Apr. 16-June 2, 1946

Designed for Children: Young People's Gallery. June 11-October 6, 1946

Children's Holiday Fair of Modern Art: Young People's Gallery. Dec. 1946- Jan. 5, 1947

Mobile Design: Young People's Gallery. Jan. 14-Mar. 23, 1947

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CHRONOLOGICAL LIST OF CIRCULATING EXHIBITIONS OF THE MUSEUM OF MODERN ART

* indicates revised edition of Museum Exhibition

Paintings, Drawings, Prints, Sculpture

One Picture Exhibitions: Cezanne, Gauguin, Renoir. 1934-35
25 Paintings from the Lillie P. Bliss Collection. 1935
*African Negro Art (photographs by Walker Evans from the Museum Exhibition, African Negro Art). 1935-36
25 Watercolors by Six Americans (Museum Collection). 1935-40
Paintings by 12 Americans (Museum Collection). 1935-37
Three Picture Exhibition: Derain, Matisse, Rouault. 1935-36
Six Modern Sculptors. 1936-38
26 Drawings from the Museum Collection. 1936-39
Drawings and Prints from the Museum Collection. 1936-37
*Comparative Styles in Prehistoric Rock Pictures (from Prehistoric Rock Pictures). 1937-39
*Fantastic Art, Past and Present (from Fantastic Art, Dada, Surrealism). 1938
War Etchings by Goya and Dix. 1938-40
Painting and Sculpture by Children. 1938-39
Three Mexican Artists (Museum Collection). 1938-39
Classic and Romantic Traditions in Abstract Painting. 1939-40
*40 Large Prints by Modern Artists (from Art in Our Time). 1939-40
The American Scene (prints). 1939-40
One Picture Exhibition: Picasso's La Coiffure. 1939-40
12 French Painters. 1939-40
Figures in Bronze. 1939-40
Three Bronzes by Despiau, Lachaise, Maillol. 1939-40
20 20th Century Paintings. 1940
A Single Sculpture: Barlach's Singing Man. 1940-42
*Picasso: 40 Years of His Art. 1940-43
Masters of the School of Paris. 1940
20th Century Paintings (Museum Collection). 1940-42
Watercolors by Rainey Bennett. 1940-43
*Modern Mexican Paintings (from 20 Centuries of Mexican Art). 1940-41
George Grosz. 1941-42
20th Century Sculpture and Constructions. 1941-43
15 American Sculptors. 1941-43
Paul Klee. 1941
Loren MacIver. 1941
English Color Lithographs
Contrasts in Pictorial Representation. 1941
The Plan of a Painting (prepared by the Addison Gallery of American Art, Phillips Academy, Andover, Mass.). 1941-43
New Silk Screen Color Prints (2 editions). 1941-44
Art of Australia (sponsored by the Carnegie Corporation, New York). 1941-44
12 Small Pictures by Leading Modern Painters. 1941-42
*18 Artists from 9 States (from Americans 1942). 1942-43
The Animal Kingdom in Modern Art. 1942-43
Rivera, Orozco, Siqueiros. 1942-45
Our Leading Watercolorists. 1942-43
European and American Paintings (Museum Collection). 1942-43
The Migration of the Negro (in collaboration with the Phillips Memorial Gallery, Washington, D. C.). 1942-44
Eight Sculptors and Their Drawings. 1943
*Paintings from 10 Latin American Republics (Museum Collection). 1943-44
Graphic Arts of Mexico and Argentina. 1943-46

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The Artist in Advertising. 1943-44
Four American Watercolorists. 1943-44
12 Contemporary Painters. 1944-45
Modern Painters of Brazil. 1944
The Eight (in collaboration with the Brooklyn Museum, New York). 1944
*Americans 1943: Realists and Magic Realists. 1943-44
Twentieth Century Portraits. 1943-44
Paintings from Latin America. 1943-44. Revised edition, 1944-45
*Romantic Painting in America. 1944-45
*Yank Illustrates the War. 1943-44
Silk Screen Prints. 1944-46
Chinese Children Picture the War. 1944-46
Soviet Children's Art. 1944-47
*Cuban Painting Today. 1944-46
*Watercolors and Drawings by Six Cuban Painters. 1944-46
Fifteen Latin American Painters. 1944. Revised edition, 1945-46
Seven American Painters. 1944-45
*Feininger. 1945-46
*Hartley. 1945-46
*Modern Drawings. 1944-45
*20th Century Drawings. 1944-46
Mystery in Paint. 1944-46
Variety in Abstraction. 1944-46
*New Directions in Gravure. 1944-46
Wood Block Prints in Color. 1944-47
*European Artists in the United States. 1945-46
Faces and Figures. 1945-47 (contains some sculpture)
Objects as Subjects. 1945-47
Paintings from Latin America. 1946
Prints by Paul Klee. 1945-47
Thirty-five Serigraphs. 1945-47
*Fourteen Americans. 1947
New Watercolors and Gouaches. 1946 -
Landscapes: Real and Imaginary. 1946-47
Six Interpretations in Bronze. 1946 - (sculpture and drawings)
Lipchitz: Prometheus. 1946 (sculpture and photographs)
Rouault: The Great Printmaker. 1946 -
Expressionism in Prints. 1946 -

Architecture

*International Exhibition of Modern Architecture. 1932-38
*Photographs of 19th Century American Houses by Walker Evans. 1934-36
What is Modern Architecture? (2 editions in circulation; 2 prepared for sale to Cleveland Museum of Art and Milwaukee Art Institute). 1938-44
Modern American Houses. 1938-41
*The Bauhaus: How It Worked (from Bauhaus 1919-1928). 1939-40
Evolution of the Skyscraper. 1939-44
*Houses and Housing (from Art in Our Time). 1939-40
Housing: Recent Developments in Europe and America. 1940-44
Stockholm Builds. 1940-44
The Wooden House in America. 1940-44
Regional Building in America. 1941-44
American Architecture (from Three Centuries of American Architecture). 1941-44
*Brazil Builds. 1943-46
Look at Your Neighborhood. 1944 -
Modern Architecture for the Modern School. 1942-46

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Planning the Modern House 1943-46
The Bauhaus: Preliminary Course. 1944
The Lesson of War Housing. 1945-47
*Built in USA. 1944-46
A New American Architecture. 1944 -
If You Want to Build a House. 1946 -
Integrated Building. 1945 -
Robert Maillart: Engineer. 1946 -
Houses by Frank Lloyd Wright. 1946 -
Modern American Houses. 1946 -
Modern Rooms of the Last Fifty Years. 1947 -

Posters

Ten Posters by Cassandre and Kauffer (Museum Collection). 1938-40
A History of the Modern Poster. 1940-44
War Posters and Cartoons of the U.S.S.R. 1943-44
English War Posters. 1943-44
U. S. Government War Posters. 1943-44
War Posters Today (2 editions). 1943-44
Wartime Posters (2 editions). 1943-44
Modern Poster Design. 1943-45. Revised edition 1945-47
Lettering and Arrangement in Poster Design. 1944
United Hemisphere Posters. 1943-44
Wartime Posters of the Allied Nations. 1943-45
U.S. Wartime Posters. 1943-44
War Posters (revised from War Posters Today). 1944-45

Photography

*A Brief Survey of Photography from 1839-1937 (from Photographs 1839-1937). 1937-38
Documents of America (Farm Security Administration photographs). 1939-40
Abstract Photography. 1939-41
Functions of the Camera. 1939-44
The California Group. 1940-41
How to Make a Photogram (prepared by the School of Design, Chicago). 1941-43
*Road to Victory. 1943-44
Masters of Photography (Museum Collection). 1943-46
Creative Photography. 1944 - (for sale only)
*Tunisian Triumph. 1943-44
*Airways to Peace. 1943-44
Action Photography. 1943-45
City Children at Play. 1944
Faces and Places of Brazil. 1943-44
100 Years of Portrait Photography. 1944-45
*The American Snapshot. 1944-45
A Century of Photography. 1944 -
*Power in the Pacific (2 editions). 1945-46
New Photographers. 1946 -
*Paul Strand. 1946 -
*Edward Weston. 1946 -
Leaders in Photography. 1946 -

Theatre and the Dance

*International Exhibition of Theatre Art. 1935-37
Painters as Ballet Designers. 1941-42
Designing a Stage Setting. 1943-44
From Sketch to Stage. 1945-47
Dance in America. 1946-47
Costume Carnival. 1946 -

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Films

A History of American Movies. 1940-44

Color Reproductions of Modern Paintings (Photographs of Sculpture, Prints for schools; Art Education)

A Brief Survey of Modern Painting (2 editions). 1931-44
Mexican Frescoes by Diego Rivera. 1933-39
Modern Watercolors and Pastels. 1934-40
American Paintings. 1936-44. Revised as American Painters. 1944-46
Paintings and Drawings by Vincent van Gogh. 1935-42
Paintings, Watercolors and Drawings by Cezanne. 1937-42
An Introduction to Modern Painting. 1940-46
Emotional Design in Modern Painting. 1940-46
Ancestral Sources of Modern Painting. 1941-46
What is Modern Painting. 1944 -
19th Century Leaders of Modern Painting. 1943 -
American Painting. 1943-45. revised edition, 1945 -
How Modern Artists Paint People. 1943-45. revised edition, 1945 -
Twelve Americans of Our Time. 1943-45
Familiar Places. 1943-45
Eight Paintings for Children. 1943-46
Animals in Art. (revised) 1944-47
An Introduction to Modern Sculpture (photos). 1942 - revised 1944-47
The Graphic Arts. 1943-46
Fine Prints in Color. 1944-46
Twenty Lithographs. 1943-47
Pictures for Children (serigraphs). 1944-46
Drawings by Matisse, Seurat, Renoir, and van Gogh (reproductions) 1941-44 revised 1944 -
Paintings by Children, 1943-45 (originals)
Art Education in Wartime. 1943-44
Four Modern Painters (portfolio). 1943-45
Understanding the Child through Art. 1944 - (originals)
Picasso, Matisse, Klee, Rouault. 1945 -
Actors and Clowns. 1945 -
Fifteen Modern Watercolors. 1945 -
Development in Children's Art. 1945 - (originals)
*Designed for Children. 1946 -
How Children Paint. 1945 - (originals)
Creative Art by American Children. 1946 - (originals)
American painting before 1900 (formerly American Painters). 1946 -
An Artist's Zoo. 1946 -
Illustrations for Children's Books. 1946 - (majority original work)
New Pictures for Children (serigraphs). 1946 -
On Being a Cartoonist (reproductions of cartoons). 1946 -

Design and Manual Arts

Industrial Art

*Useful Objects under $5. 1938-39
Rugs by Modern Artists. 1941
*Popular Art of Mexico (from 20 Centuries of Mexican Art). 1941-42
*Manufacturing Modern Furniture (from Organic Design in Home Furnishings). 1941-44
*Furniture Design Today (from Organic Design in Home Furnishings). 1941-44
*What is Good Design? (from Useful Objects under $10.). 1942-44
The Shapes of Things. 1943-45
Machine Art. 1944
Modern Design in Furniture (portfolio). 1943-46
*Are Clothes Modern? 1945-46
Modern Handmade Jewelry. 1946 -

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Modern Textile Design. 1945 -
Unit Furniture. 1946 -
Modern Chair Design. 1946 -
Elements of Design. (for sale only). 1945 -

Miscellaneous (Wartime Exhibitions)
Camouflage for Civilian Defense (2 editions). 1942-44
The Arts in Therapy (2 editions). 1943-46
*Marines under Fire. 1944
Camouflage Today (2 editions). 1943-44
*The People of Bali. 1943-44
War Cartoons by Hoffmeister and Peel. 1943-44
Art from Fighting China. 1943

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ALLEN PORTER

CORRECTIONS COPY

THE MUSEUM OF MODERN ART

DEPARTMENTS

and

PROGRAM

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March 1947

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THE DEPARTMENT OF PAINTING AND SCULPTURE

N E E D S

SPACE: Primarily space to show the collections. Of the Museum's 702 paintings, only about 100, together with about half of the 155 sculptures, can be shown at one time for lack of space. Of 278 drawings by modern masters, 11 are on view. Only 9 of the 2,034 prints by 19th and 20th Century masters are now exhibited, and none of the 1,110 posters. At least twice as much gallery space is required.

Space is also needed for study storage where students may view paintings and sculpture not on exhibition; a print room for study of prints, drawings and posters; and a room in which to interview artists or agents bringing work to the Museum - about 400 - 500 a year.

PURCHASE FUNDS: To buy works in certain fields where the Collection is lacking for example, paintings by certain of the greatest 20th Century masters; contemporary British, Scandinavian and Italian paintings; prints; more work both by mature and promising young Americans. To be true to its purpose, the Museum must continually fill out and renew its collections.

BACKGROUND INFORMATION

Painting and Sculpture is the senior curatorial department - in fact, the Department and the Museum virtually coincided in their early years. The Department remains one of the most active in relation to the public, the artist, and the Museum's exhibitions and publications; and to its care is entrusted much of

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the most valuable part of the Museum Collection, including not only painting and sculpture but also drawings and prints.

Collections

Taken as a whole the 20th century collections of the Department are probably unsurpassed anywhere in the world (though French painting of the early years of the century is better seen both in Moscow and in the Barnes Foundation). Over 30 nations are included in the Collection, which is strongest in the schools of the United States, France, pre-Hitler Germany and Mexico. Worldwide movements such as Expressionism, Cubism and abstract art, Surrealism and the recent romantic and "social realist" tendencies are here more broadly represented than in any other public collection.

Although the Collection, and its reputation, are international, American artists and their works far outnumber those of any other nation. The quality and importance of the Museum's American paintings is demonstrated by the fact that of the 140 - 20th century pictures chosen by a committee of five American Museum authorities for the recent exhibition of American painting in London, 28 were from the Museum of Modern Art, considerably more than from any other museum.

Remarkable among 19th century works are the Cézanne paintings and Seurat drawings from the Bliss Bequest, and the masterpieces by van Gogh and Rousseau. Except for an excellent group of American folk painting and sculpture, the Museum has not collected late 19th century American paintings, already fully illustrated in the Metropolitan Museum.

Most of the best known artists of the 20th century are well represented, especially Matisse, Picasso, Braque, Gris, Chagall, Leger, Klee, Beckmann, Mondrian, Miro, Orozco, Siqueiros, Weber, Hopper, Demuth, Feininger, Tchelitchew, Blume, Maillol, Lehmbruck, Despiau, Lachaise, Lipchitz, Calder. Many important masters are represented by a variety of different periods, for example, Matisse by 7 oils, 3 drawings, 1 bronze, 18 prints; Picasso by 12 oils, 2 gouaches, 1 collage, 1 bronze, 110 prints; Orozco by 1 fresco, 6 oils, 4 drawings, 26 prints; Hopper by 5 oils, 2 watercolors, 10 prints; Weber by 4 oils, 15 gouaches, 1 drawing, 82 prints.

A large part of the Collection is made up of work by younger or less famous artists, many of them bought when they were almost unknown.

Exhibitions and Publications

Pioneer ancestors of modern art: Cézanne, Gauguin, Seurat, van Gogh, Homer, Ryder, Eakins, which first linked this great trio in the public mind; Corot, Daumier; Toulouse-Lautrec, Redon; van Gogh; Rousseau.

Exploration of early and mid-19th century American art in American Folk Art; George Caleb Bingham; Religious Folk Art of the Southwest; and of a previously neglected native tradition in Romantic Painting in America.

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Large-scale international reviews of 20th century movements and tastes in Cubism and Abstract Art; Fantastic Art, Dada, Surrealism; and Masters of Popular Painting.

Presentations of the best work produced by the U.S. Government art projects under the P.W.A.P. and the W.P.A.

The painting, sculpture and graphic art sections of the Museum's 5th, 10th and 15th anniversary shows; and of Trois siecles d'art aux Etats-Unis (Paris 1938).

National or local schools: Painting in Paris; German Painting and Sculpture; American Painting and Sculpture (1862-1932); Painting and Sculpture from 16 American Cities; the modern section in 20 Centuries of Mexican Art; and Modern Cuban Painters.

Survey shows: 20th Century Portraits; Modern Drawings.

Avoiding the ordinary method of showing contemporary American painting in large exhibitions of one picture by each artist, the Museum initiated in its first year its series of exhibitions in which comparatively few artists are represented by groups of six to 20 works. Among such shows were 19 Living Americans; Painting and Sculpture by Living Americans; Americans 1942; American Realists and Magic Realists; and 14 Americans. The last three of these together with 46 Artists Under 35 presented the work of several younger, little known artists who have since taken important places in American art.

One-man retrospectives of 20th century painters and sculptors include Weber, Klee, Lehmbruck, Maillol, Burchfield, Matisse, Rivera, Sterne, Hopper, Lachaise, Leger, Marin, Sheeler, Picasso, Portinari, Grosz, Dali, Miro, Tchelitchew, Flannagan, Hirschfield, Calder, Hartley, Feininger, Rouault, Mondrian, Davis, Chagall, O'Keeffe, Stettheimer, Moore. More than half of these artists are American.

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THE DEPARTMENT OF ARCHITECTURE

N E E D S

EXHIBITION SPACE : The Department possesses the largest collection of models and enlarged photographs of modern architecture in the world. None of this collection can be on permanent exhibit for lack of gallery space.

To set standards for quality and craftsmanship in the use of modern materials, the Department desires to set up semi-permanent exhibits of actual structures - brick walls, steel frame glass panels, plywood sections, etc. Again, space is lacking.

ARCHIVES : The present files of the Department need amplifying. Now, while the great modern pioneers are living, photographs, plans, blueprints and original drawings of their work should be collected, classified and catalogued.

INFORMATION An information service for architects and the general public conducted by trained personnel, is needed.

BACKGROUND INFORMATION

WHAT IS THE DEPARTMENT OF ARCHITECTURE?

The Museum of Modern Art is unique in having a Department of Architecture. Through exhibitions of photographic enlargements and models, as well as publications, the Department is continually educating the public in the basic elements of modern architecture, and influencing the development of American architecture by

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bringing before the lay and professional public the work of great European and American Masters.

HOW THE DEPARTMENT OF ARCHITECTURE WORKS

Exhibitions:

Since its inception in 1931 the Department has organized 70 architectural exhibitions, 25 of which subsequently were sent on tour. Three, designed for the Office of War Information, were sent to Europe, and the Near East. These exhibitions fall into the following categories:

The "Salon Show."

This presents the Museum's selections of the best architectural works in a given period, with the purpose of establishing standards of quality. Prototype of such exhibitions was the Museum's first architecture show, THE INTERNATIONAL EXHIBITION OF MODERN ARCHITECTURE-1932; also outstanding was BUILT IN U.S.A. 1932-44.

Historical exhibitions. Examples: THREE CENTURIES OF AMERICAN ARCHITECTURE, presenting American background; EARLY MODERN ARCHITECTURE: CHICAGO, 1870-1910.

One-man exhibitions of masters of modern architecture. Examples: HENRY HOBSON RICHARDSON; FRANK LLOYD WRIGHT; LE CORBUSIER, etc.

Exhibitions illustrating the sociological aspect of architecture. Examples: WARTIME HOUSING; U.S.HOUSING IN WAR AND PEACE (sent by OWI to England).

Exhibitions illustrating important developments in specific countries and sections of the U.S. Examples: MODERN ARCHITECTURE IN CALIFORNIA; STOCKHOLM BUILDS; BRAZIL BUILDS; MODERN ARCHITECTURE IN ENGLAND.

These shows have brought the Museum international recognition for its role in promoting acceptance of modern architecture.

Competitions:

To foster high standards in architectural design the Department has sponsored or exhibited winning designs of four competitions for college and art buildings, most important of which was the competition for the new Smithsonian Art Gallery.

Publications:

The Department has produced or sponsored 20 publications documenting the history of modern architecture, of which 100,000 copies have been sold. Particularly influential have been Modern Architecture (1932), What is Modern Architecture (1942) and Built in U.S.A. 1932-44 (1944)

Reference File:

In discharging all these functions the Department has built up a

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file of 7,500 photographs and valuable documents on modern architecture, the largest such file in the world. The collection includes 500 photographic enlargements and 25 architecture models. These files are constantly used for research. Inquiries and requests from architects, educators, students, editors, prospective builders and the general public are received daily and are exhausting the present information facilities. Over 1300 photographs were loaned in the past year alone.

Today the Department of Architecture is an educational and standard - setting force, as well as an international center of information, advice and photographic material. But further expansion waits now on the vital need to find more room in which to grow.

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THE FILM LIBRARY

N E E D S

PURCHASE FUNDS : To Purchase New Prints and Negatives.

To keep the Film Library's collection representative of significant developments, new films must continually be acquired. Gaps in the existing collection must be filled as important films of the past come to light.

FUNDS : To Make Duplicate Negatives of all Master Prints and Save Endangered Negatives.

Prints of films wear out and, in time, even the original negatives deteriorate and perish. Funds are urgently needed therefore to replace outworn prints and - more important - to reduplicate negatives before they disintegrate forever for the work of salvaging them has been undertaken nowhere else. Only by such replacements is it possible to preserve permanently a record of film history and the high points of its progress. Moreover, many of the motion pictures already in the Film Library's collection are the last existing copies of their particular subject in the world. Too precious to circulate to students, they must remain unseen until funds are available for making duplicate negatives, and thereafter new copies from them.

BACKGROUND INFORMATION

PURPOSE OF THE FILM LIBRARY... ITS GROWTH

The Film Library was organized in 1935 "to trace, catalog, assemble, exhibit and circulate a library of film programs so that the motion picture may be studied and enjoyed as any other one of the arts is studied and enjoyed."

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Nothing of the kind had ever been attempted before. Yet the motion picture, admittedly the most influential of mass media today, is the most pervasive and the most characteristically American of the popular arts of a new era. As such it demands study. That the best motion pictures deserve preservation was recognized by the Rockefeller Foundation when, from 1935 to 1938, it helped to finance the original organization of Film Library.

Now, after almost twelve years, the Film Library has created the largest archive of its kind in the world. Through the generous contribution of motion pictures by individuals, through purchases and, above all, through the cooperation of the film industry, it has collected more than 18 million feet of film, or roughly, 2500 different subjects. These include a considerable proportion of the screen masterpieces of the past, primarily American but also comprising films from all over the world, and consisting of pictures of all types - fiction, documentary, educational, newsreel. In many instances, the Film Library possesses the negatives (as with the Douglas Fairbanks films) or the only surviving copies of outstanding pictures of the past.

WIDESPREAD CIRCULATION OF PICTURES

"No dusty storehouse, this" - to quote the March of Time - it is an actively operating department which reaches many thousands of people all over the U.S. From its archives, the Film Library has prepared 263 separate programs of films which are circulated on a modest rental basis. In the past year alone, 1769 showings of its films were given at other museums, colleges, schools, churches, hospitals, army camps and naval bases in the U.S. Another quarter of a million people saw 138 programs in the Museum's own auditorium. That a knowledge of film history and an appreciation of film esthetics and technique is now regarded as the requisite of a normal education is due solely to its success in providing this basic material.

But much remains to be done. Funds are lacking to furnish further programs and to support the research and publication which are a necessary part of this pioneering venture. There has been a distinct slowing down in these activities lately, because of inadequate finance and, consequently, of insufficient staff.

UNIQUE SOURCE MATERIAL - FREE TO THE PUBLIC

The Film Library has also amassed the largest body of film literature in the world. Its reference library, regularly used by the general public free of charge, contains over 3,000 books and pamphlets on the subject in many languages. Runs of movie periodicals dating back to the birth of the industry are to be found, as well as documentation on the work of the film pioneers.

More than 75,000 stills are in the Library's files, many of them made up from rare prints in its collection. A complete set of reviews of American films dating back to 1924, the quarter million master cards of the W.P.A FILM INDEX bibliography, and 36 file drawers of clippings make the Film Library the primary source for original motion picture research. Its usefulness can be measured by the number of recent books and scores of articles which freely admit their authors' indebtedness to it.

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THE DEPARTMENT OF PHOTOGRAPHY

N E E D S

LARGER PERMANENT EXHIBITION SPACE: Of 1,933 photographs in the Department's collection the most important collection of 20th Century photographs in the world - only 29 can be shown at one time for lack of space. With more space, the growing importance of photography in art, science, industry, education, allied fields could be demonstrated. A permanent study room for viewing photographs is also needed.

PURCHASE FUNDS : To buy representative works of outstanding photographers from the United States and from abroad; to acquire photographic portraits of prominent artists in all fields (much in demand); to expand educational and clearing house activities; to publish good reproductions of fine photographs, at low price, for schools, colleges and individuals to use in study and teaching; to set up a Picture Reference File documenting all phases of photography carefully arranged to serve the needs of photographers, students and amateurs.

BACKGROUND INFORMATION

WHAT IS THE DEPARTMENT OF PHOTOGRAPHY?

It is another unique service of the Museum of Modern Art. Since its discovery, photography has been regarded variously by the public, as a record of life, an imitation of art, a popular form of recreation. The Museum of Modern Art, from its inception, has presented photography as an art form. It has

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exhibited photography since 1932, and in 1940 it set up the Department of Photography with a basic collection and a reference library - the first curatorial department devoted exclusively to photography in any museum.

HOW THE DEPARTMENT FUNCTIONS

The program of the Department is based on the assembling and display of its own collection and on the presentation of loan exhibitions showing important trends and the work of outstanding photographers. The collection now numbers 1,933 prints and is the most comprehensive collection in the modern field. Although the material is largely American, important examples from other countries and earlier periods are included.

Exhibitions. A large retrospective exhibition, 1839-1937, has been followed by many one-man shows and exhibitions dealing with various esthetic and technical aspects of the medium.

Information and Consulting Service. An important function of the Department is the maintenance of an information service covering many phases of photography, - a service that is widely used not only by members of the Museum but also by magazine and newspaper editors, schools and private collectors of photographs. Individual photographers, professional and amateur, come in to show their work, get criticism and discuss their problems.

To meet these demands from the public, the collection has been carefully catalogued and a cross index system set up. Information files have been arranged under biographic and subject headings. A record has been started listing all verbal and written requests. Photographers interviewed have been listed and notes filed on their achievements and qualifications.

The prodigious use of photography in our time has made it an important medium of visual communication that influences our taste and our concepts of the world we live in. In the hands of great artists, photography has produced masterpieces. In the hands of the average amateur, it has become the most widespread folk art of the 20th Century. In spite of its overwhelming popularity and the vast efforts that have been devoted to its development, there still exists no agency that is concerned with the study and encouragement of photography as a creative tool of modern man. If given space and funds, the Department is prepared to respond to this need and to expand its activities to a well integrated and comprehensive program for the documentation and interpretation of photography.

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DEPARTMENT OF INDUSTRIAL DESIGN

N E E D S

PERMANENT EXHIBITION SPACE : The Department's permanent collection of industrial art, numbering 394 items, is unique though still only in its beginnings and incomplete. Each article demonstrates the best modern design. Space is needed to display selections from this collection for the benefit of consumers, designers and manufacturers.

FUNDS for information and Advisory Service; and Historical Research : The skilled information and Advisory Service on design must be expanded to answer the increasing problems of consumers, students, teachers, artists, industry and the press. Historical research on the beginnings of modern design leading to publication and exhibition would stimulate understanding appreciation of good modern design and help to raise standards.

BACKGROUND INFORMATION

WHAT IS THE DEPARTMENT OF INDUSTRIAL DESIGN?

Industrial design refers to the objects and machines used in an industrialized community, things as diverse as hydro-electric turbines, sun-glasses, airplanes, paring knives, gasoline pumps, rope, reapers, cigarette lighters, chairs. Some are made by machine, some by hand. Some are part of everyday life, some are special equipment. All are shaped by man for use today in his life as it has developed since the industrial revolution.

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WHAT THE DEPARTMENT DOES

The first duty of the Department is to present to the public through exhibitions and publications the best modern examples of industrial design, and to encourage research and publication on design. To accomplish these purposes the department keeps informed on new tendencies and personalities as they arise, and maintains constant touch with all developments in studio and factory.

Handmade objects are included in most of the Museum's exhibitions and publications dealing with industrial design.

The Department aims to present to the public the finest examples of contemporary craftwork and to assist the craftsman in his adjustment to new conditions. It establishes lists of designers and master craftsmen, investigates their use in modern industry and the development of new materials and techniques.

HOW THE DEPARTMENT FUNCTIONS:

The Department of Industrial Design functions through the following mediums:

EXHIBITIONS

Industrial art was actively represented in the Museum's program long before the establishment of a separate Department of Industrial Design in 1940. In 1933 a brilliant pioneering show, Objects, 1900 and Today, explored the relationship of functionalist design to one of the earliest modern design movements - Art Nouveau.

In 1934 Machine Art for the first time displayed the inherent beauty of industrial engineering comprehensively to the American public. The next important event in 1938 was the exhibition of the Aaltos' Furniture, shown jointly with their architecture. This presentation of the Finnish couple's work, more complete than any in Europe, included inventive, honestly designed chairs that quickly became indispensable in modern homes and offices.

Late the same year the Museum presented an historical retrospective of the German Bauhaus, the most influential educational center of modern design.

In the Fall of 1938 the Museum launched the first of a series of yearly exhibitions of low-priced Useful Objects to demonstrate that excellent design can be found among articles of moderate price. Since these shows are always scheduled in the Christmas season, they exercise a noticeable influence on the selection of gifts, an influence spread by Circulating Exhibitions.

Other exhibitions include poster shows and competitions; shows made expressly for circulation, some at the request of the Museum's Educational Services; and an elaborate design review of the Museum's 15th Anniversary exhibition, Art in Progress.

COMPETITIONS

To encourage the use and production of well designed objects and to create opportunities for gifted designers, the department has organized

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design competitions for textiles and furniture. These are conducted in cooperation with industry and often result in the commercial manufacture of prize-winning designs.

ADVISORY AND INFORMATION SERVICE

The department also maintains:

A Photo Reference File. Nearly 2,000 photographs, mounted and labeled, and 450 slides form an unparalleled documentation of modern design, called upon daily by the public and the Museum staff, especially the Department of Circulating Exhibitions.

A Permanent Collection of Industrial Art. Consists of 394 items, from can-openers to airplane propellers, a selected collection of the best modern design. A unique collection though still only in its beginnings.

An Information Center, for consumers, students, designers, manufacturers, retailers and schools. Answers hundreds of inquiries yearly.

Interest in good modern design is permeating rapidly through an infinite variety of manufactures. The influence of this Department can spread indefinitely given greater facilities.

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DEPARTMENT OF THEATRE ARTS

NEEDS

Larger Permanent Exhibition Space : Of 600 originals and several thousand important documents and photographs, only a fraction can be shown at one time. Enlarged exhibition space and room for study and reference is urgently needed. At present lack of space condemns approximately 80 percent of the collection to storage where it is not easily accessible.

Film Library of the Dance : As demonstrated by requests addressed to both the Film Library and the Theatre Arts Department, there is need for a centralized dance film library. This project should be undertaken while the outstanding representatives of American dance are still active. It should provide for a complete record in motion pictures of all dance forms.

Purchase Funds : The funds would be distributed proportionately among: acquisition of scale models of important theatrical settings and projects; acquisition of representative original designs of stage settings and costumes; enlargement of the study collection; acquisition of publications and visual research material; and enlargement of the photograph file of modern design.

BACKGROUND INFORMATION

PURPOSE OF THE DEPARTMENT OF THEATRE ARTS

The main function of the Department is to create greater awareness of and understanding for the theatre arts through works of modern relevance. It is

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primarily concerned with the visual manifestations of the theatre and particularly with original designs for settings and costumes. A department with this specific purpose is without precedent, in fact it constitutes the first curatorial department devoted exclusively to contemporary stage design. The selection of the material is based on its esthetic significance, the intrinsic artistic quality and the originality of the technical solution. There is no attempt to be all inclusive in the accumulation of material. As of today the collection consists of 600 representative works, including many outstanding contemporary designers such as Berman, Bérard, Cadmus, de Chirico, Chagall, R. E. Jones, Masson, Rivera, Tchelitchew and Watkins. The Department has also built up a comprehensive reference section, consisting of 1800 books and a unique documentation comprising pictorial material, programs, photographs, slides, films and other records. Despite the fact that the Department has been active in its present form for only a little over three years, this reference section has grown into the most important in this country. The main sections to be enlarged are the slide collection, now comprising approximately 1000 items; the photographic file of modern stage and costume designs covering originals in other public and private collections here and abroad. This file already includes more than 300, mostly rare, theatrical works. All of this source material is used so extensively by professionals, scholars and students that over 50 percent of the staff time is taken up with reference service.

Also included in the Department is a dance section, formerly called "dance archives," which has grown out of a collection of documentation on the dance and related subjects, donated to the Museum by Lincoln Kirstein, augmented by other donations and regular purchases. The dance section is the only public collection of its kind in the country, and constitutes one of the most important special collections in the world.

The Department has been limited in space, personnel and funds; therefore, it has not yet fully developed its potential capacities. Since regular correspondence and exchange of materials has been established again with foreign countries, it has become obvious that considerable gaps in documentation and information have to be filled.

HOW THE DEPARTMENT FUNCTIONS

Exhibitions. This Department is the only agency in the United States capable of organizing and circulating regular theatrical exhibitions. Experience has shown an increasing demand on the part of museums, art galleries, and educational institutions for this. The exhibitions present the work of outstanding designers in retrospective shows and also the work of less known artists, and modern experimental works which will stimulate interest in and further understanding of the theatre arts.

Information Center. The Department's files have original source materials not otherwise available which are invaluable for reference and research. This service is increasingly used by scholars and other institutions. This Department also supplies pictorial material regularly to publishers and collectors.

Publications, lectures and slides are prepared and furnished by the Department. Two complete slide lectures have been prepared and similar ones are projected for the near future.

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DEPARTMENT OF CIRCULATING EXHIBITIONS AND EDUCATIONAL SERVICES

N E E D S

FUNDS : To Create Additional Traveling Exhibitions

During the past year the department received 183 requests for exhibitions which it was unable to fill. Funds are needed to subsidize in part small exhibitions that can be sent to colleges, schools and other educational institutions with limited budgets and unable to pay the full costs of exhibitions. To ignore these requests for services from institutions in this country and abroad would be to fail in the Museum's responsibilities as an educational institution.

To Augment the Permanent Collection

With more funds, the Museum's Collection could be enlarged so as to expedite the program of circulating exhibitions. More first-rate works of art would then be available for circulation at a given time. At present demands for exhibitions from educational institutions in this country and abroad are in continual conflict with the Museum's program for its own galleries. A larger Collection would enable the Department of Circulating Exhibitions to carry out a fuller program, both nationally and internationally.

To Prepare and Publish Teaching Materials

To meet the growing need among schools and community organizations for high-grade teaching materials on the contemporary arts, new exhibitions and teaching portfolios should be prepared and published in large editions for sale at minimum price. Such shows, reproducing important examples of all the arts, together with informatory texts, would eventually form a library of basic surveys to be used as introductory courses in the contemporary arts.

Additional visual aids such as slide talks, film strips, educational movies and pamphlets should be produced also in quantity for popular sale in order to extend further public knowledge and appreciation of modern art.

BACKGROUND INFORMATION

HOW THE DEPARTMENT BRINGS ART TO THE SMALL COMMUNITY

In times past, not many people living in remote sections of the country were able to make long journeys to see fine paintings or other works of art in the large city museums. Today, exhibitions of the Museum of Modern Art are traveling

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to the country's grass roots, and people in isolated rural districts now have year-round opportunities of viewing our own and other countries' cultural attainments through circulating exhibitions of painting, sculpture, architecture and allied arts.

RANGE OF TRAVELING EXHIBITIONS

These traveling exhibitions, prepared by the Department of Circulating Exhibitions for the past 15 years, have covered a wide field. They include major exhibitions held at the museum each season; small shows created by the Departments of Painting and Sculpture, Architecture, Industrial Design, Dance and Theatre, and Photography; as well as educational exhibitions prepared expressly for tour by the Department of Circulating Exhibitions itself.

During the past year 116 circulating exhibitions and talks with slides were shown 817 times in 275 different cities throughout the United States and Hawaii, and in 57 cities in Canada, England, Scotland and Wales. As many as 427 copies of small exhibitions published by the department were sold to organizations in this country and abroad.

During the war years, 56 exhibitions and 17 slide talks were sold to organizations which circulated them in Hawaii, Alaska, Canada, India, Egypt, the British Isles, Ireland, Australia, New Zealand, Spain, Brazil, Haiti, Yugoslavia, Czechoslovakia, Italy, Belgium and Greece. Sponsored and aided by Government subsidy, special exhibitions were created and shown in England, Australia, Sweden, Egypt, Turkey, Syria, Persia, Switzerland, and most of the countries in South America.

WHO BENEFITS BY THESE EXHIBITIONS?

Profiting from this educational service are not only other museums, colleges and universities, but public and private schools, women's clubs, art associations, department stores, motion picture theatres, advertising companies, community service organizations, trade associations and chambers of commerce.

Through all these varied mediums, the masses of people have seen and enjoyed the finest examples of modern painting, sculpture and graphic arts. They have gained information about town planning and seen examples of modern architecture for schools, hospitals, office buildings and homes. Professionals as well as amateurs have been able to study the potentialities of the art of photography and the development of fine contemporary design in textiles, jewelry, pottery, and all types of household objects.

Thus these circulating exhibitions have been a force to bring to a large cross section of Americans, young and adult, in cities and rural areas, understanding of the contemporary arts which they can apply in their own lives.

Abroad, agencies sponsored by the various Governments have circulated the Museum's exhibitions, bringing to the people of these countries information about the fine arts, building, industrial design, photography, and the dance and theatre in America. This interchange of information on the cultural attainments of our own and other countries helps to foster better mutual understanding.

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CHILD INSTRUCTION

N E E D S

FUNDS : To establish Seminars or Workshops:

Where art teachers may learn the new art teaching methods developed in the Museum of Modern Art Laboratory classes.

To Make and Distribute Visual Aids on Modern Art

At low cost, for use by public schools.

To Expand Activities for Children:

Such as the Children's Holiday Fair, which will give more children an opportunity to take part in creative art work. (There is a great demand for this.)

BACKGROUND INFORMATION

WHAT IS THE PURPOSE OF THE EDUCATIONAL PROGRAM?

A survey of art education made by the General Education Board in 1934 showed that in schools throughout the country modern art was either completely neglected or there was prejudice against it. It was also discovered that visual aids on contemporary art of our time, of sufficiently high quality or psychologically gauged to young people, were completely lacking. The Museum's Educational Program was begun in 1937 in the belief that art study and the resultant art appreciation are necessary to the creative education of youth, and was for the specific purpose of developing an understanding of modern art among children and young people.

THE PROGRAM FUNCTIONS

The activities of the Educational Program serve as a laboratory for the discovery of effective art teaching techniques; for the stimulation of

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the art teacher and the parent; and for the development of visual aids to be used in the home and the school.

Art classes are held for children and young people from 3 to 17 years of age, many of them selected pupils from the New York City public secondary schools. Here the children are taught to be creative, to explore and invent forms of art expression. Thus creative teaching methods are tried out and tested. When the Program was launched there were two such classes. Today there are 25.

In the Young People's Gallery specially designed exhibitions show how the child's creative powers can be called out and stimulated. These exhibitions have attracted and influenced large numbers of teachers and parents from all over the country.

The Children's Holiday Fair of Modern Art alone attracts 2,500 children in the course of its five-week duration. The Fair consists of two galleries: one, where children may see and touch works of modern art - paintings, sculpture and toys specially chosen for them; and the other a workshop where they may paint, model in clay or make imaginative toys and designs out of new and exciting materials.

Through all these activities varied types of visual aids, exhibitions, slide talks, publications and teaching models, have been developed, which have become a major influence on art education both in New York City and the country at large. For instance, the Educational Program is currently providing 40 New York City Public High Schools with visual art material, a service which the Board of Education is supporting with a budget of $6,000. Through the Department of Circulating Exhibitions and Educational Services, visual aids are being produced in quantity and sent to secondary schools in other parts of the United States.

Thus the Educational Program has become a major influence in raising art standards countrywide. In 1942, as a further step, the Educational Program sponsored organization of the Committee on Art Education, formed of the younger and more progressive art teachers. It is the function of the Committee to improve the standards of art education throughout the country by providing a forum for the discussion of new ideas and by making available to teachers, students, and parents data on new methods and techniques of art education. The increase in membership of the Committee and the response from leaders in the profession in the last four years has shown the great need for such an organization.

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MUSEUM PUBLICATIONS

N E E D S

FUNDS: 1. To Prepare Authoritative Books on Significant Modern Artists and Modern Art Movements.

There are few such books at present, though there is great demand for them. It is necessary to obtain the collaboration of the most distinguished art scholars possessed of literary ability to enlarge the Museum's already famous list of books on the living arts. Such books will be highly important contributions to American art scholarship.

2. To Increase the Number of Color Reproductions in Museum Publications.

BACKGROUND INFORMATION

WHAT MUSEUM PUBLICATIONS DO FOR ART SCHOLARSHIP

The Museum of Modern Art has been a leader in humanizing the themes of art scholarship and giving them new readability by transforming catalogs into authoritative and enjoyable books of lasting interest and usefulness to both layman and scholar. In the beginning, its books were all based on exhibitions but to meet the need for better books on the arts with which the Museum is concerned, the publishing program has been enlarged to include independent works such as, What is Modern Painting?, What is Modern Architecture?, Brazil Builds, The History of Impressionism, etc.

Although its books relate only to the modern arts, the Museum now conducts the largest publishing business of any museum in America; it has issued more than ~~ever~~ one hundred copiously illustrated and beautifully printed volumes in editions ranging up to 50,000 copies.

USED BY SCHOOLS AND LIBRARIES

Museum of Modern Art publications are considered paramount contributions

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to art scholarship and Professor Paul J. Sachs of Harvard University has called them "the best appraisals of modern art thus far produced by an American institution." Because of their carefully prepared texts and complete bibliographies they are used by schools and libraries in all parts of the world and many requests have been received from foreign countries for translation rights.

During the past three years the sales of Museum of Modern Art books have increased 300 percent. The problem of adequate promotion and distribution became so great that the Museum felt it could be more efficiently handled by a major publishing organization and the firm of Simon and Schuster has been entrusted with this task. It can be fairly said that Museum publications are exerting lasting influence upon the development of the modern arts.

COLOR REPRODUCTIONS

N E E D S

FUNDS: Mass production of color facsimiles of all important works in the Museum's collection, so that these may be made available at low cost to schools and art lovers throughout the world. Design and production of modern picture frames that can be sold at moderate cost.

BACKGROUND INFORMATION

Realizing that color is the lifeblood of painting and that modern art can never be truly popular until its hues and harmonies are familiar to everyone, the Museum of Modern Art has been quick to avail itself of technical advances which enable it to issue fine color reproductions of the work of modern masters. In preparing its reproductions, no effort has been spared to obtain the greatest possible degree of fidelity to the originals.

The Museum's silk screen and collotype reproductions of masterpieces of modern art rank among the finest now produced in any country. As such, they realize the Museum's aim to provide better facsimiles at lower prices, thereby reaching a greater number of people.

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THE MUSEUM'S LIBRARY

N E E D S

SPACE : To Accommodate the rapidly growing Research Collections:
Space is needed to permit more of the public to study the Library's materials on modern art.

FUNDS : To Publish a Catalog of the Collection of Printed Materials and Pictorial Records.
Such a catalog would make the Museum's resources known and accessible to scholars and institutions all over the country.

BACKGROUND INFORMATION

WHAT IS THE MUSEUM LIBRARY?

The Library of the Museum of Modern Art, which is used by the general public and commercial organizations as well as by scholars, has grown to be one of the most unusual small libraries in the United States. It contains the largest single collection in the country of printed and pictorial materials devoted exclusively to modern art, consisting now of well over 14,000 titles, including 10,000 solely on art since 1870.

Among special collections, not duplicated in other libraries, are the gift of A. Conger Goodyear, which formed the nucleus of the Library; the Paul Eluard-Camille Dausse collection of dada and surrealist documents given by Walter P. Chrysler, Jr.; the "Armory Show" material, including the unique scrapbook assembled by Harriette Palmer in 1913, plus all official publications of that exhibition; a representative collection of rare illustrated books, such as Picasso's Le Chef-d'Oeuvre Inconnu; the largest organized body of film literature in the world, supplemented by the 250,000 card file of the Film Index of the Federal Writers Project; the Lincoln Kirstein dance archives which form a branch of the Library; the superb Walker Evans negatives and prints of African sculpture. The files of the Library also contain thousands of "ephemeral" items - exhibition notices, catalogs, photographs and clippings - many of which are scarce or irreplaceable.

The pictorial survey of the modern arts offered by the Library consists of more than 250 volumes of exhibition photographs; a negative depository totalling more than 25,000; and a rental collection of slides (2,500 in color)

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devoted exclusively to contemporary painting, architecture, soulpture, industrial art, moving pictures, photography, the dance and related art forms. These pictorial records, as well as similar items assembled by other departments of the Museum, e.g. the invaluable files of the Departments of Publicity and Circulating Exhibitions, help to visualize the progress of the Museum since its inception in 1929. This activity has represented significant achievements in museum techniques, typified by such influential exhibitions as the Bauhaus and the carefully co-ordinated plans of Art of the South Seas. By establishing a reference archive on the Museum's technical experience - novel designs for display, new conceptions of exhibition, interesting methods of installation, etc. - the Library can service the requests for technical information and disseminate valuable study materials for a basic but neglected aspect of the contemporary museum.

HOW DOES THE LIBRARY SERVE THE PUBLIC?

Reference Service. Last year 7,000 visitors used these unique source materials, the values of which are enhanced by the accessibility of the books and magazines, and by the atmosphere of informality characteristic of the Library. More than 2,000 requests for information by telephone and mail are handled annually by the staff.

Visual materials. Almost 4,000 photographs and photostats, and an equal number of slides were sold last year to colleges, lecturers, writers, etc. A catalog of 100 pages, listing only part of the available items, has been distributed widely.

Bibliographies. The permanent and scholarly usefulness of the Museum monographs is increased by the addition of outstanding bibliographies, prepared by the Library staff. Many brief lists are supplied on direct request to out-of-town students and members.

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WAR VETERANS' ART CENTER

N E E D S

FUNDS : To Continue the Center, until its services to veterans are no longer in demand. Today, 16 months after V-J Day, the Center has a waiting list of 600 ex-service men.

To Publish the Center's Class Material; so that other institutions working to rehabilitate veterans may benefit by the Museum's methods. A series of publications on arts for the beginner is projected. "How to Make Pottery and Ceramic Sculpture" will be published shortly. Three others, "How to Draw and Paint," "How to Make Modern Jewelry", and "How to Make Objects of Wood" are in preparation.

BACKGROUND INFORMATION

WHY WAS THE VETERANS' ART CENTER FORMED?

The War Veterans' Art Center, an idea for the rehabilitation of veterans conceived by Mrs. John D. Rockefeller, Jr., early in world war II, was established in the Spring of 1944 as an activity of the Armed Services Program. Through the interest and sponsorship of Mrs. Rockefeller and Stephen C. Clark, a comprehensive program of the arts and crafts was made available, free of charge, to men and women who have served in the Armed Forces and Merchant Marine of the United States.

The primary purpose of the Center is to provide opportunity for veterans to explore their creative possibilities either for recreational or professional purposes. Each class not only gives a foundation in the particular art taught, but helps the veteran decide the nature and extent of his aptitudes. This safeguards the veteran's opportunity under the G.I. Bill of Rights and Public Law 16, since he can discover without cost to himself whether he has special ability to pursue art as a vocation. It also helps the individual with previous art experience, who feels strange to the art field because of the unnatural experience of war, to become oriented to his craft before he enters school or goes back into a job.

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RESULTS IN HUMAN TERMS

Since the Spring of 1944, more than 1,000 veterans have attended the courses given by the Art Center. Many veterans have been helped over their emotional and physical difficulties through the art experience gained at the Center. Others have discovered aptitudes which are now being developed in professional schools. Still others have received promotion in their jobs or are established in successful businesses.

The Center has also cooperated with the Arts and Skills Corps of the American Red Cross and the New York State Association of Occupational Therapists by providing special classes for the training of volunteers.

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MUSEUM OF MODERN ART PUBLICATIONS 1929-1947

PAINTING AND SCULPTURE

✓ Painting in Paris 1929
✓ Paintings by Nineteen Living Americans 1929
Work of 46 Painters and Sculptors under 35 Years of Age 1930
Summer Exhibition: Retrospective 1930
✓ Painting and Sculpture by Living Americans 1930
✓ Modern German Painting and Sculpture 1931
✓ Lillie Bliss Memorial Collection 1931
✓ American Painting and Sculpture 1932
✓ Painting and Sculpture from 16 American Cities 1933
A Brief Survey of Modern Painting 1934
✓ The Lillie P. Bliss Collection 1934
✓ Modern Works of Art 1934
✓ New Horizons in American Art 1936
✓ Cubism and Abstract Art 1936
✓ Fantastic Art, Dada, Surrealism 1937
Masters of Popular Painting 1938
✓ Modern Painters and Sculptors as Illustrators 1938
Italian Masters 1940
Modern Masters from European and American Collections 1940
La Pintura Contemporanea Norteamericana 1941
Americans 1942: 18 Artists from 9 States 1942
Painting and Sculpture in the Museum of Modern Art 1942
20th Century Portraits 1942
American Realists and Magic Realists 1943
✓ The Latin-American Collection of the Museum of Modern Art 1943, 2nd edition, 1944.
Romantic Painting in America 1943
What is Modern Painting? 1943 (2nd edition 1945; 3rd, 1946; 4th, 1946)
Modern Drawings 1944 (2nd edition, 1945; 3rd edition, 1947)
American Battle Painting 1944
Supplement to Painting and Sculpture in the Museum of Modern Art 1945
Paintings from New York Private Collections 1946
Fourteen Americans 1946
The History of Impressionism 1946

PAINTING SCULPTURE: INDIVIDUAL ARTISTS

✓ Cézanne, Gauguin, Seurat, van Gogh 1929
✓ Charles Burchfield, Early Watercolors, 1916-1918 1930
✓ Corot, Daumier 1930
Homer, Ryder, Eakins 1930

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MUSEUM OF MODERN ART PUBLICATIONS (Continued) 1929-1947

Paul Klee (1) 1930
✓Max Weber 1930
Lehmbruck, Maillol 1930
✓Toulouse-Lautrec, Odilon Redon 1931
✓Henri Matisse 1931
✓Diego Rivera 1931
✓Maurice Sterne 1933
Diego Rivera Portfolio 1933
✓Edward Hopper 1933
✓Gaston Lachaise 1935
✓Vincent van Gogh 1935
✓George Caleb Bingham 1935
✓John Marin 1936
The prints of Georges Rouault 1938
Vincent van Gogh: Letters to Emile Bernard 1938
✓Charles Sheeler 1939
✓Picasso: Forty Years of His Art 1939 (4 editions)
Orozco "Explains" 1940
Portinari of Brazil 1940 Bulletin
✓Salvador Dali 1941 (2nd edition, revised, 1946)
Paul Klee (2) 1941
✓Joan Miro 1941
✓Henri Rousseau 1942 (2nd edition, revised, 1946)
The Sculpture of John B. Flannagan 1942
Tchelitchew 1942
Vincent van Gogh: A Bibliography 1942
Alexander Calder 1943
Feininger - Hartley 1944
Paul Klee (3) 1945 (2nd edition 1946)
Georges Rouault 1945
Stuart Davis 1945
Marc Chagall 1946
Florine Stettheimer 1946
Picasso: Fifty Years of His Art 1946
Henry Moore 1947

Braun 1947 (with Penguin)
Gabo - Pevsner 1948
Paine Bonnard 48

ARCHITECTURE AND INDUSTRIAL DESIGN

Built to Live In 1931
✓Modern Architecture 1932
Work of Young Architects in the Middle West 1933
Early Modern Architecture: Chicago, 1870-1910 1933
Objects 1900 and Today 1933
America Can't Have Housing 1934
✓Machine Art 1934
✓Le Corbusier 1935
Modern Architecture in California 1935
Louis Sullivan, Prophet of Modern Architecture 1935
Architecture in Government Housing 1936
✓Posters by Cassandre 1936

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MUSEUM OF MODERN ART PUBLICATIONS (Continued) 1929-1947

ARCHITECTURE AND INDUSTRIAL DESIGN (Continued)

✓The Architecture of H.H. Richardson and his Times 1936
The New Architecture and the Bauhaus 1936
✓Modern Architecture in England 1937
✓Posters by E. McKnight Kauffer 1937
Alvar Aalto: Architecture and Furniture 1938
Bauhaus: 1919-1928 1938
A New House by Frank Lloyd Wright 1938
Guide to Modern Architecture, Northeast States 1940
Organic Design in Home Furnishings 1941
What Is Modern Architecture? 1942 (2nd edition 1947)
Brazil Builds: Architecture New and Old 1943 (2nd edition 1943; 3rd, 1945; 4th, 1946)
Built in USA - 1932-1944 1944 (2nd edition 1944; 3rd, Built in USA-since 1932, 1946)
Tomorrow's Small House 1945
If You Want to Build a House 1946

Mies Vander Rohe 1947
How to make Pottery 48
Manual Industries of Peru 1948

THEATRE ARTS AND FILMS

✓Theatre Art 1934
The History of Motion Pictures 1938
D.W. Griffith: American Film Master 1940
Douglas Fairbanks: The Making of a Screen Character 1940
The Film Index, Vol. 1: The Film as Art 1941 - not sent to anyone
The Theatre of Eugene Berman 1947
PROPOGANDA AND THE NAZI WAR FILM 1941

PHOTOGRAPHY

✓Photography: A Short Critical History 1938
Walker Evans: American Photographs 1938
Paul Strand: Photographs 1915-1945 1945
Edward Weston 1946
Henri Cartier-Bresson 1947

GENERAL

✓Murals by American Painters and Photographers 1932
✓American Folk Art 1932
✓American Sources of Modern Art 1933
✓African Negro Art 1935
✓Ignatz Wiemeler, Modern Bookbinder 1935
✓Prehistoric Rock Pictures in Europe and Asia 1937
Trois Siècles d'Art aux Etats-Unis 1938
✓Art in Our Time 1939
✓Twenty Centuries of Mexican Art 1940
Mexican Music 1940
A Festival of Brazilian Music 1940
Art of Australia 1941

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special Bulletins such as eleven europeans in america etc.

MUSEUM OF MODERN ART PUBLICATIONS (Continued) 1929-1947

✓ Britain at War 1941
Indian Art of the United States 1941
The Museum of Modern Art: The First Ten Years 1943
Art in Progress 1944
Three Young Rats 1946
✓ Arts of the South Seas 1946

MUSEUM OF MODERN ART LARGE COLOR REPRODUCTIONS 1938-1947

Cézanne	CARDPLAYERS 1939	Collotype
Cézanne	PINES AND ROCKS 1943	Collotype
Van Gogh	THE STARRY NIGHT 1944	Collotype
Van Gogh	PURPLE IRIS 1945	Collotype
Klee	AROUND THE FISH 1944	Silk screen
Matisse	THE BLUE WINDOW 1945	Silk screen
Miro	DUTCH INTERIOR 1946	Silk screen
Orozco	ZAPATISTAS 1943	Lithography
Picasso	WOMAN IN WHITE 1938	Offset
Picasso	WOMAN IN WHITE (2nd edition, larger) 1946	Collotype
Picasso	Le CHINOIS 1939 (2nd edition 1945)	Silk screen
Picasso	PIERROT AND HARLEQUIN 1939 (2nd edition 1945)	Silk screen
Picasso	GREEN STILL LIFE 1944	Silk screen
Picasso	THREE MUSICIANS 1945	Silk screen
Picasso	BOY LEADING A HORSE 1947	Silk screen
Pickett	MANCHESTER VALLEY 1944	Collotype
Renoir	LITTLE MARGOT BÉRARD 1939 (2nd edition 1944)	Collotype
Rouault	CHRIST MOCKED BY SOLDIERS 1944	Silk screen
Rousseau	SLEEPING GYPSY 1941	Offset
Toulouse-Lautrec	LA GOULUE 1943	Collotype
Utrillo	RUE DE CRIMÉE 1944	Collotype

Prints of Paul Klee Portfolio 1947

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CHRONOLOGICAL LIST OF EXHIBITIONS HELD AT THE MUSEUM OF MODERN ART, NEW YORK.

PAINTING, SCULPTURE AND GRAPHIC ARTS

* indicates that the exhibition was also sent on tour

Cézanne, Gauguin, Seurat, van Gogh. Nov. 7-Dec. 7, 1929
Paintings by 19 Living Americans. Dec. 12, 1929-Jan. 12, 1930
Paintings in Paris. Jan. 18-Mar. 2, 1930
46 Painters and Sculptors under 35 Years of Age. Apr. 11-27, 1930
Homer, Ryder, Eakins. May 6-June 4, 1930
Summer Exhibition: Painting and Sculpture. June 15-Sept. 28, 1930
Painting and Sculpture by Living Americans. Dec. 2, 1930-Jan. 20, 1931
German Painting and Sculpture. Mar. 12-Apr. 26, 1931
Memorial Exhibition: The Collection of the late Lillie P. Bliss. May 17-Oct. 6, 1931
*Murals by American Painters and Photographers. May 3-31, 1932
Summer Exhibition: Painting and Sculpture. June 7-Oct. 30, 1932
A Brief Survey of Modern Painting (circulating exhibition of color reproductions) July 20-Oct. 5, 1932
Persian Fresco Paintings (reconstructed by Sarkis Katchadourian from 17th century originals in Isfahan). Oct. 12-Nov. 20, 1932
American Painting and Sculpture 1862-1932. Oct.31, 1932-Feb. 11, 1933
*American Folk Art: The Art of the Common Man in America 1750-1900. Nov. 30, 1932 - Jan. 14, 1933
*Color Reproductions of Mexican Frescoes by Diego Rivera. Feb. 20-Mar. 12, 1933
Toulouse-Lautrec Prints and Posters. Feb. 25-Mar. 12, 1933
Poster Competition (20 best posters by high school students for Museum's membership campaign. Feb. 25-Mar. 12, 1933
Typography Competition (20 best posters submitted by American printers for Museum use). Mar. 27-Apr. 6, 1933
Sculptors' Drawings. Mar. 27-May 3, 1933
The Museum Collection: Painting and Sculpture. Mar. 27-Apr. 25, 1933
American Sources of Modern Art (Mayan, Aztec, Incan Art). May 8-July 1, 1933
Fruit and Flower Paintings. May 13-31, 1933
Summer Exhibition: Painting and Sculpture; Gauguin Woodcuts and Watercolors. July 10-Sept. 30, 1933
Modern European Art. Oct. 3-27, 1933
Gifts and Loans from the Collection of Mrs. Saidie A. May. Nov. 16-Dec. 8, 1933
Painting and Sculpture from 16 American Cities. Dec. 11, 1933-Jan. 7, 1934
The Lillie P. Bliss Collection 1934. May 14-Sept. 12, 1934
*Whistler: Portrait of the Artist's Mother. May 15-18, 1934
New Acquisitions: Lachaise Torso; Prints. July 11-Sept. 13, 1934
The War: Etchings by Otto Dix. July 30-Sept. 13, 1934
New Acquisition: Brancusi Bird in Space. Aug 13-Sept. 13, 1934
*Color Reproductions: Modern Watercolors and Pastels (organized for circulation) Aug. 13-Sept. 21, 1934
The Making of a Museum Publication. Sept. 11-Oct. 7, 1934
National Exhibition of Art by the Public Works of Art Project. Sept. 19-Oct. 7, 1934
Modern Works of Art: 5th Anniversary Exhibition. Nov. 19, 1934-Jan. 20, 1935
*African Negro Art. Mar. 18-May 19, 1935
Summer Exhibition: The Museum Collection and a Private Collection on Loan. June 4-Sept. 24, 1935
New Acquisitions: The Collection of Mrs. John D. Rockefeller, Jr. Jan. 14-Feb. 16, 1936
*Cubism and Abstract Art. Mar. 2-April 19, 1936
*Modern Painters and Sculptors as Illustrators. Apr. 27-Sept. 2, 1936
Summer Exhibition: The Museum Collection and a Private Collection on Loan. July 20-Sept. 2, 1936
*New Horizons in American Art (Work of the WPA Federal Art Project). Sept. 14-Oct. 12, 1936

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*American Art Portfolio (12 color reproductions shown with the original paintings). Sept. 14-Oct. 12, 1936
*Fantastic Art, Dada, Surrealism. Dec. 7, 1936-Jan. 17, 1937
New Acquisitions: Gifts of the Advisory Committee. Feb. 10-Mar. 7, 1937
*Prehistoric Rock Pictures in Europe and Africa (from material in the archives of the Research Institute for the Morphology of Civilization, Frankfort-on-Main). Apr. 28-May 30, 1937
Paintings by Cezanne from the Museum Collection (shown with a circulating exhibition of color reproductions of paintings by Cezanne). Apr. 28-May 30, 1937
Twelve Modern Paintings. Apr. 28-May 30, 1937
Summer Exhibition: Painting and Sculpture from the Museum Collection and on Loan. June 23-Nov. 4, 1937
The War, etchings by Otto Dix, and Armored Train, a painting by Gino Severini. Sept. 21-Oct. 19, 1937
New Acquisitions: Dali, Henry Moore, Chaim Gross. Oct. 8-Nov. 13, 1937
Paintings for Paris (by 36 living American artists; a preliminary selection for the exhibition Three Centuries of American Art held in Paris, 1938). Nov. 8-Dec. 13, 1937
*Spanish and U. S. Government Posters. Nov. 15-26, 1937
The Museum Collection and Extended Loans. Dec. 21, 1937-Jan. 31, 1938
Subway Art (experiment for the decoration of subways sponsored by the Public Use of Art Committee of the United American Artists). Feb. 8-Mar. 7, 1938
*Masters of Popular Painting: Modern Primitives of Europe and America. Apr. 27-July 24, 1938
Three Centuries of American Art (held at the Jeu de Paume Museum, Paris). May 24-July 31, 1938
*The Prints of Georges Rouault. Sept. 28-Nov. 18, 1938
New Acquisitions: American Painting and Sculpture. Oct. 25-Nov. 18, 1938
Art in Our Time: 10th Anniversary Exhibition; Painting, Sculpture, Prints; Seven American Photographers; Houses and Housing; Industrial Arts; Georges Melies, a Film Pioneer. May 10-Sept. 30, 1939
Painting and Sculpture from the Museum Collection. Jan. 12-Mar. 3, 1940
Italian Masters. Lent by the Royal Italian Government. Jan. 26-Apr. 7, 1940
Modern Masters from European and American Collections. Jan. 26-Apr. 7, 1940
New Acquisitions: A gift of Modern Sculpture. Mar. 6-Apr. 7, 1940
*Four American Traveling Exhibitions (chiefly works from the WPA Art Program). Apr. 3-28, 1940
The Work of Sharaku. Apr. 3-May 1, 1940
*PM Competition: The Artist as Reporter (a competition for newspaper illustration). Apr. 15-May 7, 1940
20 Centuries of Mexican Art. May 15-Sept. 30, 1940
New Acquisitions: American Painting and Sculpture. July 26-Oct. 18, 1940
Painting and Sculpture from the Museum Collection. Oct. 23, 1940-Jan. 12, 1941
*Indian Art of the United States. Jan. 22-Apr. 27, 1941
New Acquisitions: American Painting and Sculpture. Mar. 10-May 3, 1941
New Acquisitions: A Gift of Paintings from a Trustee. May 6-Oct. 15, 1941
Painting and Sculpture from the Museum Collection. May 6, 1941-Apr. 30, 1944
New Acquisitions: European Paintings; Sculpture and Sculptors' Drawings. June 3-July 18, 1941
*A History of the Modern Poster (organized for circulation). June 11-26, 1941
Masterpieces of Picasso. July 16-Sept. 7, 1941
New Acquisitions: Fantastic Art, Dada, Surrealism. July 23-Sept. 29, 1941
New Acquisitions: Vincent van Gogh, The Starry Night, Sept. 30, 1941-July 28, 1943
New Acquisitions: Modern Primitives, Artists of the People. Oct. 21, 1941-Feb. 21, 1944

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Sculpture by Maillol, to Celebrate His 80th Birthday, Dec. 8, 1941
New Acquisitions: Latin-American Art; Photographs. Jan. 13-Feb. 25, 1942
*Americans 1942: 18 Artists from 9 States. Jan. 21-Mar. 8, 1942
New Acquisitions: American Drawings. Feb. 18-Apr. 5, 1942
New Acquisitions and Extended Loans: Cubist and Abstract Art. Mar. 25-May 3, 1942
*Josephine Joy: Romantic Painter (organized for circulation). June 12-Oct. 7, 1942
New Acquisitions: Free German Art. June 24-Aug. 24, 1942
New Acquisitions: American Painting and Sculpture. Aug. 26-Sept. 27, 1942
Recent Acquisitions: Painting and Sculpture. Sept. 30-Dec. 10, 1942
*20th Century Sculpture and Constructions (organized for circulation). Oct. 2-26, 1942
*20th Century Portraits. Dec. 9, 1942-Jan. 24, 1943
New Acquisitions: Photographs by Alfred Stieglitz: European and American Art. Dec. 16, 1942-Feb. 28, 1943
*Americans 1943: Realists and Magic Realists. Feb. 10-Mar. 21, 1943
New Acquisitions: The Eternal City by Peter Blume. Mar. 3-17, 1943
*The Latin-American Collection of the Museum of Modern Art. Mar. 31-June 6, 1943
Religious Folk Art of the Southwest. Apr. 28-June 13, 1943
Recent Acquisitions: May-Day Sketch Book of Diego Rivera; Soviet Posters. May 1-June 13, 1943
Five Paintings by Stanley Spencer. May 12-31, 1943
Recent Acquisitions: The Work of Young Americans. June 17-July 25, 1943
Recent Acquisitions: European and American Paintings and Rugs. July 28-Sept. 26, 1943
*Romantic Painting in America. Nov. 17, 1943-Feb. 6, 1944
New Acquisitions: 12 American Paintings. Jan. 19-Mar. 27, 1944
Modern Drawings. Feb. 16-May 10, 1944
*Modern Cuban Painters. Mar. 17-May 7, 1944
Art in Progress: 15th Anniversary Exhibition: Painting, Sculpture, Prints. May 24-Oct. 15, 1944
Hayter and Studio 17: New Directions in Gravure. June 28-Oct. 8, 1944
American Battle Painting 1776-1918. Sept. 26-Nov. 12, 1944
Painting, Sculpture and Graphic Arts from the Museum Collection. Nov. 15, 1944- May 30, 1945
The War Years: Color Reproductions of Works by Picasso, Matisse, Bonnard, 1939-1943. Nov. 15-Nov. 27, 1944
Recent Acquisitions. Feb. 15-March 18, 1945
What is Modern Painting? (Multiple exhibitions for circulation). March 6-March 25, 1945
The Museum Collection of Painting and Sculpture: First General Exhibition. June 20, 1945-Jan. 13, 1946
Fourteen Paintings by Vincent Van Gogh. Aug. 3-Aug. 26, 1945
Arts of the South Seas. Jan. 29-May 19, 1946
Recent Acquisitions in Painting and Sculpture. Feb. 6-Feb. 24, 1946
The Museum Collection of Painting and Sculpture: A selection. Feb. 19-May 5, 1946
Paintings from New York Private Collections. July 2-Sept. 22, 1946
Paintings, Sculpture and Graphic Arts from the Museum Collection. July 2, 1946-to present time
Fourteen Americans. Sept. 10-Dec. 8, 1946
Recent Acquisitions in Painting and Sculpture. Sept. 24-Nov. 17, 1946
On Being a Cartoonist (organized for circulation) (Circulating Exhibition at MOMA) Oct. 15-Nov. 24, 1946
Recent Acquisitions: 61 Lithographs by Toulouse-Lautrec and 31 Aquatints by Picasso for Buffon's "Histoire Naturelle," given to the Print Department by Mrs. John D. Rockefeller, Jr. Nov. 19, 1946-Jan. 14, 1947
46 Recent Lithographs by Picasso. Jan. 28-April 6, 1947

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PAINTING, SCULPTURE AND GRAPHIC ARTS: ONE-MAN EXHIBITIONS

Max Weber: Retrospective Exhibition 1907-1930. Mar. 12-Apr. 2, 1930
Paul Klee. Mar. 12-Apr. 2, 1930
Wilhelm Lehmbruck, Aristide Maillol. Mar. 12-Apr. 2, 1930
Charles Burchfield: Early Watercolors 1916-1918. Apr. 11-27, 1930
Corot, Daumier. Oct. 15-Nov. 23, 1930
Toulouse-Lautrec, Redon. Jan. 31-Mar. 2, 1931
Henri Matisse. Nov. 3-Dec. 6, 1931
Diego Rivera. Dec. 22, 1931-Jan. 27, 1932
Maurice Sterne: Retrospective Exhibition 1902-1932. Feb. 13-Mar. 25, 1933
Edward Hopper: Retrospective Exhibition. Oct. 30-Dec. 8, 1933
Gaston Lachaise: Retrospective Exhibition. Jan. 28-Mar. 7, 1935
George Caleb Bingham, the Missouri Artist 1811-1879. Jan. 28-Mar. 7, 1935
Fernand Leger: Paintings and Drawings. Sept. 30-Oct. 24, 1935
*Vincent van Gogh. Nov. 4, 1935-Jan. 5, 1936
*Posters by Cassandre. Jan. 14-Feb. 16, 1936
John Marin: Watercolors, Oil Paintings, Etchings. Oct. 19-Nov. 22, 1936
Vincent van Gogh (2nd showing following return of exhibition from tour). Jan. 20-Feb. 2, 1937
*Posters by E. McKnight Kauffer. Feb. 10-Mar. 7, 1937
Sculpture by William Edmondson. Oct. 20-Nov. 4, 1937
*Luis Quintanilla: An Exhibition of Drawings of the War in Spain. Mar. 15-Apr. 18, 1938
Charles Sheeler. Oct. 2-Nov. 1, 1939
*Picasso: 40 Years of His Art. Nov. 15, 1939-Jan. 7, 1940
*Portinari of Brazil. Oct. 9-Nov. 17, 1940
*Paul Klee (organized for circulation). June 30-July 27, 1941
*George Grosz (organized for circulation). Oct. 8-Nov. 2, 1941
*Joan Miro. Nov. 19, 1941-Jan. 11, 1942
*Salvador Dali. Nov. 19, 1941-Jan. 11, 1942
*Henri Rousseau. Mar. 18-May 3, 1942
Tchelitchew: Paintings and Drawings. Oct. 28-Nov. 29, 1942
*The Sculpture of John B. Flannagan. Oct. 28-Nov. 29, 1942
The Paintings of Morris Hirshfield. June 23-Aug. 1, 1943
Alexander Calder. Sept. 29, 1943-Jan. 16, 1944
Paintings by Jacob Lawrence. Oct. 10-Nov. 5, 1944
Lyonel Feininger. Oct. 24, 1944-Jan. 14, 1945
Marsden Hartley. Oct. 24, 1944-Jan. 14, 1945
Piet Mondrian. March 21-May 13, 1945
Georges Rouault. April 4-June 3, 1945
Stuart Davis. Oct. 17, 1945-Feb. 3, 1946
Marc Chagall. April 9-June 23, 1946
Georgia O'Keeffe. May 14-Aug. 25, 1946
Florine Stettheimer. Oct. 1-Nov. 17, 1946
Henry Moore. Dec. 17, 1946-March 16, 1947

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ARCHITECTURE AND INDUSTRIAL DESIGN

*Modern Architecture: International Exhibition. Feb. 9-Mar. 23, 1932
*Early Modern Architecture: Chicago 1870-1910. Jan. 18-Feb. 23, 1933
The Work of Young Architects in the Middle West. Apr. 3-30, 1933
Objects: 1900 and Today. Apr. 10-25, 1933
Project for a house in North Carolina by William T. Priestly. July 10-Sept. 30, 1933
A House by Richard C. Wood. Oct. 3-27, 1933
Philadelphia Savings Fund Society Building by Howe and Lescaze: Model, Furniture, Photographs. Jan. 2-24, 1934
*Machine Art. Mar. 5-Apr. 29, 1934
Early Museum Architecture. Apr. 5-May 5, 1934
Housing Exhibition. June-Sept. 13, 1934
America Can't Have Housing. Oct. 15-Nov. 7, 1934
New Acquisitions from the Exhibition Machine Art. Nov. 19, 1934-Jan. 20, 1935
*European Commercial Printing of Today. May 22-June 1, 1935
*Ignatz Wiemeler, Modern Bookbinder. Sept. 30-Oct. 24, 1935
*Contemporary Architecture in California. Sept. 30-Oct. 24, 1935
*The Recent Work of Le Corbusier. Oct. 24-31, 1935
*The Architecture of Henry Hobson Richardson. Jan. 14-Feb. 16, 1936
Architecture in Government Housing. June 8-July 13, 1936
*Modern Exposition Architecture. June 8-Sept. 2, 1936
Rugs from the Crawford Shops Designed by American Artists. Jan. 20-Feb. 2, 1937
*Modern Architecture in England. Feb. 10-Mar. 7, 1937
Project for a Community Center by Architects, Painters and Sculptors Collaborative. June 23-Nov. 13, 1937
The Town of Tomorrow. Oct. 20-Nov. 13, 1937
*A New House by Frank Lloyd Wright. Jan. 25-Mar. 6, 1938
*Alvar Aalto: Architecture and Furniture. Mar. 15-Apr. 18, 1938
*Wheaton College Competition (prize-winning architectural designs for an Art Center). June 28-Sept. 12, 1938
*Useful Household Objects under $5. Sept. 28-Oct. 28, 1938
*Bauhaus 1919-1928. Dec. 7, 1938-Jan. 30, 1939
*Three Centuries of American Architecture (the architecture section of Three Centuries of American Art, above, reorganized for circulation). Feb. 15-Mar. 15, 1939
*Williamsburg Competition (prize-winning architectural designs for an ideal festival theatre). Feb. 28-Mar. 15, 1939
*Useful Objects of American Design under $10. Dec. 7, 1939-Jan. 7, 1940
*Smithsonian Competition (prize-winning designs for a new Smithsonian Gallery of Art). Jan. 12-Mar. 3, 1940
Frank Lloyd Wright, American Architect. Nov. 13, 1940-Jan. 5, 1941
*Useful Objects of American Design under $10.; American Color Prints under $10. Nov. 26-Dec. 24, 1940
*TVA Architecture and Design (Tennessee Valley Authority). Apr. 30-June 7, 1941
*Stockholm Builds (organized for circulation). Aug. 4-Sept. 8, 1941
*The Wooden House in America (organized for circulation). Sept. 10-30, 1941
*Organic Design in Home Furnishings. Sept. 24-Nov. 9, 1941
Buckminster Fuller's Dymaxion Deployment Unit. Oct. 10, 1941-Apr. 1, 1942
*Architecture of Eric Mendelsohn 1914-1940. Nov. 26, 1941-Jan. 4, 1942
*Useful objects under $10; Silk Screen Prints under $10; American Photographs at $10. Dec. 2, 1941-Jan. 4, 1942
*New Rugs by American Artists. June 30-Aug. 9, 1942
*Modern Architecture for the Modern School (organized for circulation). Sept. 16-30, 1942
*Useful Objects in Wartime under $10. Dec. 2, 1942-Jan. 9, 1943
*Brazil Builds. Jan. 13-Feb. 28, 1943
Five California Houses. Mar. 17-Apr. 18, 1943

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Look at Your Neighborhood (Circ. Exh.). March 29-June 25, 1944
Building with Wood (Archt. and Indus. Des. Gallery). Nov. 15, 1944-Feb. 18, 1945
Are Clothes Modern? (organized for circulation). Nov. 28, 1944-March 4, 1945
Integrated Building: Kitchen, Bathroom, and Storage. Feb. 21-May 13, 1945
Tomorrow's Small House: Models and Plans. May 29-Sept. 30, 1945
Textile Design (organized for circulation). Aug. 29-Sept. 23, 1945
Costume Carnival (organized for circulation). Sept. 19-Nov. 25, 1945
Elements of Design (organized for circulation) Industrial Design Gallery. Oct. 23-Nov. 15, 1945
Useful Objects, 1945. Nov. 21, 1945-Jan. 6, 1946
If You Want to Build a House (organized for circulation) (Circ. Exhibition at MOMA) Jan. 8-Jan. 30, 1946
New Dormitories for Smith College: Winning Designs from a Competition. Feb. 5-Apr. 4, 1946
Architecture in Steel: An Experiment in Standardization by Konrad Wachsmann. Feb. 5-Mar. 6, 1946
A Home For U.N.O.: Must We Repeat The Geneva Fiasco? Feb. 5-Mar. 3, 1946
New Furniture Designed By Charles Eames. March 12-March 31 (1st section)-April 14 (2nd section)- 1946
Modern China (Castleton China - Indus. Des. Gallery) Apr. 16-June 9, 1946
A New Country House by Frank Lloyd Wright: (Scale Model of Unbuilt House) (Loeb House) June 18-Sept. 3, 1946
Design Trends in Unit Furniture, Fabrics and Tableware. Sept. 6-Nov. 17, 1946
Modern Handmade Jewelry (Circulating exhibition at MOMA). Sept. 17-Nov. 10, 1946
Modern Rooms of the Last Fifty Years (organized for circulation) (Prepared by Dept. of Indus. Des. and circulated by the Museum of Modern Art). Nov. 26-Jan. 26, 1947
Useful Objects 1946 (under $25). Nov. 26, 1946-Jan. 26, 1947
Henry Hobson Richardson: Architectural Masterpieces. Feb. 4-Apr. 6, 1947

DANCE AND THEATRE ARTS

*International Exhibition of Theatre Art. Jan. 15-Feb. 25, 1934
*Preview: Dance Archives. Mar. 6-Apr. 7, 1940
*40 Years of the American Dance. Oct. 23-Nov. 19, 1940
The Ballet Today. Nov. 14, 1940-Mar. 6, 1941
Pavlova Memorial Exhibition. Jan. 7-Mar. 6, 1941
Isadora Duncan: Drawings, Photographs, Memorabilia. Oct. 21, 1941-Jan. 10, 1942
*Dancers in Movement: Photographs by Gjon Mili. Jan. 13-Apr. 9, 1942
Modern American Dance. March 28-April 29, 1945
Stage Design by Robert Edmond Jones. April 11-June 24, 1945
Works from the Museum Collection of Dance and Theatre Design. May 2-Aug. 1, 1945
Stage Designs by Joan Junyer. July 10-Sept. 17, 1945
Portrait of Ondine. Nov. 28, 1945-Feb. 3, 1946
Dance and Theatre Design. Nov. 28, 1945-Feb. 3, 1946
Ballet Drawings by Franklin C. Watkins: Transcendence and Berman Model (Aud. Gallery). June 18-Aug. 25, 1946
Scenic Design by Arch Lauterer. Aug. 27-Nov. 7, 1946
Le Tricorne by Picasso. Nov. 19, 1946-Jan. 13, 1947
The Theatre of Eugene Berman. Jan. 21-Mar. 9, 1947

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FILM LIBRARY

*A Brief Survey of the American Film. June 23, 1937-Jan. 24, 1938
*The Making of a Contemporary Film (The Adventures of Tom Sawyer). Dec. 21, 1937-Mar. 1, 1938
American Designs for Abstract Films. Apr. 3-May 1, 1940
D. W. Griffith, American Film Master. Nov. 13, 1940-Jan. 5, 1941
Still Photographs from Hollywood Studios. May 6-June 2, 1941
*A History of American Movies (organized for circulation). June 5-Oct. 3, 1941
Georges Melies: Magician and Film Pioneer (Auditorium Gallery). Dec. 27, 1944-Jan. 14, 1945 See also, ART IN OUR TIME - page 31

PHOTOGRAPHY

*Walker Evans: Photographs of 19th Century Houses. Nov. 16-Dec. 8, 1933
*Photography 1839-1937. Mar. 17-Apr. 18, 1937
*Walker Evans: American Photographs. Sept. 28-Nov. 18, 1938
60 Photographs: A Survey of Camera Esthetics. Dec. 31, 1940-Jan. 12, 1941
Photographs by David Octavius Hill and Robert Adamson. Sept. 19-Oct. 19, 1941
*Image of Freedom (Photography Competition). Oct. 29, 1941-Feb. 1, 1942
*Photographs of the Civil War and the American Frontier. Mar. 3-Apr. 5, 1942
*How to Make a Photogram (organized for circulation). Sept. 16-Nov. 2, 1942
*Faces and Places in Brazil: Photographs by Genevieve Naylor. Jan. 27-Feb. 28, 1943
Birds in Color: Photographs by Eliot Porter. Mar. 10-Apr. 18, 1943
*Helen Levitt: Photographs of Children. Mar. 10-Apr. 18, 1943
*Action Photography. Aug. 18-Sept. 19, 1943
*Portraits (at the Photography Center). Nov. 4-Dec. 7, 1943
*The American Snapshot. Mar. 1-May 10, 1944
French Photographs: Daguerre to Atget. Feb. 21-May 30, 1945
Creative Photography (Circ. Exh. Multiple show, exhibited with What is Modern Painting) (organized as Multiple Show) March 6-March 25, 1945
Paul Strand: Photographs 1915-1945. Apr. 25-June 10, 1945
The Photographs of Edward Weston. Feb. 11-Mar. 31, 1946
New Photographers (Organized for circulation). June 18-Sept. 15, 1946
Henri Cartier-Bresson. Feb. 4-Apr. 6, 1947

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WAR-TIME EXHIBITIONS

*War Comes to the People, a Story Written with the Lens: Photographs by Therese Bonney. Dec. 10, 1940-Jan. 5, 1941
*Britain at War. May 22-Sept. 2, 1941
*National Defense Poster Competition. July 16-Sept. 7, 1941
*U. S. Army Illustrators of Fort Custer, Michigan. Feb. 4-Mar. 10, 1942
Art in War: OEM Purchases from a National Competition. Mar. 13-25, 1942
*Two Years of War in England: Photographs by William Vandivert. Apr. 15-June 10, 1942
*Wartime Housing. Apr. 22-June 21, 1942
Anti-hoarding Pictures by New York School Children. May 13-June 8, 1942
*Road to Victory. May 21-Oct. 4, 1942
Salvage Posters by New York High School Students. June 24-Sept. 3, 1942
*Camouflage for Civilian Defense (organized for circulation). Aug. 12-Sept. 13, 1942
*New Posters from England (organized for circulation). Sept. 4-Oct. 18, 1942
The Americas Cooperate (educational exhibition prepared for the Coordinator of Inter-American Affairs). Sept 30-Oct. 18, 1942
*United Hemisphere Poster Competition. Oct. 21-Nov. 24, 1942
The Museum and the War. Oct. 23, 1942-Jan. 22, 1943
*Art from Fighting China. Nov. 11-27, 1942
National War Poster Competition. Nov. 25, 1942-Jan. 3, 1943
*The Arts in Therapy. Feb. 3-Mar. 7, 1943
*Yank Illustrates the War. Mar. 17-Apr. 18, 1943
*War Caricatures by Hoffmeister and Peel. May 12-June 13, 1943
Occupational Therapy, Its Function and Purpose. June 2-Oct. 17, 1943
*Tunisian Triumph: War Photographs by Eliot Elisofon. June 17-July 25, 1943
*Airways to Peace. July 2-Oct. 31, 1943
*Bali, Background for War: The Human Problem of Reoccupation. Aug. 11-Sept. 19, 1943
Magazine Cover Competition: Women in Necessary Civilian Employment. Sept. 3-26, 1943
*Marines under Fire. Nov. 10, 1943-Jan. 9, 1944
Norman Bel Geddes War Maneuver Models. Jan. 26-Mar. 5, 1944
Manzanar: Photographs by Ansel Adams of Loyal Japanese-American Relocation Center. Nov. 10, 1944-Dec. 24, 1944
The Lesson of War Housing (organized for circulation) (Circ. Exh. shown at MOMA). Jan. 16- Mar. 4, 1945
Power in the Pacific: Battle Photographs of our Navy in Action on the Sea and in the Sky. Jan. 23-Mar. 20, 1945
Art for War Veterans. Sept. 26-Nov. 25, 1945

ADVISORY COMMITTEE EXHIBITIONS SHOWN IN THE MEMBERS' ROOM

Contemporary Unknown American Painters. Oct. 18-Nov. 18, 1939
Picasso's Seated Man 1911: A Visual Analysis of a Cubist Painting. Jan. 1-30, 1940
Paris at War: 16 gouaches by Bernard Lamotte. Early in 1940
American Scene: 35 gouaches by Witold Gordon. Jan 31-Feb. 14. 1941
Techniques of Painting. Aug. 4-Oct. 15, 1941

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YOUNG PEOPLE'S EXHIBITIONS

Transitions and Contrasts in Painting and Sculpture. Dec. 1, 1937-Jan. 7. 1938
Drawings by European and American Artists. Jan. 11-28, 1938
American Folk Art. Feb. 2-Mar. 7, 1938
Machine Art. Mar. 7-31, 1938
Children's Work. April 4-22, 1938
Creative Growth, Childhood to Maturity: the Work of Dahlov Zorach Ipcar. Nov. 1, 1939-Jan. 5, 1940
12 Favorites: Paintings Selected by Students from the Museum Collection. Jan. 31-Mar. 1, 1940
Visual and Non-Visual Expression in Art. Mar. 6-May 1, 1940
Mexican Children's Art. May 15-Sept. 30, 1940
Machine Art; Modern Interiors; Costume Design. Oct. 3-Nov. 2, 1940
Graphic Arts; Designing a Stage Setting. Nov. 4-11. 1940
Student Work from 14 High Schools. Nov. 11-Dec. 23, 1940
We Like Modern Art. Dec. 27, 1940-Jan. 12, 1941
Understanding Modern Art. May 6-June 30, 1941
Animals in Art; Designing a Stage Setting. July 1-15, 1941
Abstract Painting and Shapes of Things. July 15-28, 1941
Preliminary Course of the Bauhaus. July 29-Aug. 11, 1941
American Watercolors; Lettering and Arrangement in Poster Design. Aug. 12-25, 1941
Ancestral Sources of Modern Painting. Aug. 26-Sept. 15, 1941
20 Lithographs; Graphic Art Processes. Sept. 16-Oct. 14, 1941
What is Modern Architecture; Tricks in Movie Making. Oct. 14-27, 1941
Children in England Paint. Nov. 6-30, 1941
Introduction to Modern Painting; Modern Posters. Dec. 3-7, 1941
Pictures for Children: a Silk Screen Print Competition. Dec. 10, 1941-Jan. 25, 1942
The Artists' New York. Jan. 28-Mar. 2, 1942
Children's Festival of Modern Art. Mar. 11-May. 10, 1942
Mexican Costumes by Carlos Merida. May 13-24, 1942
Paintings from the Class for Members' Children. May 25-31, 1942
Understanding Modern Art. June 2-July 9, 1942
Bambi: the Making of an Animated Sound Picture. July 15-Aug. 20, 1942
Planning a Modern House. Aug. 25-Sept. 21, 1942
How Modern Artists Paint People. Sept. 22-Oct. 13, 1942
Art of Two Cities: Chicago and New York. Oct. 14-Nov. 15, 1942
Children's Painting and the War. Nov. 18-Dec. 13, 1942
Children's Festival of Modern Art. Dec. 16, 1942-Jan. 17, 1943
Art Education in Wartime. Jan. 27-Feb. 22, 1943
We Look at Our World. Feb. 24-Apr. 4, 1943
Paintings from the Class for Members' Children. Apr. 7-May 9, 1943
Favorites in Modern Art. May 12-June 20, 1943
Understanding Modern Art. June 23 Aug. 1, 1943
Art Shows for U.S.O. Centers. Aug. 4-Sept. 26, 1943
Young Negro Art. Oct 6-Nov. 28, 1943
Children's Holiday Circus of Modern Art. Dec. 8, 1943-Jan. 30, 1944
Children's Art Work from the Holiday Circus. Feb. 2-17, 1944
Understanding the Child through Art. Feb. 23-May 7, 1944
Chinese Children's War Pictures. Apr. 4-May 7, 1944
Soviet Children's Paintings; Young People's Gallery. Sept. 19-Nov. 19, 1944
Children's Holiday Circus of Modern Art; Young People's Gallery. Dec. 1944-Jan. 7, 1945
Work from the Children's Holiday Circus of Modern Art; Young People's Gallery. Jan. 16-Feb. 18, 1945
Modern Art for Young People: Young People's Gallery. Feb. 21-Mar. 11, 1945
Development in Children's Art; Young People's Gallery. Mar. 14-May 13, 1945
Teaching Elements of Design to Children: Young People's Gallery. May 16-June 10, 1945

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Children's Art Work 3-6 Years from the Art Class for Children Conducted by the Educational Project: Young People's Gallery. June 20-Aug. 20, 1945
Young People's Art Work from Classes Conducted for New York City High School Students by the Educational Program. Aug. 23-Sept. 13, 1945
Children's Holiday Circus of Modern Art: Young People's Gallery. Dec. 4, 1945-Jan. 6, 1946
Creative Art by American Children: Young People's Gallery. Jan. 15-Mar. 3, 1946
Work from Children's Classes Conducted under the Educational Program: Young People's Gallery. Mar. 12-Apr. 10, 1946
Original Illustrations for Children's Books: Young People's Gallery. Apr. 16-June 2, 1946
Designed for Children: Young People's Gallery. June 11-October 6, 1946
Children's Holiday Fair of Modern Art: Young People's Gallery. Dec. 1946- Jan. 5, 1947
Mobile Design: Young People's Gallery. Jan. 14-Mar. 23, 1947

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CHRONOLOGICAL LIST OF CIRCULATING EXHIBITIONS OF THE MUSEUM OF MODERN ART

* indicates revised edition of Museum Exhibition

Paintings, Drawings, Prints, Sculpture

One Picture Exhibitions: Cezanne, Gauguin, Renoir. 1934-35
25 Paintings from the Lillie P. Bliss Collection. 1935
*African Negro Art (photographs by Walker Evans from the Museum Exhibition, African Negro Art). 1935-36
25 Watercolors by Six Americans (Museum Collection). 1935-40
Paintings by 12 Americans (Museum Collection). 1935-37
Three Picture Exhibition: Derain, Matisse, Rouault. 1935-36
Six Modern Sculptors. 1936-38
26 Drawings from the Museum Collection. 1936-39
Drawings and Prints from the Museum Collection. 1936-37
*Comparative Styles in Prehistoric Rock Pictures (from Prehistoric Rock Pictures). 1937-39
*Fantastic Art, Past and Present (from Fantastic Art, Dada, Surrealism). 1938
War Etchings by Goya and Dix. 1938-40
Painting and Sculpture by Children. 1938-39
Three Mexican Artists (Museum Collection). 1938-39
Classic and Romantic Traditions in Abstract Painting. 1939-40
*40 Large Prints by Modern Artists (from Art in Our Time). 1939-40
The American Scene (prints). 1939-40
One Picture Exhibition: Picasso's La Coiffure. 1939-40
12 French Painters. 1939-40
Figures in Bronze. 1939-40
Three Bronzes by Despiau, Lachaise, Maillol. 1939-40
20 20th Century Paintings. 1940
A Single Sculpture: Barlach's Singing Man. 1940-42
*Picasso: 40 Years of His Art. 1940-43
Masters of the School of Paris. 1940
20th Century Paintings (Museum Collection). 1940-42
Watercolors by Rainey Bennett. 1940-43
*Modern Mexican Paintings (from 20 Centuries of Mexican Art). 1940-41
George Grosz. 1941-42
20th Century Sculpture and Constructions. 1941-43
15 American Sculptors. 1941-43
Paul Klee. 1941
Loren MacIver. 1941
English Color Lithographs
Contrasts in Pictorial Representation. 1941
The Plan of a Painting (prepared by the Addison Gallery of American Art, Phillips Academy, Andover, Mass.). 1941-43
New Silk Screen Color Prints (2 editions). 1941-44
Art of Australia (sponsored by the Carnegie Corporation, New York). 1941-44
12 Small Pictures by Leading Modern Painters. 1941-42
*18 Artists from 9 States (from Americans 1942). 1942-43
The Animal Kingdom in Modern Art. 1942-43
Rivera, Orozco, Siqueiros. 1942-45
Our Leading Watercolorists. 1942-43
European and American Paintings (Museum Collection). 1942-43
The Migration of the Negro (in collaboration with the Phillips Memorial Gallery, Washington, D. C.). 1942-44
Eight Sculptors and Their Drawings. 1943
*Paintings from 10 Latin American Republics (Museum Collection). 1943-44
Graphic Arts of Mexico and Argentina. 1943-46

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The Artist in Advertising. 1943-44
Four American Watercolorists. 1943-44
12 Contemporary Painters. 1944-45
Modern Painters of Brazil. 1944
The Eight (in collaboration with the Brooklyn Museum, New York). 1944
*Americans 1943: Realists and Magic Realists. 1943-44
Twentieth Century Portraits. 1943-44
Paintings from Latin America. 1943-44. Revised edition, 1944-45
*Romantic Painting in America. 1944-45
*Yank Illustrates the War. 1943-44
Silk Screen Prints. 1944-46
Chinese Children Picture the War. 1944-46
Soviet Children's Art. 1944-47
*Cuban Painting Today. 1944-46
*Watercolors and Drawings by Six Cuban Painters. 1944-46
Fifteen Latin American Painters. 1944. Revised edition, 1945-46
Seven American Painters. 1944-45
*Feininger. 1945-46
*Hartley. 1945-46
*Modern Drawings. 1944-45
*20th Century Drawings. 1944-46
Mystery in Paint. 1944-46
Variety in Abstraction. 1944-46
*New Directions in Gravure. 1944-46
Wood Block Prints in Color. 1944-47
*European Artists in the United States. 1945-46
Faces and Figures. 1945-47 (contains some sculpture)
Objects as Subjects. 1945-47
Paintings from Latin America. 1946
Prints by Paul Klee. 1945-47
Thirty-five Serigraphs. 1945-47
*Fourteen Americans. 1947
New Watercolors and Gouaches. 1946 -
Landscapes: Real and Imaginary. 1946-47
Six Interpretations in Bronze. 1946 - (sculpture and drawings)
Lipchitz: Prometheus. 1946 (sculpture and photographs)
Rouault: The Great Printmaker. 1946 -
Expressionism in Prints. 1946 -

Architecture

*International Exhibition of Modern Architecture. 1932-38
*Photographs of 19th Century American Houses by Walker Evans. 1934-36
What is Modern Architecture? (2 editions in circulation; 2 prepared for sale to Cleveland Museum of Art and Milwaukee Art Institute). 1938-44
Modern American Houses. 1938-41
*The Bauhaus: How It Worked (from Bauhaus 1919-1928). 1939-40
Evolution of the Skyscraper. 1939-44
*Houses and Housing (from Art in Our Time). 1939-40
Housing: Recent Developments in Europe and America. 1940-44
Stockholm Builds. 1940-44
The Wooden House in America. 1940-44
Regional Building in America. 1941-44
American Architecture (from Three Centuries of American Architecture). 1941-44
*Brazil Builds. 1943-46
Look at Your Neighborhood. 1944 -
Modern Architecture for the Modern School. 1942-46

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Planning the Modern House 1943-46
The Bauhaus: Preliminary Course. 1944
The Lesson of War Housing. 1945-47
*Built in USA. 1944-46
A New American Architecture. 1944 -
If You Want to Build a House. 1946 -
Integrated Building. 1945 -
Robert Maillart: Engineer. 1946 -
Houses by Frank Lloyd Wright. 1946 -
Modern American Houses. 1946 -
Modern Rooms of the Last Fifty Years. 1947 -

Posters

Ten Posters by Cassandre and Kauffer (Museum Collection). 1938-40
A History of the Modern Poster. 1940-44
War Posters and Cartoons of the U.S.S.R. 1943-44
English War Posters. 1943-44
U. S. Government War Posters. 1943-44
War Posters Today (2 editions). 1943-44
Wartime Posters (2 editions). 1943-44
Modern Poster Design. 1943-45. Revised edition 1945-47
Lettering and Arrangement in Poster Design. 1944
United Hemisphere Posters. 1943-44
Wartime Posters of the Allied Nations. 1943-45
U.S. Wartime Posters. 1943-44
War Posters (revised from War Posters Today). 1944-45

Photography

*A Brief Survey of Photography from 1839-1937 (from Photographs 1839-1937). 1937-38
Documents of America (Farm Security Administration photographs). 1939-40
Abstract Photography. 1939-41
Functions of the Camera. 1939-44
The California Group. 1940-41
How to Make a Photogram (prepared by the School of Design, Chicago). 1941-43
*Road to Victory. 1943-44
Masters of Photography (Museum Collection). 1943-46
Creative Photography. 1944 - (for sale only)
*Tunisian Triumph. 1943-44
*Airways to Peace. 1943-44
Action Photography. 1943-45
City Children at Play. 1944
Faces and Places of Brazil. 1943-44
100 Years of Portrait Photography. 1944-45
*The American Snapshot. 1944-45
A Century of Photography. 1944 -
*Power in the Pacific (2 editions). 1945-46
New Photographers. 1946 -
*Paul Strand. 1946 -
*Edward Weston. 1946 -
Leaders in Photography. 1946 -

Theatre and the Dance

*International Exhibition of Theatre Art. 1935-37
Painters as Ballet Designers. 1941-42
Designing a Stage Setting. 1943-44
From Sketch to Stage. 1945-47
Dance in America. 1946-47
Costume Carnival. 1946 -

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Films

A History of American Movies. 1940-44

Color Reproductions of Modern Paintings (Photographs of Sculpture, Prints for schools; Art Education)

A Brief Survey of Modern Painting (2 editions). 1931-44
Mexican Frescoes by Diego Rivera. 1933-39
Modern Watercolors and Pastels. 1934-40
American Paintings. 1936-44. Revised as American Painters. 1944-46
Paintings and Drawings by Vincent van Gogh. 1935-42
Paintings, Watercolors and Drawings by Cezanne. 1937-42
An Introduction to Modern Painting. 1940-46
Emotional Design in Modern Painting. 1940-46
Ancestral Sources of Modern Painting. 1941-46
What is Modern Painting. 1944 -
19th Century Leaders of Modern Painting. 1943 -
American Painting. 1943-45. revised edition, 1945 -
How Modern Artists Paint People. 1943-45. revised edition, 1945 -
Twelve Americans of Our Time. 1943-45
Familiar Places. 1943-45
Eight Paintings for Children. 1943-46
Animals in Art. (revised) 1944-47
An Introduction to Modern Sculpture (photos). 1942 - revised 1944-47
The Graphic Arts. 1943-46
Fine Prints in Color. 1944-46
Twenty Lithographs. 1943-47
Pictures for Children (serigraphs). 1944-46
Drawings by Matisse, Seurat, Renoir, and van Gogh (reproductions) 1941-44 revised 1944 -
Paintings by Children, 1943-45 (originals)
Art Education in Wartime. 1943-44
Four Modern Painters (portfolio). 1943-45
Understanding the Child through Art. 1944 - (originals)
Picasso, Matisse, Klee, Rouault. 1945 -
Actors and Clowns. 1945 -
Fifteen Modern Watercolors. 1945 -
Development in Children's Art. 1945 - (originals)
*Designed for Children. 1946 -
How Children Paint. 1945 - (originals)
Creative Art by American Children. 1946 - (originals)
American painting before 1900 (formerly American Painters). 1946 -
An Artist's Zoo. 1946 -
Illustrations for Children's Books. 1946 - (majority original work)
New Pictures for Children (serigraphs). 1946 -
On Being a Cartoonist (reproductions of cartoons). 1946 -

Design and Manual Arts

Industrial Art

*Useful Objects under $5. 1938-39
Rugs by Modern Artists. 1941
*Popular Art of Mexico (from 20 Centuries of Mexican Art). 1941-42
*Manufacturing Modern Furniture (from Organic Design in Home Furnishings). 1941-44
*Furniture Design Today (from Organic Design in Home Furnishings). 1941-44
*What is Good Design? (from Useful Objects under $10.). 1942-44
The Shapes of Things. 1943-45
Machine Art. 1944
Modern Design in Furniture (portfolio). 1943-46
*Are Clothes Modern? 1945-46
Modern Handmade Jewelry. 1946 -

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Modern Textile Design. 1945 -
Unit Furniture. 1946 -
Modern Chair Design. 1946 -
Elements of Design. (for sale only). 1945 -

Miscellaneous (Wartime Exhibitions)
Camouflage for Civilian Defense (2 editions). 1942-44
The Arts in Therapy (2 editions). 1943-46
*Marines under Fire. 1944
Camouflage Today (2 editions). 1943-44
*The People of Bali. 1943-44
War Cartoons by Hoffmeister and Peel. 1943-44
Art from Fighting China. 1943

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Geo Thorton
663

PL3
Hood

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THE MUSEUM OF MODERN ART

DEPARTMENTS

and

PROGRAM

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THE DEPARTMENT OF PAINTING AND SCULPTURE

N E E D S

SPACE: Primarily space to show the collections. Of the Museum's 702 paintings, only about 100, together with about half of the 155 sculptures, can be shown at one time for lack of space. Of 278 drawings by modern masters, 11 are on view. Only 9 of the 2,034 prints by 19th and 20th Century masters are now exhibited, and none of the 1,110 posters. At least twice as much gallery space is required.

Space is also needed for study storage where students may view paintings and sculpture not on exhibition; a print room for study of prints, drawings and posters; and a room in which to interview artists or agents bringing work to the Museum - about 400 - 500 a year.

PURCHASE FUNDS: To buy works in certain fields where the Collection is lacking for example, paintings by certain of the greatest 20th Century masters; contemporary British, Scandinavian and Italian paintings; prints; more work both by mature and promising young Americans. To be true to its purpose, the Museum must continually fill out and renew its collections.

BACKGROUND INFORMATION

Painting and Sculpture is the senior curatorial department - in fact, the Department and the Museum virtually coincided in their early years. The Department remains one of the most active in relation to the public, the artist, and the Museum's exhibitions and publications; and to its care is entrusted much of

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the most valuable part of the Museum Collection, including not only painting and sculpture but also drawings and prints.

Collections

Taken as a whole the 20th century collections of the Department are probably unsurpassed anywhere in the world (though French painting of the early years of the century is better seen both in Moscow and in the Barnes Foundation). Over 30 nations are included in the Collection, which is strongest in the schools of the United States, France, pre-Hitler Germany and Mexico. Worldwide movements such as Expressionism, Cubism and abstract art, Surrealism and the recent romantic and "social realist" tendencies are here more broadly represented than in any other public collection.

Although the Collection, and its reputation, are international, American artists and their works far outnumber those of any other nation. The quality and importance of the Museum's American paintings is demonstrated by the fact that of the 140 - 20th century pictures chosen by a committee of five American Museum authorities for the recent exhibition of American painting in London, 28 were from the Museum of Modern Art, considerably more than from any other museum.

Remarkable among 19th century works are the Cezanne paintings and Seurat drawings from the Bliss Bequest, and the masterpieces by van Gogh and Rousseau. Except for an excellent group of American folk painting and sculpture, the Museum has not collected late 19th century American paintings, already fully illustrated in the Metropolitan Museum.

Most of the best known artists of the 20th century are well represented, especially Matisse, Picasso, Braque, Gris, Chagall, Leger, Klee, Beckmann, Mondrian, Miro, Orozco, Siqueiros, Weber, Hopper, Demuth, Feininger, Tchelitchew, Blume, Maillol, Lehmbruck, Despiau, Lachaise, Lipchitz, Calder. Many important masters are represented by a variety of different periods, for example, Matisse by 7 oils, 3 drawings, 1 bronze, 18 prints; Picasso by 12 oils, 2 gouaches, 1 collage, 1 bronze, 110 prints; Orozco by 1 fresco, 6 oils, 4 drawings, 26 prints; Hopper by 5 oils, 2 watercolors, 10 prints; Weber by 4 oils, 15 gouaches, 1 drawing, 82 prints.

A large part of the Collection is made up of work by younger or less famous artists, many of them bought when they were almost unknown.

Exhibitions and Publications

Pioneer ancestors of modern art: Cezanne, Gauguin, Seurat, van Gogh, Homer, Ryder, Eakins, which first linked this great trio in the public mind; Corot, Daumier; Toulouse-Lautrec, Redon; van Gogh; Rousseau.

Exploration of early and mid-19th century American art in American Folk Art; George Caleb Bingham; Religious Folk Art of the Southwest; and of a previously neglected native tradition in Romantic Painting in America.

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Large-scale international reviews of 20th century movements and tastes in Cubism and Abstract Art; Fantastic Art, Dada, Surrealism; and Masters of Popular Painting.

Presentations of the best work produced by the U.S. Government art projects under the P.W.A.P. and the W.P.A.

The painting, sculpture and graphic art sections of the Museum's 5th, 10th and 15th anniversary shows; and of Trois siecles d'art aux Etats-Unis (Paris 1938).

National or local schools: Painting in Paris; German Painting and Sculpture; American Painting and Sculpture (1862-1932); Painting and Sculpture from 16 American Cities; the modern section in 20 Centuries of Mexican Art; and Modern Cuban Painters.

Survey shows: 20th Century Portraits; Modern Drawings.

Avoiding the ordinary method of showing contemporary American painting in large exhibitions of one picture by each artist, the Museum initiated in its first year its series of exhibitions in which comparatively few artists are represented by groups of six to 20 works. Among such shows were 19 Living Americans; Painting and Sculpture by Living Americans; Americans 1942; American Realists and Magic Realists; and 14 Americans. The last three of these together with 46 Artists Under 35 presented the work of several younger, little known artists who have since taken important places in American art.

One-man retrospectives of 20th century painters and sculptors include Weber, Klee, Lehmbruck, Maillol, Burchfield, Matisse, Rivera, Sterne, Hopper, Lachaise, Leger, Marin, Sheeler, Picasso, Portinari, Grosz, Dali, Miro, Tchelitchew, Flannagan, Hirschfield, Calder, Hartley, Feininger, Rouault, Mondrian, Davis, Chagall, O'Keeffe, Stettheimer, Moore. More than half of these artists are American.

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THE DEPARTMENT OF ARCHITECTURE

N E E D S

EXHIBITION SPACE : The Department possesses the largest collection of models and enlarged photographs of modern architecture in the world. None of this collection can be on permanent exhibit for lack of gallery space.

To set standards for quality and craftsmanship in the use of modern materials, the Department desires to set up semi-permanent exhibits of actual structures - brick walls, steel frame glass panels, plywood sections, etc. Again, space is lacking.

ARCHIVES : The present files of the Department need amplifying. Now, while the great modern pioneers are living, photographs, plans, blueprints and original drawings of their work should be collected, classified and catalogued.

INFORMATION An information service for architects and the general public conducted by trained personnel, is needed.

BACKGROUND INFORMATION

WHAT IS THE DEPARTMENT OF ARCHITECTURE?

The Museum of Modern Art is unique in having a Department of Architecture. Through exhibitions of photographic enlargements and models, as well as publications, the Department is continually educating the public in the basic elements of modern architecture, and influencing the development of American architecture by

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bringing before the lay and professional public the work of great European and American Masters.

HOW THE DEPARTMENT OF ARCHITECTURE WORKS

Exhibitions:

Since its inception in 1931 the Department has organized 70 architectural exhibitions, 25 of which subsequently were sent on tour. Three, designed for the Office of War Information, were sent to Europe, and the Near East. These exhibitions fall into the following categories:

The "Salon Show."

This presents the Museum's selections of the best architectural works in a given period, with the purpose of establishing standards of quality. Prototype of such exhibitions was the Museum's first architecture show, THE INTERNATIONAL EXHIBITION OF MODERN ARCHITECTURE-1932; also outstanding was BUILT IN U.S.A. 1932-44.

Historical exhibitions. Examples: THREE CENTURIES OF AMERICAN ARCHITECTURE, presenting American background; EARLY MODERN ARCHITECTURE: CHICAGO, 1870-1910.

One-man exhibitions of masters of modern architecture. Examples: HENRY HOBSON RICHARDSON; FRANK LLOYD WRIGHT; LE CORBUSIER, etc.

Exhibitions illustrating the sociological aspect of architecture. Examples: WARTIME HOUSING; U.S.HOUSING IN WAR AND PEACE (sent by OWI to England).

Exhibitions illustrating important developments in specific countries and sections of the U.S. Examples: MODERN ARCHITECTURE IN CALIFORNIA; STOCKHOLM BUILDS; BRAZIL BUILDS; MODERN ARCHITECTURE IN ENGLAND.

These shows have brought the Museum international recognition for its role in promoting acceptance of modern architecture.

Competitions:

To foster high standards in architectural design the Department has sponsored or exhibited winning designs of four competitions for college and art buildings, most important of which was the competition for the new Smithsonian Art Gallery.

Publications:

The Department has produced or sponsored 20 publications documenting the history of modern architecture, of which 100,000 copies have been sold. Particularly influential have been Modern Architecture (1932), What is Modern Architecture (1942) and Built in U.S.A. 1932-44 (1944)

Reference File:

In discharging all these functions the Department has built up a

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file of 7,500 photographs and valuable documents on modern architecture, the largest such file in the world. The collection includes 500 photographic enlargements and 25 architecture models. These files are constantly used for research. Inquiries and requests from architects, educators, students, editors, prospective builders and the general public are received daily and are exhausting the present information facilities. Over 1300 photographs were loaned in the past year alone.

Today the Department of Architecture is an educational and standard - setting force, as well as an international center of information, advice and photographic material. But further expansion waits now on the vital need to find more room in which to grow.

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THE FILM LIBRARY

N E E D S

PURCHASE FUNDS : To Purchase New Prints and Negatives.

To keep the Film Library's collection representative of significant developments, new films must continually be acquired. Gaps in the existing collection must be filled as important films of the past come to light.

FUNDS : To Make Duplicate Negatives of all Master Prints and Save Endangered Negatives.

Prints of films wear out and, in time, even the original negatives deteriorate and perish. Funds are urgently needed therefore to replace outworn prints and - more important - to reduplicate negatives before they disintegrate forever for the work of salvaging them has been undertaken nowhere else. Only by such replacements is it possible to preserve permanently a record of film history and the high points of its progress. Moreover, many of the motion pictures already in the Film Library's collection are the last existing copies of their particular subject in the world. Too precious to circulate to students, they must remain unseen until funds are available for making duplicate negatives, and thereafter new copies from them.

BACKGROUND INFORMATION

PURPOSE OF THE FILM LIBRARY... ITS GROWTH

The Film Library was organized in 1935 "to trace, catalog, assemble, exhibit and circulate a library of film programs so that the motion picture may be studied and enjoyed as any other one of the arts is studied and enjoyed."

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Nothing of the kind had ever been attempted before. Yet the motion picture, admittedly the most influential of mass media today, is the most pervasive and the most characteristically American of the popular arts of a new era. As such it demands study. That the best motion pictures deserve preservation was recognized by the Rockefeller Foundation when, from 1935 to 1938, it helped to finance the original organization of Film Library.

Now, after almost twelve years, the Film Library has created the largest archive of its kind in the world. Through the generous contribution of motion pictures by individuals, through purchases and, above all, through the cooperation of the film industry, it has collected more than 18 million feet of film, or roughly, 2500 different subjects. These include a considerable proportion of the screen masterpieces of the past, primarily American but also comprising films from all over the world, and consisting of pictures of all types - fiction, documentary, educational, newsreel. In many instances, the Film Library possesses the negatives (as with the Douglas Fairbanks films) or the only surviving copies of outstanding pictures of the past.

WIDESPREAD CIRCULATION OF PICTURES

"No dusty storehouse, this" - to quote the March of Time - it is an actively operating department which reaches many thousands of people all over the U.S. From its archives, the Film Library has prepared 263 separate programs of films which are circulated on a modest rental basis. In the past year alone, 1769 showings of its films were given at other museums, colleges, schools, churches, hospitals, army camps and naval bases in the U.S. Another quarter of a million people saw 138 programs in the Museum's own auditorium. That a knowledge of film history and an appreciation of film esthetics and technique is now regarded as the requisite of a normal education is due solely to its success in providing this basic material.

But much remains to be done. Funds are lacking to furnish further programs and to support the research and publication which are a necessary part of this pioneering venture. There has been a distinct slowing down in these activities lately, because of inadequate finance and, consequently, of insufficient staff.

UNIQUE SOURCE MATERIAL - FREE TO THE PUBLIC

The Film Library has also amassed the largest body of film literature in the world. Its reference library, regularly used by the general public free of charge, contains over 3,000 books and pamphlets on the subject in many languages. Runs of movie periodicals dating back to the birth of the industry are to be found, as well as documentation on the work of the film pioneers.

More than 75,000 stills are in the Library's files, many of them made up from rare prints in its collection. A complete set of reviews of American films dating back to 1924, the quarter million master cards of the W.P.A FILM INDEX bibliography, and 36 file drawers of clippings make the Film Library the primary source for original motion picture research. Its usefulness can be measured by the number of recent books and scores of articles which freely admit their authors' indebtedness to it.

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THE DEPARTMENT OF PHOTOGRAPHY

N E E D S

LARGER PERMANENT EXHIBITION SPACE: Of 1,933 photographs in the Department's collection the most important collection of 20th Century photographs in the world - only 29 can be shown at one time for lack of space. With more space, the growing importance of photography in art, science, industry, education, allied fields could be demonstrated. A permanent study room for viewing photographs is also needed.

PURCHASE FUNDS : To buy representative works of outstanding photographers from the United States and from abroad; to acquire photographic portraits of prominent artists in all fields (much in demand); to expand educational and clearing house activities; to publish good reproductions of fine photographs, at low price, for schools, colleges and individuals to use in study and teaching; to set up a Picture Reference File documenting all phases of photography carefully arranged to serve the needs of photographers, students and amateurs.

BACKGROUND INFORMATION

WHAT IS THE DEPARTMENT OF PHOTOGRAPY?

It is another unique service of the Museum of Modern Art. Since its discovery, photography has been regarded variously by the public, as a record of life, an imitation of art, a popular form of recreation. The Museum of Modern Art, from its inception, has presented photography as an art form. It has

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exhibited photography since 1932, and in 1940 it set up the Department of Photography with a basic collection and a reference library - the first curatorial department devoted exclusively to photography in any museum.

HOW THE DEPARTMENT FUNCTIONS

The program of the Department is based on the assembling and display of its own collection and on the presentation of loan exhibitions showing important trends and the work of outstanding photographers. The collection now numbers 1,933 prints and is the most comprehensive collection in the modern field. Although the material is largely American, important examples from other countries and earlier periods are included.

Exhibitions. A large retrospective exhibition, 1839-1937, has been followed by many one-man shows and exhibitions dealing with various esthetic and technical aspects of the medium.

Information and Consulting Service. An important function of the Department is the maintenance of an information service covering many phases of photography, - a service that is widely used not only by members of the Museum but also by magazine and newspaper editors, schools and private collectors of photographs. Individual photographers, professional and amateur, come in to show their work, get criticism and discuss their problems.

To meet these demands from the public, the collection has been carefully catalogued and a cross index system set up. Information files have been arranged under biographic and subject headings. A record has been started listing all verbal and written requests. Photographers interviewed have been listed and notes filed on their achievements and qualifications.

The prodigious use of photography in our time has made it an important medium of visual communication that influences our taste and our concepts of the world we live in. In the hands of great artists, photography has produced masterpieces. In the hands of the average amateur, it has become the most widespread folk art of the 20th Century. In spite of its overwhelming popularity and the vast efforts that have been devoted to its development, there still exists no agency that is concerned with the study and encouragement of photography as a creative tool of modern man. If given space and funds, the Department is prepared to respond to this need and to expand its activities to a well integrated and comprehensive program for the documentation and interpretation of photography.

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DEPARTMENT OF INDUSTRIAL DESIGN

N E E D S

PERMANENT EXHIBITION SPACE : The Department's permanent collection of industrial art, numbering 394 items, is unique though still only in its beginnings and incomplete. Each article demonstrates the best modern design. Space is needed to display selections from this collection for the benefit of consumers, designers and manufacturers.

FUNDS for information and Advisory Service; and Historical Research : The skilled information and Advisory Service on design must be expanded to answer the increasing problems of consumers, students, teachers, artists, industry and the press. Historical research on the beginnings of modern design leading to publication and exhibition would stimulate understanding appreciation of good modern design and help to raise standards.

BACKGROUND INFORMATION

WHAT IS THE DEPARTMENT OF INDUSTRIAL DESIGN?

Industrial design refers to the objects and machines used in an industrialized community, things as diverse as hydro-electric turbines, sun-glasses, airplanes, paring knives, gasoline pumps, rope, reapers, cigarette lighters, chairs. Some are made by machine, some by hand. Some are part of everyday life, some are special equipment. All are shaped by man for use today in his life as it has developed since the industrial revolution.

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WHAT THE DEPARTMENT DOES

The first duty of the Department is to present to the public through exhibitions and publications the best modern examples of industrial design, and to encourage research and publication on design. To accomplish these purposes the department keeps informed on new tendencies and personalities as they arise, and maintains constant touch with all developments in studio and factory.

Handmade objects are included in most of the Museum's exhibitions and publications dealing with industrial design.

The Department aims to present to the public the finest examples of contemporary craftwork and to assist the craftsman in his adjustment to new conditions. It establishes lists of designers and master craftsmen, investigates their use in modern industry and the development of new materials and techniques.

HOW THE DEPARTMENT FUNCTIONS:

The Department of Industrial Design functions through the following mediums:

EXHIBITIONS

Industrial art was actively represented in the Museum's program long before the establishment of a separate Department of Industrial Design in 1940. In 1933 a brilliant pioneering show, Objects. 1900 and Today, explored the relationship of functionalist design to one of the earliest modern design movements - Art Nouveau.

In 1934 Machine Art for the first time displayed the inherent beauty of industrial engineering comprehensively to the American public. The next important event in 1938 was the exhibition of the Aaltos' Furniture, shown jointly with their architecture. This presentation of the Finnish couple's work, more complete than any in Europe, included inventive, honestly designed chairs that quickly became indispensable in modern homes and offices.

Late the same year the Museum presented an historical retrospective of the German Bauhaus, the most influential educational center of modern design.

In the Fall of 1938 the Museum launched the first of a series of yearly exhibitions of low-priced Useful Objects to demonstrate that excellent design can be found among articles of moderate price. Since these shows are always scheduled in the Christmas season, they exercise a noticeable influence on the selection of gifts, an influence spread by Circulating Exhibitions.

Other exhibitions include poster shows and competitions; shows made expressly for circulation, some at the request of the Museum's Educational Services; and an elaborate design review of the Museum's 15th Anniversary exhibition, Art in Progress.

COMPETITIONS

To encourage the use and production of well designed objects and to create opportunities for gifted designers, the department has organized

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design competitions for textiles and furniture. These are conducted in cooperation with industry and often result in the commercial manufacture of prize-winning designs.

ADVISORY AND INFORMATION SERVICE

The department also maintains:

A Photo Reference File. Nearly 2,000 photographs, mounted and labeled, and 450 slides form an unparalleled documentation of modern design, called upon daily by the public and the Museum staff, especially the Department of Circulating Exhibitions.

A Permanent Collection of Industrial Art. Consists of 394 items, from can-openers to airplane propellers, a selected collection of the best modern design. A unique collection though still only in its beginnings.

An Information Center, for consumers, students, designers, manufacturers, retailers and schools. Answers hundreds of inquiries yearly.

Interest in good modern design is permeating rapidly through an infinite variety of manufactures. The influence of this Department can spread indefinitely given greater facilities.

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DEPARTMENT OF THEATRE ARTS

N E E D S

Larger Permanent Exhibition Space : Of 600 originals and several thousand important documents and photographs, only a fraction can be shown at one time. Enlarged exhibition space and room for study and reference is urgently needed. At present lack of space condemns approximately 80 percent of the collection to storage where it is not easily accessible.

Film Library of the Dance : As demonstrated by requests addressed to both the Film Library and the Theatre Arts Department, there is need for a centralized dance film library. This project should be undertaken while the outstanding representatives of American dance are still active. It should provide for a complete record in motion pictures of all dance forms.

Purchase Funds : The funds would be distributed proportionately among: acquisition of scale models of important theatrical settings and projects; acquisition of representative original designs of stage settings and costumes; enlargement of the study collection; acquisition of publications and visual research material; and enlargement of the photograph file of modern design.

BACKGROUND INFORMATION

PURPOSE OF THE DEPARTMENT OF THEATRE ARTS

The main function of the Department is to create greater awareness of and understanding for the theatre arts through works of modern relevance. It is

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primarily concerned with the visual manifestations of the theatre and particularly with original designs for settings and costumes. A department with this specific purpose is without precedent, in fact it constitutes the first curatorial department devoted exclusively to contemporary stage design. The selection of the material is based on its esthetic significance, the intrinsic artistic quality and the originality of the technical solution. There is no attempt to be all inclusive in the accumulation of material. As of today the collection consists of 600 representative works, including many outstanding contemporary designers such as Berman, Bérard, Cadmus, de Chirico, Chagall, R. E. Jones, Masson, Rivera, Tchelitchew and Watkins. The Department has also built up a comprehensive reference section, consisting of 1800 books and a unique documentation comprising pictorial material, programs, photographs, slides, films and other records. Despite the fact that the Department has been active in its present form for only a little over three years, this reference section has grown into the most important in this country. The main sections to be enlarged are the slide collection, now comprising approximately 1000 items; the photographic file of modern stage and costume designs covering originals in other public and private collections here and abroad. This file already includes more than 300, mostly rare, theatrical works. All of this source material is used so extensively by professionals, scholars and students that over 50 percent of the staff time is taken up with reference service.

Also included in the Department is a dance section, formerly called "dance archives," which has grown out of a collection of documentation on the dance and related subjects, donated to the Museum by Lincoln Kirstein, augmented by other donations and regular purchases. The dance section is the only public collection of its kind in the country, and constitutes one of the most important special collections in the world.

The Department has been limited in space, personnel and funds; therefore, it has not yet fully developed its potential capacities. Since regular correspondence and exchange of materials has been established again with foreign countries, it has become obvious that considerable gaps in documentation and information have to be filled.

HOW THE DEPARTMENT FUNCTIONS

Exhibitions. This Department is the only agency in the United States capable of organizing and circulating regular theatrical exhibitions. Experience has shown an increasing demand on the part of museums, art galleries, and educational institutions for this. The exhibitions present the work of outstanding designers in retrospective shows and also the work of less known artists, and modern experimental works which will stimulate interest in and further understanding of the theatre arts.

Information Center. The Department's files have original source materials not otherwise available which are invaluable for reference and research. This service is increasingly used by scholars and other institutions. This Department also supplies pictorial material regularly to publishers and collectors.

Publications, lectures and slides are prepared and furnished by the Department. Two complete slide lectures have been prepared and similar ones are projected for the near future.

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DEPARTMENT OF CIRCULATING EXHIBITIONS AND EDUCATIONAL SERVICES

N E E D S

FUNDS : To Create Additional Traveling Exhibitions

During the past year the department received 183 requests for exhibitions which it was unable to fill. Funds are needed to subsidize in part small exhibitions that can be sent to colleges, schools and other educational institutions with limited budgets and unable to pay the full costs of exhibitions. To ignore these requests for services from institutions in this country and abroad would be to fail in the Museum's responsibilities as an educational institution.

To Augment the Permanent Collection

With more funds, the Museum's Collection could be enlarged so as to expedite the program of circulating exhibitions. More first-rate works of art would then be available for circulation at a given time. At present demands for exhibitions from educational institutions in this country and abroad are in continual conflict with the Museum's program for its own galleries. A larger Collection would enable the Department of Circulating Exhibitions to carry out a fuller program, both nationally and internationally.

To Prepare and Publish Teaching Materials

To meet the growing need among schools and community organizations for high-grade teaching materials on the contemporary arts, new exhibitions and teaching portfolios should be prepared and published in large editions for sale at minimum price. Such shows, reproducing important examples of all the arts, together with informatory texts, would eventually form a library of basic surveys to be used as introductory courses in the contemporary arts.

Additional visual aids such as slide talks, film strips, educational movies and pamphlets should be produced also in quantity for popular sale in order to extend further public knowledge and appreciation of modern art.

BACKGROUND INFORMATION

HOW THE DEPARTMENT BRINGS ART TO THE SMALL COMMUNITY

In times past, not many people living in remote sections of the country were able to make long journeys to see fine paintings or other works of art in the large city museums. Today, exhibitions of the Museum of Modern Art are traveling

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to the country's grass roots, and people in isolated rural districts now have year-round opportunities of viewing our own and other countries' cultural attainments through circulating exhibitions of painting, sculpture, architecture and allied arts.

RANGE OF TRAVELING EXHIBITIONS

These traveling exhibitions, prepared by the Department of Circulating Exhibitions for the past 15 years, have covered a wide field. They include major exhibitions held at the museum each season; small shows created by the Departments of Painting and Sculpture, Architecture, Industrial Design, Dance and Theatre, and Photography; as well as educational exhibitions prepared expressly for tour by the Department of Circulating Exhibitions itself.

During the past year 116 circulating exhibitions and talks with slides were shown 817 times in 275 different cities throughout the United States and Hawaii, and in 57 cities in Canada, England, Scotland and Wales. As many as 427 copies of small exhibitions published by the department were sold to organizations in this country and abroad.

During the war years, 56 exhibitions and 17 slide talks were sold to organizations which circulated them in Hawaii, Alaska, Canada, India, Egypt, the British Isles, Ireland, Australia, New Zealand, Spain, Brazil, Haiti, Yugoslavia, Czechoslovakia, Italy, Belgium and Greece. Sponsored and aided by Government subsidy, special exhibitions were created and shown in England, Australia, Sweden, Egypt, Turkey, Syria, Persia, Switzerland, and most of the countries in South America.

WHO BENEFITS BY THESE EXHIBITIONS?

Profiting from this educational service are not only other museums, colleges and universities, but public and private schools, women's clubs, art associations, department stores, motion picture theatres, advertising companies, community service organizations, trade associations and chambers of commerce.

Through all these varied mediums, the masses of people have seen and enjoyed the finest examples of modern painting, sculpture and graphic arts. They have gained information about town planning and seen examples of modern architecture for schools, hospitals, office buildings and homes. Professionals as well as amateurs have been able to study the potentialities of the art of photography and the development of fine contemporary design in textiles, jewelry, pottery, and all types of household objects.

Thus these circulating exhibitions have been a force to bring to a large cross section of Americans, young and adult, in cities and rural areas, understanding of the contemporary arts which they can apply in their own lives.

Abroad, agencies sponsored by the various Governments have circulated the Museum's exhibitions, bringing to the people of these countries information about the fine arts, building, industrial design, photography, and the dance and theatre in America. This interchange of information on the cultural attainments of our own and other countries helps to foster better mutual understanding.

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CHILD INSTRUCTION

N E E D S

FUNDS : To establish Seminars or Workshops:

Where art teachers may learn the new art teaching methods developed in the Museum of Modern Art Laboratory classes.

To Make and Distribute Visual Aids on Modern Art

At low cost, for use by public schools.

To Expand Activities for Children:

Such as the Children's Holiday Fair, which will give more children an opportunity to take part in creative art work. (There is a great demand for this.)

BACKGROUND INFORMATION

WHAT IS THE PURPOSE OF THE EDUCATIONAL PROGRAM?

A survey of art education made by the General Education Board in 1934 showed that in schools throughout the country modern art was either completely neglected or there was prejudice against it. It was also discovered that visual aids on contemporary art of our time, of sufficiently high quality or psychologically gauged to young people, were completely lacking. The Museum's Educational Program was begun in 1937 in the belief that art study and the resultant art appreciation are necessary to the creative education of youth, and was for the specific purpose of developing an understanding of modern art among children and young people.

THE PROGRAM FUNCTIONS

The activities of the Educational Program serve as a laboratory for the discovery of effective art teaching techniques; for the stimulation of

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the art teacher and the parent; and for the development of visual aids to be used in the home and the school.

Art classes are held for children and young people from 3 to 17 years of age, many of them selected pupils from the New York City public secondary schools. Here the children are taught to be creative, to explore and invent forms of art expression. Thus creative teaching methods are tried out and tested. When the Program was launched there were two such classes. Today there are 25.

In the Young People's Gallery specially designed exhibitions show how the child's creative powers can be called out and stimulated. These exhibitions have attracted and influenced large numbers of teachers and parents from all over the country.

The Children's Holiday Fair of Modern Art alone attracts 2,500 children in the course of its five-week duration. The Fair consists of two galleries: one, where children may see and touch works of modern art - paintings, sculpture and toys specially chosen for them; and the other a workshop where they may paint, model in clay or make imaginative toys and designs out of new and exciting materials.

Through all these activities varied types of visual aids, exhibitions, slide talks, publications and teaching models, have been developed, which have become a major influence on art education both in New York City and the country at large. For instance, the Educational Program is currently providing 40 New York City Public High Schools with visual art material, a service which the Board of Education is supporting with a budget of $6,000. Through the Department of Circulating Exhibitions and Educational Services, visual aids are being produced in quantity and sent to secondary schools in other parts of the United States.

Thus the Educational Program has become a major influence in raising art standards countrywide. In 1942, as a further step, the Educational Program sponsored organization of the Committee on Art Education, formed of the younger and more progressive art teachers. It is the function of the Committee to improve the standards of art education throughout the country by providing a forum for the discussion of new ideas and by making available to teachers, students, and parents data on new methods and techniques of art education. The increase in membership of the Committee and the response from leaders in the profession in the last four years has shown the great need for such an organization.

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MUSEUM PUBLICATIONS

N E E D S

FUNDS: 1. To Prepare Authoritative Books on Significant Modern Artists and Modern Art Movements.

There are few such books at present, though there is great demand for them. It is necessary to obtain the collaboration of the most distinguished art scholars possessed of literary ability to enlarge the Museum's already famous list of books on the living arts. Such books will be highly important contributions to American art scholarship.

2. To Increase the Number of Color Reproductions in Museum Publications.

BACKGROUND INFORMATION

WHAT MUSEUM PUBLICATIONS DO FOR ART SCHOLARSHIP

The Museum of Modern Art has been a leader in humanizing the themes of art scholarship and giving them new readability by transforming catalogs into authoritative and enjoyable books of lasting interest and usefulness to both layman and scholar. In the beginning, its books were all based on exhibitions but to meet the need for better books on the arts with which the Museum is concerned, the publishing program has been enlarged to include independent works such as, What is Modern Painting?, What is Modern Architecture?, Brazil Builds, The History of Impressionism, etc.

Although its books relate only to the modern arts, the Museum now conducts the largest publishing business of any museum in America; it has issued over one hundred copiously illustrated and beautifully printed volumes in editions ranging up to 50,000 copies.

USED BY SCHOOLS AND LIBRARIES

Museum of Modern Art publications are considered paramount contributions

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to art scholarship and Professor Paul J. Sachs of Harvard University has called them "the best appraisals of modern art thus far produced by an American institution." Because of their carefully prepared texts and complete bibliographies they are used by schools and libraries in all parts of the world and many requests have been received from foreign countries for translation rights.

During the past three years the sales of Museum of Modern Art books have increased 300 percent. The problem of adequate promotion and distribution became so great that the Museum felt it could be more efficiently handled by a major publishing organization and the firm of Simon and Schuster has been entrusted with this task. It can be fairly said that Museum publications are exerting lasting influence upon the development of the modern arts.

COLOR REPRODUCTIONS

N E E D S

FUNDS: Mass production of color facsimiles of all important works in the Museum's collection, so that these may be made available at low cost to schools and art lovers throughout the world. Design and production of modern picture frames that can be sold at moderate cost.

BACKGROUND INFORMATION

Realizing that color is the lifeblood of painting and that modern art can never be truly popular until its hues and harmonies are familiar to everyone, the Museum of Modern Art has been quick to avail itself of technical advances which enable it to issue fine color reproductions of the work of modern masters. In preparing its reproductions, no effort has been spared to obtain the greatest possible degree of fidelity to the originals.

The Museum's silk screen and collotype reproductions of masterpieces of modern art rank among the finest now produced in any country. As such, they realize the Museum's aim to provide better facsimiles at lower prices, thereby reaching a greater number of people.

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THE MUSEUM'S LIBRARY

N E E D S

SPACE : To Accommodate the rapidly growing Research Collections:

Space is needed to permit more of the public to study the Library's materials on modern art.

FUNDS : To Publish a Catalog of the Collection of Printed Materials and Pictorial Records.

Such a catalog would make the Museum's resources known and accessible to scholars and institutions all over the country.

BACKGROUND INFORMATION

WHAT IS THE MUSEUM LIBRARY?

The Library of the Museum of Modern Art, which is used by the general public and commercial organizations as well as by scholars, has grown to be one of the most unusual small libraries in the United States. It contains the largest single collection in the country of printed and pictorial materials devoted exclusively to modern art, consisting now of well over 14,000 titles, including 10,000 solely on art since 1870.

Among special collections, not duplicated in other libraries, are the gift of A. Conger Goodyear, which formed the nucleus of the Library; the Paul Eluard-Camille Dausse collection of dada and surrealist documents given by Walter P. Chrysler, Jr.; the "Armory Show" material, including the unique scrapbook assembled by Harriette Palmer in 1913, plus all official publications of that exhibition; a representative collection of rare illustrated books, such as Picasso's Le Chef-d'Oeuvre Inconnu; the largest organized body of film literature in the world, supplemented by the 250,000 card file of the Film Index of the Federal Writers Project; the Lincoln Kirstein dance archives which form a branch of the Library; the superb Walker Evans negatives and prints of African sculpture. The files of the Library also contain thousands of "ephemeral" items - exhibition notices, catalogs, photographs and clippings - many of which are scarce or irreplaceable.

The pictorial survey of the modern arts offered by the Library consists of more than 250 volumes of exhibition photographs; a negative depository totalling more than 25,000; and a rental collection of slides (2,500 in color)

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devoted exclusively to contemporary painting, architecture, sculpture, industrial art, moving pictures, photography, the dance and related art forms. These pictorial records, as well as similar items assembled by other departments of the Museum, e.g. the invaluable files of the Departments of Publicity and Circulating Exhibitions, help to visualize the progress of the Museum since its inception in 1929. This activity has represented significant achievements in museum techniques, typified by such influential exhibitions as the Bauhaus and the carefully co-ordinated plans of Art of the South Seas. By establishing a reference archive on the Museum's technical experience - novel designs for display, new conceptions of exhibition, interesting methods of installation, etc. - the Library can service the requests for technical information and disseminate valuable study materials for a basic but neglected aspect of the contemporary museum.

HOW DOES THE LIBRARY SERVE THE PUBLIC?

Reference Service. Last year 7,000 visitors used these unique source materials, the values of which are enhanced by the accessibility of the books and magazines, and by the atmosphere of informality characteristic of the Library. More than 2,000 requests for information by telephone and mail are handled annually by the staff.

Visual materials. Almost 4,000 photographs and photostats, and an equal number of slides were sold last year to colleges, lecturers, writers, etc. A catalog of 100 pages, listing only part of the available items, has been distributed widely.

Bibliographies. The permanent and scholarly usefulness of the Museum monographs is increased by the addition of outstanding bibliographies, prepared by the Library staff. Many brief lists are supplied on direct request to out-of-town students and members.

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WAR VETERANS' ART CENTER

N E E D S

FUNDS : To Continue the Center, until its services to veterans are no longer in demand. Today, 16 months after V-J Day, the Center has a waiting list of 600 ex-service men.

To Publish the Center's Class Material; so that other institutions working to rehabilitate veterans may benefit by the Museum's methods. A series of publications on arts for the beginner is projected. "How to Make Pottery and Ceramic Sculpture" will be published shortly. Three others, "How to Draw and Paint," "How to Make Modern Jewelry", and "How to Make Objects of Wood" are in preparation.

BACKGROUND INFORMATION

WHY WAS THE VETERANS' ART CENTER FORMED?

The War Veterans' Art Center, an idea for the rehabilitation of veterans conceived by Mrs. John D. Rockefeller, Jr., early in world war II, was established in the Spring of 1944 as an activity of the Armed Services Program. Through the interest and sponsorship of Mrs. Rockefeller and Stephen C. Clark, a comprehensive program of the arts and crafts was made available, free of charge, to men and women who have served in the Armed Forces and Merchant Marine of the United States.

The primary purpose of the Center is to provide opportunity for veterans to explore their creative possibilities either for recreational or professional purposes. Each class not only gives a foundation in the particular art taught, but helps the veteran decide the nature and extent of his aptitudes. This safeguards the veteran's opportunity under the G.I. Bill of Rights and Public Law 16, since he can discover without cost to himself whether he has special ability to pursue art as a vocation. It also helps the individual with previous art experience, who feels strange to the art field because of the unnatural experience of war, to become oriented to his craft before he enters school or goes back into a job.

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RESULTS IN HUMAN TERMS

Since the Spring of 1944, more than 1,000 veterans have attended the courses given by the Art Center. Many veterans have been helped over their emotional and physical difficulties through the art experience gained at the Center. Others have discovered aptitudes which are now being developed in professional schools. Still others have received promotion in their jobs or are established in successful businesses.

The Center has also cooperated with the Arts and Skills Corps of the American Red Cross and the New York State Association of Occupational Therapists by providing special classes for the training of volunteers.

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MUSEUM OF MODERN ART PUBLICATIONS 1929-1947

PAINTING AND SCULPTURE

Painting in Paris 1929
Paintings by Nineteen Living Americans 1929
Work of 46 Painters and Soulptors under 35 Years of Age 1930
Summer Exhibition: Retrospective 1930
Painting and Sculpture by Living Americans 1930
Modern German Painting and Sculpture 1931
Lillie Bliss Memorial Collection 1931
American Painting and Sculpture 1932
Painting and Sculpture from 16 American Cities 1933
A Brief Survey of Modern Painting 1934
The Lillie P. Bliss Collection 1934
Modern Works of Art 1934
New Horizons in American Art 1936
Cubism and Abstract Art 1936
Fantastic Art, Dada, Surrealism 1937
Masters of Popular Painting 1938
Modern Painters and Sculptors as Illustrators 1938
Italian Masters 1940
Modern Masters from European and American Collections 1940
La Pintura Contemporanea Norteamericana 1941
Americans 1942: 18 Artists from 9 States 1942
Painting and Sculpture in the Museum of Modern Art 1942
20th Century Portraits 1942
American Realists and Magic Realists 1943
The Latin-American Collection of the Museum of Modern Art 1943, 2nd edition, 1944.
Romantic Painting in America 1943
What is Modern Painting? 1943 (2nd edition 1945; 3rd, 1946; 4th, 1946)
Modern Drawings 1944 (2nd edition, 1945; 3rd edition, 1947)
American Battle Painting 1944
Supplement to Painting and Soulpture in the Museum of Modern Art 1945
Paintings from New York Private Collections 1946
Fourteen Americans 1946
The History of Impressionism 1946

PAINTING SCULPTURE: INDIVIDUAL ARTISTS

Cézanne, Gauguin, Seurat, van Gogh 1929
Charles Burchfield, Early Watercolors, 1916-1918 1930
Corot, Daumier 1930
Homer, Ryder, Eakins 1930

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MUSEUM OF MODERN ART PUBLICATIONS (Continued) 1929-1947

Paul Klee (1) 1930
Max Weber 1930
Lehmbruck, Maillol 1930
Toulouse-Lautrec, Odilon Redon 1931
Henri Matisse 1931
Diego Rivera 1931
Maurice Sterne 1933
Diego Rivera Portfolio 1933
Edward Hopper 1933
Gaston Lachaise 1935
Vincent van Gogh 1935
George Caleb Bingham 1935
John Marin 1936
The prints of Georges Rouault 1938
Vincent van Gogh: Letters to Emile Bernard 1938
Charles Sheeler 1939
Picasso: Forty Years of His Art 1939 (4 editions)
Orozco "Explains" 1940
Portinari of Brazil 1940
Salvador Dali 1941 (2nd edition, revised, 1946)
Paul Klee (2) 1941
Joan Miro 1941
Henri Rousseau 1942 (2nd edition, revised, 1946)
The Sculpture of John B. Flannagan 1942
Tchelitchew 1942
Vincent van Gogh: A Bibliography 1942
Alexander Calder 1943
Feininger - Hartley 1944
Paul Klee (3) 1945 (2nd edition 1946)
Georges Rouault 1945
Stuart Davis 1945
Marc Chagall 1946
Florine Stettheimer 1946
Picasso: Fifty Years of His Art 1946
Henry Moore 1947

ARCHITECTURE AND INDUSTRIAL DESIGN

Built to Live In 1931
Modern Architecture 1932
Work of Young Architects in the Middle West 1933
Early Modern Architecture: Chicago, 1870-1910 1933
Objects 1900 and Today 1933
America Can't Have Housing 1934
Machine Art 1934
Le Corbusier 1935
Modern Architecture in California 1935
Louis Sullivan, Prophet of Modern Architecture 1935
Architecture in Government Housing 1936
Posters by Cassandre 1936

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MUSEUM OF MODERN ART PUBLICATIONS (Continued) 1929-1947

ARCHITECTURE AND INDUSTRIAL DESIGN (Continued)

The Architecture of H.H. Richardson and his Times 1936
The New Architecture and the Bauhaus 1936
Modern Architecture in England 1937
Posters by E. McKnight Kauffer 1937
Alvar Aalto: Architecture and Furniture 1938
Bauhaus: 1919-1928 1938
A New House by Frank Lloyd Wright 1938
Guide to Modern Architecture, Northeast States 1940
Organic Design in Home Furnishings 1941
What Is Modern Architecture? 1942 (2nd edition 1947)
Brazil Builds: Architecture New and Old 1943 (2nd edition 1943; 3rd, 1945; 4th, 1946)
Built in USA - 1932-1944 1944 (2nd edition 1944; 3rd, Built in USA-since 1932, 1946)
Tomorrow's Small House 1945
If You Want to Build a House 1946

THEATRE ARTS AND FILMS

Theatre Art 1934
The History of Motion Pictures 1938
D.W. Griffith: American Film Master 1940
Douglas Fairbanks: The Making of a Screen Character 1940
The Film Index, Vol. 1: The Film as Art 1941
The Theatre of Eugene Berman 1947

PHOTOGRAPHY

Photography: A Short Critical History 1938
Walker Evans: American Photographs 1938
Paul Strand: Photographs 1915-1945 1945
Edward Weston 1946
Henri Cartier-Bresson 1947

GENERAL

Murals by American Painters and Photographers 1932
American Folk Art 1932
American Sources of Modern Art 1933
African Negro Art 1935
Ignatz Wiemeler, Modern Bookbinder 1935
Prehistoric Rock Pictures in Europe and Asia 1937
Trois Siècles d'Art aux Etats-Unis 1938
Art in Our Time 1939
Twenty Centuries of Mexican Art 1940
Mexican Music 1940
A Festival of Brazilian Music 1940
Art of Australia 1941

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MUSEUM OF MODERN ART PUBLICATIONS (Continued) 1929-1947

Britain at War 1941
Indian Art of the United States 1941
The Museum of Modern Art: The First Ten Years 1943
Art in Progress 1944
Three Young Rats 1946
Arts of the South Seas 1946

MUSEUM OF MODERN ART LARGE COLOR REPRODUCTIONS 1938-1947

Cézanne	CARDPLAYERS 1939	Collotype
Cézanne	PINES AND ROCKS 1943	Collotype
Van Gogh	THE STARRY NIGHT 1944	Collotype
Van Gogh	PURPLE IRIS 1945	Collotype
Klee	AROUND THE FISH 1944	Silk screen
Matisse	THE BLUE WINDOW 1945	Silk screen
Miro	DUTCH INTERIOR 1946	Silk screen
Orozco	ZAPATISTAS 1943	Lithography
Picasso	WOMAN IN WHITE 1938	Offset
Picasso	WOMAN IN WHITE (2nd edition, larger) 1946	Collotype
Picasso	Le CHINOIS 1939 (2nd edition 1945)	Silk screen
Picasso	PIERROT AND HARLEQUIN 1939 (2nd edition 1945)	Silk screen
Picasso	GREEN STILL LIFE 1944	Silk screen
Picasso	THREE MUSICIANS 1945	Silk screen
Picasso	BOY LEADING A HORSE 1947	Silk screen
Pickett	MANCHESTER VALLEY 1944	Collotype
Renoir	LITTLE MARGOT BÉRARD 1939 (2nd edition 1944)	Collotype
Rouault	CHRIST MOCKED BY SOLDIERS 1944	Silk screen
Rousseau	SLEEPING GYPSY 1941	Offset
Toulouse-Lautrec	LA GOULUE 1943	Collotype
Utrillo	RUE DE CRIMÉE 1944	Collotype

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CHRONOLOGICAL LIST OF EXHIBITIONS HELD AT THE MUSEUM OF MODERN ART, NEW YORK.

PAINTING, SCULPTURE AND GRAPHIC ARTS

* indicates that the exhibition was also sent on tour

Cezanne, Gauguin, Seurat, van Gogh. Nov. 7-Dec. 7, 1929
Paintings by 19 Living Americans. Dec. 12, 1929-Jan. 12, 1930
Paintings in Paris. Jan. 18-Mar. 2, 1930
46 Painters and Sculptors under 35 Years of Age. Apr. 11-27, 1930
Homer, Ryder, Eakins. May 6-June 4, 1930
Summer Exhibition: Painting and Sculpture. June 15-Sept. 28, 1930
Painting and Sculpture by Living Americans. Dec. 2, 1930-Jan. 20, 1931
German Painting and Sculpture. Mar. 12-Apr. 26, 1931
Memorial Exhibition: The Collection of the late Lillie P. Bliss. May 17-Oct. 6, 1931
*Murals by American Painters and Photographers. May 3-31, 1932
Summer Exhibition: Painting and Sculpture. June 7-Oct. 30, 1932
A Brief Survey of Modern Painting (circulating exhibition of color reproductions) July 20-Oct. 5, 1932
Persian Fresco Paintings (reconstructed by Sarkis Katchadourian from 17th century originals in Isfahan). Oct. 12-Nov. 20, 1932
American Painting and Sculpture 1862-1932. Oct.31, 1932-Feb. 11, 1933
*American Folk Art: The Art of the Common Man in America 1750-1900. Nov. 30, 1932 - Jan. 14, 1933
*Color Reproductions of Mexican Frescoes by Diego Rivera. Feb. 20-Mar. 12, 1933
Toulouse-Lautrec Prints and Posters. Feb. 25-Mar. 12, 1933
Poster Competition (20 best posters by high school students for Museum's membership campaign. Feb. 25-Mar. 12, 1933
Typography Competition (20 best posters submitted by American printers for Museum use). Mar. 27-Apr. 6, 1933
Sculptors' Drawings. Mar. 27-May 3, 1933
The Museum Collection: Painting and Sculpture. Mar. 27-Apr. 25, 1933
American Sources of Modern Art (Mayan, Aztec, Incan Art). May 8-July 1, 1933
Fruit and Flower Paintings. May 13-31, 1933
Summer Exhibition: Painting and Sculpture; Gauguin Woodcuts and Watercolors. July 10-Sept. 30, 1933
Modern European Art. Oct. 3-27, 1933
Gifts and Loans from the Collection of Mrs. Saidie A. May. Nov. 16-Dec. 8, 1933
Painting and Sculpture from 16 American Cities. Dec. 11, 1933-Jan. 7, 1934
The Lillie P. Bliss Collection 1934. May 14-Sept. 12, 1934
*Whistler: Portrait of the Artist's Mother. May 15-18, 1934
New Acquisitions: Lachaise Torso; Prints. July 11-Sept. 13, 1934
The War: Etchings by Otto Dix. July 30-Sept. 13, 1934
New Acquisition: Brancusi Bird in Space. Aug 13-Sept. 13, 1934
*Color Reproductions: Modern Watercolors and Pastels (organized for circulation) Aug. 13-Sept. 21, 1934
The Making of a Museum Publication. Sept. 11-Oct. 7, 1934
National Exhibition of Art by the Public Works of Art Project. Sept. 19-Oct. 7, 1934
Modern Works of Art: 5th Anniversary Exhibition. Nov. 19, 1934-Jan. 20, 1935
*African Negro Art. Mar. 18-May 19, 1935
Summer Exhibition: The Museum Collection and a Private Collection on Loan. June 4-Sept. 24, 1935
New Acquisitions: The Collection of Mrs. John D. Rockefeller, Jr. Jan. 14-Feb. 16, 1936
*Cubism and Abstract Art. Mar. 2-April 19, 1936
*Modern Painters and Sculptors as Illustrators. Apr. 27-Sept. 2, 1936
Summer Exhibition: The Museum Collection and a Private Collection on Loan. July 20-Sept. 2, 1936
*New Horizons in American Art (Work of the WPA Federal Art Project). Sept. 14-Oct. 12, 1936

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*American Art Portfolio (12 color reproductions shown with the original paintings). Sept. 14-Oct. 12, 1936
*Fantastic Art, Dada, Surrealism. Dec. 7, 1936-Jan. 17, 1937
New Acquisitions: Gifts of the Advisory Committee. Feb. 10-Mar. 7, 1937
*Prehistoric Rock Pictures in Europe and Africa (from material in the archives of the Research Institute for the Morphology of Civilization, Frankfort-on-Main). Apr. 28-May 30, 1937
Paintings by Cezanne from the Museum Collection (shown with a circulating exhibition of color reproductions of paintings by Cezanne). Apr. 28-May 30, 1937
Twelve Modern Paintings. Apr. 28-May 30, 1937
Summer Exhibition: Painting and Sculpture from the Museum Collection and on Loan. June 23-Nov. 4, 1937
The War, etchings by Otto Dix, and Armored Train, a painting by Gino Severini. Sept. 21-Oct. 19, 1937
New Acquisitions: Dali, Henry Moore, Chaim Gross. Oct. 8-Nov. 13, 1937
Paintings for Paris (by 36 living American artists; a preliminary selection for the exhibition Three Centuries of American Art held in Paris, 1938). Nov. 8-Dec. 13, 1937
*Spanish and U. S. Government Posters. Nov. 15-26, 1937
The Museum Collection and Extended Loans. Dec. 21, 1937-Jan. 31, 1938
Subway Art (experiment for the decoration of subways sponsored by the Public Use of Art Committee of the United American Artists). Feb. 8-Mar. 7, 1938
*Masters of Popular Painting: Modern Primitives of Europe and America. Apr. 27-July 24, 1938
Three Centuries of American Art (held at the Jeu de Paume Museum, Paris). May 24-July 31, 1938
*The Prints of Georges Rouault. Sept. 28-Nov. 18, 1938
New Acquisitions: American Painting and Sculpture. Oct. 25-Nov. 18, 1938
Art in Our Time: 10th Anniversary Exhibition; Painting, Sculpture, Prints; Seven American Photographers; Houses and Housing; Industrial Arts; Georges Melies, a Film Pioneer. May 10-Sept. 30, 1939
Painting and Sculpture from the Museum Collection. Jan. 12-Mar. 3, 1940
Italian Masters. Lent by the Royal Italian Government. Jan. 26-Apr. 7, 1940
Modern Masters from European and American Collections. Jan. 26-Apr. 7, 1940
New Acquisitions: A gift of Modern Sculpture. Mar. 6-Apr. 7, 1940
*Four American Traveling Exhibitions (chiefly works from the WPA Art Program). Apr. 3-28, 1940
The Work of Sharaku. Apr. 3-May 1, 1940
*PM Competition: The Artist as Reporter (a competition for newspaper illustration). Apr. 15-May 7, 1940
20 Centuries of Mexican Art. May 15-Sept. 30, 1940
New Acquisitions: American Painting and Sculpture. July 26-Oct. 18, 1940
Painting and Sculpture from the Museum Collection. Oct. 23, 1940-Jan. 12, 1941
*Indian Art of the United States. Jan. 22-Apr. 27, 1941
New Acquisitions: American Painting and Sculpture. Mar. 10-May 3, 1941
New Acquisitions: A Gift of Paintings from a Trustee. May 6-Oct. 15, 1941
Painting and Sculpture from the Museum Collection. May 6, 1941-Apr. 30, 1944
New Acquisitions: European Paintings; Sculpture and Sculptors' Drawings. June 3-July 18, 1941
*A History of the Modern Poster (organized for circulation). June 11-26, 1941
Masterpieces of Picasso. July 16-Sept. 7, 1941
New Acquisitions: Fantastic Art, Dada, Surrealism. July 23-Sept. 29, 1941
New Acquisitions: Vincent van Gogh, The Starry Night, Sept. 30, 1941-July 28, 1943
New Acquisitions: Modern Primitives, Artists of the People. Oct. 21, 1941-Feb. 21, 1944

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Sculpture by Maillol, to Celebrate His 80th Birthday, Dec. 8, 1941
New Acquisitions: Latin-American Art; Photographs. Jan. 13-Feb. 25, 1942
*Americans 1942: 18 Artists from 9 States. Jan. 21-Mar. 8, 1942
New Acquisitions: American Drawings. Feb. 18-Apr. 5, 1942
New Acquisitions and Extended Loans: Cubist and Abstract Art. Mar. 25-May 3, 1942
*Josephine Joy: Romantic Painter (organized for circulation). June 12-Oct. 7, 1942
New Acquisitions: Free German Art. June 24-Aug. 24, 1942
New Acquisitions: American Painting and Sculpture. Aug. 26-Sept. 27, 1942
Recent Acquisitions: Painting and Sculpture. Sept. 30-Dec. 10, 1942
*20th Century Sculpture and Constructions (organized for circulation). Oct. 2-26, 1942
*20th Century Portraits. Dec. 9, 1942-Jan. 24, 1943
New Acquisitions: Photographs by Alfred Stieglitz: European and American Art. Dec. 16, 1942-Feb. 28, 1943
*Americans 1943: Realists and Magic Realists. Feb. 10-Mar. 21, 1943
New Acquisitions: The Eternal City by Peter Blume. Mar. 3-17, 1943
*The Latin-American Collection of the Museum of Modern Art. Mar. 31-June 6, 1943
Religious Folk Art of the Southwest. Apr. 28-June 13, 1943
Recent Acquisitions: May-Day Sketch Book of Diego Rivera; Soviet Posters. May 1-June 13, 1943
Five Paintings by Stanley Spencer. May 12-31, 1943
Recent Acquisitions: The Work of Young Americans. June 17-July 25, 1943
Recent Acquisitions: European and American Paintings and Rugs. July 28-Sept. 26, 1943
*Romantic Painting in America. Nov. 17, 1943-Feb. 6, 1944
New Acquisitions: 12 American Paintings. Jan. 19-Mar. 27, 1944
Modern Drawings. Feb. 16-May 10, 1944
*Modern Cuban Painters. Mar. 17-May 7, 1944
Art in Progress: 15th Anniversary Exhibition: Painting, Sculpture, Prints. May 24-Oct. 15, 1944
Hayter and Studio 17: New Directions in Gravure. June 28-Oct. 8, 1944
American Battle Painting 1776-1918. Sept. 26-Nov. 12, 1944
Painting, Sculpture and Graphic Arts from the Museum Collection. Nov. 15, 1944- May 30, 1945
The War Years: Color Reproductions of Works by Picasso, Matisse, Bonnard, 1939-1943. Nov. 15-Nov. 27, 1944
Recent Acquisitions. Feb. 15-March 18, 1945
What is Modern Painting? (Multiple exhibitions for circulation). March 6-March 25, 1945
The Museum Collection of Painting and Sculpture: First General Exhibition. June 20, 1945-Jan. 13, 1946
Fourteen Paintings by Vincent Van Gogh. Aug. 3-Aug. 26, 1945
Arts of the South Seas. Jan. 29-May 19, 1946
Recent Acquisitions in Painting and Sculpture. Feb. 6-Feb. 24, 1946
The Museum Collection of Painting and Sculpture: A selection. Feb. 19-May 5, 1946
Paintings from New York Private Collections. July 2-Sept. 22, 1946
Paintings, Sculpture and Graphic Arts from the Museum Collection. July 2, 1946-to present time
Fourteen Americans. Sept. 10-Dec. 8, 1946
Recent Acquisitions in Painting and Sculpture. Sept. 24-Nov. 17, 1946
On Being a Cartoonist (organized for circulation) (Circulating Exhibition at MOMA) Oct. 15-Nov. 24, 1946
Recent Acquisitions: 61 Lithographs by Toulouse-Lautrec and 31 Aquatints by Picasso for Buffon's "Histoire Naturelle," given to the Print Department by Mrs. John D. Rockefeller, Jr. Nov. 19, 1946-Jan. 14, 1947
46 Recent Lithographs by Picasso. Jan. 28-April 6, 1947

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PAINTING, SCULPTURE AND GRAPHIC ARTS: ONE-MAN EXHIBITIONS

Max Weber: Retrospective Exhibition 1907-1930. Mar. 12-Apr. 2, 1930
Paul Klee. Mar. 12-Apr. 2, 1930
Wilhelm Lehmbruck, Aristide Maillol. Mar. 12-Apr. 2, 1930
Charles Burchfield: Early Watercolors 1916-1918. Apr. 11-27, 1930
Corot, Daumier. Oct. 15-Nov. 23, 1930
Toulouse-Lautrec, Redon. Jan. 31-Mar. 2, 1931
Henri Matisse. Nov. 3-Dec. 6, 1931
Diego Rivera. Dec. 22, 1931-Jan. 27, 1932
Maurice Sterne: Retrospective Exhibition 1902-1932. Feb. 13-Mar. 25, 1933
Edward Hopper: Retrospective Exhibition. Oct. 30-Dec. 8, 1933
Gaston Lachaise: Retrospective Exhibition. Jan. 28-Mar. 7, 1935
George Caleb Bingham, the Missouri Artist 1811-1879. Jan. 28-Mar. 7, 1935
Fernand Leger: Paintings and Drawings. Sept. 30-Oct. 24, 1935
*Vincent van Gogh. Nov. 4, 1935-Jan. 5, 1936
*Posters by Cassandre. Jan. 14-Feb. 16, 1936
John Marin: Watercolors, Oil Paintings, Etchings. Oct. 19-Nov. 22, 1936
Vincent van Gogh (2nd showing following return of exhibition from tour). Jan. 20-Feb. 2, 1937
*Posters by E. McKnight Kauffer. Feb. 10-Mar. 7, 1937
Sculpture by William Edmondson. Oct. 20-Nov. 4, 1937
*Luis Quintanilla: An Exhibition of Drawings of the War in Spain. Mar. 15-Apr. 18, 1938
Charles Sheeler. Oct. 2-Nov. 1, 1939
*Picasso: 40 Years of His Art. Nov. 15, 1939-Jan. 7, 1940
*Portinari of Brazil. Oct. 9-Nov. 17, 1940
*Paul Klee (organized for circulation). June 30-July 27, 1941
*George Grosz (organized for circulation). Oct. 8-Nov. 2, 1941
*Joan Miro. Nov. 19, 1941-Jan. 11, 1942
*Salvador Dali. Nov. 19, 1941-Jan. 11, 1942
*Henri Rousseau. Mar. 18-May 3, 1942
Tchelitchew: Paintings and Drawings. Oct. 28-Nov. 29, 1942
*The Sculpture of John B. Flannagan. Oct. 28-Nov. 29, 1942
The Paintings of Morris Hirshfield. June 23-Aug. 1, 1943
Alexander Calder. Sept. 29, 1943-Jan. 16, 1944
Paintings by Jacob Lawrence. Oct. 10-Nov. 5, 1944
Lyonel Feininger. Oct. 24, 1944-Jan. 14, 1945
Marsden Hartley. Oct. 24, 1944-Jan. 14, 1945
Piet Mondrian. March 21-May 13, 1945
Georges Rouault. April 4-June 3, 1945
Stuart Davis. Oct. 17, 1945-Feb. 3, 1946
Marc Chagall. April 9-June 23, 1946
Georgia O'Keeffe. May 14-Aug. 25, 1946
Florine Stettheimer. Oct. 1-Nov. 17, 1946
Henry Moore. Dec. 17, 1946-March 16, 1947

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ARCHITECTURE AND INDUSTRIAL DESIGN

*Modern Architecture: International Exhibition. Feb. 9-Mar. 23, 1932
*Early Modern Architecture: Chicago 1870-1910. Jan. 18-Feb. 23, 1933
The Work of Young Architects in the Middle West. Apr. 3-30, 1933
Objects: 1900 and Today. Apr. 10-25, 1933
Project for a house in North Carolina by William T. Priestly. July 10-Sept. 30, 1933
A House by Richard C. Wood. Oct. 3-27, 1933
Philadelphia Savings Fund Society Building by Howe and Lescaze: Model, Furniture, Photographs. Jan. 2-24, 1934
*Machine Art. Mar. 5-Apr. 29, 1934
Early Museum Architecture. Apr. 5-May 5, 1934
Housing Exhibition. June-Sept. 13, 1934
America Can't Have Housing. Oct. 15-Nov. 7, 1934
New Acquisitions from the Exhibition Machine Art. Nov. 19, 1934-Jan. 20, 1935
*European Commercial Printing of Today. May 22-June 1, 1935
*Ignatz Wiemeler, Modern Bookbinder. Sept. 30-Oct. 24, 1935
*Contemporary Architecture in California. Sept. 30-Oct. 24, 1935
*The Recent Work of Le Corbusier. Oct. 24-31, 1935
*The Architecture of Henry Hobson Richardson. Jan. 14-Feb. 16, 1936
Architecture in Government Housing. June 8-July 13, 1936
*Modern Exposition Architecture. June 8-Sept. 2, 1936
Rugs from the Crawford Shops Designed by American Artists. Jan. 20-Feb. 2, 1937
*Modern Architecture in England. Feb. 10-Mar. 7, 1937
Project for a Community Center by Architects, Painters and Sculptors Collaborative. June 23-Nov. 13, 1937
The Town of Tomorrow. Oct. 20-Nov. 13, 1937
*A New House by Frank Lloyd Wright. Jan. 25-Mar. 6, 1938
*Alvar Aalto: Architecture and Furniture. Mar. 15-Apr. 18, 1938
*Wheaton College Competition (prize-winning architectural designs for an Art Center). June 28-Sept. 12, 1938
*Useful Household Objects under $5. Sept. 28-Oct. 28, 1938
*Bauhaus 1919-1928. Dec. 7, 1938-Jan. 30, 1939
*Three Centuries of American Architecture (the architecture section of Three Centuries of American Art, above, reorganized for circulation). Feb. 15-Mar. 15, 1939
*Williamsburg Competition (prize-winning architectural designs for an ideal festival theatre). Feb. 28-Mar. 15, 1939
*Useful Objects of American Design under $10. Dec. 7, 1939-Jan. 7, 1940
*Smithsonian Competition (prize-winning designs for a new Smithsonian Gallery of Art). Jan. 12-Mar. 3, 1940
Frank Lloyd Wright, American Architect. Nov. 13, 1940-Jan. 5, 1941
*Useful Objects of American Design under $10.; American Color Prints under $10. Nov. 26-Dec. 24, 1940
*TVA Architecture and Design (Tennessee Valley Authority). Apr. 30-June 7, 1941
*Stockholm Builds (organized for circulation). Aug. 4-Sept. 8, 1941
*The Wooden House in America (organized for circulation). Sept. 10-30, 1941
*Organic Design in Home Furnishings. Sept. 24-Nov. 9, 1941
Buckminster Fuller's Dymaxion Deployment Unit. Oct. 10, 1941-Apr. 1, 1942
*Architecture of Eric Mendelsohn 1914-1940. Nov. 26, 1941-Jan. 4, 1942
*Useful objects under $10; Silk Screen Prints under $10; American Photographs at $10. Dec. 2, 1941-Jan. 4, 1942
*New Rugs by American Artists. June 30-Aug. 9, 1942
*Modern Architecture for the Modern School (organized for circulation). Sept. 16-30, 1942
*Useful Objects in Wartime under $10. Dec. 2, 1942-Jan. 9, 1943
*Brazil Builds. Jan. 13-Feb. 28, 1943
Five California Houses. Mar. 17-Apr. 18, 1943

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Look at Your Neighborhood (Circ. Exh.). March 29-June 25, 1944
Building with Wood (Archt. and Indus. Des. Gallery). Nov. 15, 1944-Feb. 18, 1945
Are Clothes Modern? (organized for circulation). Nov. 28, 1944-March 4, 1945
Integrated Building: Kitchen, Bathroom, and Storage. Feb. 21-May 13, 1945
Tomorrow's Small House: Models and Plans. May 29-Sept. 30, 1945
Textile Design (organized for circulation). Aug. 29-Sept. 23, 1945
Costume Carnival (organized for circulation). Sept. 19-Nov. 25, 1945
Elements of Design (organized for circulation) Industrial Design Gallery. Oct. 23-Nov. 15, 1945
Useful Objects, 1945. Nov. 21, 1945-Jan. 6, 1946
If You Want to Build a House (organized for circulation) (Circ. Exhibition at MOMA) Jan. 8-Jan. 30, 1946
New Dormitories for Smith College: Winning Designs from a Competition. Feb. 5-Apr. 4, 1946
Architecture in Steel: An Experiment in Standardization by Konrad Wachsmann. Feb. 5-Mar. 6, 1946
A Home For U.N.O.: Must We Repeat The Geneva Fiasco? Feb. 5-Mar. 3, 1946
New Furniture Designed By Charles Eames. March 12-March 31 (1st section)-April 14 (2nd section)- 1946
Modern China (Castleton China - Indus. Des. Gallery) Apr. 16-June 9, 1946
A New Country House by Frank Lloyd Wright: (Scale Model of Unbuilt House) (Loeb House) June 18-Sept. 3, 1946
Design Trends in Unit Furniture, Fabrics and Tableware. Sept. 6-Nov. 17, 1946
Modern Handmade Jewelry (Circulating exhibition at MOMA). Sept. 17-Nov. 10, 1946
Modern Rooms of the Last Fifty Years (organized for circulation) (Prepared by Dept. of Indus. Des. and circulated by the Museum of Modern Art). Nov. 26-Jan. 26, 1947
Useful Objects 1946 (under $25). Nov. 26, 1946-Jan. 26, 1947
Henry Hobson Richardson: Architectural Masterpieces. Feb. 4-Apr. 6, 1947

DANCE AND THEATRE ARTS

*International Exhibition of Theatre Art. Jan. 15-Feb. 25, 1934
*Preview: Dance Archives. Mar. 6-Apr. 7, 1940
*40 Years of the American Dance. Oct. 23-Nov. 19, 1940
The Ballet Today. Nov. 14, 1940-Mar. 6, 1941
Pavlova Memorial Exhibition. Jan. 7-Mar. 6, 1941
Isadora Duncan: Drawings, Photographs, Memorabilia. Oct. 21, 1941-Jan. 10, 1942
*Dancers in Movement: Photographs by Gjon Mili. Jan. 13-Apr. 9, 1942
Modern American Dance. March 28-April 29, 1945
Stage Design by Robert Edmond Jones. April 11-June 24, 1945
Works from the Museum Collection of Dance and Theatre Design. May 2-Aug. 1, 1945
Stage Designs by Joan Junyer. July 10-Sept. 17, 1945
Portrait of Ondine. Nov. 28, 1945-Feb. 3, 1946
Dance and Theatre Design. Nov. 28, 1945-Feb. 3, 1946
Ballet Drawings by Franklin C. Watkins: Transcendence and Berman Model (Aud. Gallery). June 18-Aug. 25, 1946
Scenic Design by Arch Lauterer. Aug. 27-Nov. 7, 1946
Le Tricorne by Picasso. Nov. 19, 1946-Jan. 13, 1947
The Theatre of Eugene Berman. Jan. 21-Mar. 9, 1947

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FILM LIBRARY

*A Brief Survey of the American Film. June 23, 1937-Jan. 24, 1938
*The Making of a Contemporary Film (The Adventures of Tom Sawyer). Dec. 21, 1937-Mar. 1, 1938
American Designs for Abstract Films. Apr. 3-May 1, 1940
D. W. Griffith, American Film Master. Nov. 13, 1940-Jan. 5, 1941
Still Photographs from Hollywood Studios. May 6-June 2, 1941
*A History of American Movies (organized for circulation). June 5-Oct. 3, 1941
Georges Melies: Magician and Film Pioneer (Auditorium Gallery). Dec. 27, 1944-Jan. 14, 1945

PHOTOGRAPHY

*Walker Evans: Photographs of 19th Century Houses. Nov. 16-Dec. 8, 1933
*Photography 1839-1937. Mar. 17-Apr. 18, 1937
*Walker Evans: American Photographs. Sept. 28-Nov. 18, 1938
60 Photographs: A Survey of Camera Esthetics. Dec. 31, 1940-Jan. 12, 1941
Photographs by David Octavius Hill and Robert Adamson. Sept. 19-Oct. 19, 1941
*Image of Freedom (Photography Competition). Oct. 29, 1941-Feb. 1, 1942
*Photographs of the Civil War and the American Frontier. Mar. 3-Apr. 5, 1942
*How to Make a Photogram (organized for circulation). Sept. 16-Nov. 2, 1942
*Faces and Places in Brazil: Photographs by Genevieve Naylor. Jan. 27-Feb. 28, 1943
Birds in Color: Photographs by Eliot Porter. Mar. 10-Apr. 18, 1943
*Helen Levitt: Photographs of Children. Mar. 10-Apr. 18, 1943
*Action Photography. Aug. 18-Sept. 19, 1943
*Portraits (at the Photography Center). Nov. 4-Dec. 7, 1943
*The American Snapshot. Mar. 1-May 10, 1944
French Photographs: Daguerre to Atget. Feb. 21-May 30, 1945
Creative Photography (Circ. Exh. Multiple show, exhibited with What is Modern Painting) (organized as Multiple Show) March 6-March 25, 1945
Paul Strand: Photographs 1915-1945. Apr. 25-June 10, 1945
The Photographs of Edward Weston. Feb. 11-Mar. 31, 1946
New Photographers (Organized for circulation). June 18-Sept. 15, 1946
Henri Cartier-Bresson. Feb. 4-Apr. 6, 1947

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WAR-TIME EXHIBITIONS

*War Comes to the People, a Story Written with the Lens: Photographs by Therese Bonney. Dec. 10, 1940-Jan. 5, 1941
*Britain at War. May 22-Sept. 2, 1941
*National Defense Poster Competition. July 16-Sept. 7, 1941
*U. S. Army Illustrators of Fort Custer, Michigan. Feb. 4-Mar. 10, 1942
Art in War: OEM Purchases from a National Competition. Mar. 13-25, 1942
*Two Years of War in England: Photographs by William Vandivert. Apr. 15-June 10, 1942
*Wartime Housing. Apr. 22-June 21, 1942
Anti-hoarding Pictures by New York School Children. May 13-June 8, 1942
*Road to Victory. May 21-Oct. 4, 1942
Salvage Posters by New York High School Students. June 24-Sept. 3, 1942
*Camouflage for Civilian Defense (organized for circulation). Aug. 12-Sept. 13, 1942
*New Posters from England (organized for circulation). Sept. 4-Oct. 18, 1942
The Americas Cooperate (educational exhibition prepared for the Coordinator of Inter-American Affairs). Sept 30-Oct. 18, 1942
*United Hemisphere Poster Competition. Oct. 21-Nov. 24, 1942
The Museum and the War. Oct. 23, 1942-Jan. 22, 1943
*Art from Fighting China. Nov. 11-27, 1942
National War Poster Competition. Nov. 25, 1942-Jan. 3, 1943
*The Arts in Therapy. Feb. 3-Mar. 7, 1943
*Yank Illustrates the War. Mar. 17-Apr. 18, 1943
*War Caricatures by Hoffmeister and Peel. May 12-June 13, 1943
Occupational Therapy, Its Function and Purpose. June 2-Oct. 17, 1943
*Tunisian Triumph: War Photographs by Eliot Elisofon. June 17-July 25, 1943
*Airways to Peace. July 2-Oct. 31, 1943
*Bali, Background for War: The Human Problem of Reoccupation. Aug. 11-Sept. 19, 1943
Magazine Cover Competition: Women in Necessary Civilian Employment. Sept. 3-26, 1943
*Marines under Fire. Nov. 10, 1943-Jan. 9, 1944
Norman Bel Geddes War Maneuver Models. Jan. 26-Mar. 5, 1944
Manzanar: Photographs by Ansel Adams of Loyal Japanese-American Relocation Center. Nov. 10, 1944-Dec. 24, 1944
The Lesson of War Housing (organized for circulation) (Circ. Exh. shown at MOMA). Jan. 16- Mar. 4, 1945
Power in the Pacific: Battle Photographs of our Navy in Action on the Sea and in the Sky. Jan. 23-Mar. 20, 1945
Art for War Veterans. Sept. 26-Nov. 25, 1945

ADVISORY COMMITTEE EXHIBITIONS SHOWN IN THE MEMBERS' ROOM

Contemporary Unknown American Painters. Oct. 18-Nov. 18, 1939
Picasso's Seated Man 1911: A Visual Analysis of a Cubist Painting. Jan. 1-30, 1940
Paris at War: 16 gouaches by Bernard Lamotte. Early in 1940
American Scene: 35 gouaches by Witold Gordon. Jan 31-Feb. 14. 1941
Techniques of Painting. Aug. 4-Oct. 15, 1941

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YOUNG PEOPLE'S EXHIBITIONS

Transitions and Contrasts in Painting and Sculpture. Dec. 1, 1937-Jan. 7. 1938
Drawings by European and American Artists. Jan. 11-28, 1938
American Folk Art. Feb. 2-Mar. 7, 1938
Machine Art. Mar. 7-31, 1938
Children's Work. April 4-22, 1938
Creative Growth, Childhood to Maturity: the Work of Dahlov Zorach Ipcar. Nov. 1, 1939-Jan. 5, 1940
12 Favorites: Paintings Selected by Students from the Museum Collection. Jan. 31-Mar. 1, 1940
Visual and Non-Visual Expression in Art. Mar. 6-May 1, 1940
Mexican Children's Art. May 15-Sept. 30, 1940
Machine Art; Modern Interiors; Costume Design. Oct. 3-Nov. 2, 1940
Graphic Arts; Designing a Stage Setting. Nov. 4-11. 1940
Student Work from 14 High Schools. Nov. 11-Dec. 23, 1940
We Like Modern Art. Dec. 27, 1940-Jan. 12, 1941
Understanding Modern Art. May 6-June 30, 1941
Animals in Art; Designing a Stage Setting. July 1-15, 1941
Abstract Painting and Shapes of Things. July 15-28, 1941
Preliminary Course of the Bauhaus. July 29-Aug. 11, 1941
American Watercolors; Lettering and Arrangement in Poster Design. Aug. 12-25, 1941
Ancestral Sources of Modern Painting. Aug. 26-Sept. 15, 1941
20 Lithographs; Graphic Art Processes. Sept. 16-Oct. 14, 1941
What is Modern Architecture; Tricks in Movie Making. Oct. 14-27, 1941
Children in England Paint. Nov. 6-30, 1941
Introduction to Modern Painting; Modern Posters. Dec. 3-7, 1941
Pictures for Children: a Silk Screen Print Competition. Dec. 10, 1941-Jan. 25, 1942
The Artists' New York. Jan. 28-Mar. 2, 1942
Children's Festival of Modern Art. Mar. 11-May. 10, 1942
Mexican Costumes by Carlos Merida. May 13-24, 1942
Paintings from the Class for Members' Children. May 25-31, 1942
Understanding Modern Art. June 2-July 9, 1942
Bambi: the Making of an Animated Sound Picture. July 15-Aug. 20, 1942
Planning a Modern House. Aug. 25-Sept. 21, 1942
How Modern Artists Paint People. Sept. 22-Oct. 13, 1942
Art of Two Cities: Chicago and New York. Oct. 14-Nov. 15, 1942
Children's Painting and the War. Nov. 18-Dec. 13, 1942
Children's Festival of Modern Art. Dec. 16, 1942-Jan. 17, 1943
Art Education in Wartime. Jan. 27-Feb. 22, 1943
We Look at Our World. Feb. 24-Apr. 4, 1943
Paintings from the Class for Members' Children. Apr. 7-May 9, 1943
Favorites in Modern Art. May 12-June 20, 1943
Understanding Modern Art. June 23 Aug. 1, 1943
Art Shows for U.S.O. Centers. Aug. 4-Sept. 26, 1943
Young Negro Art. Oct 6-Nov. 28, 1943
Children's Holiday Circus of Modern Art. Dec. 8, 1943-Jan. 30, 1944
Children's Art Work from the Holiday Circus. Feb. 2-17, 1944
Understanding the Child through Art. Feb. 23-May 7, 1944
Chinese Children's War Pictures. Apr. 4-May 7, 1944
Soviet Children's Paintings: Young People's Gallery. Sept. 19-Nov. 19, 1944
Children's Holiday Circus of Modern Art: Young People's Gallery. Dec. 1944-Jan. 7, 1945
Work from the Children's Holiday Circus of Modern Art: Young People's Gallery. Jan. 16-Feb. 18, 1945
Modern Art for Young People: Young People's Gallery. Feb. 21-Mar. 11, 1945
Development in Children's Art: Young People's Gallery. Mar. 14-May 13, 1945
Teaching Elements of Design to Children: Young People's Gallery. May 16-June 10, 1945

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Children's Art Work 3-6 Years from the Art Class for Children Conducted by the Educational Project: Young People's Gallery. June 20-Aug. 20, 1945
Young People's Art Work from Classes Conducted for New York City High School Students by the Educational Program. Aug. 23-Sept. 13, 1945
Children's Holiday Circus of Modern Art: Young People's Gallery. Dec. 4, 1945-Jan. 6, 1946
Creative Art by American Children: Young People's Gallery. Jan. 15-Mar. 3, 1946
Work from Children's Classes Conducted under the Educational Program: Young People's Gallery. Mar. 12-Apr. 10, 1946
Original Illustrations for Children's Books: Young People's Gallery. Apr. 16-June 2, 1946
Designed for Children: Young People's Gallery. June 11-October 6, 1946
Children's Holiday Fair of Modern Art: Young People's Gallery. Dec. 1946- Jan. 5, 1947
Mobile Design: Young People's Gallery. Jan. 14-Mar. 23, 1947

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CHRONOLOGICAL LIST OF CIRCULATING EXHIBITIONS OF THE MUSEUM OF MODERN ART

* indicates revised edition of Museum Exhibition

Paintings, Drawings, Prints, Sculpture

One Picture Exhibitions: Cezanne, Gauguin, Renoir. 1934-35
25 Paintings from the Lillie P. Bliss Collection. 1935
*African Negro Art (photographs by Walker Evans from the Museum Exhibition, African Negro Art). 1935-36
25 Watercolors by Six Americans (Museum Collection). 1935-40
Paintings by 12 Americans (Museum Collection). 1935-37
Three Picture Exhibition: Derain, Matisse, Rouault. 1935-36
Six Modern Sculptors. 1936-38
26 Drawings from the Museum Collection. 1936-39
Drawings and Prints from the Museum Collection. 1936-37
*Comparative Styles in Prehistoric Rock Pictures (from Prehistoric Rock Pictures). 1937-39
*Fantastic Art, Past and Present (from Fantastic Art, Dada, Surrealism). 1938
War Etchings by Goya and Dix. 1938-40
Painting and Sculpture by Children. 1938-39
Three Mexican Artists (Museum Collection). 1938-39
Classic and Romantic Traditions in Abstract Painting. 1939-40
*40 Large Prints by Modern Artists (from Art in Our Time). 1939-40
The American Scene (prints). 1939-40
One Picture Exhibition: Picasso's La Coiffure. 1939-40
12 French Painters. 1939-40
Figures in Bronze. 1939-40
Three Bronzes by Despiau, Lachaise, Maillol. 1939-40
20 20th Century Paintings. 1940
A Single Sculpture: Barlach's Singing Man. 1940-42
*Picasso: 40 Years of His Art. 1940-43
Masters of the School of Paris. 1940
20th Century Paintings (Museum Collection). 1940-42
Watercolors by Rainey Bennett. 1940-43
*Modern Mexican Paintings (from 20 Centuries of Mexican Art). 1940-41
George Grosz. 1941-42
20th Century Sculpture and Constructions. 1941-43
15 American Sculptors. 1941-43
Paul Klee. 1941
Loren MacIver. 1941
English Color Lithographs
Contrasts in Pictorial Representation. 1941
The Plan of a Painting (prepared by the Addison Gallery of American Art, Phillips Academy, Andover, Mass.). 1941-43
New Silk Screen Color Prints (2 editions). 1941-44
Art of Australia (sponsored by the Carnegie Corporation, New York). 1941-44
12 Small Pictures by Leading Modern Painters. 1941-42
*18 Artists from 9 States (from Americans 1942). 1942-43
The Animal Kingdom in Modern Art. 1942-43
Rivera, Orozco, Siqueiros. 1942-45
Our Leading Watercolorists. 1942-43
European and American Paintings (Museum Collection). 1942-43
The Migration of the Negro (in collaboration with the Phillips Memorial Gallery, Washington, D. C.). 1942-44
Eight Sculptors and Their Drawings. 1943
*Paintings from 10 Latin American Republics (Museum Collection). 1943-44
Graphic Arts of Mexico and Argentina. 1943-46

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The Artist in Advertising. 1943-44
Four American Watercolorists. 1943-44
12 Contemporary Painters. 1944-45
Modern Painters of Brazil. 1944
The Eight (in collaboration with the Brooklyn Museum, New York). 1944
*Americans 1943: Realists and Magic Realists. 1943-44
Twentieth Century Portraits. 1943-44
Paintings from Latin America. 1943-44. Revised edition, 1944-45
*Romantic Painting in America. 1944-45
*Yank Illustrates the War. 1943-44
Silk Screen Prints. 1944-46
Chinese Children Picture the War. 1944-46
Soviet Children's Art. 1944-47
*Cuban Painting Today. 1944-46
*Watercolors and Drawings by Six Cuban Painters. 1944-46
Fifteen Latin American Painters. 1944. Revised edition, 1945-46
Seven American Painters. 1944-45
*Feininger. 1945-46
*Hartley. 1945-46
*Modern Drawings. 1944-45
*20th Century Drawings. 1944-46
Mystery in Paint. 1944-46
Variety in Abstraction. 1944-46
*New Directions in Gravure. 1944-46
Wood Block Prints in Color. 1944-47
*European Artists in the United States. 1945-46
Faces and Figures. 1945-47 (contains some sculpture)
Objects as Subjects. 1945-47
Paintings from Latin America. 1946
Prints by Paul Klee. 1945-47
Thirty-five Serigraphs. 1945-47
*Fourteen Americans. 1947
New Watercolors and Gouaches. 1946 -
Landscapes: Real and Imaginary. 1946-47
Six Interpretations in Bronze. 1946 - (sculpture and drawings)
Lipchitz: Prometheus. 1946 (sculpture and photographs)
Rouault: The Great Printmaker. 1946 -
Expressionism in Prints. 1946 -

Architecture

*International Exhibition of Modern Architecture. 1932-38
*Photographs of 19th Century American Houses by Walker Evans. 1934-36
What is Modern Architecture? (2 editions in circulation; 2 prepared for sale to Cleveland Museum of Art and Milwaukee Art Institute). 1938-44
Modern American Houses. 1938-41
*The Bauhaus: How It Worked (from Bauhaus 1919-1928). 1939-40
Evolution of the Skyscraper. 1939-44
*Houses and Housing (from Art in Our Time). 1939-40
Housing: Recent Developments in Europe and America. 1940-44
Stockholm Builds. 1940-44
The Wooden House in America. 1940-44
Regional Building in America. 1941-44
American Architecture (from Three Centuries of American Architecture). 1941-44
*Brazil Builds. 1943-46
Look at Your Neighborhood. 1944 -
Modern Architecture for the Modern School. 1942-46

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Planning the Modern House 1943-46
The Bauhaus: Preliminary Course. 1944
The Lesson of War Housing. 1945-47
*Built in USA. 1944-46
A New American Architecture. 1944 -
If You Want to Build a House. 1946 -
Integrated Building. 1945 -
Robert Maillart: Engineer. 1946 -
Houses by Frank Lloyd Wright. 1946 -
Modern American Houses. 1946 -
Modern Rooms of the Last Fifty Years. 1947 -

Posters

Ten Posters by Cassandre and Kauffer (Museum Collection). 1938-40
A History of the Modern Poster. 1940-44
War Posters and Cartoons of the U.S.S.R. 1943-44
English War Posters. 1943-44
U. S. Government War Posters. 1943-44
War Posters Today (2 editions). 1943-44
Wartime Posters (2 editions). 1943-44
Modern Poster Design. 1943-45. Revised edition 1945-47
Lettering and Arrangement in Poster Design. 1944
United Hemisphere Posters. 1943-44
Wartime Posters of the Allied Nations. 1943-45
U.S. Wartime Posters. 1943-44
War Posters (revised from War Posters Today). 1944-45

Photography

*A Brief Survey of Photography from 1839-1937 (from Photographs 1839-1937). 1937-38
Documents of America (Farm Security Administration photographs). 1939-40
Abstract Photography. 1939-41
Functions of the Camera. 1939-44
The California Group. 1940-41
How to Make a Photogram (prepared by the School of Design, Chicago). 1941-43
*Road to Victory. 1943-44
Masters of Photography (Museum Collection). 1943-46
Creative Photography. 1944 - (for sale only)
*Tunisian Triumph. 1943-44
*Airways to Peace. 1943-44
Action Photography. 1943-45
City Children at Play. 1944
Faces and Places of Brazil. 1943-44
100 Years of Portrait Photography. 1944-45
*The American Snapshot. 1944-45
A Century of Photography. 1944 -
*Power in the Pacific (2 editions). 1945-46
New Photographers. 1946 -
*Paul Strand. 1946 -
*Edward Weston. 1946 -
Leaders in Photography. 1946 -

Theatre and the Dance

*International Exhibition of Theatre Art. 1935-37
Painters as Ballet Designers. 1941-42
Designing a Stage Setting. 1943-44
From Sketch to Stage. 1945-47
Dance in America. 1946-47
Costume Carnival. 1946 -

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Films

A History of American Movies. 1940-44

Color Reproductions of Modern Paintings (Photographs of Sculpture, Prints for schools; Art Education)

A Brief Survey of Modern Painting (2 editions). 1931-44
Mexican Frescoes by Diego Rivera. 1933-39
Modern Watercolors and Pastels. 1934-40
American Paintings. 1936-44. Revised as American Painters. 1944-46
Paintings and Drawings by Vincent van Gogh. 1935-42
Paintings, Watercolors and Drawings by Cezanne. 1937-42
An Introduction to Modern Painting. 1940-46
Emotional Design in Modern Painting. 1940-46
Ancestral Sources of Modern Painting. 1941-46
What is Modern Painting. 1944 -
19th Century Leaders of Modern Painting. 1943 -
American Painting. 1943-45. revised edition, 1945 -
How Modern Artists Paint People. 1943-45. revised edition, 1945 -
Twelve Americans of Our Time. 1943-45
Familiar Places. 1943-45
Eight Paintings for Children. 1943-46
Animals in Art. (revised) 1944-47
An Introduction to Modern Sculpture (photos). 1942 - revised 1944-47
The Graphic Arts. 1943-46
Fine Prints in Color. 1944-46
Twenty Lithographs. 1943-47
Pictures for Children (serigraphs). 1944-46
Drawings by Matisse, Seurat, Renoir, and van Gogh (reproductions) 1941-44 revised 1944 -
Paintings by Children, 1943-45 (originals)
Art Education in Wartime. 1943-44
Four Modern Painters (portfolio). 1943-45
Understanding the Child through Art. 1944 - (originals)
Picasso, Matisse, Klee, Rouault. 1945 -
Actors and Clowns. 1945 -
Fifteen Modern Watercolors. 1945 -
Development in Children's Art. 1945 - (originals)
*Designed for Children. 1946 -
How Children Paint. 1945 - (originals)
Creative Art by American Children. 1946 - (originals)
American painting before 1900 (formerly American Painters). 1946 -
An Artist's Zoo. 1946 -
Illustrations for Children's Books. 1946 - (majority original work)
New Pictures for Children (serigraphs). 1946 -
On Being a Cartoonist (reproductions of cartoons). 1946 -

Design and Manual Arts

Industrial Art

*Useful Objects under $5. 1938-39
Rugs by Modern Artists. 1941
*Popular Art of Mexico (from 20 Centuries of Mexican Art). 1941-42
*Manufacturing Modern Furniture (from Organic Design in Home Furnishings). 1941-44
*Furniture Design Today (from Organic Design in Home Furnishings). 1941-44
*What is Good Design? (from Useful Objects under $10.). 1942-44
The Shapes of Things. 1943-45
Machine Art. 1944
Modern Design in Furniture (portfolio). 1943-46
*Are Clothes Modern? 1945-46
Modern Handmade Jewelry. 1946 -

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Modern Textile Design. 1945 -
Unit Furniture. 1946 -
Modern Chair Design. 1946 -
Elements of Design. (for sale only). 1945 -

Miscellaneous (Wartime Exhibitions)
Camouflage for Civilian Defense (2 editions). 1942-44
The Arts in Therapy (2 editions). 1943-46
*Marines under Fire. 1944
Camouflage Today (2 editions). 1943-44
*The People of Bali. 1943-44
War Cartoons by Hoffmeister and Peel. 1943-44
Art from Fighting China. 1943

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LIST OF EXHIBITIONS AT THE MUSEUM OF MODERN ART

1.	Cezanne, Gauguin, Seurat, van Gogh	Nov. 7 - Dec. 7, 1929
2.	Paintings by 19 Living Americans	Dec. 12,1929-Jan.12,1930
3.	Painting in Paris	Jan. 18 - Mar. 2, 1930
4.	Weber, Klee, Lehmbruck, Maillol	Mar. 12 - Apr. 2, 1930
5.	46 Painters and Sculptors under 35 years of age	Apr. 11-- Apr. 27, 1930
5b.	Charles Burchfield: Early Watercolors 1916-1918	Apr. 11-- Apr. 27, 1930
6.	Homer, Ryder and Eakins	May 6-- June 4, 1930
7.	Summer Exhibition: Painting and Sculpture	June 15 - Sept. 28, 1930
8.	Corot, Daumier	Oct. 15 - Nov. 23, 1930
9.	Painting and Sculpture by Living Americans	Dec. 3,1930 - Jan.20,1931
10.	Toulouse-Lautrec, Redon	Jan. 31 - Mar. 2, 1931
11.	German Painting and Sculpture	Mar. 12 - Apr. 26, 1931
12.	Memorial Exhibition: The Collection of the late Lillie P. Bliss	May 7 - Oct. 6, 1931
13.	Henri Matisse	Nov. 3 - Dec. 6, 1931
14.	Diego Rivera	Dec.22,1931-Jan.27,1932,
15.	Modern Architecture: International Exhibition	Feb. 9 - Mar. 23, 1932
16.	Murals by American Painters and Photographers	May 3 - May 31, 1932
17.	Summer Exhibition: Painting and Sculpture	June 7 - Oct. 30, 1932
18.	A Brief Survey of Modern Painting	July 20 - Oct. 5, 1932
19.	Persian Fresco Painting	Oct. 12 - Nov. 20, 1932
20.	American Painting and Sculpture 1862-1932	Oct. 31, 1932-Feb.11,1933
21.	Poster Competition	Feb. 25 - Mar. 12, 1933
22.	American Folk Art: The Art of the Common Man in America, 1750-1900	Nov.30,1932-Jan.14,1933
23.	Early Modern Architecture: Chicago 1870-1910	Jan. 18 - Feb. 23, 1933
24.	Maurice Sterne: Retrospective Exhibition	Feb. 13 - Mar. 25, 1933
24a.	Color Reproductions of Mexican Frescoes by Diego Rivera	Feb. 20 - Mar. 12, 1933
24b.	Toulouse-Lautrec Prints and Posters	Feb. 25 - Mar. 12, 1933

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25.	Fruit and flower paintings	May 13 - May 31, 1933
25a.	Typography Competition	Mar. 27 - Apr. 6, 1933
26.	Sculptors' Drawings	Mar. 27 - May 3, 1933
26a	The Museum Collection: Painting & Sculpture	Mar. 27 - Apr. 25, 1933
27.	Objects: 1900 and Today	Apr. 10- Apr. 25, 1933
28.	The Work of Young Architects in the Middle West	Apr. 3 - Apr. 30, 1933
29.	American Sources of Modern Art (Aztec, Mayan, Incan)	May 8 - July 1, 1933
30.	Summer Exhibition: Painting and Sculpture	July 10- Sept. 30, 1933
30.	Summer Exhibition: Project for a House in North Carolina by William T. Priestly	July 10 - Sept. 30, 1933
30b.	Summer Exhibition: Gauguin Woodcuts and Watercolors	July 10 - Sept. 30, 1933
30.	Modern European Art (retaining many items in summer exhib.)	Oct. 3 - Oct. 27, 1933
30.	A House by Richard C. Wood	Oct. 4 - Oct. 25, 1933
30b.	Walker Evans: Photographs of 19th Century Houses	Nov. 16 - Dec. 8, 1933
31.	Edward Hopper: Retrospective Exhibition	Oct. 30 - Dec. 8, 1933
31.	Gifts and Loans from the Collection of Mrs. Saidie A. May	Nov. 16 - Dec. 8, 1933
32.	Painting and Sculpture from 16 American Cities	Dec. 1b, 1933 - Jan.7,1934
33.	Philadelphia Savings Fund Society Building by Howe and Lescaze	Jan. 2 - Jan. 24, 1934
33.	International Exhibition of Theatre Art	Jan. 15 - Feb. 25, 1934
34.	Machine Art	Mar. 5 - Apr. 29, 1934
34.	Early Museum Architecture	Apr. 5 - May 5, 1934
34a.	The Lillie P. Bilss Collection, 1934	May 14 - Sept. 12, 1934
34a.	Whistler: Portrait of the Artist's Mother	May 15 - May 18, 1934
34a.	Housing Exhibition	June - Sept. 13, 1934
34b.	New acquisitions: Lachaise Torso; Prints	July 11 - Sept. 13, 1934
34c.	The War:Etchings by Otto Dix	July 30 - Sept. 13, 1934
34d.	The Making of aMuseum Publiation	Sept. 11 - Oct. 7, 1934
34e.	New Acquisition: Brancusi Bird in Space	August 13 - Sept. 13, 1934
34f.	Color Reproductions: Modern Watercolors and Pastels	August 13 - Sept.21, 1934

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35.	National Exhibition of Art by the Public Works of Art Project	Sept. 19 - Oct. 7, 1934
36.	American Can't Have Housing	Oct. 15 - Nov. 7, 1934
37.	Modern Works of Art: 5th Anniversary Exhibition	Nov. 19,1934-Jan.20,1935
37.	New Acquisitions from the Exhibition Machine Art	Nov.19, 1934-Jan.20,1935
38.	Gaston Lachaise: Retrospective Exhibition	Jan. 28 - Mar. 7, 1935
38a.	George Caleb Bingham, the Missouri Artist 1811-1879	Jan. 28 - Mar. 7, 1935
39.	African Negro Art	Mar. 18 - May 19, 1935
40.	European Commercial Printing of Today	May 22 - June 1, 1935
41.	Summer Exhibition: The Museum Collection and a Private Collection on Loan	June 4 - Sept. 24, 1935
42.	Fernand Leger: Paintings and Drawings	Sept. 30-Oct. 24, 1935
42b.	Ignatz Wiemeler, Modern Bookbinder	Sept. 30 - Oct. 24, 1935
42c.	Contemporary Architecture in California	Sept. 30 - Oct. 24, 1935
43.	The Recent Work of Le Corbusier	Oct. 24 - Oct. 31, 1935
44.	Vincent van Gogh	Nov. 4,1935-Jan.5,1936
45a.	Posters by Cassandre	Jan. 14-Feb. 16, 1936
45b.	The Architecture of Henry Hobson Richardson	Jan. 14 - Feb. 16, 1936
45c.	New Acquisitions: The Collection of Mrs. John D. Rockefeller, Jr.	Jan. 14 - Feb. 16, 1936
46.	Cubism and Abstract Art	Mar. 2 - Apr. 19, 1936
47.	Modern Painters and Sculptors as Illustrators	Apr. 27 - Sept. 2, 1936
48,	Architecture in Government Housing	June 8 - July 13, 1936
49.	Modern Exposition Architecture	June 8 - Sept. 2, 1936
50.	Edward Steichen's Delphiniums	June 24 - July 1, 1936
51.	Summer Exhibition: The Museum Collection and a Private Collection on Loan	July 20, - Sept. 2, 1936
52.	New Horizons in American Art	Sept. 14- Oct. 12, 1936
53.	American Art Portfolio	Sept. 14 - Oct. 12, 1936
54.	John Marin; Watercolors, Oil Paintings, Etchings	Oct. 19 - Nov. 22, 1936
55.	Fantastic Art, Dada, Surrealism	Dec. 7, 1936 - Jan. 17,37
56.	Vincent Van Gogh (2nd Showing)	Jan. 20 - Feb. 2, 1937

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57.	Rugs from the Crawford Shops designed by American Artists	Jan 20 - Feb. 2, 1937
58.	Modern Architecture in England	Feb. 10 - Mar. 7, 1937
59.	Posters by E. McKnight Kauffer	Feb. 10 - Mar. 7, 1937
59a.	New Acquisitions: Gifts of the Advisory Committee	Feb. 10 - Mar. 7, 1937
60.	Photography 1839-1937	Mar. 17 - Apr. 18, 1937
61.	Prehistoric Rock Pictures in Europe and Africa	Apr. 28 - May 30, 1937
61a.	Paintings by Paul Cezanne from the Museum (shown with 61b.	Apr. 28 - May 30, 1937
61b.	Color Reproductions of Paintings by Cezanne (organized for circulating) (shown with 61a.)	Apr. 28 - May 30, 1937
61c.	Twelve Modern Paintings	Apr. 28 - May 30, 1937
62.	Summer Exhibitions: Painting & Sculpture from the Museum Collection and on Loan	June 23 - Nov. 4, 1937
38.	Project for a Community Center by Architects, Painters & Sculptors Collaborative	June 23,- Nov. 13, 1937
62.	A Brief Survey of the American Film	June 23, 1937 - Jan.24,1938
63a.	The War: Etchings by Otto Dix and Armoured Train, a painting by Gino Severini	Sept. 21 - Oct. 19, 1937
63b.	New Acquisitions: Dali, Henry Moore, Chaim Gross	Oct. 8 - Nov. 13, 1937
63c.	Sculpture by William Edmondrov	Oct. 20 - Nov. 4, 1937
63d.	The Town of Tomorrow	Oct. 20 - Nov. 13, 1937
64.	Paintings for Paris	Nov. 8 - Dec. 13, 1937
65.	Spanish and U.S. Government Posters	Nov. 15 - Nov. 26, 1937
66.	Transitions and Contrasts in Painting and Sculpture	Dec. 1, 1937 - Jan. 7,1938
67.	The Making of a Contemporary Film	Dec. 21, 1937 - Mar. 1,1938
68.	The Museum Collection and Extended Loans	Dec. 21,1937 - Jan. 31,1938
69.	Drawings by European and American artists	Jan. 11 - Jan. 28, 1938
70.	A New House by Frank Lloyd Wright	Jan. 25 - Mar. 6, 1938
71.	American Folk Art	Feb. 2, 1938 - Mar. 7,1938
72.	Subway Art	Feb. 8- Mar. 7, 1938
73.	Machine Art	Mar. 7 - Mar. 31, 1938

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74.	Luis Quintanilla: An Exhibition of Drawings of the War in Spain	Mar.15-Apr.18,1938
75.	Alvar Aalto: Architecture and Furniture	Mar.15-Apr.18,1938
75a.	Children's Work	Apr. 4-Apr. 22,1938
76.	Masters of Popular Painting: Modern Primitives of Europe & America	Apr. 27 -July 24,1938
76a	Three Centuries of American Art	May 24-July 31,1938
77.	Wheaton College Competition	June 28-Sept.12,1938
78.	Walker Evans: American Photographs	Sept. 28-Nov.18,1938
79.	The Prints of Georges Rouault	Sept.28-Nov.18,1938
80.	Useful Household Objects under $5.00	Sept.28-Oct.28,1938
80a.	Miscellaneous Group of Loans	Oct. 5-Oct. 24,1938
81.	New Acquisitions	Oct. 25-Nov.18,1938
82.	Bauhaus: 1919-1928	Dec.7,1938-Jan.30,39
83.	Three Centuries of American Architecture	Feb.15-Mar.15,1939
84.	Williamsburg Competition	Feb.28-Mar.15,1939
85-89	Art in Our Time: 10th Anniversary Exhibition	May 10-Sept.39,1939
85-	Painting, Sculpture, Prints	
86.	Seven American Photographers	
87-88	Houses and Housing: Industrial Arts	
89.	Georges Melies: A Film Pioneer	
90.	Charles Sheeler	Oct. 2-Nov. 1,1939
	Contemporary Unknown American Painters (organized by Advisory Committee)	Oct.18-Nov.18,1939
91.	Picasso: Forty Years of His Art	Nov.15,1939-Jan.7,1940
92.	Creative Growth, Childhood to Maturity	Nov.1,1939-Jan.5,1940
93.	Useful Objects of American Design Under $10	Dec.7,1939-Jan.7,1940
	Picasso's Seated Nude,1911: A Visual Analysis of a Cubist Painting (organized by Advisory Committee)	Jan.1-Jan. 30, 1940
94.	Paintings & Sculpture from the Museum Collection	Jan. 12-Mar. 3, 1940

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95.	Smithsonian Competition	Jan.12 - Mar.3, 1940
96.	12 Favorites: Paintings Selected by Students from the Museum Collection	Jan. 31 - Mar.1,1940
-	Paris at War: 16 gouaches by Bernard Lamotte (organized by Advisory Committee	Early 1940
97.	Modern Masters from European and American Collections	Jan.26-Mar.24,1940
98.	Italian Masters	Jan.26-Apr.7,1940
99.	Four American Traveling Exhibitions	Apr.3-Apr.28,1940
100.	Preview: Dance Archives	Mar. 6-Apr.7,1940
101.	Visual & Non-Visual Expression in Art	Mar. 6-May 1,1940
102.	New Acquisitions: A Gift of Modern Sculpture	Mar.6-Apr.7,1940
103.	The Work of Sharaku	Apr.3 - May 1,1940
104.	American Designs for Abstract Film	Apr.3 - May20,1940
105.	PM competition: The Artist as Reporter	Apr. 15 - May7,1940
106.	Twenty Centuries of Mexican Art	May 15 - Sept.30,1940
106a.	Mexican Children's Art	May 15 - Sept.30,1940
107.	New Acquisitions: American Painting & Sculpture	July 26- Oct. 18,1940
108.	Portinari of Brazil	Oct. 9 - Nov. 17,1940
109.	Machine Art: Modern Interiors	Oct. 3 - Nov. 7, 1940
110.	Painting & Sculpture from the Museum Collections	Oct.23,1940-Jan12,'41
111.	Forty Years of the American Dance	Oct.23 - Nov.19,1940
112.	Graphic Arts: Designing a Stage Setting	Nov. 4 - Nov.11,1940
113.	Student Work from Fourteen High Schools	Nov.11 -Dec.23, 1940
114.	Frank Lloyd Wright, American Architect	Nov.13,1940-Jan.5,'41
115.	D. W. Griffith, American Film Master	Nov.13,1940-Jan.5,'41
116.	The Ballet Today	Nov.14,1940-Mar.6,'41
117.	Useful Objects of American Design under $10	Nov.26 - Dec.24,1940
118.	American Color Prints under $10	Nov.26 -Dec. 28,1940
119.	War Comes to the People, a Story Written With the Lens	Dec.10,1940-Jan.5,'41

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120.	We Like Modern Art	Dec. 27,1940-Jan.12,41
121.	Sixty Photographs: A Survey of Camera Esthetics	Dec.31,1940-Jan.12,'41
122.	Pavlova Memorial Exhibition	Jan.7-Mar.6,1941
123.	Indian Art of the United States	Jan.22-Apr.27,1941
	American Scene: 35 gouaches by Witold Gordon (Organized by Advisory Committee)	Jan.31 - Feb.14,1941
124.	New Acquisitions: American Painting & Sculpture	Mar.10 - May 3, 1941
125.	T.V.A.Architecture and Design	Apr. 30 - June 7,1941
126.	New Acquisitions: A Gift of Paintings from a Trustee	May 6, Oct. 15, 1941
127.	Painting & Sculpture from the Museum Collection	May 6,'41-Apr.30,1944
128.	Understanding Modern Art	May 6- June 30, 1941
129.	Still Photographs from Hollywood Studios	May 6 - June 2, 1941
130.	Britain at War	May 22-Sept. 2, 1941
131.	New Acquisitions: European Paintings; Sculpture & Sculptors' Drawings	June 3 - July 18,1941
133.	A History of American Movies	June 5 - Oct. 3, 1941
134.	A History of the Modern Poster	June 11- June 26,1941
135.	Paul Klee	June 30-July 27, 1941
136.	Animals in Art; Designing a Stage Setting	July 1 - July 15,1941
137.	Abstract Painting: Shapes of Things	July 15 - July28,1941
138.	Masterpieces of Picasso	July 16 -Sept. 7,1941
139.	National Defense Poster Competition	July 16 -Sept. 7,1941
140.	New Acquisitions: Fantastic Art, Dada, Surrealism	July 23 -Sept.29,1941
141.	Preliminary Course of the Bauhaus	July 29 -Aug.11, 1941
***	Techniques of Painting (Advisory Comm. Exhibition)	Aug. 4 - Oct.15, 1941
142.	Stockholm Builds	Aug. 4 - Sept. 8, 1941
143.	American Watercolors; Lettering & Arrangement in Poster Design	Aug. 12 - Aug. 25,1941

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144.	Ancestral Sources of Modern Painting	Aug. 26 - Sept. 15, 1941
145.	Photographs by David Octavius Hill and Robert Adamson	Sept. 9 - Oct. 19, 1941
146.	The Wooden House in America	Sept. 9 - Sept. 30, 1941
147.	Twenty Lithographs: Graphic Art Processes	Sept. 16- Oct. 14, 1941
148.	Organic Design in Home Furnishings	Sept. 24- Nov. 9, 1941
149.	New Acquisition: Vincent Van Gogh, The Starry Night	Sept. 30,1941-April 30,1944
150.	George Grosz (Circ. Exh.)	Oct. 7 - Nov. 2, 1941
151.	Buckminster Fuller's Dymaxion Deployment Unit	Oct. 10, 1941-Apr. 1, 1942
152.	What is Modern Architecture; Tricks in Movie Making	Oct. 14 - Oct. 27, 1941
153.	New Acquisitions: Modern Primitives; Artists of the People	Oct. 21,1941-April 30,1944
154.	Isadora Duncan: Drawings, Photographs, Memorabilia	Oct. 21,1941-Jan. 10, 1942
155.	Image of Freedom	Oct. 29, 1941 - Feb. 1,1942
156.	Children in England Paint	Nov. 6 - Nov. 30, 1941
157.	Joan Miro	Nov. 18, 1941 - Jan. 11, 1942
158.	Salvador Dali	Nov. 18, 1941 -Jan.11,1942
159.	Architecture of Eric Mendelsohn,1914-1940	Nov. 25,1941 - Jan. 4,1942
160.	Useful Objects Under $10.00	Dec. 2, 1941 - Jan. 4, 1942
161.	Silk Screen Prints Under $10.00	Dec. 2, 1941 - Jan. 4, 1942
162.	American Photographs at $10.00	Dec. 2, 1941 - Jan. 4, 1942
163.	Introduction to Modern Painting; Modern Posters	Dec. 3 - Dec. 7, 1941
---	Sculpture by Maillol, to Celebrate his 80th Birthday	Dec. 8, 1941
164.	Pictures for Children	Dec. 10, 1941-Jan. 25,1942
165.	New Acquisitions: Latin-American Art	Jan. 13 - Feb. 15, 1942
166.	New Acquisitions: Photographs	Jan. 13 - Feb. 25, 1942
167.	Dancers in Movement: Photographs by Gjon Mili	Jan. 13 - Apr. 9, 1942
168.	Americans 1942: 18 Artists from 9 States	Jan. 21 - Mar. 8, 1942

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169.	The Artists' New York	Jan. 28 - Mar. 2, 1942
170.	U.S. Army Illustrators of Fort Custer, Michigan	Feb. 4 - Mar. 10, 1942
171.	New Acquisitions: American Drawings	Feb. 18 - Apr. 5, 1942
172.	Photographs of the Civil War and the American Frontier	Mar. 3 - Apr. 5, 1942
173.	Children's Festival of Modern Art	Mar. 11 - May 10, 1942
174.	Art in War: OEM Purchases from a National Competition	Mar. 13 - Mar. 25, 1942
175.	Henri Rousseau	Mar. 18 - May 3, 1942
176.	New Acquisitions and Extended Loans: Cubist and Abstract Art	Mar. 25 - May 3, 1942
177.	Two Years of War in England: Photographs by William Vandivert	Apr. 15 - June 10, 1942
178.	Wartime Housing	Apr. 22 - June 21, 1942
179.	Art Sale for the Armed Services	May 6, 1942- June 16, 1942
180.	Anti-Hoarding Pictures by New York School Children	May 13 - June 8, 1942
181.	Mexican Costumes by Carlos Merida	May 13 - May 24, 1942
182.	Road to Victory	May 21 - Oct. 4, 1942
183.	Paintings from the Class for Members' Children	May 25 - May 31, 1942
184.	Understanding Modern Art	June 2 - July 9, 1942
185.	Josephine Joy: Romantic Painter	June 12 - Oct. 7, 1942
186.	New Acquisitions: Free German Art	June 24 - Aug. 24, 1942
187.	Salvage Posters by New York High School Students	June 24 - Sept. 3, 1942
188.	New Rugs by American Artists	June 30 - Aug. 9, 1942
189.	Bambi: The Making of an Animated Sound Picture	July 15 - Aug. 20, 1942
190.	Camouflage for Civilian Defense	Aug. 12 - Sept. 13, 1942
191.	Planning a Modern House	Aug. 25 - Sept. 21, 1942
192.	New Acquisitions: American Painting & Sculpture	Aug. 26 - Sept. 27, 1942
193.	New Posters from England	Sept. 4 - Oct. 18, 1942
194.	Modern Architecture for the Modern School	Sept. 16 - Sept. 30, 1942

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195.	How to Make a Photogram	Sept. 16 - Nov. 2, 1942
196.	How Modern Artists Paint People	Sept. 22 - Oct. 13, 1942
197.	Recent Acquisitions: Painting and Sculpture	Sept. 30 - Dec. 10, 1942
198.	The Americas Cooperate	Sept. 30 - Oct. 18, 1942
199.	20th Century Sculpture and Constructions	Oct. 2 - Oct. 26, 1942
200.	Art of Two Cities: Chicago and New York	Oct. 14 - Nov. 15, 1942
201.	United Hemisphere Poster Competition	Oct. 21 - Nov. 24, 1942
202.	The Museum and the War	Oct. 23, 1942-Jan. 22,1943
203.	Tchelitchew: Paintings and Drawings	Oct. 28 - Nov. 29, 1942
204.	The Sculpture of John B. Flannagan	Oct. 28 - Nov. 29, 1942
205.	Art from Fighting China	Nov. 11 - Nov. 27, 1942
206.	Children's Painting and the War	Nov. 18 - Dec. 13, 1942
207.	National War Poster Competition	Nov. 25,1942-Jan. 3, 1943
208.	Useful Objects in Wartime under $10.00	Dec. 2, 1942-Jan. 9, 1943
209.	Twentieth Century Portraits	Dec. 9, 1942 - Jan.24,1943
210.	New Acquisitions: Photographs by Alfred Stieglitz; European and American Art	Dec. 16,1942 - Feb.28,1943
211.	Children's Festival of Modern Art	Dec. 16, 1942 - Jan.17,1943
212.	Joe Milone's Shoe Shine Stand	Dec. 22, 1942 - Jan.10,1943
213.	Brazil Builds	Jan. 13 - Feb. 28, 1943
214.	Art Education in Wartime	Jan. 27 - Feb. 22, 1943
215.	Faces and Places in Brazil: Photographs by Genevieve Naylor	Jan. 27 - Feb. 28, 1943
216.	The Arts in Therapy	Feb. 3 - Mar. 7, 1943
217.	Americans 1943: Realists and Magic-Realists	Feb. 10 - Mar. 21, 1943
218.	We Look at Our World	Feb. 24 - Apr. 4, 1943
219.	New Acquisitions: The Eternal City by Peter Blume	Mar. 3 - Mar. 17, 1943
220.	Birds in Color: Photographs by Eliot Porter	Mar. 10 - Apr. 18, 1943
221.	Helen Levitt: Photographs of Children	Mar. 10 - Apr. 18, 1943

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222.	Yank Illustrates the War	Mar. 17 - Apr. 18, 1943
223.	Five California Houses	Mar. 17 - Apr. 18, 1943
224.	The Latin-American Collection of the Museum of Modern Art	Mar. 31 - June 6, 1943
225.	Paintings from the Class for Members' Children	April 7 - May 9, 1943
226.	Religious Folk Art of the Southwest	April 28 - June 13, 1943
227.	Recent Acquisitions: May-Day Sketch Book of Diego Rivera; Soviet Posters	May 1 - June 13, 1943
228.	War Caricatures by Hoffmeister and Peel	May 12 - June 13, 1943
229.	Five Paintings by Stanley Spencer	May 12 - May 31, 1943
230.	Favorites in Modern Art	May 12 - June 30, 1943
231.	Occupational Therapy; Its Function and Purpose	June 2 - Oct. 17, 1943
232.	Recent Acquisitions: The Work of Young Americans	June 17 - July 25, 1943
233.	Tunisian Triumph: War Photographs by Eliot Elisofon	June 17 - July 25, 1943
234.	The Paintings of Morris Hirshfield	June 23 - Aug. 1, 1943
235.	Understanding Modern Art	June 23 - Aug. 1, 1943
236.	Airways to Peace	July 2 - Oct. 31, 1943
237.	Recent Acquisitions: European and American Paintings and Rugs	July 28 - Sept. 26, 1943
238.	Art Shows for U.S.O. Centers	Aug. 4 - Sept. 26, 1943
239.	Bali, Background for War: The Human Problem of Reoccupation	Aug. 11 - Sept. 19, 1943
240.	Action Photography	Aug. 18 - Sept. 19, 1943
241.	Magazine Cover Competition: Women in Necessary Civilian Employment	Sept. 3 - Sept. 26, 1943
242.	Alexander Calder	Sept. 29, 1943-Jan.16,1944
243.	Young Negro Art	Oct. 3 - Nov. 28, 1943
244.	Portraits	Nov. 4 - Dec. 7, 1943
245.	Marines Under Fire	Nov. 10,1943 - Jan.9,1944
246.	Romantic Painting in America	Nov. 17,1943 - Feb.6, 1944
247.	Children's Holiday Circus of Modern Art	Dec. 8, 1943- Jan. 30,1944

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248.	Christmas Sale of Pictures Under $75.	Dec. 8, 1943 - Jan. 9,1944
249.	New Acquisitions: 12 American Paintings	Jan. 19 - March 26, 1944
250.	Norman Bel Geddes War Maneuver Models	Jan. 26 - March 5, 1944
251.	Children's Art Work from the Holiday Circus	Feb. 2 - Feb. 17, 1944
252.	Modern Drawings	Feb. 16 - May 10, 1944
253.	Understanding the Child Through Art	Feb. 23 - April 2, 1944
254.	The American Snapshot	Mar. 1 - May 10, 1944
255.	Modern Cuban Painters	Mar. 17 - May 7, 1944
256.	Look at Your Neighborhood	March 29 - June 25, 1944
257.	Chinese Children's War Pictures	April 5 - May 4, 1944
258.	Art in Progress: 15th Anniversary Exhibition	
a.	Painting, Sculpture, Prints	May 24 - Oct. 15, 1944
b.	Design for Use	May 24 - Oct. 22, 1944
c.	Built in U.S.A.	May 24 - Oct. 22, 1944
d.	Dance and Theatre Design	May 24 - Sept. 17, 1944
e.	Posters	May 24 - Sept. 17, 1944
f.	Photography	May 24 - Sept. 17, 1944
g.	Circulating Exhibitions	May 24 - Sept. 24, 1944
h.	Educational Services	May 24 - Sept. 10, 1944
i.	Film Library	May 24 - Sept. 17, 1944
---	Picasso Exhibition for Mexico City	June 26- Sept. 10, 1944
259.	Hayter and Studio 17: New Directions in Gravure	June 28 - October 8, 1944
260.	Soviet Children's Art	Sept. 19 - Nov. 19, 1944
261.	American Battle Painting 1776 - 1918	Sept. 26 - Nov. 12, 1944
262.	Paintings by Jacob Lawrence	Oct. 10 - Nov. 5, 1944
263.	Marsden Hartley	Oct. 24,1944 - Jan.14, 1945
264.	Lyonel Feininger	Oct. 24,1944 - Jan.14, 1945
265.	Manzanar: Photographs by Ansel Adams of Loyal Japanese-American Relocation Center	Nov. 10,1944 - Dec. 24,1944

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266.	Painting, Sculpture, Graphic Arts from the Museum Collection	Nov. 15, 1944 - May 30,1945
267.	Building with Wood	Nov. 15, 1944 - Feb. 18,1945
268.	The War Years: Color Reproductions of Works by Picasso, Matisse, Bonnard 1939-1943	Nov. 15 - Nov. 27, 1944
269.	Are Clothes Modern?	Nov. 28,1944- March 4, 1945
270.	Children's Holiday Circus of Modern Art	Dec. 6,1944 - Jan. 7, 1945
271.	Photographs from the Museum Collection	Dec. 11,1944 - Feb. 18,1945
272.	George Melies: Magician and Film Pioneer	Dec. 27, 1944 - Jan.14,1945
273.	Work from the Children's Holiday Circus of Modern Art	Jan. 16 - Feb. 18, 1945
274.	The Lesson of War Housing	Jan. 16 - March 4, 1945
275.	Power in the Pacific: Battle Photographs of Our Navy in Action on the Sea and in the Sky	Jan. 23 - March 20, 1945
276.	Recent Acquisitions	Feb. 15 - March 18, 1945
277.	French Photographs: Daguerre to Atget	Feb. 21 - May 30, 1945
278.	Integrated Building: Kitchen, Bathroom & Storage	Feb. 21 - May 13, 1945
279.	Modern Art for Young People	Feb. 21 - March 11, 1945
280.	What is Modern Painting	March 6 - March 25, 1945
280.	Creative Photography	March 6 - March 25, 1945
281.	Development in Children's Art	March 14 - May 13, 1945
282.	Piet Mondrian	March 21 - May 13, 1945
283.	Modern American Dance	March 28 - April 29, 1945
284.	Georges Rouault	April 4 - June 3, 1945
285.	Stage Design by Robert Edmond Jones	April 11 - June 24, 1945
286.	Paul Strand: Photographs 1915-1945	April 25 - June 10, 1945
287.	Works from the Museum Collection of Dance and Theatre Design	May 2 - Aug. 1, 1945
288.	Teaching Elements of Design to Children	May 16 - June 10, 1945

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289.	Tomorrow's Small House: Models and Plans	May 29 - Sept. 30, 1945
290.	The Museum Collection of Painting & Sculpture	June 20, 1945- (Jan. 13,1946 (2nd Fl.) (Feb. 13,1946 (3rd Fl.)
290a.	The Museum Collection of Photographs	June 20,1945-c.June 23,1946
291.	Children's Art	June 20-Aug. 20, 1945
292.	Stage Designs by Joan Junyer	July 10 - Sept. 17, 1945
293.	Fourteen Paintings by Vincent Van Gogh	August 3 - August 26, 1945
294.	Young People's Art	Aug. 23- Sept. 13, 1945
295.	Textile Design	Aug. 29 - Sept. 23, 1945
296.	Costume Carnival	Sept. 19 - Nov. 25, 1945
297.	Art for War Veterans	Sept. 26 - Nov. 25, 1945
298.	Stuart Davis	Oct. 17,1945-Feb. 3, 1946
299.	Elements of Design	Oct. 23 - Nov. 15, 1945
300.	Useful Objects, 1945	Nov. 21, 1945-Jan.6, 1946
301.	Portrait of Ondine; Dance & Theatre Design	Nov. 28, 1945-Feb. 3, 1946
302.	Museum of Modern Art Color Reproductions	Nov. 28, 1945-Feb. 3, 1946
303.	Children's Holiday Circus of Modern Art	Dec. 4, 1945 - Jan. 6, 1946
304.	If You Want to Build a House	Jan. 8, 1946 - Jan. 30, 1946
305.	Creative Art by American Children	Jan. 15 - March 3, 1946
306,	Arts of the South Seas	Jan. 29 - May 19, 1946
307.	New Dormitories for Smith College	Feb. 5 - April 4, 1946
308.	Architecture in Steel: An Experiment in Standardization by Konrad Wachsmann	Feb. 5 - March 6, 1946
309.	A Home for U.N.O.: Must We Repeat the Geneva Fiasco?	Feb. 5 - March 3, 1946
310.	Recent Acquisitions in Painting & Sculpture	Feb. 6 - Feb. 24, 1946
311.	The Photographs of Edward Weston	Feb. 11 - March 31, 1946
312- 313.	Museum Collection of Painting & Sculpture	Feb. 19 - May 5, 1946
314.	New Furniture Designed by Charles Eames	Mar. 12-Mar. 31, 1946(1st section) Mar. 12-Apr.14, '46(2nd Sect)

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315.	Work from Children's Classes Conducted under the Educational Program	Mar. 12 - Apr. 10, 1946
316.	Marc Chagall	Apr 9 - June 23, 1946 (Ballet Section closed June 16)
317.	Original Illustrations for Children's Books	Apr. 16 - June 2, 1946
318.	Modern China	Apr. 16 - June 9, 1946
319.	Georgia O'Keeffe	May 14 - Aug. 25, 1946
320.	Designed for Children	June 11 - Oct. 6, 1946
321.	A New Country House by Frank Lloyd Wright: Scale Model	June 18 - Sept. 3, 1946
322.	New Photographers	June 18 - Sept. 15, 1946
323.	Ballet Drawings by Franklin C. Watkins for "Transcendence"; Model by Eugene Berman for "The Island God"	June 18 - Aug. 25, 1946
324.	Paintings, Sculpture & Graphic Arts from the Museum Collection	July 2, 1946-
325.	Paintings from New York Private Collections	July 2 - Sept. 22, 1946
326.	The Museum Collection of Photography	July 2, 1946-
327.	Scenic Design by Arch Lauterer	Aug. 27 - Nov. 7, 1946
328.	Design Trends in Unit Furniture, Fabrics and Tableware	Sept. 6 - Nov. 17, 1946
329.	Fourteen Americans	Sept. 10 - Dec. 8, 1946
330.	Modern Handmade Jewelry	Sept. 17 - Nov. 10, 1946
331.	Recent Acquisitions in Painting and Sculpture	Sept. 24 - Nov. 17, 1946
332.	Florine Stettheimer	Oct. 1 - Nov. 17, 1946
333.	On Being a Cartoonist	Oct. 15 - Nov. 24, 1946
334.	Recent Acquisitions: 61 Lithographs by Toulouse-Lautrec and 31 Aquatints by Picasso for Buffon's "Histoire Naturelle"	Nov. 19, 1946 - Jan.14,1947
335.	"Le Tricorne" by Picasso	Nov. 19, 1946 -Jan.13,1947
336.	Useful Objects, 1946	Nov. 26, 1946-Jan. 26, 1947

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337.	Modern Rooms of the Last Fifty Years	Nov. 26,1946-Jan. 26,1947
338.	Children's Holiday Fair of Modern Art	Dec. 3,1946-Jan. 5, 1947
339.	Henry Moore	Dec. 17,1946-Mar. 16, 1947
340.	Experiments in Mobile Design	Jan. 14 - April 13, 1947
341.	The Theatre of Eugene Berman	Jan. 21 - Mar. 9, 1947
342.	46 Recent Lithographs by Picasso	Jan. 28 - Apr. 6, 1947
343.	The Photographs of Henri Cartier-Bresson	Feb. 4 - Apr. 6, 1947
344.	Henry Hobson Richardson: 1838-1886 Architectural Masterpieces	Feb. 4 - May 26, 1947
345.	Printed Textiles for the Home	Mar. 11 - June 15, 1947
346.	Large-Scale Modern Paintings	Apr. 1 - May 4, 1947
347.	Drawings in the Collection of the Museum of Modern Art	Apr. 15 - June 1, 1947
348.	Taliesin and Taliesin West	Apr. 15 - June 15, 1947
349.	New Teaching Techniques: Basic Design and Foundation Courses	Apr. 25 - May 14, 1947
350.	Art Work by Children and Young People from the Classes of the Educational Program	May 20 - Oct. 13, 1947
351a.	Alfred Stieglitz Exhibition: His Photographs	June 10 - Sept. 21, 1947
351b.	Alfred Stieglitz Exhibition: His Collection	June 10 - Aug. 31, 1947
352.	Two Cities: Planning in North and South America	June 24 - Sept. 21, 1947
353.	Robert Maillart: Engineer	June 24 - Oct. 13, 1947
354.	Boris Aronson: Stage Designs and Models	June 24 - Oct. 10, 1947
355.	New Acquisitions	Aug. 5 - Sept. 30, 1947
356.	Mies van der Rohe	Sept. 16, 1947-Jan. 25,1948
357.	100 Useful Objects of Fine Design (available under $100.)	Sept. 16, 1947-Jan. 25,1948
358.	Ben Shahn	Sept. 16, 1947-Jan. 4, 1948
359.	Three Young Photographers	Sept. 30 - Dec. 7, 1947
360.	World of Illusion: Elements of Stage Design	Oct. 14, 1947-Jan. 4, 1948
361.	Highlights from the Film Library	Oct. 14, 1947 -Jan. 4, 1948

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362.	Art Materials for High Schools and Colleges	Oct. 15 - Nov. 24, 1947
363.	Children's Holiday Fair of Modern Art	Dec. 2, 1947 - Jan. 4, 1948
364.	Music and Musicians	Dec. 17, 1947-Feb. 23, 1948