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

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FOR RELEASE Saturday Afternoon
and Sunday, December 2 and 3, 1933.

The Museum of Modern Art, 11 West 53rd Street, announces that its Exhibition of Painting and Sculpture from Sixteen American Cities will open to the public December 13th. The cities represented will be Atlanta, Baltimore, Boston, Buffalo, Chicago, Cleveland, Dallas, Detroit, Los Angeles, Minneapolis, Philadelphia, Pittsburgh, St. Louis, San Francisco, Santa Fe, and Seattle. Each city has been considered as the center of a section, its quota including the works of artists living in the surrounding district provided they consider the city their artistic center.

The choice of works of art from each of the sixteen cities was made in every case by a local authority, uninfluenced by The Museum of Modern Art. Originally it was intended to publish the names of the representatives who made the selections but it was found that in many cities feeling among artists was so that the judges felt it much wiser to remain anonymous. The paintings from each city will be hung together and will afford unusual opportunity for group comparison. The Exhibition as a whole will give New York a view at close range of the art of the entire country, thus reversing the usual process of sending works of art from New York for display in other cities.

The idea for the Sixteen Cities Exhibition occurred to Edward M. M. Warburg, a trustee of the Museum, when in 1932 he made an extended tour of the United States, visiting museums and studying the artistic life of the country as a whole. Upon his return to New York he suggested holding an exhibition of painting and sculpture drawn from various parts of the country. A. Conger Goodyear, President

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of the Museum, was enthusiastically in favor of the idea and set in motion plans which culminate this month in the Exhibition.

Commenting on the Exhibition, Mr. Warburg says: "During recent years New York has assumed a role in the American art world of greater importance, many feel, than its achievement deserves. Most of the currents which flow from Europe to America pass through New York and radiate from there throughout the country. This traffic has been too much a one-way affair. The Museum of Modern Art feels that every effort should be made to restore a more even balance of trade. To do this in a concrete way the Museum has organized the Sixteen Cities Exhibition, so that instead of our sending these cities an exhibition they are sending us one."

In a recent statement, Alfred H. Barr, Jr., Director of the Museum, says: "Everyone in touch with American culture outside of New York is aware of a growing sectionalism, a belief that American art and literature can profit by permitting the roots of expression to flourish in native soil rather than transplanting them to a metropolis such as New York, Chicago, or Paris. The Manifesto: 'I Take My Stand: The South and the Agrarian Tradition,' published by a group of Nashville writers three years ago, embodies this attitude in the Southeast. A similar movement is on foot in the Southwest. The Pacific Coast feels itself to be a unit, as does the central Middle West. The whole country, however, does not fall conveniently into clear-out sections, so that after considerable study it was decided to choose sixteen cities which might provide paintings and sculpture for a representative exhibition of American art outside New York, the cities to be regarded as centers of districts."

"The response to the Museum's invitation has been remarkably enthusiastic, and the selections sent in give evidence of impartial and discriminating judgment. More than 100 paintings and about 20 pieces of sculpture will be shown in the Sixteen Cities Exhibition, which will continue until January 1, 1934."