

COMMITTEE FOR THE EXHIBITION OF 19TH CENTURY FRENCH PAINTINGS  
FROM AMERICAN COLLECTIONS AT THE ORANGERIE, PARIS, SPRING 1955  
21 WEST 53 STREET NEW YORK, N. Y. TELEPHONE: CIRCLE 5-8900, EXT. 202<sub>8</sub>.

No. 1

FOR IMMEDIATE RELEASE AFTER 11:30 a.m.  
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FRENCH GOVERNMENT REQUESTS EXHIBITION OF AMERICAN  
OWNED FRENCH 19TH CENTURY PAINTINGS

Following a meeting at the White House today in Washington it was announced that at the request of the French government a major exhibition of French 19th century paintings and drawings lent by American museums and private owners will be exhibited at the Orangerie in Paris from April 20 to July 5.

Arrangements are being made by a committee of museum officials and collectors headed by the Hon. William A. M. Burden of New York, president of The Museum of Modern Art, who accepted the chairmanship at the request of the Hon. C. Douglas Dillon, United States Ambassador to France.

Organized in response to an invitation received last summer from the Ministry of Foreign Affairs, the exhibition is in line with President Eisenhower's expressed policy of promoting international good-will through the medium of cultural exchange. In a letter written to Mr. Burden on November 8th and released today, President Eisenhower wrote: "I am sure that this exhibition, demonstrating our deep appreciation of French artistic genius, will do much to strengthen the friendship, esteem, and warm understanding which have long existed between the United States and France."

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The exhibition being assembled for showing in Paris will comprise approximately 60 paintings and 45 watercolors and drawings of the French school ranging in date from the early 19th century to the first decade of the 20th. On behalf of the committee Mr. Burden showed President Eisenhower an album of photographs and color reproductions indicative of the range and outstanding quality of the works of art selected. They include many of the most famous and valuable paintings of the period in the United States, some of which have never been seen abroad since they were first acquired by American collectors.

Premier Mendes-France has expressed the greatest interest in the forthcoming exhibition, Ambassador Dillon disclosed at a press conference following the White House meeting. In a letter of November 2nd, made public today, inviting Mr. Burden to organize an exhibition committee of eminent and representative members throughout the country, Ambassador Dillon wrote: "I believe that such an exhibition would contribute substantially to the prestige of the United States in France. It would demonstrate America's early appreciation of one of the great periods of French art which has profoundly affected the direction of Western culture in the past century. To fulfill these aims, the paintings included should be of the highest quality, revealing the exceptional connoisseurship of American collectors."

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The committee for the exhibition includes among its sixty-five members leading museum officials and private collectors throughout the United States. In addition to the chairman, Mr. Burden, those attending the meeting at the White House today were: Mr. Leigh B. Block, Chicago, Ill., Mrs. Adelyn D. Breeskin, Director, The Baltimore Museum of Art, Baltimore, Md.; Mr. Charles C. Cunningham, Director, Wadsworth Atheneum, Hartford, Conn.; Mr. Guy Emerson, Vice-Director, Samuel H. Kress Foundation, New York, N. Y.; Mr. David E. Finley, Director, National Gallery of Art, Washington, D. C.; Mr. Blake-More Godwin, Director, The Toledo Museum of Art, Toledo, Ohio; Mr. Alex L. Hillman, New York, N.Y.; Mr. Henry-Russell Hitchcock, Director, Smith College Museum of Art, Northampton, Mass.; Mr. Thomas Carr Howe, Director, California Palace of the Legion of Honor, San Francisco, Calif.; Mr. R. Sturgis Ingersoll, President, Philadelphia Museum of Art, Philadelphia, Pa.; Mr. Edward S. King, Director, The Walters Art Gallery, Baltimore, Md.; Mrs. David M. Levy, New York, N.Y.; Mr. John Maxon, Director, Museum of Art, Rhode Island School of Design, Providence, R.I.; Mr. Charles Nagel, Director, Brooklyn Museum, Brooklyn, N.Y.; Mr. Wilbur Peat, Director, The John Herron Art Institute, Indianapolis, Ind.; Mr. Duncan Phillips, Director, The Phillips Gallery, Washington, D.C.; the Rev. Mr. Theodore Pitcairn, <sup>Paul</sup> Bryn Athyn, Pa.; Mr. Russell A. Plimpton, Director, Minneapolis Institute of Arts, Minneapolis, Minn.; Mr. Perry T. Rathbone, Director, City Art Museum of St. Louis, St. Louis, Mo.; Mr. Roland L. Redmond, President, The Metropolitan Museum of Art, New York, N.Y.; Mr. Frederick B. Robinson, Director, Springfield Museum of Fine Arts, Springfield, Mass.; Mr. Nelson Rockefeller, Special Assistant to the President, Washington, D.C.; Mr. Marvin Chauncey Ross, Director, <sup>Mr. Theodore Rousseau, Curator of Paintings, The Metropolitan Museum of Art, N.Y.</sup> Los Angeles County Museum, Los Angeles, Calif.; Mr. Howard J. Sachs, New York, N.Y.; Professor Paul J. Sachs, <sup>Boston</sup> Cambridge, Mass.; Mr. Gordon Mackintosh Smith, Director, The Currier Gallery of Art, Manchester, N.H.; Mr. James Thrall Soby, Chairman of the Selection Committee, New Canaan, Conn.; Mr. Theodore Streibert, Director, United States Information Agency, Washington, D.C.; Mr. Edwin C. Vogel, New York, N.Y.; Mr. John Walker, Chief Curator, National Gallery of Art, Washington, D.C.; Mr. Mahonri S. Young, Director, The Columbus Gallery of Fine Arts, Columbus, Ohio. <sup>Mr. Contuan de Sarrac, Chargé d'Affaires of the French Embassy</sup>

Other members of the committee are: Mr. Walter C. Baker, New York, N.Y.; Mr. Alfred H. Barr, Jr., Director, Museum Collections, Museum of Modern Art, N.Y.; Mr. Harry Payne Bingham, Jr., New York, N.Y.; Mr. Harold T. Clark, President, The Cleveland Museum of Art, Cleveland, Ohio; Mr. Stephen C. Clark, New York, N.Y.; Mr. William C Constable, Curator of Paintings, Museum of Fine Arts, Boston, Mass.; Mr. John

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Coolidge, Director, Fogg Art Museum, Harvard University, Cambridge, Mass.; Mr. Chester Dale, New York, N.Y.; Mrs. Murray Danforth, Providence, R. I.; Mr. René d'Harnoncourt, Director, The Museum of Modern Art, New York, N.Y.; Mr. Jakob Goldschmidt, New York, N.Y.; Mr. A. Conger Goodyear, New York, N.Y.; Mr. Everett D. Graff, Acting President, The Art Institute of Chicago, Chicago, Ill.; Mr. Leonard C. Hanna, Jr., Vice-President, The Cleveland Museum of Art, Cleveland, Ohio; Mr. Philip Hofer, Cambridge, Mass.; Mr. Fiske Kimball, Director, Philadelphia Museum of Art, Philadelphia, Pa.; Mr. Seymour E. Knox, President, Albright Art Gallery, Buffalo, N.Y.; Mr. Ralph Lowell, President, Museum of Fine Arts, Boston, Mass.; Mr. Henry P. McIlhenny, Philadelphia, Pa.; Mr. Henri Marceau, Associate Director and Chief, Division of Painting and Sculpture, Philadelphia Museum of Art, Philadelphia, Pa.; Mr. William M. Milliken, Director, The Cleveland Museum of Art, Cleveland, Ohio; Dr. Grace L. McCann Morley, Director, San Francisco Museum of Art, San Francisco, Calif.; Mrs. Potter Palmer, Chicago, Ill.; Mr. Daniel Catton Rich, Director and Curator of Paintings, The Art Institute of Chicago, Chicago, Ill.; Mr. Edward G. Robinson, Beverly Hills, Calif.; Mr. David Rockefeller, New York, N.Y.; [REDACTED]; [REDACTED]; Mrs. Henry Potter Russell, San Francisco, Calif.; Mr. Francis Henry Taylor, Director, The Metropolitan Museum of Art, N.Y.; Mr. Gordon Bailey Washburn, Director, Department of Fine Arts, Carnegie Institute, Pittsburgh, Pa.; Mrs. J. Watson Webb, New York, N.Y.; Mrs. Maurice Wertheim, New York, N.Y.; Mr. John Hay Whitney, New York, N.Y.

A selection committee representing eight institutions throughout the country has been appointed to choose the works of art for the exhibition. It is headed by James Thrall Soby, well-known critic and collector, and a contributing editor of the Saturday Review of Literature. Members of the Selection Committee include Alfred H. Barr, Jr., Director of Museum Collections, The Museum of Modern Art, New York; Mr. William G. Constable, Curator of Paintings, Museum of Fine Arts, Boston, Mass.; Mr. Henri Marceau, Associate Director, Philadelphia, Museum of Art; Mr. William M. Milliken, Director, The Cleveland Museum of Art; Mr. Duncan Phillips, President and Director, The Phillips Gallery, Washington, D.C.; Mr. Daniel Catton Rich, Director and Curator of Paintings, The Art Institute of Chicago; Mr. Theodore Rousseau, Curator of Paintings, The Metropolitan Museum of Art, New York; and Mr. John Walker, Chief Curator, National Gallery of Art, Washington, D.C.

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Although the selection committee is still engaged in making its choices and securing loans, Mr. Burden stated that 21 museums and 16 private collectors throughout the country have already promised works for the exhibition. Earliest paintings in the exhibition are two portraits in classic style executed in the same year, 1812: Napoleon in His Study by DAVID, which will be given to the National Gallery of Art by the Samuel H. Kress Foundation next year in connection with the 15th anniversary of the establishment of the Gallery, and INGRES' Portrait of the Comtesse de Tournon belonging to Mr. Henry P. McIlhenny of Philadelphia. Among the works of the romantic tendency in French 19th Century art is DELACROIX' Descent from the Cross, lent by the Museum of Fine Arts, Boston. The counter-current of realism is represented by a group of paintings, watercolors and drawings by DAUMIER, and by COURBET's Arraying the Bride from the Smith College Museum of Art at Northampton, Mass. Works by COROT include an Italian Woman from the collection of Mr. Edward G. Robinson of Beverly Hills, California. Of special interest for the history of American collecting is MANET's Woman with a Parrot of 1866, acquired by the Metropolitan Museum of Art in 1889 and hence one of the earliest works of the Impressionists to enter a public collection in this country. Notable paintings by other artists associated with the Impressionist movement include one of the most famous and radiant of RENOIR's paintings, The Luncheon of the Boating Party, belonging to the Phillips Gallery in Washington; DEGAS' Portrait of Hortense Valpinco from the Minneapolis Institute of Arts; one of the most impressive of the artist's ballet subjects, Frieze of Dancers, from the Cleveland Museum of Art; and a Still Life by PISSARRO from the Toledo Museum of Art. Post-Impressionist paintings to be lent to the Paris exhibition include CEZANNE's monumental composition, The Bathers, lent by the Philadelphia Museum of Art, and his Boy in Red Vest from the collection of Jakob Goldschmidt, New York; and VAN GOGH's L'Arlesienne, formerly in the Sam A. Lewisohn Collection and recently bequeathed to the Metropolitan Museum of Art. One of TOULOUSE-LAUTREC's most brilliant portrayals of Parisian night life, At the Moulin Rouge, will be lent by the Art Institute of Chicago. The poetic Sleeping Gypsy painted in 1897 by the self-taught artist ROUSSEAU LE DOUANIER, is a loan from the Museum of Modern Art.

In addition to paintings, the exhibition will include about forty-five outstanding French 19th-Century drawings and watercolors, chosen by the selection committee with the aid of Mr. Henry Sayles Francis, Curator of Paintings and Prints at the Cleveland Museum of Art, and Mr. Carl O. Schniewind, Curator of Prints and Drawings

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at the Art Institute of Chicago. Among them is a large charcoal Portrait of the Artist Aman-Jean by the neo-Impressionist SEURAT, from the collection of Mr. Stephen C. Clark, New York and a number of remarkable drawings from the Paul J. Sachs Collection of the Fogg Art Museum, Harvard University, Cambridge, Massachusetts.

In Paris the exhibition of 19th-Century masterworks will be housed at the Orangerie, a separate museum under the administration of the Louvre used by the French Government for important loan exhibitions. It will be shown under the auspices of the Section of Arts and Letters of the Ministry of Education, the Cultural Relations Section of the Ministry of Foreign Affairs, and the Administration of the National Museums of France. Arrangements in France for the exhibition have been entrusted to the Association Française d'Action Artistique, an organization responsible for the exchange of art exhibitions between France and other nations, and will be worked out in conjunction with the United States Embassy in Paris.

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THE HON. WILLIAM A. M. BURDEN, Chairman of the Committee for the Exhibition of 19th Century French Paintings to be shown at the Orangerie in Paris from April 20 to July 5, is well known for his activities in government service, business, educational and charitable institutions. His own private art collection consists of outstanding examples of American and European paintings and sculpture. He has been President of the Museum of Modern Art since 1953. He is a trustee of the French Institute in the United States.

Mr. Burden was formerly Assistant Secretary of Commerce for Air, and Special Assistant for Research and Development to the Secretary of the Air Force. He is a director of The Hanover Bank and of other business corporations and is now a senior partner in the firm of William A. M. Burden and Co. He is Governor of the Society of the New York Hospital, a director of the Council on Foreign Relations, a member of the council and past president of the Institute of Aeronautical Sciences, and a visiting member of various faculty committees of Harvard University and the Massachusetts Institute of Technology. Born in New York City in 1906, Mr. Burden was graduated cum laude from Harvard in 1927.

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JAMES THRALL SOBY, Chairman of the Selection Committee for the Exhibition of 19th Century French Paintings to be Shown at the Orangerie in Paris from April 20 to July 5, is a well-known art scholar, collector, and critic. He is a contributing editor of the Saturday Review of Literature and the author of many books on 19th and 20th Century art. A member of the Board of Governors of the Yale University Art Gallery, he is a trustee of The Museum of Modern Art and chairman of its Trustee Committee on Museum Collections. He was born in Hartford, Connecticut, in 1906 and lives in New Canaan, Connecticut.

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FURTHER INFORMATION ON THE EXHIBITION MAY BE OBTAINED FROM THE HEADQUARTERS OF THE COMMITTEE FOR THE EXHIBITION OF 19TH CENTURY FRENCH PAINTINGS FROM AMERICAN COLLECTIONS TO BE SHOWN AT THE ORANGERIE, PARIS, SPRING 1955: 21 West 53rd Street, New York 19, New York. Telephone CIRCLE 5-8900, Ext. 202.

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