

THE MUSEUM OF MODERN ART

11 WEST 53 STREET, NEW YORK 19, N. Y.

TELEPHONE: CIRCLE 5-8900

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FOR IMMEDIATE RELEASE

April 15, 1955

No. 31

To meet the many requests from New York public schools for group visits to the FAMILY OF MAN exhibition of creative photography at the Museum of Modern Art, 11 West 53 Street, special arrangements have been made to make the exhibition available to school children only an additional two hours a day. From April 18th through the 29th, the FAMILY OF MAN exhibition will open at 10 a.m., two hours before the public is admitted at noon, to groups of public school students wishing to see the exhibition. Group visits must be booked in advance with the assistant secretary's office at the Museum. No admission is charged for school groups from public schools in the five boroughs of New York City.

The FAMILY OF MAN exhibition, which consists of more than 500 photographs taken by 273 photographers all over the world, is one of the most popular exhibitions ever held at the Museum of Modern Art. It has been visited by more than 200,000 people since it opened to the public in late January. Conceived and directed by Edward Steichen, Director of the Museum's Department of Photography, it is a comprehensive exploration of photography's achievements in recording human relations.

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COMMITTEE FOR THE EXHIBITION OF 19TH CENTURY FRENCH PAINTINGS
FROM AMERICAN COLLECTIONS AT THE ORANGERIE, PARIS, SPRING 1955
April 20, 1955

21 WEST 53 STREET NEW YORK, N. Y. TELEPHONE: CIRCLE 5-8900, EXT. 202

No. 32

An exhibition of almost 100 of the choicest American-owned French paintings, drawings and prints of the 19th century opened today at the Musée de l'Orangerie in Paris and will continue on view until July 3rd. Entitled FROM DAVID TO TOULOUSE-LAUTREC - MASTERWORKS FROM AMERICAN COLLECTIONS, the exhibition was organized at the invitation of the French Government by a nationwide committee of prominent museum officials and private collectors in the United States under the chairmanship of Mr. William A.M. Burden of New York. It is the second of two major exhibitions arranged as part of the "Salute to France" program of cultural events taking place in Paris this spring under the auspices of the Hon. C. Douglas Dillon, American Ambassador to France, the other being AMERICAN ART OF THE TWENTIETH CENTURY which opened at the Musée d'Art Moderne on March 30. In a letter to Mr. Burden, President Eisenhower expressed his belief that the exhibition FROM DAVID TO TOULOUSE-LAUTREC, "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."

M.J. Berthoin, Minister of Education, will formally open the exhibition at 11 o'clock on Wednesday morning, April 20th, and the private view will take place between 2 and 7 on Wednesday afternoon. On Wednesday evening Mr. and Mrs. Burden will be hosts at the Orangerie to distinguished American, French and other European guests including cultural leaders.

The exhibition comprises 55 paintings and 40 watercolors and drawings, selected as the finest and most representative examples of the period in the United States. Some of them such as the portrait of NAPOLEON IN HIS STUDY by Jacques-Louis David, lent by the Samuel H. Kress Foundation of New York and one of the earliest works in the exhibition, have never been seen in France since shortly after they were painted. Many others have never been seen abroad since they were first acquired by American collectors. None are believed to have been publicly exhibited in France since before the war. Among the world-famous paintings included are COURBET's Arraying the Bride, lent by the Smith College Museum of Northampton, Massachusetts; MANET's Woman with a Parrot 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; RENOIR's Luncheon of the Boating Party belonging to The Phillips Collection in Washington, D.C.; one of TOULOUSE-LAUTREC's most brilliant portrayals of

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Parisian night life, At the Moulin Rouge, lent by The Art Institute of Chicago; and the poetic Sleeping Gypsy, painted in 1897 by the self-taught artist, HENRI ROUSSEAU LE DOUANIER, a loan from The Museum of Modern Art, New York.

A committee of 67 eminent museum officials and private collectors throughout the United States make up the General Committee which under Mr. Burden's chairmanship organized the exhibition. The paintings, drawings and watercolors were chosen by a Selection Committee of nine members representing eight institutions, under the chairmanship of the distinguished critic Mr. James Thrall Soby. The works of art have been lent by 22 museums and 18 private collectors from coast to coast. The exhibition has been made possible through funds contributed from private sources in the United States and by a contribution from the French Government for certain expenses in France. Arrangements in France have been entrusted to the Association Française d'Action Artistique, an organization responsible for the exchange of art exhibitions between France and other countries and have been worked out in conjunction with the American Embassy in Paris.

FROM DAVID TO TOULOUSE-LAUTREC includes masterpieces typical of all the major movements in French painting of the 19th century from classicism through romanticism, realism, impressionism, neo-impressionism, and post-impressionism. Earliest painting in the exhibition is Napoleon in his Study by DAVID, painted in Paris in 1810-12 for the Marquis of Douglas, later 10th Duke of Hamilton. Subsequently in the collection of the Earl of Roseberry, London, it was acquired by the Samuel H. Kress Foundation of New York in 1954 and is destined to be presented to the National Gallery of Art in Washington next year on the occasion of the 15th anniversary of the establishment of the Gallery. Of almost the same date, 1812, is INGRE's Portrait of the Comtesse de Tournon, belonging to Mr. Henry P. McIlhenny of Philadelphia, Pennsylvania. Among the works of the romantic tendency are GERICAULT's The Madman - The Kidnapper, lent by The Springfield Museum of Fine Arts, Springfield, Massachusetts, one of a series of portraits of the insane painted in 1822-23 by Gericault for his friend Dr. Georget, alienist on the staff of the Salpêtrière hospital in Paris; and DELACROIX's Entombment, painted in 1848 and presented to the Museum of Fine Arts, Boston in 1896 by a group of artists in memory of Martin Brimmer. The counter-current of realism is represented by COURBET's Arranging the Bride, from the Smith College Museum of Art, Northampton, Massachusetts, and a group of paintings, watercolors and drawings by Daumier, including The Third-Class Carriage and Corot Sketching at Ville d'Avray, both lent by The Metropolitan Museum of Art, New York. Corot, Daumier's great friend, is himself represented by several paintings, ranging from

The California Palace of the Legion of Honor's early View of Rome with Castel Sant' Angelo painted in 1826-27 during the artist's sojourn in Italy, to one of his late works, the Italian Woman of about 1870, lent by Mr. and Mrs. 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, which was presented to The Metropolitan Museum of Art in 1889 by Erwin Davis; its model was Victorine Meurent who posed for many of Manet's most famous paintings including the Déjeuner sur l'Herbe and the Olympia. Notable works by the other artists associated with the Impressionist movement include the brilliant Luncheon of the Boating Party in which Renoir painted himself, his future wife and many of his friends; it is one of several loans from The Phillips Collection, Washington, D.C.. DEGAS is represented by several paintings and drawings, including The Minneapolis Institute of Arts' charming Portrait of Hortense Valpincon as a Child in which the artist depicted the daughter of one of his close friends; one of the most impressive of his ballet subjects, the Frieze of Dancers lent by The Cleveland Museum of Art, Cleveland, Ohio; and a pencil Study for the Portrait of Mme Hertel from the Meta and Paul J. Sachs Collection of the Fogg Art Museum, Cambridge, Massachusetts, a study for The Metropolitan Museum's Woman with Chrysanthemums.

Among the post-Impressionist paintings included in FROM DAVID TO TOULOUSE-LAUTREC are CEZANNE's monumental Bathers from the Philadelphia Museum of Art, his Boy in Red Vest from the collection of Mr. Jakob Goldschmidt, New York, and two versions of one of his favorite subjects, Mont. Ste. Victoire, lent respectively by the Baltimore Museum of Art, Baltimore, Maryland and the Philadelphia Museum of Art.

The brief career of the neo-Impressionist SEURAT is represented by several works, including quite final studies for two of his best-known paintings, the definitive study for The Grande Jatte lent by The Metropolitan Museum of Art, and the small version of The Models, belonging to Mr. Henry P. McIlhenny of Philadelphia, Pennsylvania. The large charcoal study of the artist's friend, the painter Aman-Jean, lent by Mr. Stephen C. Clark of New York, was executed in 1883; the first of Seurat's works to be exhibited, it brought him immediate critical acclaim.

VAN GOGH is represented by L'Arlesienne, formerly in the Samuel A. Lewisohn Collection and recently bequeathed to The Metropolitan Museum of Art; The Starry Night, lent by The Museum of Modern Art, New York; and one of his last works, The Town Hall of Auvers, July 14th, painted only two weeks before the artist's tragic death in 1890; it is a loan from Mr. and Mrs. Leigh B. Block of Chicago, Illinois. Among the paintings and drawings by TOULOUSE-LAUTREC is one of his most brilliant portrayals of Parisian night life, At the Moulin Rouge, lent by The Art Institute of

Chicago. The poetic Sleeping Gypsy, painted in 1897 by the self-taught artist ROUSSEAU LE DOUANIER was offered by the artist to his native town of Laval but was not accepted by the museum there. It remained forgotten until pointed out by Picasso to the agent of the great New York collector, John Quinn who acquired it in 1924. Sold after his death to a Swiss collection and bought by The Museum of Modern Art in 1939, it has not been seen in France for at least a quarter of a century.

The Selection Committee for FROM DAVID TO TOULOUSE-LAUTREC consisted of Mr. James Thrall Soby, Chairman; Mr. 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 Massachusetts; Mr. Henri Marceau, Director, Philadelphia Museum of Art, Philadelphia, Pennsylvania; Mr. William M. Milliken, Director, The Cleveland Museum of Art, Cleveland, Ohio; 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, Chicago, Illinois; Mr. Theodore Rousseau, Curator of Paintings, The Metropolitan Museum of Art, New York, New York; and Mr. John Walker, Chief Curator, National Gallery of Art, Washington, D.C. In choosing the drawings and watercolors the Selection Committee was assisted by 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, The Art Institute of Chicago,

The General Committee for the exhibition consists of:

(see attached list)

The annotated catalog prepared for the exhibition illustrates each item in the show and contains forewords by M. Georges Salles, Director of the French National Museums, and Mr. William A.M. Burden, Chairman of the General Committee, and an introduction by Mr. James Thrall Soby, Chairman of the Selection Committee.

(see attachments on Burden and Soby)

GENERAL COMMITTEE

The Hon. C. Douglas Dillon, United States Ambassador to France, Honorary
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The Hon. William A.M. Burden, President of The Museum of Modern Art, New
York, Chairman

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Mr. Alfred H. Barr, Jr., Director of Museum Collections, The Museum of
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Mr. Philip Hofer, Cambridge, Massachusetts

Mr. Thomas Carr Howe, Director, California Palace of the Legion of Honor,
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Mr. Fiske Kimball, Director-Emeritus, Philadelphia Museum of Art,
Philadelphia, Pennsylvania

Mr. Edward S. King, Director, The Walters Art Gallery, Baltimore, Maryland

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Mr. James Thrall Soby, New Canaan, Connecticut

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Mrs. Maurice Wertheim, New York, New York

Mr. John Hay Whitney, New York, New York

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SELECTION COMMITTEE

James Thrall Soby - Chairman

Mr. Alfred H. Barr, Jr., Director of Museum Collections, The Museum of
Modern Art, New York, New York

Mr. William G. Constable, Curator of Paintings, Museum of Fine Arts,
Boston, Massachusetts

Mr. Henri Marceau, Director, Philadelphia Museum of Art, Philadelphia,
Pennsylvania

Mr. William M. Milliken, Director, The Cleveland Museum of Art, Cleveland,
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Mr. Theodore Rousseau, Curator of Paintings, The Metropolitan Museum of Art,
New York, New York

Mr. John Walker, Chief Curator, National Gallery of Art, Washington, D. C.

MR. WILLIAM A. M. BURDEN, Chairman of Visual Arts for the "Salute to France" and Chairman of the General Committee for the exhibition FROM DAVID TO TOULOUSE-LAUTREC, is well known in the United States for his activities in government service, business, educational and charitable institutions. He has been President of The Museum of Modern Art, New York since 1953 and a trustee of the Museum since 1943, and has also served as chairman of the important Trustee Committee on Museum Collections. Mr. Burden is also a trustee of the French Institute in the United States.

Mr. Burden's own private art collection consists of outstanding examples of American and European paintings and sculpture, including works by Seurat, Picasso, Giacometti and Francis Bacon as well as paintings by younger Americans such as William Bazilotes. He is also well known for his interest in modern architecture and industrial design.

Mr. Burden is a director of The Hanover Bank and of other business corporations. 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, a visiting member of various faculty committees of Harvard University and the Massachusetts Institute of Technology. He was former Assistant Secretary of Commerce for Air and Special Assistant for Research and Development to the Secretary of the Air Force.

JAMES THRALL SOBY, Chairman of the Selection Committee for the exhibition FROM DAVID TO TOULOUSE-LAUTREC, is a well-known art scholar and critic. He is a contributing editor for the Saturday Review of Literature, an important publication in America dealing with letters and the arts.

Mr. Soby has been a trustee of The Museum of Modern Art, New York, since 1942 and at the present time is Chairman of its Trustee Committee on Museum Collections. He is also a member of the Board of Governors of the Yale University Art Gallery. He was born in Hartford, Connecticut, in 1906.

Mr. Soby has directed several major exhibitions for The Museum of Modern Art in New York, including Salvador Dali, Tchelichew, Georges Rouault and Ben Shahn. He was a member of the International Committee of Experts for the Biennale at Venice in 1952 and 1954, and, for the latter, selected the exhibition of paintings, drawings and posters by Ben Shahn shown at the United States Pavilion.

Among the books Mr. Soby has written are "Romantic Painting in America," "Prints of Paul Klee," "Ben Shahn," "Contemporary Painters," and "Modigliani." He is co-author with Alfred H. Barr, Jr. of "Twentieth Century Italian Art," and with Mr. Barr directed the exhibition of that name at the Museum in 1949. The Museum of Modern Art will publish this summer his monograph on the early works of Giorgio de Chirico.