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FOR IMMEDIATE RELEASE
April 20, 1961

SPECIAL TO SANTA BARBARA PAPERS

Wright S. Ludington of Santa Barbara has loaned Day and Night, a 1941-42 painting by Max Ernst to the current retrospective of the artist's work at the Museum of Modern Art, New York. Mr. Ludington is one of 79 lenders to the exhibition which surveys, for the first time in America, five decades of the 70 year old artist's achievement.

Ernst was a pioneer of the Dada movement in Cologne after World War I, a founder of Surrealism in Paris in the 20's and is a master of today's School of Paris. Throughout his career he has developed new techniques to stimulate his vision. These technical experiments include altered charts and printers' proofs; Surrealist paper collages; the innovation of frottage, which consists of rubbing paper on canvas against textured surfaces; and the personalization of decalcomania.

More than 200 paintings, sculptures, drawings, collages, theater designs and book illustrations are installed on two floors of the Museum. The third floor section will be on view through May 8; the early works will remain on view in the auditorium gallery through May 21. The exhibition, directed by William S. Lieberman, Curator of Prints and Drawings, will be presented this summer at the Art Institute of Chicago.

For additional information contact Elizabeth Shaw, Publicity Director, Museum of Modern Art, 11 West 53 Street, New York, New York - CI5-8900.

City Editor: Santa Barbara

News-Press, News Press Publishing Co, Dela Guerra Plaza, Santa Barbara

Star, P. O. Box 1095

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FOR IMMEDIATE RELEASE
April 20, 1961

Marechal Brown of Villanova has loaned three paintings by Max Ernst to the current retrospective of the artist's work at the Museum of Modern Art, New York. The works entitled Arizona (1952), Hawaii (1952) and My Name Is If and So (1957) were all painted while Ernst was living in Sedona, Arizona.

Mr. Brown is one of 79 lenders to the exhibition which surveys, for the first time in America, five decades of the 70 year old artist's achievement. Ernst was a pioneer of the Dada movement in Cologne after World War I, a founder of Surrealism in Paris in the 20's and is a master of today's School of Paris. Throughout his career he has developed new techniques to stimulate his vision. These technical experiments include altered charts and printers' proofs; Surrealist paper collages; the innovation of frottage, which consists of rubbing paper on canvas against textured surfaces; and the personalization of decalcomania.

More than 200 paintings, sculptures, drawings, collages, theater designs and book illustrations are installed on two floors of the Museum. The third floor section will be on view through May 8; the early works will remain on view in the auditorium gallery through May 21. The exhibition, directed by William S. Lieberman, Curator of Prints and Drawings, will be presented this summer at the Art Institute of Chicago.

For additional information contact Elizabeth Shaw, Publicity Director, Museum of Modern Art, 21 West 53 Street, New York, New York. CI 5-8900.

Sent to City Editors, Phil.:

Phil Inquirer, Inquirer Bldg, Phil l. Morris Litman
Phil Bulletin, 30 and Market Sts. Earl Selby
Phil News. 22 and Arch St. William J. Blitman

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FOR IMMEDIATE RELEASE
April 20, 1961

SPECIAL TO CINCINNATI PAPERS

Mr. and Mrs. George S. Rosenthal of Cincinnati have loaned a 1924 painting by Max Ernst to the retrospective exhibition of the artist's work currently on view at the Museum of Modern Art, New York. The painting is one of Ernst's many pictures on the theme of birds, with which he has been preoccupied since childhood.

Mr. and Mrs. Rosenthal are among the 79 lenders to the exhibition, which surveys, for the first time in America, five decades of the 70 year old artist's achievement. Ernst was a pioneer of the Dada movement in Cologne after World War I, a founder of Surrealism in Paris in the 20's and is a master of today's School of Paris. Throughout his career he has developed new techniques to stimulate his vision. These technical experiments include altered charts and printers' proofs, Surrealist paper collages, the innovation of frottage which consists of rubbing paper or canvas against textured surfaces; and the personalization of decalcomania.

More than 200 paintings, sculptures, drawings, collages, theater designs and book illustrations are installed on two floors of the Museum. The third floor section will be on view through May 8; the early works will remain on view in the auditorium gallery through May 21. The exhibition directed by William S. Lieberman, Curator of Prints and Drawings, will be presented this summer at the Art Institute of Chicago.

For additional information contact Elizabeth Shaw, Publicity Director, Museum of Modern Art, New York. 21 West 53 Street. CI 5-8900.

City Editors:

Cincinnati Enquirer, 617 Vine St.
Cincinnati Post and Times-Star.

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FOR IMMEDIATE RELEASE
April 20, 1961

SPECIAL TO CHICAGO PAPERS

Sixteen paintings, collages and drawings by Max Ernst have been loaned to the Museum of Modern Art, New York for its current retrospective of the artist's work which will also be shown at the Art Institute of Chicago in June. Mr. and Mrs. E. A. Bergman; Mr. and Mrs. Leigh B. Block, Richard L. Feigen, Allan Frumkin and Mr. and Mrs. Harold X. Weinstein all of Chicago; Mr. and Mrs. Stanley M. Freehling of Highland Park and Mr. and Mrs. Joseph R. Shapiro of Oak Park are among the 79 lenders to the exhibition which surveys, for the first time in America, five decades of the 70 year old artist's achievement.

Ernst was a pioneer of the Dada movement in Cologne after World War I, a founder of Surrealism in Paris in the 20's and is a master of today's School of Paris. Throughout his career he has developed new techniques to stimulate his vision. These technical experiments include altered charts and printers' proofs; Surrealist paper collages; the innovation of frottage, which consists of rubbing paper on canvas against textured surfaces; and the personalization of decalomania.

More than 200 paintings, sculptures, drawings, collages, theater designs and book illustrations are installed on two floors of the Museum. The third floor section will be on view through May 8; the early works will remain on view in the auditorium gallery through May 21. William S. Lieberman, Curator of Prints and Drawings directed the exhibition.

For additional information contact Elizabeth Shaw, Publicity Director, Museum of Modern Art, 11 West 53 Street, New York City. CI 5-8900.

City Editors:
Chicago American, 326 W. Madison St.
Chicago Sun Times
Chic. Daily News
Chic. Tribune

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FOR IMMEDIATE RELEASE
April 20, 1961

SPECIAL TO BRIDGEPORT PAPERS

Mr. and Mrs. Julien Levy of Bridgewater, Mr. and Mrs. Varian Fry of Ridgefield and Mr. James Thrall Soby of New Canaan are among the 79 lenders to the Max Ernst retrospective currently on view at the Museum of Modern Art, New York. The exhibition directed by William S. Lieberman, Curator of Prints and Drawings, is the first comprehensive survey of Ernst's work to be shown in the United States.

The works on loan from the Levy collection are five oil paintings, Sun in 1900 (1930), Blind Swimmer (1934), Vox Angelica (1943), Arizona Night (1944), Head of a Bull (1948); a mahogany sculpture entitled Moon Mad (1944), four collages from a series called Lolops Introduces (1931) and a 1932 gouache, Birds. Mr. Soby has loaned an oil, Alice in 1941; Mr. and Mrs. Fry, an untitled work painted in 1940.

The exhibition, which will also be shown this summer at the Art Institute of Chicago, surveys five decades of the 70 year old artist's achievement. Ernst was a pioneer of the Dada movement in Cologne after World War I, a founder of Surrealism in Paris in the 20's and is a master of today's School of Paris. Throughout his career he has developed new techniques to stimulate his vision. These technical experiments include altered charts and printers' proofs; Surrealist paper collages; the innovation of frottage and the personalization of decalcomania, which consists of rubbing paper or canvas against textured surfaces.

More than 200 paintings, sculptures, drawings, collages, theater designs and book illustrations are installed on two floors of the Museum. The third floor section will be on view through May 8; the early works will remain on view in the auditorium gallery through May 21.

Additional information available from Elizabeth Shaw, Publicity Director, Museum of Modern Art, 11 West 53 Street, New York City. Circle 5-8900.

Sent to: Betty Tyler, Sun. Post; Bridgeport &
Miss Ethel Beckwith. The Sun. Herold

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FOR IMMEDIATE RELEASE
April 20, 1961

SPECIAL TO MILWAUKEE PAPERS

Dr. and Mrs. Abraham Melamed of Milwaukee have loaned The Bride of the Wind, a 1926 painting by Max Ernst to the current retrospective of the artist's work at the Museum of Modern Art, New York. Dr. and Mrs. Melamed are among ~~the~~ 79 lenders to the exhibition which surveys, for the first time in America, five decades of Ernst's achievement.

Ernst was a pioneer of the Dada movement in Cologne after World War I, a founder of Surrealism in Paris in the 20's and is a master of today's School of Paris. Throughout his career he has developed new techniques to stimulate his vision. These technical experiments include altered charts and printers' proofs; Surrealist paper collages; the innovation of frottage, which consists of rubbing paper on canvas against textured surfaces; and the personalization of of decalcomania.

More than 200 paintings, sculptures, drawings, collages, theater designs and book illustrations are installed on two floors of the Museum. The third floor section will be on view through May 8; the early works will remain on view in the auditorium gallery through May 21. The exhibition, directed by William S. Lieberman, Curator of Prints and Drawings, will be presented this summer at the Art Institute of Chicago.

For additional information contact Elizabeth Shaw, Publicity Director, Museum of Modern Art, 11 West 53 Street, New York, New York. CIRCLE 5-8900.

Sent to City Editors:
Milwaukee Journal
Milwaukee Sentinel

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FOR IMMEDIATE RELEASE
April 20, 1961

SPECIAL TO SAN FRANCISCO PAPERS

Dr. and Mrs. Allan Roos of San Francisco have loaned Sun Over the Sea, a 1932 painting by Max Ernst, to the retrospective exhibition of the artist's work currently on view at the Museum of Modern Art, New York. Dr. and Mrs. Roos are among the 79 lenders to the exhibition which surveys, for the first time in America, five decades of Ernst's achievement.

Ernst was a pioneer of the Dada movement in Cologne after World War I, a founder of Surrealism in Paris in the 20's and is a master of today's School of Paris. Throughout his career he has developed new techniques to stimulate his vision. These technical experiments include altered charts and printers' proofs; Surrealist paper collages; the innovation of frottage, which consists of rubbing paper on canvas against textured surfaces; and the personalization of decalcomania.

More than 200 paintings, sculptures, drawings, collages, theater designs and book illustrations are installed on two floors of the Museum. The third floor section will be on view through May 8; the early works will remain on view in the auditorium gallery through May 21. The exhibition, directed by William S. Lieberman, Curator of Prints and Drawings, will be presented this summer at the Art Institute of Chicago.

For additional information contact Elizabeth Shaw, Publicity Director, Museum of Modern Art, 11 West 53 Street, New York, New York. CIRCLE 5-8900.

Editors

S.F. Chronicle
News Call Bulletin
S.F. Examiner

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FOR IMMEDIATE RELEASE
April 20, 1961

SPECIAL TO HOUSTON PAPERS

Mr. and Mrs. Jean de Menil, Houston art collectors, have loaned a painting and three sculptures by Max Ernst to the current retrospective of the artist's work at the Museum of Modern Art, New York. Mr. and Mrs. de Menil's daughter, Phillipa, and son, Francois, both of Houston, and their son George of Cambridge, Mass., are also among the 79 lenders to the exhibition.

The works on loan from the de Menil collections are the bronze sculptures Lady Bird (1934-5), La Belle Allemande (1935), and The Table is Set (1944); and paintings entitled Euclid (1945), Here Everybody Speaks Latin (1950), The Cry of the Gull (1953) and The Good-Natured Crows (1957-58) and a drawing The Earth as Seen from the Earth (1925).

The exhibition, directed by William S. Lieberman, Curator of Prints and Drawings, surveys, for the first time in America, five decades of the 70 year old artist's achievement. Ernst was a pioneer of the Dada movement in Cologne after World War I, a founder of Surrealism in Paris in the 20's and is a master of today's School of Paris. Throughout his career he has developed new techniques to stimulate his vision. These technical experiments include altered charts and printers' proofs; Surrealist paper collages; the innovation of frottage, which consists of rubbing paper or canvas against surface textures; and the personalization of decalcomania.

More than 200 paintings, sculptures, drawings, collages, theater designs and book illustrations are installed on two floors of the Museum. The third floor section will be on view through May 8; the early works will remain on view in the auditorium gallery through May 21. The exhibition will be presented next summer at the Art Institute of Chicago.

For additional information contact Elizabeth Shaw, Publicity Director, Museum of Modern Art, 11 West 53 Street, New York City, CIRCLE 5-8900.

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FOR IMMEDIATE RELEASE
April 20, 1961

Fifty years of art by Max Ernst, a part-time resident of Sedona, are surveyed for the first time in America in an exhibition currently on view at the Museum of Modern Art, New York. Several pictures included in the show were painted while Ernst was living in Arizona.

The German-born artist came to this country in 1941 and five years later settled in Sedona with his wife Dorothea Tanning, also a painter. They returned to Paris in 1953. In 1956 they spent the winter at their Arizona home and visited there most recently while in America for the opening of the current exhibition which celebrates Ernst's 70th birthday. Among the pictures painted while living in Arizona are Summer Night in Arizona, Arizona Night, Wind and Space, Head of a Bull and My Name is If and So.

An internationally famous artist, Ernst was a pioneer of the Dada movement in Cologne after ~~World~~ World War I, a founder of Surrealism in Paris in the 20's and is a master of today's School of Paris. Throughout his career he has developed new techniques to stimulate his vision. These technical experiments include altered charts and printers' proofs; Surrealist paper collages; the innovation of frottage, which consists of rubbing paper or canvas against textured surfaces; and the personalization of decalomania.

More than 200 paintings, sculptures, drawings, collages, theater designs and book illustrations are installed on two floors of the Museum. The third floor section will be on view through May 8; early works will remain on view in the auditorium gallery through May 21. The exhibition, directed by William S. Lieberman, Curator of Prints and Drawings, will also be presented this summer at the Art Institute of Chicago.

For additional information contact Elizabeth Shaw, Publicity Director, Museum of Modern Art, 11 West 53 Street, New York City, CIRCLE 5-8900.

Sent to City Editors:
Flagstaff
Phoenix Sunpapers
Gazette

FOR IMMEDIATE RELEASE
April 20, 1961

SPECIAL TO PITTSBURGH PAPERS

Walter Reed Hovey of Pittsburgh has loaned The Phases of the Night, a 1946 painting by Max Ernst to the current retrospective of the artist's work at the Museum of Modern Art, New York. Mr. Hovey is one of 79 lenders to the exhibition which surveys, for the first time in America, five decades of the 70 year old artist's achievement.

Ernst was a pioneer of the Dada movement in Cologne after World War I, a founder of Surrealism in Paris in the 20's and is a master of today's School of Paris. Throughout his career he has developed new techniques to stimulate his vision. These technical experiments include altered charts and printers' proofs; Surrealist paper collages; the innovation of grottage, which consists of rubbing paper on canvas against textured surfaces; and the personalization of decalcomania.

More than 200 paintings, sculptures, drawings, collages, theater designs and book illustrations are installed on two floors of the Museum. The third floor section will be on view through May 8; the early works will remain on view in the auditorium gallery through May 21. The exhibition, directed by William S. Lieberman, Curator of Prints and Drawings, will be presented this summer at the Art Institute of Chicago.

For additional information contact Elizabeth Shaw, Publicity Director, Museum of Modern Art, 21 West 53 Street, New York, New York. CI 5-8900.

City Editors:

Cincinnati Enquirer, 617 Vine St.

Cincinnati Post and Times-Star