

66

MUSEUM OF MODERN ART
730 5th Ave. at 57th St., New York City.

(Release Oct. 12)
1930

The Museum of Modern Art will begin its second year with an exhibition of nearly 150 important examples of the work of Corot and Daumier, opening to the public at 10 o'clock the morning of Thursday, Oct. 16th and closing Sunday, Nov. 23rd. The private opening of the museum will take place at 10 o'clock the morning of Wednesday, Oct. 15th.

The exhibition will be the most complete that has ever been arranged in ~~the~~ the United States of the work of these two masters. They are brought together in one show, in spite of a seeming disparity, not so much because they were contemporaries and friends, but because both of them have emerged in the modern consciousness as the forerunners of dominant trends in 20th Century painting.

The 45 oil paintings by Daumier that have been assembled will show him in a new and important aspect to those already familiar with his genius as a ~~great~~ caricaturist and lithographer. ~~They~~ emphasize those qualities of his work which link him most definitely with the painters of our time. Previous to this exhibition not more than 4 of his oil paintings have ever been brought together in one show in ~~the United States~~. NEW YORK

The Corots to be shown have been largely selected from the vigorously constructed landscapes of his early and middle periods and from his figure pieces so long neglected in favor of the more superficial charm of his blurred and misty landscapes. They show a striking relationship to the painting of Cezanne and his successors.

Among the score of important public and private collections in Europe from which pictures have been borrowed are those of the Louvre, Mme. Jacques Doucet, and Baron Napoléon Gourgand in Paris, the National Gallery, Eduard Fuchs, and Fritz Hess in Berlin, and Lord Berners, and Mr. and Mrs. Samuel Court-auld in London. American Museums such as the Metropolitan Museum of Art, New York, the Boston Museum of Fine Arts, and the Chicago Art Institute have made important loans. Among the great American private collections from which pictures have been borrowed are those of Mr. and Mrs. Chester Dale, ~~and~~ Adolph ~~W. Lewisohn~~ Lewisohn, and Dr. Josef Stransky, New York, Duncan Phillips, Washington, and John T. Spaulding, Boston.

Over 70 lenders in Europe and America have contributed to this exhibition which the museum feels will surpass its first exhibition of last year in quality and interest.

17

MUSEUM OF MODERN ART
730 5th Ave. at 57th Street, New York City.

(Release Oct. 12) 1930.

The Museum of Modern Art will begin its second year with an exhibition of nearly 150 important examples of the work of Corot and Daumier, opening to the public at 10 o'clock the morning of Thursday, Oct. 16th and closing Sunday, Nov. 23rd. The private opening of the museum will take place at 10 o'clock the morning of Wednesday, Oct. 15th.

The exhibition will be the most complete that has ever been arranged in the United States of the work of these two masters. They are brought to-gether in one show, in spite of a seeming disparity, not so much because they were contemporaries and friends, but because both of them have emerged in the modern consciousness as the forerunners of dominant trends in 20th Century painting.

The 45 oil paintings by Daumier that have been assembled will show him in a new and important aspect to those already familiar with his genius as a caricaturist and lithographer, and emphasize those qualities of his work which link him most definitely with the painters of our time. Previous to this exhibition not more than 4 oil paintings by Daumier have ever been together in one show in ~~the United States~~. NEW YORK

The Corots to be shown have been largely selected from the vigorously constructed landscapes of his early and middle periods and from his figure pieces so long neglected in favor of the more superficial charm of his blurred and misty landscapes. They show a striking relationship to the painting of Cezanne and his successors.

Among the score of important public and private collections in Europe from which pictures have been borrowed are those of the Louvre, Mmo. Jacques Doucet, and Baron Napoléon Gourgand in Paris, the National Gallery, Eduard Fuchs, and Fritz Hess in Berlin, and Lord Berners, and Mr. and Mrs. Samuel Courtauld in London. American museums such as the Metropolitan Museum of Art, in New York, the Boston Museum of Fine Arts, and the Chicago Art Institute have made important loans. Among the great American private collections from which pictures have been borrowed are those of Mr. and Mrs. Chester Dale, and Adolph Lewisohn, and Dr. Josef Stransky in New York, Duncan Phillips, Washington, and John T. Spaulding, Boston.

Over 70 lenders in Europe and America have contributed to this exhibition which the museum believes will surpass its first exhibition of last year in quality and interest.

Publicity 68
Release

MUSEUM OF MODERN ART
730 5th Ave. at 57th Street, New York City

RELEASE MONDAY, OCT. 13, 1930

The Museum of Modern Art will open its second season Thursday morning, Oct. 16, with a great Exhibition of paintings, drawings, sculptures, and prints by Corot and Daumier, two of the foremost French artists of the 19th Century.

Of the 150 loans over one third are coming from abroad. The Louvre in Paris for the first time in its history, as well as the National Gallery in Berlin, is lending to an American museum, though the most important loan has been made by the Folkwang Museum in Essen, Germany.

Because of the official nature of these loans the list of patrons includes statesmen and scholars from France, Germany and the United States.

Among the patrons are: His Excellency M. Aristide Briand, French Minister of Foreign Affairs, His Excellency M. Pierre Marraud, French Minister of Public Instruction, and His Excellency M. Paul Claudel, French Ambassador to the United States, Professor Adolf Grimme, The Prussian Minister of Science, Art, and Education, and the Honorable Andrew W. Mellon, Secretary of the ~~United States Treasury~~ Treasury of the United States.

English museums are not permitted to lend as a result of which no official English patronage is included.

In addition to MM. Briand, Marraud, and Claudel, the French Committee of Patronage consists of :

M. Eugène Lautier, Under-Secretary of State for Fine Arts
M. Raymond Koechlin, President of the Council of National Museums
M. Henri Verne, Director of the National Museums
M. Paul Léon, Director General of Fine Arts
M. Jean Guiffrey, Curator of the Department of Paintings in the Louvre

In addition to Professor Grimme, the German Committee of Patronage consists of:

Privy Councilor Professor Dr. Ludwig Justi, Director of the National Gallery, Berlin
Privy Councilor Professor Johannes Sievers
Herr Ernst Gosebruch, Director of the Folkwang Museum, Essen,

In addition to Mr. Mellon, the ~~Americ~~ Committee of Patronage for the United States consists of:

Mr. Edward W. Robinson, Director of the Metropolitan Museum of Art, New York
Mr. Robert W. Harshe, Director of the Art Institute of Chicago
Mr. Edward J. Holmes, Director of the Boston Museum of Fine Arts
Mr. Charles H. Hawes, Associate Director of the Boston Museum of Fine Arts
Professor Edward W. Forbes, Director of the Fogg Art Museum, Cambridge, Mass.
Professor Alice VanVechten Brown, Director of the Farnsworth Museum, Wellesley College

MS