CEZANNE TO MIRÓ, an exhibition of 55 outstanding paintings by 40 world-famous artists, selected from private collections and museums in the United States, will have a special invitational showing at The Museum of Modern Art from April 22 to 25 before beginning a four-month tour to major museums in Argentina, Chile, and Venezuela.

Presented under the auspices of the Inter-American Cultural Program of The International Council of The Museum of Modern Art and of privately sponsored organizations in Latin America, CEZANNE TO MIRÓ exemplifies the great movements of 20th-century art and includes such capital works as Cézanne's Boy in a Red Waistcoat, van Gogh's Le Zouave, Monet's Water Lilies, Miró's Dutch Interior, Picasso's Woman Combing Her Hair and The Model, Modigliani's Reclining Nude with Raised Arms, and Severini's The Armored Train. The exhibition is directed by Monroe Wheeler, for many years Director of Exhibitions and Publications at The Museum of Modern Art and at present Counsellor to the Trustees. A catalogue of the exhibition in Spanish by Lucy R. Lippard with an introduction by Mr. Wheeler will be published by the Museum.

William S. Paley, Chairman of the Honorary Sponsoring Committee of the Inter-American Cultural Program of the International Council, will speak at the invitational preview on April 22. The exhibition will be on view for the 3,000 Contributing Members of the Museum and members of the Center for Inter-American Relations in the 6th floor Founders' Room, The Museum of Modern Art, 11 West 53 Street, from April 23 to 25.

CEZANNE TO MIRÓ is part of a continuing exchange of exhibitions in all the visual arts sponsored by the International Council, a non-profit membership organization of about 150 art patrons from the United States and 12 countries abroad, including six members from Latin America. Since 1964, ten exhibitions have had
55 showings in Latin America under the Council's auspices. Through its Art in
Embassies Program, collections of modern art have been on view in three United
States embassies in Latin America, and a new collection, for the residence of
Ambassador and Mrs. Edward M. Korry, is scheduled for installation in Santiago,
Chile, this May.

Among the 20 private collectors who have made loans to CEZANNE TO MIRO are:
Mr. and Mrs. Ralph F. Colin, Mr. and Mrs. Victor W. Ganz, The Honorable and Mrs.
W. Averell Harriman, Mrs. Albert D. Lasker, William S. Paley, Mr. and Mrs. Stanley
Raser, Governor Nelson A. Rockefeller, Mr. and Mrs. Richard Rodgers, Florene May
Schoenborn and Samuel A. Marx Collection, Mrs. Bertram Smith, Mr. and Mrs. John Hay
Whitney, and Richard S. Zeisler. Seven museums have made loans; 14 works from The
Museum of Modern Art are by such artists as Boccioni, Chagall, Léger, Magritte,
Matisse, Miró, Morandi, Nolde, and Picasso.

"In the mountainous literature that documents art today, dozens of separate
schools and movements have been designated and recognized," states Mr. Wheeler.
"This exhibition does not pretend to be a comprehensive survey; it can only suggest
the salient influences, alliances, inspirations, and opinions prevailing in the art
of the late 19th and 20th centuries."

Members of the International Council will attend the opening of CEZANNE TO MIRO
in Buenos Aires on May 15 during their annual spring meeting, after visiting Lima
and Santiago. All the showings of the exhibition are presented with the collabora-
tion of privately sponsored organizations concerned with contemporary art in Latin
America. In Buenos Aires, where the exhibition will be on view through June 5 at
the Museo Nacional de Bellas Artes, the sponsoring organization is the Asociación
Amigos del Museo Nacional de Bellas Artes.

The exhibition will then be shown at the Museo de Arte Contemporáneo in
Santiago, Chile, under the auspices of the newspaper El Mercurio from June 26 through
July 17, and at the Museo de Bellas Artes in Caracas, Venezuela, from August 4 to 25.

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Photographs and additional information available from Elizabeth Shaw, Director,
Department of Public Information, The Museum of Modern Art, 11 West 53 Street,
New York, N. Y. 10019. 245-3200.
The only real voyage of discovery, the true fountain of youth, Proust said, consists not in seeking new places but in developing new eyes, in looking at the universe with the eyes of another -- a hundred others -- so that we can see the worlds that each of them has seen. In the present exhibition we glimpse the forty worlds of as many different artists. Their resplendent paintings testify to the generosity of the lenders, who with warm neighborly feeling have made it possible to send to three South American museums a wide range of works of highest quality.

In the mountainous literature that documents and interprets art today, dozens of separate schools and movements have been designated and recognized -- sometimes with the cooperation, or at least the consent, of the artists themselves. This great series of "isms" includes, among others, fauvism, cubism, futurism, expressionism, and surrealism. Containing as it does only 54 paintings, this exhibition does not pretend to be a comprehensive survey: it can only suggest the many different influences, alliances, inspirations, and opinions prevailing in the art of the late nineteenth and twentieth centuries.

When The Museum of Modern Art opened in New York in 1929, its first exhibition consisted of major works by Cézanne, Gauguin, Seurat, and van Gogh. As Alfred H. Barr, Jr., pointed out in the accompanying catalogue, to set these four men apart as exclusive ancestors of the painting of our age would be folly; yet they were the ones chiefly honored by the first generation of twentieth-century artists, as "pioneers who founded new traditions and, more important perhaps, rediscovered old ones." It is pleasant to note, also, that in 1929 those "old masters" of the recent past were still thought of as extreme innovators, "subject to misunderstanding and, for a recalcitrant few, a battleground of controversy."

If modern art, both in its decisive theorizing and in the creative originality of its various practitioners, had not followed hard upon the innovating careers of Cézanne, Gauguin, Seurat, van Gogh -- and also of
Monet -- those nineteenth-century old masters would have personified for us an end rather than a beginning. Actually, we cannot conceive of the pictorial developments of our time without the inspired and heroic example of these father figures. In assembling the present exhibition, a primary purpose has been to show the links between generations.

The art of the half century represented here can be generally, though somewhat arbitrarily, classified under three principal, frequently overlapping catagories:

1. Art of the intellect: Proceeding from the traditions of classicism, and stimulated by the experiments of Cézanne and Seurat, one main trend in modern art has been the rational analysis of form and structure, which seeks to penetrate beyond what the eye sees to what the mind comprehends. Its most significant manifestation was cubism, developed by Picasso and Braque in France, and varied and enriched by a large number of associates and followers in other countries. It has included abstraction, either partial, as in much of Picasso's work, or complete, as in the compositions of Malevich and Mondrian.

2. Art of color and emotion: Monet's lifelong quest for perceptual reality, van Gogh's impassioned spirituality, and Gauguin's primitivism and rhythmically patterned forms have been for the sources for a number of modern artists, who have attempted to concentrate in their work the impact of emotion upon vision. Powerful color and pattern characterize such art, which may vary from the intensity of the fauves and the inner stress and spontaneous execution of the expressionists, Rouault, and Soutine, to the lyricism of Bonnard and Matisse. Though usually representational, this tendency may also express itself in abstraction, as in the work of Kandinsky.

3. Art of dreams and fantasy: Dreams and fantasy have a long tradition in the art of the past, but modern questioning of the validity of reason and modern interest in the unconscious mind have led to an art exploring ideas, feelings, and fantasies that lie beyond rational comprehension or control. Artists such as
Redon and Ensor in the nineteenth century were the precursors of de Chirico, Magritte, and Miró in the twentieth.

This has been called the Age of Picasso. Surely, in his eighty-sixth year, he looms larger than any of the other giants of art since Cézanne. Gazing at one of the latter's archetypal, almost superhuman-looking figures, for example, the portrait of the Boy in a Red Waistcoat in the present exhibition, or at one of his monumental landscapes, we can half imagine what Picasso, upon his arrival in Paris as a precocious young artist, saw in such paintings. The youthful Spaniard began with a social conscience and a sense of satire; but the nudes and acrobats of his brief "rose" period are a kind of poetry, amorous above all. Analytical cubism was his invention more than anyone else's; at least he made more of it even than Braque. But he hastened on from that also -- metamorphosis after metamorphosis. Perhaps the gods had children more powerful and playful than he; mankind never has.

Certain other major figures of our century also have held themselves apart from partisan aesthetics or have figured in two or three movements. In his youth, Matisse seemed the last of the impressionists; before long, he distinguished himself as the "king of the fauves," then left that affiliation to younger men for the sake of a more peaceful world all his own, at once burningly sensuous, yet philosophically serene.

I have mentioned about twenty painters by name. Visitors to the exhibition and readers of this catalogue may enjoy fitting the other twenty into my rough-hewn, over-all scheme. With our increasing exposure to the modern movements so profuse and diverse, almost everyone's taste today is eclectic. But artists themselves, especially those of real genius, are not as a rule capable of such impartiality. The sharp focus of their own creative thinking, the absoluteness of their dedication not only to art in general, but to what each of them does best, or does uniquely, often generate a healthy impatience with the production of rival artists. The viewer, too, though intellectually he may learn to understand and appreciate the entirety of modern pictorial genius, may find the heart and eye harder to educate than the mind, and more willful. Without straining
too much, or cerebrating too much, let us be content to love more and more whatever it is natural for us to like, leaving the rest to others to study and enjoy, and emulating in this respect the taste of the creators of art themselves.

Emerson said that the function of the imagination is to make us feel at home in worlds apart from our own -- to feel at home in the character and sensibility of other human beings, unknown to us in fact and in the flesh. The secret of the enjoyment of art is a desire for new experience instead of old ones, seeking not agreeable reminders of what we already know about an enlargement of our capacity for pleasure, by sharing the visionary life of creative men. Obscurity and mystification, no less than clarity and illumination, are part of beauty. The artist looks at something ordinary and makes of it something sublime; he looks at something far-fetched and makes it his own; he looks at something dark and makes it shine for the future.

Monroe Wheeler
Director of the Exhibition
Balthus (the artist gives his full name as Baltusz Klossowski de Rola).

Max Beckmann. German, 1884-1950. Worked in Amsterdam 1936-47; in U.S.A. 1947-1950. The Old Actress. 1926. Oil on canvas, 100.7 x 70.5 cm. Collection Mr. and Mrs. Jean Mausé, New York.


Georges Braque. French, 1882-1963. The Black Rose. 1927. Oil on canvas, 50.8 x 90.5 cm. Collection Mr. and Mrs. Burton Tremaine, Meriden, Connecticut.

Paul Cézanne. French, 1839-1906. Near the Pool at the Jas de Bouffan. (c. 1883). Oil on canvas, 64.8 x 81 cm. The Metropolitan Museum of Art, New York, Bequest of Stephen C. Clark, 1960.
Paul Cézanne. Boy in a Red Waistcoat. (1890-1895). Oil on canvas, 81.3 x 65.1 cm. Private collection, New York.


Paul Gauguin. Tahitian Landscape. (c. 1899). Oil on canvas, 29.8 x 46.4 cm. Collection William S. Paley, New York.


Paul Klee. German, born Switzerland. 1879-1940. In Germany 1906-1933; in Switzerland from 1933. A Gay Repast (Bunte Mahlzeit). 1928. Oil and watercolor on canvas, 84.7 x 67.8 cm. Collection Mr and Mrs. Stanley Resor, Washington, D.C.


Fernand Léger. Woman with Cat. 1921. Oil on canvas, 130.2 x 89.6 cm. The Florene May Schoenborn and Samuel A. Marx Collection, New York.


Henri Matisse. Goldfish. (1915-1916). Oil on canvas, 1116.5 x 112.2 cm. The Museum of Modern Art, New York, gift of Mr. and Mrs. Samuel A. Marx (the latter retaining life interest).


Pablo Picasso. Spanish, born 1881. In France since 1904. Woman Combing Her Hair. (1906). Oil on canvas, 126.7 x 90.2 cm. The Florene May Schoenborn and Samuel A. Marx Collection, New York.


Pablo Picasso. Still Life with Plaster Arm. 1925. Oil on canvas, 97.8 x 130.2 cm. The Florene May Schoenborn and Samuel A. Marx Collection, New York.

Pablo Picasso. Bullfight (Cheval et Taureau). (1934). Oil on canvas, 97.2 x 130.5 cm. Collection Mr. and Mrs. Victor W. Ganz, New York.

Odilon Redon. French, 1840-1916. The Green Death (La Mort; Mon ironie dépasse toutes les autres). (After 1905). Oil on cardboard, 58.5 x 48.3 cm. Collection Mrs. Bertram Smith, New York.


Maurice Utrillo. French, 1883-1955. _Sacre Coeur._ (c. 1916). Oil on canvas, 81. 3 x 60.9 cm. The Museum of Modern Art, New York, gift of Mr. and Mrs. Walter Hochschild (donors retaining life interest).
Maurice de Vlaminck. French, 1876-1958. **Tugboat at Chatou.** (1906). Oil on canvas, 49.8 x 65.1 cm. Collection Mr. and Mrs. John Hay Whitney, New York.

Maurice de Vlaminck. **Still Life with Flowers.** (c. 1907). Oil on canvas, 64.5 x 80 cm. Collection Mr. and Mrs. Richard Rodgers, New York.

DE CEZANNE A MIRO

**Lista de Obras**


**Max Beckmann.** Alemán, 1884-1950. Trabajó en Amsterdam, 1936-1947; en U.S.A., 1947-1950. **La vieja actriz.** 1926. Oleo sobre tela, 100.7 x 70.5 cm. Colección Mr. y Mrs. Jean Mauzé, New York.

**Umberto Boccioni.** Italiano, 1882-1916. **La risa.** (1911). Oleo sobre tela, 110.2 x 115.4 cm. The Museum of Modern Art, New York, donación de Mr. y Mrs. Herbert Rothschild.

**Pierre Bonnard.** Francés, 1867-1947. **Desnudo parado.** (1930). Oleo sobre tela, 125.1 x 64 cm. Colección privada, New York.

**Georges Braque.** Francés, 1882-1963. **La rosa negra.** 1927. Oleo sobre tela, 50.8 x 90.5 cm. Colección Mr. y Mrs. Burton Tremaine, Meriden, Connecticut.

**Paul Cézanne.** Francés, 1839-1906. **Junto al estanque de Jas de Bouffan.** (c. 1883). Oleo sobre tela, 64.8 x 81 cm. The Metropolitan Museum of Art, New York, legado Stephen C. Clark, 1960.

**Paul Cézanne.** Muchacho con chaleco rojo. (1890-1895). Oleo sobre tela, 81.3 x 65.1 cm. Colección privada, New York.


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Paul Gauguin. **Por qué estás enojada? (No Te Aha Oe Riri).** 1896. Oleo sobre tela, 95 x 129.6 cm. The Art Institute of Chicago, Colección Mr. y Mrs. Martin A. Ryerson.


Paul Klee. Alemán, nacido en Suiza, 1879-1940. En Alemania, 1906-1933; en Suiza desde 1933. **Una comida plena de color (Bunte Mahlzeit).** 1928. Oleo y acuarela sobre tela, 84.7 x 67.8 cm. Colección Mr. y Mrs. Stanley Resor, Washington, D.C.

Paul Klee. **Actor del teatro Oriental.** 1934. Oleo sobre tela montado sobre cartón, 52.1 x 39.4 cm. The Phillips Collection, Washington, D.C.


Fernand Léger. **Mujer con gato.** 1921. Oleo sobre tela, 130.2 x 88.6 cm. Colección Florene May Schoenborn y Samuel A. Marx, New York.


Henri Matisse. Francés, 1869-1954. **La ventana azul.** (Otoño 1911). Oleo sobre tela, 130.8 x 90.5 cm. The Museum of Modern Art, New York, Abby Aldrich Rockefeller Fund.

Henri Matisse. **Peces dorados.** (1916-1916). Oleo sobre tela, 146.5 x 112.2 cm. The Museum of Modern Art, New York, donación Mr. y Mrs. Samuel A. Marx.


Joan Miró. **La poetisa.** Diciembre 31, 1940. Gouache sobre papel, 38 x 46 cm. Colección Mr. y Mrs. Ralph F. Colin, New York.
DE CEZANNE A MIRO


Pablo Picasso. Español, nacido en 1881. En Francia desde 1904. Mujer peinándose. (1906). Oleo sobre tela, 126.7 x 90.2 cm. Colección Florene May Schoenborn y Samuel A. Marx, New York.

Pablo Picasso. La modelo. (1912). Oleo sobre tela, 115.5 x 80.7 cm. Colección Herschel Carey Walker, New York.


Pablo Picasso. Naturaleza muerta con brazo de yeso. 1925. Oleo sobre tela, 97.8 x 130.2 cm. Colección Florene May Schoenborn y Samuel A. Marx, New York.
Pablo Picasso. Corrida de toros. (1934). Oleo sobre tela, 97.2 x 130.5 cm. Colección Mr. y Mrs. Victor W. Ganz, New York.


Kurt Schwitters. Merz (con el sello de un censor británico). (1940-1945). Collage de papel cortado, sobres y formularios de censura, 18.7 x 15.6 cm. The Museum of Modern Art, New York, legado Katherine S. Dreier.


Hombre de la chaqueta verde. (c. 1921). Oleo sobre tela, 88.9 x 55.8 cm.
Colección Florene May Schoenborn y Sameul A. Marx, New York.

Colección James Thrall Soby, New Canaan, Connecticut.

Maurice Utrillo. Francés, 1883-1955. Sacré Coeur. (c. 1916). Oleo sobre tela, 81.3 x 60.9 cm. The Museum of Modern Art, New York, donación Mr. y Mrs. Walter Hochschild (donación retenida de por vida).

Oleo sobre tela, 49.8 x 65.1 cm. Colección Mr. y Mrs. John Hay Whitney, New York.

Maurice de Vlaminck. Naturaleza muerta con flores. (c. 1907). Oleo sobre tela, 61.5 x 80 cm. Colección Mr. and Mrs. Richard Rodgers, New York.