

# The Museum of Modern Art

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## REPRESENTATIVES OF NEW YORK'S MUSEUM OF MODERN ART AND FRENCH MUSEUMS SIGN FORMAL AGREEMENT TO FACILITATE CULTURAL EXCHANGE

Agreements designed to facilitate cultural exchanges in all the visual arts between the Museums of France and The Museum of Modern Art, New York, were made public today (September 16, 1975) at a ceremony held at the Ministry of Cultural Affairs in Paris.

The French Museums were represented by Michel Guy, Secretary of State for Cultural Affairs, who had initiated the accord. The Museum of Modern Art, New York, was represented by the Director, Richard E. Oldenburg.

The accord consists of parallel agreements concluded with The Museum of Modern Art by the Réunion des Musées Nationaux, of which Emmanuel de Margerie is Director, and by the new Centre National d'Art et de Culture Georges Pompidou (also known as the Centre Beaubourg), of which Robert Bordaz is President and Pontus Hulten is Director of Visual Arts.

The agreements provide for collaboration on major exhibitions, for exchanges of museum professionals, and for reciprocal loans of works of art. These activities will extend through the several areas represented in The Museum of Modern Art's collection, which includes photography, architecture and design, and film, as well as painting and sculpture, drawings and prints. Also contemplated under the agreement are long-term exchanges of individual works to fill lacunae in respective museum collections. The accord provides that representatives of the French Museums and of The Museum of Modern Art will meet regularly to consult on forthcoming projects and to develop joint undertakings.

These agreements further extend a long history of cooperation between The Museum of Modern Art and the Museums of France. The Museum of Modern Art was the first American institution to borrow a work from the Louvre when, in 1932,

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Whistler's "Mother" (Arrangement in Black and Grey) was lent for a show of American painting and sculpture. Among many subsequent exchanges of works and exhibitions, The Museum of Modern Art sent to Paris in 1955 a major show of 50 Years of Art in the United States as part of a "salute to France" celebration. In the same year, the Louvre lent 15 paintings to New York in recognition of The Museum of Modern Art's 25th anniversary. Most recently, the current exhibition at The Museum of Modern Art, Modern Masters: Manet to Matisse, includes ten important loans from the Musée National d'Art Moderne in Paris. By expanding opportunities for still closer cooperation, the new agreements will benefit a large museum-going public both in France and in the United States, where major exhibitions at The Museum of Modern Art in New York customarily travel to other cities as well. Important works from French collections will be included in the exhibition on Fauvism opening at The Museum of Modern Art in April, 1976, while, in turn, The Museum of Modern Art expects to be a major lender to the inaugural exhibition at the Centre Pompidou in the Spring of 1977.

Another immediate result of the accord is the decision by the French government to show two exhibitions prepared by The Museum of Modern Art; The Architecture of the Ecole des Beaux-Arts, an exhibition which opens in New York in October, 1975, will be shown in the Paris Museum of Decorative Arts early in 1976; and a retrospective exhibition of paintings, pastels and drawings by the French surrealist André Masson, scheduled to open at The Museum of Modern Art in June, 1976, will be shown under the auspices of the Centre Pompidou early in 1977.

The first instance of a collaborative exhibition under the new accord will be an extensive presentation of works by Cézanne from the last decade of his life. These works from the years 1895-1906 bridged the period of modern art's

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beginnings in Impressionism and post-Impressionism and the great early manifestations of 20th-century art such as Cubism. Assembling more than 140 paintings, watercolors and drawings from collections in Russia and Japan, as well as in Europe and the U.S., the exhibition will be organized around Cézanne's persistent subjects such as Mont Ste.-Victoire and the Bibemus quarry to show the inspiration of his imagery.

This Cézanne exhibition, long contemplated by The Museum of Modern Art, and made possible in the United States with the support of a major grant from the National Endowment for the Humanities, will now be accomplished as a joint effort. In France, the exhibition will be organized by Madame Hélène Adhémar, Chief Curator of the Jeu de Paume Museum, in the United States by William Rubin, Director of The Museum of Modern Art's Department of Painting and Sculpture. Collaborating in the preparation of the exhibition will be the noted Cézanne scholars, John Rewald and Theodore Reff.

The exhibition will open at The Museum of Modern Art in New York in October, 1977, and will subsequently be presented at the Grand Palais in Paris.

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