

# DOWNLOAD PDF THE WILLIAM S. PALEY COLLECTION (19TH 20TH CENTURY PAINTING SCULPTURE)

## Chapter 1 : William S. Paley « ARThound

*"At the beginning of the 20th century many American artists, including painters and sculptors from Crystal Bridges' permanent collection, were inspired by revolutionary art ideas from Europe.*

Paley Collection, courtesy of MoMA. A Taste for Modernism which opened September 15, But the tastes of these powerful collectors more than overlappedâ€”Paley actually purchased several paintings that were originally owned by the Steins. As you enter the Herbst Exhibition galleries, you are hit by the color in these artworks and the tremendous power of color to convey emotional energy. Masterful is the only word for its color, from the complementary purple against yellow in its background to the neighboring shades of brown, yellow and red in its foreground. While Gauguin claimed he found this palette in the natural Tahitian landscape and in villages, scholars point out that no such colors co-existed naturally there at the time. While pleasing to our modern eyes, his palette would have also been quite shocking to his turn-of-the-century European audience. Four women are shown bent over on their knees on a riverbank, lost in the timeless rhythm of scrubbing. With postures evoking those adopted by figures kneeling in prayer, Gauguin superimposed a symbolic meaning on the tranquil scene that links these women to religious ritual practice and to the larger cycle of life. The six Matisse in the exhibition attest to his stature as the legendary colorist and master of red. Paley appreciated the genius of both. The painting has been smuggled out of Nazi Germany by the dealer Justin Thannhauser and given to Skira to sell and he went right to the Paley, who immediately fell for it. Picasso both draws inspiration from his contemporaries and demonstrates his extensive art historical knowledge, even referencing as far back as Ancient Greek sculpture. As an avid grower of old European roses and gardener, I was struck by the paintings of flowers in the exhibition. With its creamy impasto of peachy yellow and off white and the softest pink, Manet alludes to the ephemeral beauty and pure delight of the rose in the peak of its bloom. His painting was inspired by the numerous bouquets that visitors brought to him in the winter of , when he was mortally ill. The appeal of the freshest possible food with no fuss is timeless. Their faces are quite crude, showing no emotion but the compositions in totality convey a myriad of complex feelings. Maillol took his inspiration from early classical sculptors but imposed his own modern and expressive take on form, creating fluid and rhythmic female portraits. Their brightly colored and patterned apartment occupied a full floor in one of the most prestigious buildings in Manhattan and was decorated by the renowned Sister Parish and Albert Hadley or Parish-Hadley , the French firm of Jansen which assisted with the Kennedy White House , and Billy Baldwin. The foyer was the only room where people remained standing. In the other rooms, intimacy and comfort were the rule and smaller artworks were gracefully intermingled with furnishings and personal objects. It devotes at least two full pages to each artwork in the collectionâ€”a full page photo and at one full page of analysis by Rubin, who worked with Paley as he made his purchases. Serving as trustee, chairman of the Painting and Sculpture Committee, president of the Museum and chairman of the Board, Paley was chairman emeritus from until his death in October A Taste for Modernism closes Sunday, December 30, Kennedy Drive and have easy access to the museum. Fee includes access to all museum collections and exhibitions including Rudolf Nureyev: A Life in Dance October 6, â€” February 17, Museum admission is not required. The photos on the fireplace wall at the home in Act I are family photos of the founders of San Francisco Ballet, the visionary Christensen Brothers. And, in the Act I battle scene between the mice and the gingerbread soldiers , the giant fireplace stands 22 feet tall and 19 feet wide, about the size of two SF cable cars stacked on top of each other. He has made sure that Uncle Drosselmeyer, who makes toys change size and come to life, is unforgettable. Nutcracker is mesmerizing in all respects. Plan on taking the family, or someone very special, to this delightful holiday classic. We made our own tights then too. The zipper on my costume split while I was dancing in the dress rehearsal of Nutcracker. One hour prior to curtain, Nutcracker characters pose for photos for 30 minutes, so bring your camera. Lines for entry to War Memorial Opera House and for photos form early, so arrive early. The full broadcast schedule is here. You

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may vote as many times as you want and do not need to enter the sweepstakes contest at the bottom of the page in order to vote. A marathon of all the productions will air all day on Christmas Day, December 25th. To find Ovation TV in your area, click here to be re-directed to their website where you will enter your zip code

**Nutcracker Details:** Nutcracker opens Friday, December 7, and runs through December 28, Traffic delays are common particularly on Southbound around the Golden Gate Bridge and parking can be time-consuming, so plan adequately. SF Ballet enforces a strict no late seating policy, meaning that guests will not be seated after the lights have dimmed. Latecomers will be asked to stand until there is a break in the program, and will be seated at the discretion of management. San Francisco Ballet recommends that children attending Nutcracker be at least 5 years old. Any child who can sit in his own seat and quietly observe a two-hour performance without questions is welcome. Booster seats for children are provided free of charge for use on the Orchestra level. No infants may be brought to a performance. Parents should take children creating a disturbance during the ballet out of the performance hall. As a meticulous performer, the Russian ballet master demanded costumes that were not only beautiful, but precisely engineered to suit the physical demands of his dance. He also loved embellishment and these costumes reflect his highly-refined aesthetic, standing as fantasias of embroidery, jewels, and braid. The accompanying catalogue, *Rudolf Nureyev: Bilingual text in English and French*. Available exclusively in the Museum Stores, or online at shop. This is a huge graphic work imbued with the very essence of dance—graceful movement. No one understood and could convey the anatomy of the dancer and movement like Degas who created this as part of a series of preparing dancers. *A Life in Dance* runs October 6, — February 17, Fee includes access to all museum collections and exhibitions including *The William S. A Taste for Modernism* which closes Sunday, December 30,

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### Chapter 2 : The Rockefellers and the road to Modern Art | Christie's

*The work selected for the exhibition, The William S. Paley Collection: A Taste for Modernism, focuses on the extraordinary French School and School of Paris late 19th and early 20th century artists who, like Paley, helped redefine modernism.*

Why the Nazis feared modern art November 8, The recent discovery in Munich of what are reported to be more than 1, major artworks confiscated or banned by the Nazis is a reminder of how totalitarian regimes tend to view art as so dangerous a potential adversary as any enemy army. Today, the same irrational hatred and fear of art can be found among the jihadists of the Taliban, al-Qaida and other Islamist extremists, along with the same consequences for their societies. Baltimore," running through Dec. The result is a stunning new space that will allow the museum to show off these modern masterpieces to greater advantage than ever before. NEWS Why the Nazis feared modern art November 8, The recent discovery in Munich of what are reported to be more than 1, major artworks confiscated or banned by the Nazis is a reminder of how totalitarian regimes tend to view art as so dangerous a potential adversary as any enemy army. The house, designed by architect Philip Johnson in , is a modern structure that looks like a breath of fresh air in this fussy postmodern era. The collection sounds glorious on paper. Baltimoreans who can keep a sense of humor in the midst of such awesome company will notice that the work of at least one celebrated local artist, whose career is bound up with Baltimore legend and lore, is missing. Paley, valued in the hundreds of millions of dollars, will go to the Museum of Modern Art. It is Andy Warhol. It is all cool interiors and dramatic geometry. Can you give me any information about the Kroller-Muller museum in the Netherlands? The museum, renowned for its sculpture park and a collection of works by van Gogh, is situated in the Hoge Veluwe National Park, a 13,acre nature reserve in Otterlo, in the eastern part of the country. The reserve was once owned by Anton Kroller and his wife, the former Helene Muller, who gave the site and her art collection to the state in It was considered one of the first important collections of modern art in the world, and the Dutch built a museum to house it in Now, nearly years later, this could be the city where the late artist begins his long-overdue comeback. As a new exhibit at the Baltimore Museum of Art makes clear, Weber has long been considered one of the most significant American artists of the 20th century. A recently opened exhibit of African art at the Baltimore Museum of Art makes that point powerfully, with a varied array of elaborately handcrafted personal objects from across the continent " from hats, blankets and hairpins to weaving tools and jugs used to carry water and milk. But, of course, they never would. The concert series will still be presented by the Contemporary Museum, where Mobtown started out, but performances will relocate to a larger space at Metro Gallery. Construction, design and furnishings would easily total four times that amount, according to Bellomo. What this exhibition offers inspires horror and disgust in us all.

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### Chapter 3 : William S. Paley: A Taste for Modernism | Carla Maria Verdino-Söllwold | Scene4

*The Paley Collection, which includes paintings, sculpture, and drawings, ranges in date from the latter half of the nineteenth century through the early s. It is especially rich in works by Cezanne, Matisse, and Picasso, and includes as well significant works by Toulouse-Lautrec, Degas, Derain, Bonnard, Gauguin, Rouault, and other modern.*

This meant talking to him a lot about art and other things, and enjoying the Martinis he mixed himself up, with a mint leaf that I have never drunk anywhere else. I met Alfred Barr only a couple of times, after he had retired from MoMA in but before I began to work there in This is a brief account of how that came to be. Alfred Barr in his office at MoMA, He asked me two questions: Good; but did I also know that this was where he was born? The conversation was a long time ago, but I still remember looking at the pond in the garden and an image of Moses found in the bulrushes coming to my mind. What could he possibly mean? This was then the largest private residence in the city, a huge edifice comprising two linked nine-storey houses, one with its own infirmary, in which he, David, was born. The Rockefeller family residence at 10 West 54th Street, which was demolished. However, her husband disliked it and discouraged her from hanging it in the house at large. So she had a small gallery built on the seventh floor, in which she rotated her growing collection, and began to present exhibitions of borrowed works alongside her own. Bliss and Mrs Cornelius J. Sullivan, and in the late s the three women determined to create what they believed would be the first museum anywhere primarily devoted to exhibiting contemporary art. David, then a schoolboy, was frequently present at their meetings. So was a Harvard graduate student, Alfred H. He would become, at 27, the first director of the Museum of Modern Art, which was established by this trio of remarkable women in ; as David acknowledged, his mother came to look on Alfred almost as a son. David would also become extremely close to Alfred, but not yet. But he was unquestionably most interested in painting and sculpture, and, thanks to the generosity of the trustees notably the early gift of Lillie P. David, however, did not become actively involved in MoMA until , when his mother died and he was asked to take her seat on the board of trustees; and especially after Nelson withdrew from the museum a decade later to run for governor of New York State. He had an encyclopaedic kind of mind, on many subjects In the summer of , he and Peggy had acquired the house on East 65th Street in which both would mainly reside for the rest of their lives, and furnished it with some run-of-the-mill 18th-century portraits, including two of men in red coats, one by Arthur Devis and one by Thomas Hickey. David tells the story: We were, understandably I think, rather annoyed at the time. From then on, Alfred Barr began bringing to our attention a variety of high-quality paintings we had never been exposed to before For the most part, we were still not drawn to abstract painting, but we found ourselves more and more tempted by the French Impressionists and other French painters who anticipated the Impressionists, such as Boudin , Courbet , and Delacroix. Hand-decorated envelope and tie sent by Picasso, to Alfred H. However, he was kept on as an adviser to, and then the director of, the collection. This turned out to be a blessing in disguise, because he could not only give more time to his own ambitious exhibitions, but also work with trustees on aiding the development of their collections with the understanding that key works would eventually come to MoMA. And the more David got to know Alfred, the more he admired him. He was an extraordinary and fascinating, brilliant person. Alfred, in turn, would try to persuade Rosenberg that the Rockefellers should have first pick of paintings from the whole group. Recalling what had occurred, David said he wished they had bought more; but, even so, they had spent far more on these works than they had previously paid for any such possessions. David had to ask the committee that managed the trust his father had set up for him to give him the money to buy the three works. And so it continued. Two initiatives were particularly notable. First, in , David put together a syndicate with his brother Nelson, William S. East terrace and east wing of the museum, Photograph by Alexandre Georges Back in , David had also begun a parallel initiative: In June , David acquired this important canvas. I called David to congratulate him.

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### Chapter 4 : The William S. Paley Collection of Modern Art at Crystal Bridges - In The News

*The extremely important William S. Paley collection of modern art, bequeathed to the Museum of Modern Art in New York and now showing there, will come to the Baltimore Museum of Art in the fall of.*

Execs to be feted for innovation at Oct. Crawford, who is retiring at the end of this year from his duties as senior VP of Capital Research and Management, is a Paley Center trustee. He has built a reputation as a widely respected media investor while working with Time Warner, News Corp. Paley Center prexy Pat Mitchell said the org is "privileged to have this opportunity to acknowledge his contributions to the Paley Center for Media and to the technology industry. But in her new book *In All His Glory: The Life of William S. Paley*, Sally Bedell Smith proves beyond any doubt that Paley was more adept at personifying his self-created legend than he was at establishing any degrees of excellence for himself, or his television network. Out of the Box. They recalled his programming genius for both high art and mass entertainment programs as well as a deep commitment to the news. Paley, the chairman of the board of CBS, died last Friday at the age of For years, I tried to decide whether I liked Paley and whether he was a good guy or a bad guy. Over the years, I suppose I met him 40 times. Most of those times were just a handshake in a crowd, but about 10 years ago one of his secretaries called and asked if I would write a speech for him. Paley played his own version of corporate survivor for decades. His more than year reign ended in , when the CBS board voted that he had to go. Talk about your tribal councils. The Eye of CBS at 8 tonight. The timely profile arrives as CBS transforms itself with Survivor, a pop-culture craze attracting a coveted audience. As a digital artist, she uses a computer to change the colors and "deepen the emotional impact" of her images captured on film. Animals are a favorite subject for her camera lens and digital manipulation. From the architecture of an old building to the items in a taxidermy shop, Paley seems fascinated with the odd way her subjects relate to the past. Married To Loneliness By James Warren, Chicago Tribune, September 7, There are young women who quickly discern the lures of truffles, corner tables and corporate jets. Yet a climb to the social heights can bring them to the depths of silver-plated solitude. She was 84 and lived most of her life in Manhattan before moving to Vermont in The agency did not say whether her death was directly connected to that illness. Bishop, Special to the Sentinel, January 4, A career in jewelry art is not likely to put an artist on the cover of *Art in America*. But humans have made art you can wear for more than 5, years. Being a part of that rich history offers some consolation to Harper and the other jewelry artists featured in "Treasured Jewelry," an exhibition of more than 70 works at Orlando Museum of Art. Drawn from the collections of Dr. Klotz and Norma Canelas and William D. Who among us was not transfixed before the television set on that dreadful day or the ones to follow? Whether watching the horrible events unfold or observing the long and mostly fruitless search for survivors in the rubble of the World Trade Center and the Pentagon, broadcast news was there. And with it, so were we, witnessing a truly unique point of time in American and world history. In those tumultuous days, broadcast news offered a true public service to Americans. How could they not? Those voices are so quirky yet recognizable as they leap from one subject to another with an intimate insistency. Sometimes I just make soup immediately. Once I thought Oh! This Dick Tracy consists mostly of songs co-written by producer Andy Paley and sung by a disparate collection of stars. And Lord-a-mighty, what are neo-country chanteuse k.

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### Chapter 5 : Modernism comes to the Portland Museum of Art with the William S. Paley Collection from the

*Note: Citations are based on reference standards. However, formatting rules can vary widely between applications and fields of interest or study. The specific requirements or preferences of your reviewing publisher, classroom teacher, institution or organization should be applied.*

His family was Jewish , and his father was an immigrant from Ukraine who ran a cigar company. As the company became increasingly successful, Paley became a millionaire, and moved his family to Philadelphia in the early s. Within a decade, William S. Paley had expanded the network to affiliate stations. Broadcasting pioneer[ edit ] Paley quickly grasped the earnings potential of radio and recognized that good programming was the key to selling advertising time and, in turn, bringing in profits to the network and to affiliate owners. Before Paley, most businessmen viewed stations as stand-alone local outlets or, in other words, as the broadcast equivalent of local newspapers. Paley provided network programming to affiliate stations at a nominal cost, thereby ensuring the widest possible distribution for both the programming and the advertising. At other times in the broadcast day, affiliates were free to offer local programming and sell advertising time locally. During his prime, Paley was described as having an uncanny sense for popular taste [5] and exploiting that insight to build the CBS network. While based in England during the war , Paley came to know and befriend Edward R. They did, however, buy and license some RCA equipment and technology, taking the RCA markings off of the equipment, [6] and later relying exclusively on Philips - Norelco for color equipment beginning in , when color television sets became widespread. Murrow on the radio and 60 Minutes on television. Paley did not consider him worthy of CBS, being a mere local host. When Paley went into the Army and took up his assignment in London, and Frank Stanton assumed his duties, he decided to try Godfrey on the network. By the time Paley returned, Godfrey was a rising star on the network with his daily Arthur Godfrey Time program. Paley had to accept the entertainer, but the two were never friends. Godfrey would, on occasion, mock Paley and other CBS executives by name, on the air. In private, Paley and his colleagues despised Godfrey. The relationship between Paley and his news staff was not always smooth. His friendship with Edward R. Murrow, one of the leading lights in the CBS news division and by then a vice president of CBS , suffered during the s over the hard-hitting tone of the Murrow-hosted See It Now series. In , James T. During the " television season, 14 of the top 15 shows on prime-time and the top 12 shows of daytime television were on CBS. Aubrey, however, fought constantly with Fred W. And later, Paley briefly ordered the suspension of instant and often negatively critical analyses by CBS news commentators, which followed the Presidential addresses. Over the years, Paley sold portions of his family stockholding in CBS. At the time of his death, he owned less than nine percent of the outstanding stock. Other interests[ edit ] In the s, William Paley and his brother-in-law, Leon Levy formed Jaelyn Stable, which owned and raced a string of thoroughbred race horses. Subsequently, the storied baseball team fell into mediocrity, not making the postseason for the next ten years. Paley library at Temple University , named for William S. In , he joined a syndicate with Rockefeller and others to buy six works by Picasso for the museum from the notable Gertrude Stein collection. He subsequently became chairman, stepping down from the museum post in From to , it was known as The Museum of Television and Radio; its new location was known as the Paley Building. In , Paley dedicated the second building at the S. He also personally dedicated the Samuel L. Paley library at Temple University named in honor of his father. They divorced on July 24, , in Reno, Nevada. She retained custody of their two adopted children, Jeffrey Paley and Hilary Paley. In , Dorothy married stockbroker Walter Hirshon; they divorced in She was the daughter of renowned neurosurgeon Harvey Cushing. Paley and his second wife, in spite of their successes and social standing, were barred from being members of country clubs on Long Island because he was Jewish. As an alternative, the Paleys built a summer home, "Kiluna North," on Squam Lake in New Hampshire and spent the summers there for many years, routinely entertaining their many friends, including Lucille Ball , Grace Kelly , and David O. The couple had two children, William and Kate.

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Other affairs[ edit ] Paley was a notorious ladies man his entire life. Indeed, his first marriage to Dorothy ended when a newspaper published a suicide note written to Paley by a former girlfriend. As a result of another relationship, he provided a stipend to a former lover, actress Louise Brooks , for the rest of her life. In his later years, he enjoyed keeping company with several women.

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### Chapter 6 : William Rubin - Wikipedia

*Featuring 62 treasures from The Museum of Modern Art's William S. Paley collection, this exhibition offers a master class in the key movements and figures that revolutionized art and culture of the late 19th and 20th centuries.*

Paley developed the CBS radio and television networks, and ran them for more than a half century. Delegating management details to others, he had a seemingly unflinching sense of popular taste and a resultant flair for programming. He was just turning 30 when his family purchase of additional shares gave him majority control. Paley enjoyed socializing and negotiating with broadcast stars. In the late 1940s, his "talent raids" hired top radio stars chiefly away from NBC by offering huge prices for rights to their programs and giving them, in return, lucrative capital gains tax options. The talent pool thus developed helped to boost CBS radio ratings just as network television was beginning. At the same time, he encouraged development of CBS News before and during the war as it developed a stable of stars soon headed by Edward R. The television network first showed a profit in 1952 and from 1952 through 1969, CBS television consistently led in prime-time network ratings. Network profits helped expand CBS into many other lines of entertainment and education--including the Broadway musical "My Fair Lady" in 1956 as Paley acquired other businesses. There were technical opportunities as well. Paley worked through several short-lived potential heirs in the late 1950s: Wyman to become president in 1958. Paley returned as a figurehead chair until his death in late 1981. Paley is important for having assembled the brilliant team that built and expanded the CBS "Tiffany Network" image over several decades. For many years he had an innate programming touch which helped keep the network on top in annual ratings wars. He blew hot and cold on network news, helping to found and develop it, but willing to cast much of that work aside to avoid controversy or to increase profits. Like many founders, however, he stayed too long and unwittingly helped weaken his company. Paley was very active in New York art and social circles throughout his life. He was a key figure in the Museum of Modern Art from its founding in 1929. He prompted construction of the Eero Saarinen-designed "Black Rock" headquarters into which the network moved in 1952. His was the primary donation that helped to create what is now the Museum of Television and Radio in New York City in 1962. The middle "S" in his name stood for nothing--Paley added it in his early business years. He had no formal middle name.

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### Chapter 7 : William S. Paley - Wikipedia

*A selection of major works from the William S. Paley Collection at the Museum of Modern Art in New York will be featured in an exhibition opening this fall. A pioneering figure in the modern entertainment, communication and news industries, Mr. Paley () was a founder of the Columbia Broadcasting System (CBS), and a dedicated philanthropist and patron of the arts.*

Biography[ edit ] Background and Education[ edit ] William S. Rubin was born in Brooklyn, New York, the eldest of three children. His father was a textile merchant who owned several factories. Rubin was educated in public schools in Brooklyn before the family moved to Riverdale, New York , where he attended the Fieldston School. At the time, Rubin was not interested in pursuing a career in the visual arts, for he aspired to become an orchestra conductor. Upon graduation from high school, he went to Columbia University , ostensibly to study music. His studies were interrupted by a stint in the army. While stationed in Rome, Italy, he played the clarinet in a marching band. When the war ended, he returned to New York and resumed his studies at Columbia University. There he enrolled in classes taught by the distinguished art historian, Meyer Shapiro , who specialized in both modern and medieval art. Rubin consequently became interested in both fields and wrote his doctoral dissertation on the Church of Assy in the French Alps with an interior that was decorated by modern artists in the years after World War II: In the mids, he was introduced to Alfred Barr , founding director of the Museum of Modern Art, who invited him to lecture at the museum and eventually to serve as curator of a show on the surrealist painter Roberto Matta. In the mids, Rubin began writing a book on Dada and Surrealism; upon hearing of this project, Barr invited him to organize a show on the subject for the museum. Throughout his years at the museum, Rubin acquired works with the dedication and passion of a private collector which he also was. Almost immediately upon being hired by the museum, he persuaded the art dealer Sidney Janis and his wife Harriet to donate their formidable collection of modern art to the museum, one of many collections that he would secure during his twenty-year tenure there. Others include works from the collections of William S. Zeisler , and others. Through his position at the museum, he was able to meet and befriend Picasso at his home in the south of France. He made it a habit of installing these shows while circulating around the galleries in a wheelchair a skiing accident left him partially lame in one leg , directing the placement of work like the conductor of a symphony orchestra, the career to which he had earlier aspired. Because he was a known collector, even before he came to the museum, Rubin made a special effort to befriend the contemporary artists whose work he collected. The most fruitful and enduring relationship was with the American abstract painter Frank Stella , for whom he organized two comprehensive exhibitions, one in and another in In the late s, the museum was scheduled to close for a major renovation, so Rubin seized the opportunity to present Pablo Picasso: This was followed with Primitivism in Twentieth-Century Art: Affinity of the Tribal and the Modern , which he organized with the art historian Kirk Varnedoe. It was his most controversial exhibition, for critics complained that the in process of comparing examples of African and Oceanic art with modern works influenced by them, the primitive artifacts lost their original meaning and significance. The first, Picasso and Braque: Here Rubin organized gatherings of artists, art historians, dealers and critics, one memorable photograph taken in records him speaking to Frank Stella , Barbara Rose , Larry Poons , Lucinda Childs , Wilder Green , Annalee and Barnett Newman and Phyllis Hattis whom he would later marry. In the late s, Rubin purchased land in the south of France not far from where Picasso had lived and began building a home there. Rubin lived in New York City, but also maintained a residence in Pound Ridge, New York , where he acquired rare and exotic trees; from his living room, oversaw their placement in the surrounding landscapeâ€™againâ€™like the conductor of a symphony orchestra. After a number of years in declining health, he died there in his Pound Ridge home in at the age of Varnedoe died of cancer at the age of fifty-seven in , and the position was eventually filled by three separate curators. Artists[ edit ] Late in his career, Rubin said that he had hoped his exhibitions had a meaningful influence on the artists who saw them.

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### Chapter 8 : Articles about Paley - tribunedigital-orlandosentinel

November 3, , Page *The New York Times Archives. The collection of 19th- and 20th-century art assembled by William S. Paley, valued in the hundreds of millions of dollars, will go to the.*

Paley was sometimes dubbed "the father of modern broadcasting," but until the recent blockbuster exhibit of his personal collection of late 19th and 20th century art, his influence as a patron and advocate for modernism may not have been fully appreciated. The exhibition, William S. That far-reaching taste combined with a keen eye, a questing passion for the avant garde, and considerable financial resources enabled him to assemble one of the most influential collections, representative of the key movements and figures in modern art. Not only did he change the broadcasting business model to the current system of networks and affiliates, but he also built the CBS television news division into a dominant force led by luminaries like Edward R. Murrow and Walter Cronkite. Each venue was permitted to hang the works in its own way , and Burgess has made admirable use of the galleries. The paintings are interspersed with small sculptures by Rodin and Maillol and some striking, little known works on paper by masters like Degas. Each was selected with individual care, and while they chart a course through the history of modern art, they also allow for stand-alone moments of reflection. Paley purchased his first canvasses in on a trip to France in the company of Averell Harriman, and it is with these two magnificent Cezannes that the exhibit begins. In this view of the hillside and bay, Cezanne combines active, angular brushstrokes with the solid geometry of a composition based on triangles, creating what critic Lawrence Gowing called "the logic of organized sensations. The Muskateer is a stunning example of the earlier Matisse â€” a portrait of the celebrated actor Lucien Guitry in the role of Cyrano de Bergerac. Nodding to the popular genre painting of the period, the young Matisse, nonetheless, displays an innovative sense of color in the hint of non-realistic purple and green in the face and the turbulent overlays of blue tones in the background. By Matisse perfected a bold new style indebted to Cubism, African primitive art, and the decorative impulse. Painted contemporaneously with the earlier Matisse are the two huge canvasses which act as the focal point of the Paley exhibit: But the painting is also indebted to the Parthenon friezes and the Greek art in the Louvre which had fascinated Picasso. Fernande is depicted with her hands clasped modestly in front, her shoulders and head turned ever so slightly to the right, standing against a background of exquisite terra cotta and rose hues. The fantastic landscape setting makes use of bold purples, reds, oranges, yellows, and pinks â€” a palette which Gauguin claimed he had discovered in the Tahitian landscape. One can imagine the jolting impact of the work that must have called to the collector. But the Paley collection also showcases less dramatic works. A later acquisition, the audacious Ben Shahn ink drawing, Edward R. As William Rubin eloquently states in his introduction to the MoMA catalogue, "He Paley thought of his paintings as the most important elements of a seamless private world, choosing works which afforded him "sensuous aesthetic delight. Paley to be a collector who "relied on instinct and serendipity rather than a systematic plan," a man who "acquired works that caught his eye and stirred his soul.

### Chapter 9 : The William S. Paley Collection | MoMA

*William Samuel Paley (September 28, - October 26, ) was the chief executive who built the Columbia Broadcasting System from a small radio network into one of the foremost radio and television network operations in the United States.*