

107

37

CHECKLIST - THEO VAN DOESBURG: THE DEVELOPMENT  
OF AN ARCHITECTURE Opening April 10, 1970

- B 10 University auditorium, Amsterdam  
(Thesis project by van Eesteren 1922)  
Color scheme by van Doesburg 1923

Ink, pencil, gouache and collage on paper  
Collection van Doesburg, Paris

- B 12 Private House, project 1923  
Elevation

Pencil, gouache on paper  
Collection van Doesburg, Paris

- B 13 Private House, project 1923  
Elevation

Pencil, gouache on paper  
Collection van Doesburg, Paris

- B 14 Private House, project 1923  
Elevation

Pencil, gouache on paper  
Collection van Doesburg, Paris

- B 15 Private House, project 1923  
Elevation

Pencil, gouache on paper  
Collection van Doesburg, Paris

- B 19 Private House, project 1923  
Axonometric projection

Black and white print  
Collection van Doesburg, Paris

- B 20 Private House, project 1923  
Axonometric projection

Black and white print  
Collection van Doesburg, Paris

- B 23 Private House, project 1923  
Axonometric projection  
  
Black and white print with gouache and collage  
Collection van Eesteren, Amsterdam
- B 24 Private House, project 1923  
Axonometric projection  
  
Lithograph  
Collection van Doesburg, Paris
- B 25 Private House, project 1923  
Study for "Counter-Construction"  
  
Ink, gouache on paper  
Collection van Doesburg, Paris
- B 26 Private House, project 1923  
Study for "Counter-Construction"  
  
Pencil, gouache on paper  
Collection van Doesburg, Paris
- B 33 Private House, project 1923-24  
"Counter-Construction"  
  
Photomontage  
Collection van Doesburg, Paris
- B 27 Private House, project 1923  
"Counter-Construction"  
  
Pencil and gouache on paper  
Collection van Doesburg, Paris
- B 28 Private House, project 1923  
"Counter-Construction"  
  
Pencil and black ink on tracing paper  
Collection van Doesburg, Paris

B 30

Private House, project 1923  
"Counter-Construction"

Black and white print  
Collection van Doesburg, Paris

B 29

Private House, project 1923  
"Counter-Construction"

Black and white print with gouache  
Collection van Doesburg, Paris

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Private House, project 1923  
"Counter-Construction"

Ink and gouache on paper  
The Museum of Modern Art, New York

B 31

Private House, project 1923-24  
"Counter-Construction"

Ink and gouache on paper  
Stedelijk Museum, Amsterdam

B 32

Private House, project 1924  
"Counter-Construction"

Pencil, ink and gouache on paper  
Stedelijk Museum, Amsterdam

B 42

House for an artist, project 1923  
Axonometric projection

Black and white print  
Collection van Eesteren, Amsterdam

B 43

House for an artist, project 1923  
Color sketch

Pencil and gouache on paper  
Collection van Eesteren, Amsterdam

- B 44 House for an artist, project 1923  
"Counter-Construction"  
  
Pencil, gouache on tracing paper  
Collection van Doesburg, Paris
- AVNET "Composition Circulaire" about 1923  
(Originating from a "Counter-Construction")  
  
Pencil, ink and gouache on tracing paper  
The Estate of Lester Francis Avnet, New York
- B 49 Charles de Noailles House, Hyères, France  
"Chambre de Fleurs" Color scheme 1924-25  
  
Ink, pencil and gouache on tracing paper  
Stedelijk van Abbemuseum, Eindhoven
- B 52 Café Aubette, Strasbourg 1926  
Preliminary study for the ceiling of the café-bar  
  
Pencil, ink and gouache on paper  
Collection van Doesburg, Paris
- B 53 Café Aubette, Strasbourg 1927  
Working drawing for wall of the "Dancing" hall  
  
Pencil and ink on tracing paper  
Collection van Doesburg, Paris
- B 57 Café Aubette, Strasbourg 1927  
Color scheme for wall of the "Dancing" hall  
  
Black and white print with gouache  
Collection van Doesburg, Paris
- B 59 Café Aubette, Strasbourg 1927  
Color scheme for ceiling of the "Dancing" hall  
  
Black and white print with gouache  
Collection van Doesburg, Paris

- B 58 Café Aubette, Strasbourg 1927  
Preliminary color study for ceiling of the "Dancing" hall  
  
Gouache on board  
Collection van Doesburg, Paris
- KOCHER A Café Aubette, Strasbourg 1927  
Color scheme (preceding final version) for ceiling  
and short walls of ballroom  
  
Ink and gouache on paper  
Collection Kocher, Cambridge, Mass.
- KOCHER B Café Aubette, Strasbourg 1927  
Color scheme (preceding final version) for floor and  
long walls of ballroom  
  
Ink and gouache on paper  
Collection Kocher, Cambridge, Mass.
- B 64 Café Aubette, Strasbourg 1927  
Color scheme for wall of ballroom  
  
Black and white print with gouache  
Collection van Doesburg, Paris
- C 41 Café Aubette, Strasbourg 1927  
Design for club chair  
  
Black and white print with gouache  
Collection van Doesburg, Paris
- BVE Shopping gallery with restaurant, The Hague  
Competition project by van Eesteren 1925  
Color scheme by van Doesburg  
  
Ink, gouache and collage on paper  
Collection van Eesteren, Amsterdam
- B 75 Studio House van Doesburg, Meudon 1929  
Combination of three axonometric projections  
  
Ink on paper  
Collection van Doesburg, Paris



van Doesburg/6

B 79

Studio House, project 1930  
(with apartment for Barthelome Por)  
Plans and elevations

Pencil and ink on paper  
Collection van Doesburg, Paris

# The Museum of Modern Art

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113  
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## THEO VAN DOESBURG: THE DEVELOPMENT OF AN ARCHITECTURE

An exhibition of 40 original color studies and architectural designs by the Dutch artist Theo van Doesburg (1883-1931) will be on view at The Museum of Modern Art from April 9 to June 7, 1970. Executed in the early 1920's, this body of work is now regarded as one of the most important influences on the development of modern architecture. THEO VAN DOESBURG: THE DEVELOPMENT OF AN ARCHITECTURE was directed by Ludwig Glaeser, Curator of Architecture, Department of Architecture and Design, and marks the official opening of a new special exhibition room in the Philip L. Goodwin Galleries.

All existing studies made in 1923 for the famous De Stijl exhibition at Léonce Rosenberg's gallery l'Effort Moderne in Paris are in the exhibition. This includes studies for the "Rosenberg House" which van Doesburg was commissioned to design and incorporate into a cultural center.

Two other important van Doesburg projects were produced in collaboration with the architect C. van Eesteren. While the architectural skills of van Eesteren assured the feasibility of the projects, van Doesburg used them as a unique opportunity to express his visions of a new architecture. In these projects, titled "Private House" and "House of an Artist," van Doesburg reduces architecture to its planar elements using color to define space. The prophetic "House for an Artist" with its projecting and cantilevered volumes is particularly representative of van Doesburg's ideas. The geometrical configuration consists of horizontal and vertical planes which do not seem to touch, but to pass by each other. Since only color is used to create a spatial relationship, these studies are often referred to as "time-spatial" architecture.

The 1927 interior designs for the cafe-restaurant "l'Aubette" in Strasbourg are also shown. Two large halls of "l'Aubette", van Doesburg's largest executed project,

(more)

offer further demonstration of his concept of architecture. These plans reveal the way he structures an internal space by distribution of color over walls and ceilings.

A writer, painter, and sculptor, as well as an architect, van Doesburg founded the De Stijl group in 1917 with Piet Mondrian, Vilmos Huszar, the architect J.J.P. Oud, and the essayist Antony Kok. Van Doesburg contributed generously to the De Stijl journal and became the most prolific propagandist of the movement's aims which amounted to nothing less than a "radical renewal of art." The most important of his many writings is Principles of Neo-Plastic Art, which appeared in 1925 as the sixth volume of the "Bauhaus Books."

The De Stijl, which emphasized unifying concepts affecting all the arts, was one of the longest lived and most influential groups of modern artists. From the beginning the De Stijl was marked by the most extraordinary collaboration of painters, sculptors, and designers. Elements of composition were reduced to independent rectangles and circles, and traditional symmetry was replaced with freely asymmetrical balance and clear flat primary color. Today these theories advanced by De Stijl artists provide the basic formal aesthetic of most modern architecture.

The first historical survey in America of De Stijl artists was shown at The Museum of Modern Art in 1952. Selection of pieces for the current exhibition was based on the van Doesburg exhibition organized by the Stedelijk Museum in Eindhoven in 1969. The principle lender is Madame van Doesburg, the artist's widow. Important loans were obtained from public and private collections in the United States and Holland.

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Additional information available from Judy Williams, Assistant, and Elizabeth Shaw, Director, Department of Public Information, The Museum of Modern Art, 11 West 53rd Street, New York, N.Y. 10019. (212) 956 - 7501.



115

## THEO VAN DOESBURG

Theo van Doesburg, born in Utrecht, Holland in 1883, was an active and versatile champion of modernism in Holland in the 1920's. A painter, sculptor and also architect, he founded the 'De Stijl' group with Piet Mondrian, Vilmos Huszar, the architect J.J.P. Oud and the essayist Antony Kok. Contributing generously to its journal of the same name from 1917 to his death in 1931, Van Doesburg was the most prolific propagandist of the movement's aims which amounted to nothing less than a 'radical renewal of art'. Among his many writings, the most important is "Principles of Neo-Plastic Art", which originally appeared in 1925 as the sixth volume of the 'Bauhaus Books'. This exhibition will show a selection of some three dozen original drawings representative of Van Doesburg's architectural ideas. In addition to the designs for the interiors of the cafe-restaurant 'L'Aubette', completed in 1927 in Strasbourg, the exhibition will include all existing studies done in 1923 with van Eesteren for the famous exhibition of the Stijl group in Leonce Rosenberg's gallery 'L'Effort Moderne' in Paris. In these projects, which were titled 'Analyse de L'Architecture (contre-construction)', van Doesburg reduces architecture to its planar elements using color to define space. They are now regarded as one of the most important influences on the development of the 'International Style' in modern architecture.