

**THE MUSEUM OF MODERN ART WILL ACQUIRE THE ARCHIVES OF THE LEGENDARY
20th CENTURY ART DEALER PAUL ROSENBERG**

**Archives Document Nearly a Century of European Art and Artists, Providing Critical
Primary Source Materials for Scholars and Researchers**

NEW YORK, April 13, 2007—The archives of the legendary French art dealer Paul Rosenberg have been promised to The Museum of Modern Art as a bequest of Elaine and Alexandre Rosenberg, it was announced today by Director Glenn D. Lowry. A key figure in the art world in the 1920s and '30s, Paul Rosenberg (1881–1959) supported and guided the careers of artists such as Pablo Picasso, Georges Braque, Fernand Léger, and Henri Matisse, exhibiting them alongside the Impressionist and Post-Impressionist masters of the day, and placing their works in the most renowned museums and private collections in the world. Chronicling nearly a century of the gallery, which was established in Paris by Rosenberg's father in 1878 and moved to New York in 1941, the Paul Rosenberg Archives represent a unique assemblage of materials that are particularly rich for the study of early twentieth-century French art and critical for documenting the provenance of hundreds of paintings and sculptures. The archives comprise numerous sale records, photographs of every work in the gallery's inventory, correspondence, exhibition files, and photographs of installations. Elaine Rosenberg is making the bequest in her name and that of Alexandre Rosenberg, her late husband, who was Paul Rosenberg's son.

"This important gift reinforces the Museum's establishment as an international research center devoted to unique, primary source materials on modern and contemporary art," said Glenn D. Lowry, Director of The Museum of Modern Art. "We are grateful to the Rosenberg family for their generosity, which will help advance scholarship on the activity of artists and the art market in pre-World War II Paris, and in New York in the second half of the twentieth century."

"The Paul Rosenberg Archives directly complement the holdings of the Museum Archives, as they contain rich documentation about artists in the MoMA collection and correspondence that illuminates the collegial relationship between this preeminent dealer and the Museum," says Michelle Elligott, Museum Archivist at MoMA.

The Museum of Modern Art was one of Rosenberg's frequent clients, and numerous works in the Museum's collection have the Paul Rosenberg Gallery as source or donor, including Picasso's *Harlequin* (1915) and Paul Cézanne's *Château Noir* (1903-04).

In 1906, Rosenberg assumed the directorship of his father's successful gallery. To his inventory of works by Eugène Delacroix, Jean-Auguste-Dominique Ingres, and Cézanne, he added paintings by artists such as Picasso, Braque, Léger, and Matisse, in some cases by enticing them away from other powerful dealers—including his brother, Léonce Rosenberg, and the influential Daniel-Henri Kahnweiler—and signing exclusive agreements with the artists.

Rosenberg's relationship with Picasso was particularly close. In addition to cultivating and promoting each other's respective careers, the artist acted as witness for the birth of Rosenberg's son, Alexandre.

Notable early exhibitions at the gallery included those devoted to Marie Laurencin and Picasso; Henri Rousseau; Braque; Picasso and Braque; Matisse, Braque, and Monet; and Matisse. Rosenberg also organized exhibitions with the intention of underscoring the connections between the French art of the past—the "masters"—and the innovators of the twentieth century—the "moderns."

With the outbreak of World War II, Rosenberg closed his gallery and fled Paris in 1939. While he was able for a time to run his business in smaller towns in France, much of the inventory of artworks and some of the records from the gallery in Paris were confiscated. In the fall of 1940, he and his family arrived in New York, and a year later he opened The Paul Rosenberg Gallery at 20 East 79th Street, where under the management of his son Alexandre, the gallery continued to exhibit modern and contemporary French art, promoting André Masson and Nicolas de Staël, among others.

The Paul Rosenberg Gallery closed after the death of Alexandre Rosenberg in 1987. He is survived by his wife, Elaine, and two daughters.

The Museum of Modern Art Archives

The Museum Archives was established in 1989 to collect, organize, preserve, and make accessible documentation concerning the Museum's art historical and cultural role in the twentieth and twenty-first centuries. It is also an internationally recognized center of research for primary source material concerning many aspects of modern and contemporary art.

The holdings include millions of historical institutional records, such as exhibition files; research papers and correspondence of former Museum curators, directors, staff, and trustees (including Alfred H. Barr, Jr.); news clippings; oral histories; and over 3,000 sound and video recordings of Museum events. In the photographic archives, there are tens of thousands of images of past exhibition installations, special events, the Museum's building and grounds, and works of art displayed in temporary exhibitions. Also included are photographic materials depicting artists and other personalities.

In addition, the Museum Archives collects archival materials that originated from external sources, but which enhance and complement the mission of the Museum Archives. These private archives may be the papers or business records of artists, collectives, galleries, dealers, art historians, and critics.

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