

# THE MUSEUM OF MODERN ART

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No. 37  
FOR RELEASE  
Friday, April 24, 1959

## LARGE SCULPTURE BY REDER ON VIEW AT MUSEUM OF MODERN ART

A bronze woman, seven and a half feet tall, called "Lady with House of Cards" has joined the familiar sculptures of kneeling, standing, floating or seated figures in the garden of the Museum of Modern Art. The newcomer, who stands on the marble terrace overlooking the red tulip bed and birch trees, balances seven enormous playing cards with one hand while the other hand holds an eighth above her head.

"Lady with House of Cards" is the work of the Rumanian-born sculptor and printmaker, Bernard Reder, who now lives in New York. It is on view in the Museum garden as an extended loan from Mr. and Mrs. Albert A. List of New York.

The artist, commenting on his work, says: "The Lady's noble bearing has its counterpart in the proud pyramid of the house of cards. The volume of the sculpture rises from a simple base to eventful complexity above. Within this volume I have combined certain forms, natural or man made, as if they were geometrical or non-geometrical abstractions. The diamonds, clubs, and faces of the cards are not so much reliefs as they are volumetric forms. The triangular structure of the house of cards and the drapery of the woman, particularly her 'bolero,' confront each other within the same overall volume."

Reder, who will be 62 in June, was born in Czernovitz, now Rumania. Later he lived and studied in Prague where his work was first shown. In 1937 he settled in Paris and became a friend of Maillol, the great French sculptor whose "Seated Woman" is near Reder's piece in the Museum garden. During World War II he and his wife moved to Cuba and then to New York. He is now an American citizen. "Lady with House of Cards" was cast in 1957 while he was working in Florence.

John Rewald, well-known scholar and author of the most complete study of Reder's sculpture and prints, says the artist's recent work contains fantastic baroque elements. "The heavy solidity of his early sculptures has disappeared in favor of freer forms which often seem to disengage themselves from the center of gravity, although Reder's innate sense for balance always maintains them in perfect equilibrium. Since they are no longer extracted from massive blocks but modeled in plaster with a vibrant fantasy, their surfaces are more varied, their forms more palpitating...."

The Museum owns a stone Torso, 1937, by Reder, shown elsewhere in the sculpture garden, as well as thirteen woodcuts.

For photos and additional information please contact Elizabeth Shaw, Publicity Director, Museum of Modern Art, 11 West 53 Street, New York City. CI 5-8900.