

THE MUSEUM OF MODERN ART

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AUGUSTE RODIN, an exhibition of approximately 100 sculptures in bronze, marble, terra cotta and plaster, will be on view at The Museum of Modern Art from May 1 through September 10. The exhibition, the largest representation of Rodin's work ever shown in America, and which also includes 45 drawings, watercolors and prints, was selected by Peter Selz, Curator of Painting and Sculpture Exhibitions. It will be installed in the Museum Sculpture Garden and first floor galleries by René d'Harnoncourt, Director of the Museum.

Among the life-size works in bronze are The Walking Man (1877) from the Rodin Museum in Paris, and a preliminary study from the Petit Palais. Other important loans are The Three Shades (1880) from the City of San Francisco; The Burghers of Calais (1880) from the Rodin Museum in Philadelphia, and a study for one of the Burghers from the Minneapolis Institute of Arts. Of the 23 loans from abroad, 12 are from the Rodin Museum in Paris, including the more than life-size Head of Iris. Also from Paris are 4 small terra cotta Bathers from the collection of the Comtesse de Billy. Six studies for the great Monument to Balzac, of which there is a cast in the Museum Collection, will also be displayed.

The Museum will also publish a monograph by Professor Albert E. Elsen of Indiana University, a leading authority on Rodin; the sculptor Jacques Lipchitz has contributed an "Homage" and Peter Selz, a "Postscript: Rodin and America."

Rodin's work was first exhibited in the United States in 1876 and, by the turn of the century, hardly a fair or exposition was complete without a cast of The Thinker. Prominent Americans collected his work and commissioned portraits by him. In 1908 his drawings selected by Edward Steichen were shown by Alfred Stieglitz at his famous "291" galleries in New York. In 1912 the Metropolitan Museum officially opened its collection of 32 sculptures and made the artist an honorary fellow for life. By 1929 an entire Museum of Rodin's work had been established in Philadelphia and plans were under way for a large Rodin collection in San Francisco to be housed in the new California Palace of the Legion of Honor.

During the '30s and '40s, however, except for an occasional nod in the direction of the "originator of modern sculpture," Rodin was ignored by artists and critics, although the general public continued to look at The Thinker, The Hand of God and especially The Kiss with the highest regard. The fact that thought and emotion, rather than the material itself, inspired his work caused the new generation to designate him as a "literary artist."

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By the '50s, however, a renewed interest and appreciation was apparent as generated in part by the late gallery director, Curt Valentin, and Jacques Lipchitz. Mr. Selz writes: "There was now a general predisposition in the direction of his freedom of form, his exuberance of content, and even his 'painterly' sculpture where so much depends on the effect of light. And new artists no longer felt that thought and feeling had a destructive effect on form."

The French government through the Association Française d'Action Artistique is sponsoring the exhibition, which will later be shown at the California Palace of the Legion of Honor.

Photographs and additional information available from Elizabeth Shaw, Publicity Director and Josephine Bradley, Museum of Modern Art, 11 West 53 Street, New York 19, N. Y. CI 5-8900.