

The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019 Circle 5-8900 Cable: Modernart

No. 34

FOR RELEASE:

Tuesday, April 13, 1965

PRESS PREVIEW:

Monday, April 12, 1965

11 a.m. - 4 p.m.

A selection of 40 drawings acquired by The Museum of Modern Art since 1960 through the generosity of the late John S. Newberry will form a memorial exhibition in the Paul J. Sachs Galleries for Drawings and Prints on the third floor of the Museum's new East Wing, from April 13 to June 13. Many of these acquisitions are shown for the first time, and many relate specifically to other works in the Museum's Collection.

Mr. Newberry was exceptionally well qualified for his role as a private collector and public patron of the arts. A graduate of Harvard University, and a former student at the University of London, he had been, for a time, Curator of Graphic Arts at the Detroit Institute of Arts. He died in October, 1964, at the age of 54.

William S. Lieberman, Curator of Drawings and Prints at The Museum of Modern Art, says of the collector, "As a friend of the Museum, as well as of many members of its staff, John S. Newberry became actively interested in the Museum's collection of drawings in 1960. He was also a founding member of the Paul J. Sachs Committee of Drawings and Prints, a Patron of the Museum's Collection, and a member of its International Council. The choice of artists in this small collection is extraordinarily varied. Mr. Newberry's preference for figurative works is, of course, reflected, but in general the drawings were selected from many countries without consideration of time or style."

Directed by Elaine L. Johnson, Associate Curator of Drawings and Prints, this exhibition suggests the quality and range of Mr. Newberry's taste, and in addition, reveals not only his penchant for master drawings, but also some of his decisive special interests -- studies by sculptors, and drawings by newer, emerging talents.

In terms of collecting for The Museum of Modern Art, Mr. Newberry especially liked to discover and acquire drawings which were studies for paintings and sculptures already in the Museum's possession. Several such works are shown here, including
more...

Grosz' Max Hermann-Neisse, Demuth's Acrobats and Picasso's Head -- an early study for one of the pivotal works in modern art, Les Femmes d'Alger.

The drawings in this exhibition are designated in two ways. "The John S. Newberry Collection" applies to drawings created before 1940 and includes renowned works of Redon, Picasso and Klee, as well as drawings by Balthus, Bourdelle, Stuart Davis, Edwin Dickinson, Franz Marc, Modigliani and Tchelitchev, among others. These works were presented to the Museum by Mr. Newberry.

"Gift of John S. Newberry" describes later works either selected by Mr. Newberry himself, or suggested to him by the Museum's Curator of Drawings and Prints. It was Mr. Newberry's recommendation that this collection might be reviewed and augmented at a later time. Among the artists represented are Mary Bauermeister, Lee Bontecou, Enrico Castro-Cid, Jean Ipousteguy, Marino Marini, Henry Pearson and Jacques Villon.

Mr. Lieberman points out that, "Mr. Newberry's membership on the Paul J. Sachs Committee was indeed appropriate. It reflected both his admiration for Professor Sachs and his interest in the aims and program of the Museum." Professor Sachs, a Founder of the Museum and one of its Trustees for thirty years, gave the Museum its first acquisitions -- drawings and prints -- when it opened in 1929. Until his death in February, 1965, he served as Chairman of the Committee on Drawings and Prints, which like the galleries, was named in his honor when it was established in 1962.

This special memorial exhibition is the first temporary show held in the Paul J. Sachs Galleries since this new section of the Museum opened last May. The galleries are devoted to the permanent exhibition of a representative cross-section of the Museum's unsurpassed collection of drawings and prints dating from 1380 to the present day. The serene, carpeted galleries, overlooking the Museum's Sculpture Garden, opened with an exhibition of more than 150 works from the Collection selected by Mr. Lieberman. A selection of works from the Collection will remain on view during the Newberry exhibition.

more...

204

The exhibitions in the Sachs Galleries are periodically supplemented by temporary exhibitions of drawings and prints in the Museum's expanded first floor galleries.

A stairway at the entrance to the Sachs Galleries leads directly to The Abby Aldrich Rockefeller Print Room on the fourth floor, which opened in new quarters in January, 1965, thereby making the rest of the print collection -- some 7,000 works by 800 artists from 55 countries -- available by appointment to students, scholars, artists, collectors and the interested public. When the second phase of the Museum's building program is completed later in the '60s, a special study center will be provided for the Museum's drawing collection.

Photographs, checklists and additional information available from Elizabeth Shaw, Director, and Lynn Traiger, Assistant Director, Department of Public Information, The Museum of Modern Art, 11 West 53 Street, New York, N.Y. 10019. Circle 5-8900.

The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019 Circle 5-8900 Cable: Modernart

JOHN S. NEWBERRY: A MEMORIAL EXHIBITION

April 13 - June 13, 1965

WALL LABEL

The recent, accelerated development of the drawing collection of The Museum of Modern Art was advanced, in great measure, by the generosity of one man, the late John S. Newberry, who died suddenly last October, in Paris, at the age of 54. Here, in this gallery, the Museum seeks to honor the memory of Mr. Newberry by exhibiting some forty of the drawings which he gave to the collection and which were acquired in his name since 1960.

Mr. Newberry was exceptionally well qualified for his role as a private collector and public patron of the arts. A graduate of Harvard University, where he studied art history under Paul J. Sachs, and a former student at the University of London, Mr. Newberry had been, for a time, Curator of Graphic Arts at the Detroit Institute of Arts. Professor Sachs once wrote of him: "Newberry is not only a museum curator. He is also a generous private collector of catholic taste, who adventures, with marked perceptive faculties and powers of discrimination, into varied fields outside his professional responsibilities. He has, for example, a lively interest in the painting and sculpture of many periods and many lands. ... Newberry knows his matier as a curator, as an historian of art. ... but more than most professional workers, he cares for the object itself, and as an ardent 'amateur' he loves it."

This exhibition suggests the quality and range of Mr. Newberry's appreciation, and reveals not only his penchant for master drawings but his decisive special interests--for instance, studies by sculptors and drawings by newer, emerging talents.

In terms of collecting for The Museum of Modern Art, Mr. Newberry especially liked to discover and acquire drawings which were studies for paintings and sculptures already in the Museum's possession. Several such works are shown here, including Grosz' Max Hermann-Neisse, and Picasso's Haad--an early study for one of the pivotal
more...

works in modern art, Les Demoiselles d'Avignon.

The drawings in this exhibition are credited in two ways. "The John S. Newberry Collection" applies to drawings created before 1940, and includes works of Redon, Picasso and Klee, as well as drawings by Balthus (an illustration for Emily Brontë's Wuthering Heights), Bourdelle, Stuart Davis, Edwin Dickinson, Franz Marc (his Blue Horse with Rainbow), Modigliani and Tchelitchev.

"Gift of John S. Newberry" describes later works either selected by Mr. Newberry himself, or suggested to him. Mr. Newberry recommended that these gifts might possibly be reviewed and augmented at a later time. Among the artists whose work is represented are Mary Bauermeister, Lee Bontecou, Enrico Castro-Cid, Jean Ipousteguy, Marino Marini, Henry Pearson and Jacques Villon.

* * * * *