

THE MUSEUM OF MODERN ART
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YOUNG PEOPLE'S GALLERY AT MUSEUM OF MODERN ART
OPENS WITH UNUSUAL EXHIBITION

Special exhibition space, designed to serve the needs of art students between the ages of twelve and eighteen will be opened to the public at the Museum of Modern Art, 11 West 53 Street, Wednesday, November 1, when the Young People's Gallery inaugurates its season. The new gallery offers several important innovations which increase the Museum's effectiveness as a teaching institution.

It will open with an Exhibition of Creative Growth: Childhood to Maturity, which will consist of oils, watercolors, drawings, lithographs, etchings, ceramics, wood carving and embroidery produced by Dahlov Zorach Ipcar from the age of three years to her present age of twenty-two. Her father, the noted sculptor, William Zorach, preserved these records of his daughter's creative work from babyhood to maturity. A selection of important examples has been made by Victor D'Amico, head of the Education Department of the Museum of Modern Art and Director of its Young People's Gallery.

Two oils by Mrs. Ipcar were shown in an exhibition at the Corcoran Art Gallery last season. She recently completed a mural for the post office at La Follette, Tennessee, commissioned by the Treasury Department. The exhibition of her work in the Young People's Gallery will be open to the public from November 1 until late in December.

In presenting the work of Mrs. Ipcar, Mr. D'Amico said:

"We feel that this exhibition is of extreme importance to educators and parents because it shows the creative growth from infancy to adulthood of an individual who is neither a genius nor a prodigy. She was a normal healthy child whose capacity for art flourished not because her parents are noted artists but because of their sensitivity and recognition of Dahlov as a creative individual. The exhibition shows the uninhibited progress a child can make with proper stimulation and encouragement from intelligent teachers and parents. At no stage does she seem to have been over-influenced by the teaching of school or parent.

"Many young children show remarkable gifts for art until they reach the age of ten or twelve; then they seem unable to continue. It is worthy of note that during the years when many adolescents are barren, Dahlov Zorach Ipcar's talent was

most fertile and vigorous.

"Within this pattern of one child's creative growth may lie the answer to many problems which confront both the adolescent and the teacher of adolescent. The exhibition therefore has greater significance than the display of one individual's work. It may effect a better understanding of the process of creative growth in adolescence."

It is interesting to know what the artist herself says in this connection:

"I did not experience the barren period mentioned, but came very near it. Between the ages of ten and twelve my production dropped and became painful. Some of the things I did at this time looked just as free as any of the later or earlier work, but I felt rather at a dead end. I was interested in animals from earliest infancy and most of my early drawings were of them.

"Up to the age of ten, I was striving for realism and at ten I felt I had achieved it. However, I wanted to keep on drawing and did so mainly by will power, not by real inspiration. At the age of eleven, the influence of our school study of East Indian art may have helped me get out of the rut. At the age of thirteen, I had a real renaissance. I began to be interested in people. As I became interested in the world around me, in political and social events and questions, etc., I suddenly realized - I don't know how - that realism was not important and that the beauty and feeling of the whole picture was what mattered."

Mrs. Ipcar also states that she was never desirous of any help in her work and was shy of art teachers and resentful if they tried to help her. The artist's father, William Zorach, has this to say about her exhibition:

"This is a person just at the beginning of life. Her work as a child which we are showing is in the past, and what the future has in store no one can tell, so I feel the less we say the better. I always had great admiration for Dahlov's work. She was always proud to show her things to me. She knew that when I admired what she did I was pleased and said so, but when I felt what she did was unsuccessful, I said very little. I did very little actual criticising. There was only one time I can remember that I actually pulled Dahlov out of a hole and that was when she wanted to paint in oil. She had always worked in tempera and pastel in school and when she tried to paint in oil she had a hard time and it worried her a lot. So I said, don't worry. Just paint your board white, rub it down with fine sandpaper and put your color on just as you would water color. This she did and never had any more trouble with oil paint. In fact she developed a most amazing natural technique.

"Of course when her mother and I did things Dahlov was always doing things also. If I was designing something, or her mother was designing something, we asked Dahlov to see what she could do. Sometimes we used her suggestions and ideas. She did not experience the barren period during adolescence because there was no nullifying influence at home. She realized from the very beginning that her personal expression was as important, and more so, than outside influence. She never was made to feel inferior to others in her work. She was always made to feel that her work was appreciated and understood by those that knew what it was all about.

"Dahlov is now grown up, married and a mother. She has always painted and is still painting pictures. When I asked if I could show these things she said she felt she did not want to show them, but would rather have a show of her latest works. I told her that we wanted to show the development of an artist from babyhood to the more mature efforts; and Dahlov said, that's all right, but I wish I felt that I was ready to call myself an artist."

The Exhibition of Creative Growth will be open to the public until late in December.

All exhibitions shown in the Young People's Gallery will be selected for, or by, pupils in the art classes of secondary schools. Occasionally a showing of their own work will be held. Demonstrations in various fields of art will be given by well-known artists and followed by discussion of techniques, media, and other matters of interest to young art students.

Victor D'Amico has designed special equipment in this gallery to serve as a work studio. Large substantial screens have been built which take up little space when folded, but can be spread out to cover one entire wall of the gallery. One side of the screens is covered with cork, to which sheets of paper can be thumb-tacked so that the student may experiment with mural painting. When not in use as a students' community easel, sections of the inner wall of the screen can be opened to form narrow drop shelves on which paintings may be stood and easily removed to make way for more paintings during demonstrations and lectures to classes.

A continuous chain of desks folded flat against two of the walls appears to be a wainscoting until unfolded. It is the work of only a few moments to pull this belt of desks out from the wall and set them up around the edge of the room in the shape of an oval. Fifteen children can sit at this oval, each with a separate desk. These chain desks may be arranged in several different patterns, or can be used separately. They can also be made into one large table, or a few medium-sized ones. All this equipment was built in the carpenter's shop of the Museum.

The Educational Department, of which the Young People's Gallery is a project, was established at the Museum in the fall of 1937. From the beginning it has had the cooperation of a number of private and public secondary schools. The 21 schools cooperating this

year are:

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| Bayside High School | Franklin K. Lane High School |
| Buckley School | The Lincoln School |
| De Witt Clinton High School | Horace Mann School |
| East Orange Public School, N.J. | Julia Richman High School |
| Erasmus Hall High School | Theodore Roosevelt High School |
| Evander Childs High School | Rye High School, Rye, N. Y. |
| The Fieldston School | Straubennuller Textile High School |
| Girls' Commercial High School | The Walden School |
| Haaren High School | Walton High School |
| High School of Music and Art | George Washington High School |
| Hunter College High School | |

The object of the Educational Department is to make the Museum's collections and exhibitions of painting, sculpture, architecture, industrial art and films more useful and more easily accessible to New York public and private schools in the teaching of art in general education. The project also includes a series of exhibitions sent out in rotation to the cooperating schools, and monthly conferences with the teachers at which special problems are discussed.

In addition to the several exhibitions it will show at the Museum, the Young People's Gallery will circulate fifteen rotating exhibitions to secondary schools. Seven of these exhibitions are new; the others have been in use during the first two years of the Gallery. The rotating exhibitions will be:

- Modern Architecture
- The Modern Poster
- Animals and People in Art
- Modern Painters
- Modern Artists: Reproductions in Watercolor and Pastel
- Modern Artists as Illustrators
- The Modern Theater - Stage Design
- Modern Costume Designs
- Theater Arts of the Renaissance and Baroque
- Stage Settings for Five Plays by Ten Designers
- Modern Pictorial Posters
- Modern Lettering and Arrangement in Poster Design
- Abstract Painting
- Useful Objects Under Five Dollars
- Modern Sculpture