

The Museum of Modern Art

50th Anniversary



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SCULPTURES FROM MUSEUM OF MODERN ART ON DISPLAY IN NEW YORK CITY PARKS

Four monumental sculptures from The Museum of Modern Art's collection have been installed at two New York City Parks for a period of up to three years. The installation, which was in itself an engineering feat, marks the first time the City and the Museum have worked together on an extensive public project. This collaboration between a major New York art museum and the New York City Department of Parks and Recreation and Snug Harbor Cultural Center will focus the attention of a large audience of adults and children on the important holdings of The Museum of Modern Art, on the beautiful landscape in New York City, and on the place of important contemporary sculpture in that landscape.

The four sculptures, as well as a number of smaller works, were moved from the Museum to accommodate the Picasso exhibition and the Museum's expansion program. Three are by major American artists -- Tony Smith, Barnett Newman, and Alexander Liberman -- and one is by the celebrated Englishman Anthony Caro.

Tony Smith's Cigarette (1969), a painted steel arch which measures fifteen feet high by twenty-five by eighteen feet, has been placed on the large lawn at Battery Park between State Street and the East Coast War Memorial, not far from the entrance to the Staten Island Ferry. Battery Park, with its spectacular view of the entrance to New York Harbor, has

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served as military parade and training ground and immigration station, but was reopened to the public in 1952, when it was restored and expanded to 21.2 acres.

Works by Newman, Liberman, and Caro can now be found at Snug Harbor Park. This eighty-acre site is one of the City's new parks and an increasingly active cultural center. In 1972, Sailor's Snug Harbor, a retirement home for merchant seamen in Staten Island, was moved to North Carolina, and in 1974 the complex of Greek Revival, Italianate, Second Empire, and Beaux Arts buildings was bought by the city. Among the activities already in operation are exhibitions at The Samuel I. and Mitzi E. Newhouse Gallery, a 5,000 square feet contemporary exhibition hall for the visual arts, and a variety of cooperative education and humanities programs.

The twenty-five foot Cor-ten steel Broken Obelisk (1963-67), by the late Barnett Newman, has been installed at the end of a tree-lined avenue with the East Meadow in the background. Alexander Liberman's bright red painted steel sculpture, Above (1970), is now sitting on the lawn outside the two Staten Island Institute buildings on Richmond Terrace. Anthony Caro's painted steel construction, Midday (1960), stands on the Governors' Lawn inside the West Gate.

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For further information, please contact Luisa Kreisberg, Director, (212) 956-2648, or Susan von Hoffmann, 956-7294, Department of Public Information, The Museum of Modern Art, 11 West 53 Street, New York, NY 10019.