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THE MUSEUM OF MODERN ART
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COLOSSAL STATUE BY AMERICAN SCULPTRESS HAS FIRST SHOWING
IN MUSEUM OF MODERN ART GARDEN

Tuesday, June 25, for the first time anywhere the colossal limestone sculpture The Slave,⁽¹⁹³⁹⁻⁴⁰⁾ by H el ene Sardeau, will be put on public view in the garden of the Museum of Modern Art, 11 West 53 Street. It will later be installed in Fairmount Park, Philadelphia, as part of the Welcome to Freedom section of the Ellen Phillips Samuel Memorial.

The Museum has also placed on view among other sculpture in the garden two important English works, Reclining Figure (1938) a large Hornton stone sculpture by Henry Moore, and Torso, a stone figure in heroic size by Eric Gill. These two sculptures have been lent to the Museum for the duration of the War: the Gill by the Tate Gallery, London, and the Moore by the architect, Serge Chermayeff.

The Museum announces the acquisition of a bronze figure, Daphne (1930) by Ren e Sintenis, now on display in the garden. This acquisition was purchased from the fund given by Mrs. John D. Rockefeller, Jr.

The Sintenis acquisition and the three loans will be on view most of the summer in the section of the Museum garden reserved for the work of modern sculptors. The other section of the garden is devoted to the showing of pre-Spanish Mexican sculpture and contemporary Mexican Folk Art--all part of the Exhibition of Twenty Centuries of Mexican Art which fills the three gallery floors of the Museum and which will remain on view through September 30.

H el ene Sardeau

The formal unveiling of the Sardeau sculpture will take place some time in the fall at Fairmount Park. It will be part of the group which goes into the exedra designed by Paul Cret on the Parkway. Other figures in the group will be Robert Laurent's Spanning the Continent; J. Wallace Kelly's The Plowman; John B.

Flannagan's The Miner; Heinz Warneke's The Immigrant; and Maurice Sterne's Welcome to Freedom. Miss Sardeau was born in Antwerp, Belgium, in 1899 and came to this country in 1913. In private life she is the wife of George Biddle, the noted American painter. Their home is in Croton-on-Hudson, where Miss Sardeau worked on The Slave. She is represented in the Whitney Museum of American Art and won the Avery Prize at the Architectural League Exhibition in 1934.

Henry Moore

Henry Moore is generally considered the foremost English sculptor of the younger generation. He belongs to the vanguard influenced by Picasso and Brancusi, but he has developed a highly original and individual style which gives his figures semi-abstract streamlined forms almost as if they had been worn smooth by running water. Moore's Reclining Figure now in the Museum's garden is particularly interesting because of its resemblance to the most famous of pre-Spanish Aztec figures, the Chac-Mool, a cast of which is also shown in the Museum garden. Henry Moore was born in 1898 in England and lives in London. His work is in the permanent collections of several museums, including the Museum of Modern Art.

Eric Gill

Eric Gill, one of the three or four best known living English sculptors, is particularly famous for his work in marble and stone and for his interest in religious art both in sculpture and book illustration. The Torso is one of his most important works. In spite of its heroic size, it is remarkable for its very subtle modelling and contours. Mr. Gill was born in Brighton, England, in 1882.

Renée Sintenis

Renée Sintenis, born in 1898 in Germany, is frequently called the best living European sculptress. She first made her reputation in Germany through her small bronze figures of animals. Her non-Aryan blood has brought her gay and charming work under the official ban in Germany, though prior to the Hitler regime she was

represented in as many as 27 German museums. The Daphne is perhaps her masterpiece. The sculptress has shown the figure of the nymph at the moment when she is being transformed into a tree to escape the pursuing Apollo. In the Museum garden the sculpture is appropriately placed before two slender birch trees which carry out the lines of the upraised leafy arms.