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THE MUSEUM OF MODERN ART

11 WEST 53RD STREET, NEW YORK

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FOR IMMEDIATE RELEASE

The Museum of Modern Art announces that its Exhibition of Cubism and Abstract Art, originally scheduled for Wednesday, February 26, has been postponed to Tuesday, March 3, when it will open to the public. A private opening for members will be held Monday evening from nine o'clock until midnight.

The cause of the postponement has been the need for additional time in assembling and arranging such a large exhibition. It will fill the four floors of the Museum and will be composed of 400 items consisting of paintings, watercolors, drawings and prints, sculpture and constructions, architecture and furniture, theatre design, typography, and photography.

The purpose of the exhibition is to reveal the development of cubism and abstract art by arranging the material in its historical sequence, and to show the influence of those forms of art upon the more practical arts.

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The Museum of Modern Art, 11 West 53 Street, announces the opening of an Exhibition of Cubism and Abstract Art on Tuesday, March 3, 1936. The Exhibition will remain open to the public through Sunday, April 19. It fills the four floors of the Museum and is composed of nearly 400 items consisting of paintings, watercolors, drawings and prints, sculpture and constructions, architecture and furniture, theatre design, typography and photography. The arrangement of the material in the Exhibition traces the development of cubism and abstract art and indicates their influence upon the practical arts of today.

The Exhibition is representative largely of European artists for the reason that only last season the Whitney Museum of American Art held a comprehensive exhibition of abstract art by American artists. In the Museum of Modern Art Exhibition of Cubism and Abstract Art the few artists of American birth represented are those who have made important contributions to European abstract art.

In his Introduction to the catalog of the Exhibition, Cubism and Abstract Art, Mr. Alfred H. Barr, Jr., Director of the Museum, writes: "Sometimes in the history of art it is possible to describe a period or a generation of artists as having been obsessed by a particular problem. The artists of the early fifteenth century, for instance, were moved by a passion for imitating nature..... In the early twentieth century the dominant interest was almost exactly opposite. The pictorial conquest of the external visual world had been completed and refined many times and in different ways during the previous half-millennium. The more adventurous and original artists had grown bored with painting facts. By a common and powerful impulse they were driven to abandon the imitation of natural appearance.

"'Abstract' is the term most frequently used to describe the more extreme effects of this impulse away from 'nature.' Pure abstractions are those in which the artist makes a composition of abstract elements such as geometrical or amorphous shapes. Near-abstractions are compositions in which the artist, starting with

natural forms, transforms them into abstract or nearly abstract forms. He approaches an abstract goal but does not quite reach it. Take for instance Picasso's Violin: starting with the idea or image of a violin Picasso makes an angular, quasi-geometrical composition which displays his power not merely of composing abstract forms but of breaking up and assimilating natural forms. As evidence of this abstracting and transmuting process and as a guide to our enjoyment of it he leaves certain vestiges of the violin, the spiral line of the scroll, the shape of the sound-holes, the parallel lines of the strings and the curves of the purflings; and as further explanation he gives the name of the original object--Violin.

"Abstract art today needs no defense. It has become one of the many ways to paint or carve or model. But it is not yet a kind of art which people like without some study and some sacrifice of prejudice..... It is based upon the assumption that a work of art, a painting for example, is worth looking at primarily because it presents a composition or organization of color, line, light and shade. Resemblance to natural objects, while it does not necessarily destroy these esthetic values, may easily adulterate their purity. Therefore, since resemblance to nature is at best superfluous and at worst distracting, it might as well be eliminated. Hans Arp, although he long ago abandoned pure-abstract, has expressed this point of view with engaging humor:

"Art is a fruit growing out of a man like the fruit out of a plant, like the child out of the mother. While the fruit of the plant assumes independent forms and never strives to resemble a helicopter or a president in a cut-away, the artistic fruit of man shows, for the most part, ridiculous ambition to imitate the appearance of other things. I like nature but not its substitutes."

"Such an attitude of course involves a great impoverishment of painting, an elimination of a wide range of values, such as the connotations of subject matter, sentimental, documentary, political, sexual, religious; the pleasures of easy recognition; and the enjoyment of technical dexterity in the imitation of material forms and surfaces. But in his art the abstract artist prefers impoverishment to adulteration.

"The painter of abstractions can and often does point to the analogy of music in which the elements of rhythmic repetition,

pitch, intensity, harmony, counterpoint, are composed without reference to the natural sounds of either the 'helicopter' or the 'president in a cutaway.' He looks upon abstract painting as independent painting, emancipated painting; as an end in itself with its own peculiar value."

Painters, sculptors, architects, designers and other artists represented in the Exhibition are: Archipenko, Arp,^{Balla}/Belling, Boccioni, Brancusi, Braque, Calder, Carra, Cézanne, de Chirico, Delaunay, Derain, Doesburg, Domela-Nieuwenhuis, Duchamp, Duchamp-Villon, Ernst, Feininger, Gabo, Gauguin, Giacometti, Gleizes, van Gogh, Gonzales, Gris, Hélion, Kandinsky, Klee, Kupka, La Fresnaye, Larionov, Laurens, Le Corbusier, Léger, Lipchitz, Lissitzky, Malevich, Marc, Marcoussis, Masson, Matisse, Miro, Maholy-Nagy, Mondrian, Nicholson, Moore,^{Nicholson}/Ozenfant, Pevsner, Picabia, Picasso, Piranesi, Rodchenko, Rousseau, Russolo, Schwitters, Seurat, Severini, Tanguy, Tatlin, Vantongerloo, Villon, Bruguere, Ray, Eösteren, Gropius, Hoff, Huszar, Kiesler, Leusden, Lubetkin, Mendelsohn, Miés van der Rohe, Oud, Rietveld, Sant'Elia, Breuer, Chareau, Hartwig, Lurcat, Bayer, Cassandre, Ehmcke, Gan, Gispen, Humener, Klusis, Lebedeff, Leistikow, sisters, McKnight-Kauffer, Müller, Nockur, Schmidt, Stenberg, Sterenberg, Tschichold, Exter, Gamrekeli, Goncharova, Jakulov, Nivinski, Popova, Prampolini, Schlemmer, Schenk von Trapp, Stepanova, Eggeling, Richter, Reimann.

The material for the Exhibition has been selected from the following collections in this country and abroad: Mrs. Alexander Archipenko and Mr. and Mrs. Walter C. Arensberg, of Hollywood, and Mr. and Mrs. Michael Stein, of Palo Alto, CALIFORNIA; Philip Johnson, New London, OHIO; Mrs. Patrick C. Hill, Pecos, TEXAS; S. N. Behrman, M. Thérèse Bonney, Alexander Calder, Walter P. Chrysler, Jr., Frank Crowninshield, Miss Katherine S. Dreier, A. E. Gallatin, A. Conger Goodyear, César M. de Hauke, Hunt Henderson, Dr. F. H. Hirschland, Mrs. Edith J. R. Isaacs, Sidney Janis, T. Gatesby Jones, Frederick Kiesler, Lincoln Kirstein, George L. K. Morris, J. B. Nuemann, Miss Elsie Ray, Albert Rothbart, Mme. Helena Rubinstein, Mrs. Charles H. Russell, Jr., Mr. and Mrs. Francis Steegmuller, Alfred Steiglitz, Mr. and Mrs. James Johnson Sweeney, Mrs. George Henry Warren, Jr.,

of NEW YORK; Giacomo Balla, ROME; Carlo Carra, MILAN; Hans Arp and Mme. Pétro van Doesburg, of Meudon-val-Fleury and Georges Braque, André Breton, Le Corbusier, Mme. Cuttoli, Robert Delaunay, César Domela-Nieuwenhuis, Estate of Raymond Duchamp-Villon, Nahum Gabo, Alberto Giacometti, Julio Gonzales, Mme. Paul Guillaume, Mme. Simone Kahn, Henry Kahnweiler, Frank Kupka, Michael Larionov, Jacques Lipchitz, Piet Mondrian, Antoine Pevsner, Francis Picabia, Léonce Rosenberg, Paul Rosenberg, Tristan Tzara, Georges Vantongerloo, and Christian Zervos, of Paris, FRANCE; Henry Moore, Ben Nicholson and A. Zwenner, of LONDON; The Art Institute of Chicago; Smith College Museum of Art, Northampton, MASSACHUSETTS; Société Anonyme, The Bignou Gallery, The Brummer Gallery, Marie Harriman Gallery, M. Knoedler and Company, Julian Levy Gallery, Pierre Matisse Gallery, Jacques Seligmann and Company, Raymond and Raymond, Inc., Valentine Gallery, Weyhe Gallery, Wildenstein and Company, and The Gallery of Living Art, New York University, of NEW YORK; The Kröller-Müller Foundation, Wassenaar, THE NETHERLANDS; Galerie Simon, PARIS; and The Gallery of Modern Art, MILAN.