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THE MUSEUM OF MODERN ART

11 WEST 53RD STREET, NEW YORK

TELEPHONE: CIRCLE 7-7470

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FOR RELEASE Saturday afternoon or
Sunday morning, April 13 or 14, 1935

Yesterday (Saturday morning, April 13) nearly one thousand school children from Manhattan and the Bronx visited the Museum of Modern Art, 11 West 53 Street, to see its Exhibition of African Art. The children are members of the School Art League, an organization founded twenty-five years ago to enrich the art experience of public school pupils in Greater New York.

Although the School Art League cooperates with the public schools of New York, it is a separate organization. Its junior membership, composed of boys and girls from New York City high schools, is nearly 20,000 this year. Each member pays annual dues of ten cents, which entitles him to visit museums and galleries under the guidance of lecturers supplied by the League.

About twenty scholarships are awarded annually by the League to its junior members who show especial talent in art. Each scholarship provides a year's tuition at an accredited school of art design. Frequently students win tuition scholarships for a second and even third year. Many of the graduates who have obtained their training through League scholarships are now earning their living by book, magazine and costume illustration, costume design, window display advertising, stage design, and commercial design of many varieties.

The objects in the African Art Exhibition which particularly interested the children were the amusing, delicately designed, tiny bronze weights for measuring gold dust, and the textiles of woven cocoanut fibre in which the harsh fibre has been refined by the hand of the weaver almost to the softness of velvet. Created in the jungles of the Congo before white men had penetrated them, their designs are as fine in quality as those of any modern designer of Europe or America. Among those who have lent textiles to the Museum of Modern Art are the famous/^{French} painters Henri-Matisse and Louis Marcoussis.

Among other objects that held the children's attention longest were the two "gods of war", one of iron and one of copper, and the "konde" a three-foot wooden figure of a man bristling like a porcupine with nails. This figure was supposed by the natives to have magic properties and each nail represents a curse to destroy an enemy or a prayer to heal a friend or relative.