

THE MUSEUM OF MODERN ART
NEW YORK

11 WEST 53rd STREET
TELEPHONE: CIRCLE 5-8900
CABLES: MODERNART, NEW-YORK

SARAH NEWMAYER, PUBLICITY DIRECTOR

December 10, 1942.

TO Art Editors
City Editors
Photography Editors

Dear Sirs:

You are invited to come or send a representative to a

PRESS PREVIEW of

NEW ACQUISITIONS in
Painting and Sculpture

10 PHOTOGRAPHS BY ALFRED STIEGLITZ,
newly acquired by the Department
of Photography

Tuesday, December 15
2 to 6 P.M.

at the Museum of Modern Art
11 West 53 Street.

The exhibition will open to the public Wednesday, December 16.

For further information please telephone me at Circle 5-8900.

Sincerely yours,

Sarah Newmeyer

Sarah Newmeyer
Publicity Director

THE MUSEUM OF MODERN ART

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FOR IMMEDIATE RELEASE

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MUSEUM OF MODERN ART ACQUIRES TEN PHOTOGRAPHS BY ALFRED STIEGLITZ
AND GIFTS OF PAINTING, SCULPTURE AND DRAWINGS

Ten photographs by Alfred Stieglitz, generally considered the greatest living photographer, head the list of new acquisitions which the Museum of Modern Art will put on exhibition Wednesday, December 16. Shown in the new acquisitions gallery with the photographs, given anonymously, will be a small terra cotta figure by Maillol, the gift of Mrs. Saidie A. May of Baltimore; a Matisse oil, The Bouquet on the Bamboo Table, gift of Mrs. Wendell T. Bush; and a Matisse ink drawing, Odalisque, and a Rouault watercolor, Woman at a Table, both acquired through the Lillie P. Bliss Bequest. In the same gallery will be shown newly acquired drawings by Kirchner, the gift of Curt Valentin; by Lachaise, the gift of Edward M. M. Warburg and Lincoln Kirstein; and by Modigliani, given anonymously.

In the third floor gallery numerous new acquisitions will be exhibited including a tapestry by Arthur B. Davies, A Thousand Flowers, the gift of Mrs. John D. Rockefeller, Jr., also the donor of a crayon by Speicher, Head of a Girl, and a quill pen drawing, Deer, by an unknown American Folk artist. In the same gallery are ink drawings by Maurice Sterne and Siporin given anonymously; two ink drawings by Luis Quintanilla, gifts of the artist; and drawings by Wesley Doherty and Kandinsky, a collage by Schwitters and a gouache by Tanguy, all acquired through the Museum's Purchase Fund. Through the Mrs. Simon Guggenheim Fund the Museum has acquired an oil by Hólion, a drawing and a collage by Masson, two drawings by Tchelitchev and a group of six drawings by de Chirico.

The ten newly acquired photographs to be shown at the Museum on Wednesday were selected by Mr. Stieglitz from his earliest and latest work. From his earliest period, when he was a student in Germany, he has chosen three famous photographs which anticipate photography today and which have frequently been reproduced:

November Days, Munich, 1884

Venetian Gamin, Venice, 1887

Paula, sometimes titled Sunrays or Lights and Shadows, Berlin, 1889.

The prints of all three were made by Mr. Stieglitz in the summer of 1934. His latest work is represented by:

Grasses--Morning, Lake George, 1927
Skull and O'Keeffe's Hands, 1930
Georgia O'Keeffe, Lake George, 1932
Radio City--Morning, New York, 1934
Dying Poplars, Lake George, 1934
Car 2F 77-77, Lake George, 1935
Equivalent--Series O-27, sometimes known as the
Last Equivalent, Lake George, 1935

Those familiar with Mr. Stieglitz's work will recognize that these seven pictures represent major achievements in several important series: the Lake George series, the Poplar series, the Portrait of Georgia O'Keeffe, the New York Skyscraper Series, and the Equivalents.

Nancy Newhall, Assistant in Charge of the Museum's Department of Photography, comments on Alfred Stieglitz and his work as follows:

"Alfred Stieglitz is not only a great photographer but one of the great artists of our time. Born in Hoboken, New Jersey, in 1864, he spent some years as a student in Germany, where, in 1882, he took his first photographs. Returning to New York in 1890, he began to champion the cause of photography as art and to enlarge its horizons both as technique and as expression. From 1893 to 1896 he edited the American Amateur Photographer. From 1896 to 1902 he devoted his energies to making the Camera Club of New York the photographic center of the country and to editing its quarterly, Camera Notes. In 1902 he founded the dominating and stormy Photo-Secession Group and its organ, the magnificent Camera Work.

"In 1905, together with Edward Steichen, he opened the Little Galleries of the Photo-Secession, later to be famous as '291.' Here all kinds of individuals met daily in a stimulating atmosphere of discovery with which the majority of the photographers eventually failed to keep pace. Here from 1908 on were introduced to the American public what were then obscure, revolutionary painters and sculptors, among them Cézanne, Picasso, Matisse, Brancusi, Rousseau, Marin, Dove, O'Keeffe, and hitherto neglected fields such as African Negro sculpture and the drawings of children. In 1917 the entry of America into the First World War brought '291' and Camera Work to an end.

"For the next seven years Stieglitz was free to produce work that constituted a revelation in photography and the arts. In 1925 the needs of his friends led him to open the Intimate Gallery. In 1930, feeling that American art was being overshadowed, he opened An American Place, at 509 Madison Avenue, New York City, where exhibitions are currently held.

"Stieglitz's passion for life is extraordinary. He watches the approach of the moment when the human being most reveals himself, the moment when some aspect of his relation to the world he lives in is suddenly clear. Intuitively he solves the problems of form, spatial organization, and subject which challenge his contemporaries. His images, beautiful in the accepted sense, drawn from the common experience, undistorted, unexaggerated, arouse a sudden recognition; subtly they change from natural to abstract, from abstract to the concentrated essence of an emotion never so precisely expressed before.

"His images are purely photographic; they can be achieved or described by no other medium. In his hands photography becomes not a cold, literal, mechanical process, but a living medium, personal and fluent, capable of interpretations that elude the other arts. Free of the limitations of the studio, Stieglitz from the beginning has pursued his own direction often paralleling, sometimes anticipating the movements of modern art. His work, monumental in its scope and its undeviating purpose, has already stood solidly through the fluctuating tastes of sixty years."

(All ten of the Stieglitz photographs are contact prints made on Azo, a widely used commercial photographic paper.)

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NEW ACQUISITIONS

Opening December 16, 1942

FIRST FLOOR GALLERY:

Photographs by Alfred Stieglitz:

November Days, Munich, 1884

Venetian Gamin, Venice, 1887

Paula, sometimes titled Sunrays or Lights and Shadows,
Berlin, 1889

Grasses--Morning, Lake George, 1927

Skull and O'Keeffe's Hands, 1930

Georgia O'Keeffe, Lake George, 1932

Radio City--Morning, New York, 1934

Dying Poplars, Lake George, 1934

Car 2F 77-77, Lake George, 1935

Equivalent--Series O-27, sometimes known as the
Last Equivalent, Lake George, 1935

KIRCHNER, Ernst Ludwig. German, 1880-1938 (Switzerland)

Street Scene. 1921. Brush and ink, 20 7/8 x 15". Gift of
Curt Valentin.

Closely related to the earlier painting The Street, formerly
in the National Gallery, Berlin, and acquired by the Museum
in 1939 after having been ejected as "entartete" (degenerate)
by the Nazis.

LACHAISE, Gaston. American sculptor, born France 1882; died 1935.

Seated Woman with Drapery. Pencil, 24 1/4 x 19". Gift of
Edward M. M. Warburg.

Walking Woman. Pencil, 17 1/2 x 11 3/4". Gift of Lincoln Kirstein.

MAILLOL, Aristide. French, born 1861.

Figure. Terra cotta, 9" high. Gift of Mrs. Saidie A. May,
Baltimore.

MATISSE, Henri. French, born 1869.

The Bouquet on the Bamboo Table. (1902.) Oil on canvas,
21 1/2 x 18 1/8". Gift of Mrs. Wendell T. Bush.

A photograph of this early painting was recently sent to the
painter in Nice. He replied, "The picture was painted in
Bohain, 1902... in the period of transition between values
and colors. Here values are still the dominant factor... the
subdued colors account for a certain lack of immediate appeal.
But what depth and subtlety in the shadows!

"I am happy to know the picture is in the Museum. Where
is the studio in which it was painted? It was forty years
ago."

Odalisque. 1928. Ink, 25 3/4 x 19 7/8". Acquired through the
Lillie P. Bliss Bequest.

MODIGLIANI, Amedeo. Italian, 1884-1920. Worked in France.

Woman's Head. Pencil, 19 3/4 x 12 1/4".

Woman's Head. Pencil, 19 3/4 x 12 1/4".

Given anonymously.

ROUAULT, Georges. French, born 1871.

Woman at a Table. 1906. Watercolor, 12 1/2 x 9 1/4". Acquired
through the Lillie P. Bliss Bequest.

THIRD FLOOR GALLERY:

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de CHIRICO, Giorgio. Italian, born Greece 1888. Worked in Paris.

Evangelical Still Life. 1916. Pencil, 11 3/4 x 8 5/8".

The Pythagorean. 1916. Pencil, 12 7/8 x 9 3/8".

Il Condottiero. 1917. Pencil, 13 x 9 3/8".

Hector and Andromeda. 1917. Pencil, 12 3/4 x 9 3/8".

The Lovers. 1917. Pencil, 11 3/4 x 8 5/8".

Study for the large Metaphysicians. 1918. Pencil, 13 x 9 3/8".

Mrs. Simon Guggenheim Fund.

These six drawings summarize the mysterious and disquieting iconography which de Chirico invented during his "metaphysical" period and which have had so much influence upon surrealism and related art during the past 25 years.

DAVIES, Arthur B. American, 1862-1928.

A Thousand Flowers. Tapestry, 38 x 69". Gift of Mrs. John D. Rockefeller, Jr.

From a letter from his wife, Dr. Virginia M. Davies:

"A Thousand Flowers was woven by Monsieur G. G. Laboué of the Manufactures des Gobelins... It was completed just after Mr. Davies' death. The design for this work was really his reaction to the Chinese art treasures shown him by Mrs. Rockefeller. He came home from seeing them very much exalted in spirit and said: 'I shall make something fit to be put beside them.' ... Mr. Davies considered it his most successful tapestry."

DOHERTY, Wesley. American, born 1919.

Head. (1942.) Charcoal, 19 1/8 x 25 1/8". Purchase Fund.

HELION, Jean. French, born 1904.

Abstraction. 1934. Oil on canvas, 10 3/4 x 13 3/4". Mrs. Simon Guggenheim Fund.

A small but excellent early work by the best of the younger French abstract painters. The artist has recently returned to this country after an extraordinary escape from a German prison camp. Leaving his American home and wife, he had gone back to France to fight in 1939.

KANDINSKY, Wassily. Russian, born 1866. Worked in Germany. Now in France.

Composition. 1915. Ink, 9 x 13 1/4". Purchase Fund.

A drawing done, as the artist put it, "rather subconsciously, in a state of strong inner tension." The work of Kandinsky during the period 1912-1915 anticipated the interest in absolute spontaneity or automatism in drawing and painting which later concerned the dadaists and surrealists.

MASSON, André. French, born 1896. Now in U.S.A.

Prisoner of the Mirror: Transfiguring Your Death. (1939.) Ink, 18 7/8 x 24 3/4". Mrs. Simon Guggenheim Fund. (Published in the portfolio Mythology of Being, 1942.)

Street Singer. 1941. Pastel and collage, 23 1/2 x 17 1/2". Mrs. Simon Guggenheim Fund.

After arriving in New York as a refugee in the summer of 1941, the artist settled in a farmhouse in Connecticut. There he saw for the first time the magnificent foliage of an American autumn and in this, his first work done in this country, he incorporated an autumn leaf.

QUINTANILLA, Luis. Spanish, born 1900. Now in U.S.A.

University City, Cancer Research Institute (Madrid series). 1937. Ink, 16 1/2 x 12 7/8".

Air Raid in Country District (Andalusia series no. 3). 1937. Ink, 16 7/8 x 11 3/8".

Gifts of the artist.

These two drawings were shown in the exhibition of Quintanilla's drawings of the Spanish Civil War presented by the Museum in 1938.

SCHWITTERS, Kurt. German, born 1887. Now in England.

Collage. 1918. 7 1/8 x 5 3/4". Purchase Fund.

SIPORIN, Mitchell. American, born 1910.

The Jury. (from Haymarket Trial Series). (c.1935.) Ink, 21 3/8 x 14 3/4". Given anonymously.

Siporin, working in collaboration with Edward Millman, has recently completed an imposing series of murals in the St. Louis Post Office.

SPEICHER, Eugene. American, born 1883.

Head of a Girl. Crayon, 13 1/2 x 8 1/2". Gift of Mrs. John D. Rockefeller, Jr.

STERNE, Maurice. American, born Latvia 1877.

Rocks, Maine Coast. (1916.) Brush and ink, 17 1/8 x 22 3/8". Given anonymously.

TANGUY, Yves. French, born 1900. Now in U.S.A.

Gouache. 1931. 4 1/2 x 11 1/2". Purchase Fund.

TCHELITCHEW, Pavel. Russian, born 1898. Now in U.S.A.

Study for The Blue Clown. 1929. Ink, 16 x 10 1/2".

Metamorphic Landscape. (1941.) Ink, 10 7/8 x 8 1/2".

Mrs. Simon Guggenheim Fund.

AMERICAN FOLK ART. Artist unknown.

Deer. (19th century.) Quill pen drawing, 22 x 29 1/8". Gift of Mrs. John D. Rockefeller, Jr.

An addition to the collection of American Folk Art given to the Museum by Mrs. Rockefeller in 1939. As it was found in Doylestown it is probably of Pennsylvania German origin.