

THE MUSEUM OF MODERN ART
NEW YORK

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

SARAH NEWMAYER, PUBLICITY DIRECTOR

March 20, 1942.

TO Art Editors
City Editors

Dear Sirs:

You are invited to come or send a representative to a

Press Preview of a large group of
Cubist and Abstract Art Acquisitions
and extended loans

Tuesday, March 24
2 to 6 P.M.

at the Museum of Modern Art
11 West 53 Street.

The exhibition will open to the public Wednesday, March 25.

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

Sincerely yours,

Sarah Newmeyer
Sarah Newmeyer
Publicity Director

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THE MUSEUM OF MODERN ART
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FOR IMMEDIATE RELEASE

MUSEUM OF MODERN ART SHOWS NEW ACQUISITIONS WHICH SPAN
THREE DECADES OF CUBIST AND ABSTRACT ART

Three decades of abstract art--the entire life-period of the movement--will be spanned in the Exhibition of Cubist and Abstract Acquisitions which the Museum of Modern Art will open to the public Wednesday, March 25. The most important single painting among the new acquisitions is Dog and Cock by Pablo Picasso, the gift of Mrs. Simon Guggenheim. Of almost equal value is the large Table by Georges Braque, painted in 1928 and purchased by the Museum through the Lillie P. Bliss Bequest. This painting has never before been exhibited in New York.

Some of the earliest abstract art ever produced will be shown in a group of eleven compositions by the first great master of geometrical abstract painting, the Russian Kasimir Malevich, who in 1913 began to base his art (which he called Suprematism) upon the square and the circle. Several of the Malevich compositions were brought to the United States in 1935 by Alfred H. Barr, Jr., Director of the Museum of Modern Art. He had found them in a German cellar hidden from the Hitlerian wrath against all modern art. Mr. Barr bought them and, to get them safely out of Germany, wrapped several of the canvases around his umbrella, hid drawings in magazines, and thus was able to take them out of the country unnoticed. Also exhibited will be works by Alexander Rodchenko, who was probably the first to call his paintings Non-objectivist.

The latest development in abstract art is perhaps the most unusual of the Museum's new acquisitions--a "Lumia" composition by Thomas Wilfred, inventor of the Clavilux color organ. Designated as Vertical Sequence, opus 139, the Lumia is a constantly dissolving succession of abstract designs projected in color and motion on the ground-glass face of an instrument which houses the light source and motor. The designs are formed by moving lenses, colored glasses and mirrors intercepting the light beams. The form cycle of this composition takes seven minutes to complete; the color cycle seven minutes, seventeen seconds. The two cycles coincide every 245 hours or every ten days and five hours; therefore the

composition can be run for that length of time without ever repeating itself. In addition to the Lumia composition which the Museum has purchased, it will exhibit another called Tranquil Study which has a cycle of five minutes, fifteen seconds before it repeats. A static Lumia composition by Mr. Wilfred will also be shown. Both of these compositions are on extended loan from the Art Institute of Light.

Leopold Stokowski has given a large abstract composition by Arthur Charles, well-known Philadelphia painter. Other American abstract or near-abstract paintings are the Willows by Arthur Dove, presented by Duncan Phillips of Washington; Stuart Davis' Study for Hot Still-scape, the gift of Mrs. John D. Rockefeller, Jr.; and Gorky's large Painting, given by Wolfgang S. Schwabacher.

The first Futurist works to enter the Museum Collection are the gift of Vico Baer. They are three large drawings called States of Mind done by Umberto Boccioni, the greatest of the Italian Futurist artists. These drawings are of special interest as they are studies for one of the earliest and most famous Futurist works, the triple States of Mind painted in 1911 and subsequently sent on tour throughout Europe. The three compositions represent:

- 1) The hurried excitement of saying goodbye
- 2) The speed and vibration of the train ride
- 3) The anticlimactic, slow sadness of those who are left behind.

Paris Cubists represented in addition to Picasso and Braque are Juan Gris, Diego Rivera (a Cubist portrait of 1914), Albert Gleizes and Fernand Léger. There are also a Purist composition by Ozenfant and the architect Le Corbusier, and two works by Mondrian, the famous Dutch abstract painter now living in New York. A special wall has been set aside for abstract prints which include series by Lissitzky, Schwitters, and Charles Smith.

Mr. Barr made the following statement in regard to the exhibition:

"Two weeks ago the American Abstract Artists opened their annual exhibition of the year's work. The Museum's exhibition of cubist and abstract acquisitions surveys not one year but three decades, going back to the very beginnings of the movement in those calm but artistically exciting days before the start of the thirty-years war in 1914.

"Masterworks by Picasso and Braque are the most valuable of the new acquisitions. The Dog and Cock is unique among Picasso's cubist paintings for the dramatic humor with which the bristling, angular composition is brought to a focus by the cock's comb and the dog's pink tongue. The Braque Table by contrast is serene and decorative - the epitome of French taste. A masterpiece of the artist's mature style of the 1920's, it takes its place among the best 20th century paintings in the Museum Collection. Smaller but of extraordinary quality are the Still Life by Gris and Soda, a circular composition by Braque, both of the year 1911.

"Mondrian's Pier and Ocean, 1914, one of his most beautiful early compositions, is of exceptional interest in the history of abstract art for it marks the transition between his cubist period and his Neoplasticist style through which he was to become the most influential living master of 'geometrical' abstract painting. Purism, another offshoot of cubism, is well represented by Ozenfant's precise drawing Fugue and a painting by Jeanneret, alias Le Corbusier, the architect.

"'Futuristic' is one of the most familiar adjectives in the art vocabulary of the general public, but authentic Futurist paintings are uncommon in this country, and works by Umberto Boccioni, the leader of the original Italian Futurist group, are extremely rare. So rare, in fact, that the recently presented drawings by Boccioni are probably the only works by him in an American museum.

"Russian abstract art done both before and after the revolutions of 1917 is richly represented by the work of seven masters, including Larionov the Rayonist, Malevich, the Suprematist, and Rodchenko, probably the first to take the name Non-objectivist. Malevich's seven paintings, four drawings and five analytical charts form probably the only exhibited collection of the work of this important pioneer who is no longer honored in his own country.

"The Museum is proud to be the first public institution to acquire a composition by the American Thomas Wilfred, inventor of Lumia, the art of light. An early experimenter, Leopold Survage of Paris, foreshadowed some of Wilfred's effects of luminous moving forms in his watercolor series painted in 1913 as a set of 'key frames' for an abstract film never made. These Survage designs have recently been acquired by the Museum.

"During the past twenty years the death of abstract art has often been announced, but there are probably more abstract artists now at work in America than ever before. Their activity and the continued interest in the work of the best of their precursors bears witness to the vitality of one of the great movements of 20th century art."

NOTE: Chief among Malevich's followers was Alexander Rodchenko, who in 1915 broke away from his master and founded the "Non-objectivist" group. At the famous Tenth State Exhibition in Moscow in 1919, works by both Malevich and Rodchenko were prominently exhibited. Rodchenko found out before the opening that Malevich was going to submit the composition White on White (a white square on a white canvas), and in a spirit of rivalry he painted and submitted his Black on Black. Both these paintings, which represent the high points in the artists' careers, now appear together again, probably for the first time in 23 years.

The battered condition of both paintings is evidence of their refugee wanderings. For in the years following the 1919 Exhibition, abstract art fell gradually into official disfavor in Moscow. No longer encouraged to paint Non-Objectivist canvases, Rodchenko was persuaded that he would be more useful to society in typography and photography, in which he was still active when last heard from before the outbreak of war. His paintings lay unseen, uncared for, and forgotten for many years before coming to this country. On his part, Malevich retired to Leningrad and later sent his paintings to a still hospitable Germany where an exhibition of his work was held about 1927. But with the advent of Hitler, his paintings again went into hiding until Mr. Barr rescued them seven years ago.

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CUBIST AND ABSTRACT ART
Acquisitions and Extended Loans
Opening March 25, 1942
The Museum of Modern Art

Most of the acquisitions have been made during the past year; others were made as long ago as 1936 but have not previously been announced (with the exception of a few works by Malevich and Rodchenko included for the sake of completeness in the galleries devoted to these artists.)

Extended loans are indefinite and are to be considered a part of the Museum Collection until withdrawn by the lenders.

**Never shown before in New York

*Never shown before by the Museum

Unstarred works were acquired after having been exhibited in the Museum.

BOCCIONI, Umberto. Italian. 1882-1916

**States of Mind. (Studies for the series of three paintings of the same name, 1911) Pencil, 23 x 34". Gifts of Vico Baer.

1. The farewells
2. Those who go
3. Those who stay

BRAQUE, Georges. French, born 1881.

*Soda. (1911) Oil on canvas, 14 1/8" diameter
Acquired through the Lillie P. Bliss Bequest

**The Table. 1928. Oil on canvas, 70 3/4 x 28 3/4"
Acquired through the Lillie P. Bliss Bequest

CARLES, Arthur B. American, born 1882.

*Composition #3. (1931-32) Oil on canvas, 51 3/8 x 38 3/4"
Gift of Leopold Stokowski.

DAVIS, Stuart. American, born 1894.

**Study for Hot Still-scape. 1940. Oil on canvas, 9 x 12"
Gift of Mrs. John D. Rockefeller, Jr.

DOVE, Arthur G. American, born 1880.

*Willows. (1940) Oil on canvas, 25 x 35"
Gift of Duncan Phillips

FERREN, John. American, born 1905.

*Composition. 1937. Etched and colored plaster with intaglio,
9 1/8 x 11 7/8". Gift of the Advisory Committee (by exchange).

GLEIZES, Albert. French, born 1881.

**Composition. 1922. Gouache, 3 1/2 x 2 5/8". Gift of A. E. Gallatin.

GONTCHAROVA, Nathalie. Russian, born 1881. Lives in Paris.

*Rayonist Landscape #47. 1912. Oil on canvas, 21 1/2 x 18 3/8"
Gift of the artist.

GORKY, Arshile. American, born Russia 1904.

*Painting. (1937) Oil on canvas, 40 1/8 x 52 1/8"
Gift of Wolfgang S. Schwabacher.

GRIS, Juan. Spanish, 1887-1927. Lived in Paris.

**Still Life. 1911. Oil on canvas, $23\frac{1}{2} \times 19 \frac{3}{4}$ "
Acquired through the Lillie P. Bliss Bequest.

KANDINSKY, Wassily. Russian, born 1866. Lives in France.

**Drawing. 1915. Ink, $9 \times 13\frac{1}{4}$ "
Mrs. John D. Rockefeller, Jr. Purchase Fund.

*4 prints from portfolio Little Worlds (Kleine Welten). 1922.
1 woodcut, 1 etching, 2 color lithographs; all approx. 10×9 ".
Mrs. John D. Rockefeller, Jr. Purchase Fund.

LARIONOV, Michael. Russian, born 1881. Lives in Paris.

**Rayonist Composition: Heads. 1911. Oil on paper, $27\frac{1}{4} \times 20\frac{1}{2}$ "
Gift of the artist.

Rayonist Composition: Domination of Red. 1911. Oil on canvas,
 $19 \frac{7}{8} \times 27\frac{1}{2}$ ". Gift of the artist.

Rayonist Composition No. 8. (1911?) Tempera, $20 \times 14 \frac{3}{4}$
Gift of the artist.

Rayonist Composition No. 9. (1911?) Tempera, $10 \frac{3}{8} \times 18$ "
Gift of the artist.

LE CORBUSIER (Charles-Edouard Jeanneret). Born Switzerland 1888.
lives in France.

Still Life. 1920. Oil on canvas, $32 \times 39\frac{1}{2}$ "
Van Gogh Purchase Fund.

LEGER, Fernand. French, born 1881. Now in U.S.A.

*Compass and Paint Tubes. 1926. Gouache, $8\frac{1}{2} \times 11\frac{1}{2}$ "
Gift of Edward M. M. Warburg.

LEWIS, Wyndham. English, born in U.S.A. 1884. Now in Canada.

** A Hand of Bananas. (c. 1938.) Gouache, watercolor, pencil,
ink, $8 \times 7 \frac{1}{8}$ ". Mrs. John D. Rockefeller, Jr. Purchase Fund.

LISSITZKY, El. Russian, born 1890.

**Proun Composition. (c.1922.) Gouache, $19 \frac{3}{4} \times 15 \frac{3}{4}$ "
Gift of Curt Valentin.

* 6 lithographs from Kestner-mappe. 1923. $23 \frac{7}{8} \times 17\frac{1}{2}$ "
Purchase Fund.

MALEVICH, Kasimir. Russian, 1878-1935.

Woman with Water Pails: Dynamic Arrangement. 1912. Oil on canvas,
 $31 \frac{5}{8} \times 31 \frac{5}{8}$ "
Extended loan.

Composition with Squares. (1913) Pencil, $20\frac{1}{4} \times 14\frac{1}{2}$ ". Extended
loan.

Composition with a Circle. (1913) Pencil, $20\frac{1}{4} \times 14\frac{1}{2}$ ". Extended
loan.

**Private of the First Division. 1914. Oil on canvas with col-
lage of postage stamp, thermometer, etc., $21 \frac{1}{8} \times 17 \frac{5}{8}$ ".
Extended loan.

Suprematist Composition. 1914 (after a pencil drawing of 1913).
Oil on canvas, $22 \frac{7}{8} \times 19$ ". Purchase Fund.

Suprematist Composition: Red Square and Black Square. (1914-16?)
Oil on canvas, $28 \times 17\frac{1}{2}$ ". Extended loan

**Suprematist Composition. (After a pencil drawing dated 1914-15) Oil on canvas, 31 5/8 x 31 5/8". Extended loan.

Suprematist Composition. (1916-17?) Oil on canvas, 38 1/2 x 26 1/8" Extended loan.

Suprematist Architectural Drawing. 1917. Pencil on board, 14 x 20 1/2". Purchase Fund.

Suprematist Composition: White on White. (1918?) Oil on canvas, 31 1/2 x 31 1/2". Extended loan.

Suprematist Architectural Drawing. 1924. Pencil, 12 1/2 x 17 1/2" Purchase Fund.

5 charts with original drawings, watercolors and collages, analyzing form in cubism and other modern art movements; prepared about 1925 from material assembled during the previous decade. 28 x 38". Extended loan.

METZINGER, Jean. French, born 1883.

*Landscape. (1919?) Oil on canvas, 28 3/4 x 36 1/4" Gift of T. Catesby Jones.

MONDRIAN, Piet. Dutch, born 1872. Lived in Paris. Now in U.S.A.

*Pier and Ocean. 1914. Crayon, pencil, black and white wash on buff paper, 34 5/8 x 44". Mrs. Simon Guggenheim Fund.

Composition. 1925. Oil on canvas, 15 7/8 x 12 5/8" Gift of Philip Johnson.

NOGUCHI, Isamu. American, born 1904.

Capital. (1939). Georgia marble, 16" high Gift of Jeanne Reynal (in sculpture garden)

OZENFANT, Amédée. French, born 1886. Now in U.S.A.

*Fugue. 1925. Pencil, 18 x 22". Gift of the artist.

PEVSNER, Antoine. Russian, born 1886. Lives in France.

Abstract Forms. 1913. Encaustic panel, 17 1/4 x 13 1/2" Gift of the artist.

PICASSO, Pablo. Spanish, born 1881. Lives in France.

*Dog and Cock. 1921. Oil on canvas, 61 x 30 1/4". Mrs. Simon Guggenheim Fund.

RIVERA, Diego. Mexican, born 1886.

*Young Man in a Grey Sweater. (Paris) 1914. Oil on canvas, 25 5/8 x 21 5/8" Gift of T. Catesby Jones.

RODCHENKO, Alexander. Russian, born 1891.

(2 oils were previously announced).

Composition. 1918. Gouache, 13 x 6 3/8". Gift of the artist.

**Non-Objective Painting (Black on Black). 1918. Oil on canvas, 32 1/2 x 31 1/2". Gift of the artist, through Jay Leyda.

**Non-Objective Painting. 1919. Oil on canvas, 33 1/2 x 28" Gift of the artist, through Jay Leyda.

Composition. 1919. Gouache, 12 1/2 x 9". Gift of the artist.

Composition. 1919. Watercolor and ink, 14 5/8 x 11 1/2". Gift of the artist.

RODCHENKO, Alexander (Con'd.)

Line Construction. 1920. Colored ink, 12 3/4 x 7 3/4". Given anonymously.

**Line Construction. 1921. Color crayon, 14 x 10 1/2". Gift of the artist.

SCHWITTERS, Kurt. German, born 1887.

* 5 process lithographs and 1 collage-lithograph from portfolio Merz 1862. 1923. 21 7/8 x 17 1/2". Gifts of J. B. Neumann.

SMITH, Charles. American, born 1893.

*Block prints made with moveable forms: (each is unique)

Composition. 20 7/8 x 11 1/4".

Composition. 16 x 20".

Composition #3. 15 5/8 x 19 5/8".

Cocks. 14 x 19".

Red Circle. 19 1/8 x 13 3/8".

Mrs. John D. Rockefeller, Jr. Purchase Fund.

SURVAGE, Léopold. Russian, born 1879. Now in France.

59 studies for film Colored Rhythm. 1913. Gouache, 14 1/8 x 10 3/8" and 13 x 12 1/4". Mrs. John D. Rockefeller, Jr. Purchase Fund.

VILLON, Jacques. French, born 1875.

*Dance. 1932. Oil on canvas, 15 1/8 x 21 5/8". Gift of Mrs. Arthur L. Strasser.

WILFRED, Thomas. American, born Denmark, 1889.

*Abstract, opus 91. (1934.) Static lumia composition (projected light on ground glass). 29 1/8 x 38 1/2". Extended loan from the Art Institute of Light.

*Tranquil Study, opus 92. (1935.) Lumia composition (projected light on ground glass). 28 7/8 x 40 1/2". Cycle of 5 minutes 15 seconds. Extended loan from the Art Institute of Light.

*Vertical Sequence, opus 139. (1941.) Lumia composition (projected light on ground glass.) 15 1/4 x 15 1/2". Form cycle 7 minutes; color cycle 7 minutes 17 seconds. Two cycles coincide every 10 days and 5 hours. Mrs. Simon Guggenheim Fund.