

# THE MUSEUM OF MODERN ART

11 WEST 53 STREET, NEW YORK 19, N. Y.

TELEPHONE: CIRCLE 5-8900

No. 151

FOR RELEASE:

Wednesday, Dec. 20, 1961

PRESS PREVIEW:

Tuesday, Dec. 19, 1961

11 a.m. - 4 p.m.

## RECENT ACQUISITIONS OF PAINTINGS AND SCULPTURES ON VIEW AT THE MUSEUM OF MODERN ART

The Museum of Modern Art's annual exhibition reviewing the paintings and sculptures recently added to its Collection will be on view from December 19 through February 25.

The Museums' Collection is the core of its entire program and complex of services.

The exhibition of 94 paintings and sculptures from 23 countries also offers a dissenting comment on the familiar claim that today's art is so dominated by a single international style that it has lost all national characteristics and/or individuality within different countries.

Ideally the present exhibition should be seen in relation to the works already owned by the Museum, a small selection of which is on view due to limited space. The acquisition show should also be judged against the purpose of the Collection as a whole which is to provide a core of continuity, a background for study and comparison, a continuous demonstration of standards of quality and a testing ground for the emerging masters of modern art.

In contrast to acquisition shows of the past few years, the 1961 exhibition is concentrated heavily on recent work and young artists. About one quarter of the 88 artists represented are 35 or younger. Their work is about evenly divided between abstract on the one hand and semi-abstract or clearly representational on the other. About two-thirds of the works in the exhibition date from the past five years (1957-1961). Twenty-six of these very recent paintings and sculptures can be classified as abstract, 16 as semi-abstract, 20 clearly representational.

Because this exhibition contains such a high proportion of recent work, it illustrates the risks deliberately taken in forming the Museum of Modern Art Collection. Alfred H. Barr, Jr., Director of Collections 1942 statement still applies: "The Museum is aware that it may often guess wrong in its acquisitions. When it acquires a dozen recent paintings it will be lucky if in 10 years, three will still seem worth looking at, if in 20 years only one should survive. For the future the important problem is to acquire this one: the other nine will be forgiven--and forgotten. But meanwhile we live in the present, and, for the present these other nine will seem just as necessary and useful, serving their purpose by inclusion in exhibitions, so long as their artistic lives shall last. Sooner or later time will eliminate them."

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by which  
 An analysis of the methods/the works on view were acquired illustrates an important limitation on what the Museum can collect, namely its lack of funds. Eight were solicited gifts, 27 unsolicited gifts selected by the Museum from the work of a particular artist suggested by the donor and 13 unsolicited gifts selected by the donor. (For every unsolicited gift accepted, ten or a dozen are refused). Forty-six works were acquired by purchase or exchange. Unlike many museums, the Museum of Modern Art has no purchase funds either from endowment or from budgeted income. It does have one large purchase fund, given annually by Mrs. Simon Guggenheim since 1938, which varies in amount from year to year and, as the donor stipulates, is devoted to works of exceptional quality and value. The two works in the current exhibition acquired through this fund are Arp's Floral Nude and Dubuffet's Joë Bousquet in Bed.

Four funds averaging nine thousand dollars a year have been given over the past few years by the Larry Aldrich Foundation, Philip C. Johnson, Matthew Mellon Foundation, and Mrs. John D. Rockefeller 3rd. A half dozen smaller recurring funds average a total of four or five thousand dollars a year, <sup>each</sup> A few donors, notably G. David Thompson, prefer to give funds for particular purchases, such as the Henry Moore Reclining Figure, announced earlier this year.

In several different ways the 1961 acquisitions strengthened particular aspects of the Collection. For example, although the Museum has always owned far more work by American artists than by any other single nationality, its holdings in recent American work were greatly extended this year; half the artists in the current exhibition are American. Among well established artists in the show are Albers, Motherwell, Edwin Dickinson, Raphael Soyer and Alfred Maurer.

At the same time the international character of the Museum Collection was broadened by the inclusion of works of quality by artists whose countries had not previously been represented at all: The Republic of China, Iceland, Turkey and Yugoslavia. The total number of countries now represented is more than 45.

Important foreign acquisitions include the 1943 Matisse Lemons against a Fleurs-de-lis Background, (Bequest of Loula D. Lasker), the only painting after 1920 by the great French artist owned by the Museum and an Arp Floral Nude, which is the only recent sculpture by him in the Collection. The Arp marble and a Dubuffet portrait were both acquired through the Mrs. Simon Guggenheim Fund.

Although most of the works on view have not been shown at the Museum before, some were acquired from the 25 or so temporary loan exhibitions the Museum presents each year. Thus from various Penthouse exhibitions work by Kricke, Baden and Rabkin was acquired, from the Ernst retrospective, "Mundus Est Fabula" (gift of the artist), from New Images of Man, a painting by McGarrell, from Recent Sculpture USA, work by Hayes

and Hadji, from 16 Americans, paintings by Kelly and Youngerman and from the Art of Assemblage, work by César and Chamberlain.

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All the works acquired were studied, discussed and voted on by the Committee on the Museum Collections, under the chairmanship of James Thrall Soby, before being submitted to the Board of Trustees for final acceptance. Other members of the Committee, which meets monthly, are: Ralph F. Colin, Walter Bareiss, Philip C. Johnson, Mrs. Simon Guggenheim, Mrs. Gertrud A. Mellon, Mrs. Bliss Parkinson, Peter A. Rubel, Mrs. Bertram Smith and G. David Thompson. Ex Officio members are: Mr. William A.M. Burden and Mrs. John D. Rockefeller 3rd.

Works are brought before the Committee by members of the curatorial staffs of various departments in the Museum in consultation with the Director of the Museum Collections.

A major function of the Museum Collections is as a source for loans. In the past five years almost four thousand loans from the Collections were made, to an average of 125 institutions each year throughout the United States and abroad. This was in addition to the hundreds of items from the Collections included either in temporary exhibitions held at the Museum or in its traveling shows. Last year for example key works from the Collections were included in the Futurism survey, in the Rothko retrospective, in the Art Nouveau show and in the Max Ernst retrospective. In some instances entire traveling shows were drawn from the Collections and for many other circulating shows, individual works were loaned.

Unfortunately due to limited space only about 9 per cent of the paintings and 24 per cent of the sculpture can be kept on permanent exhibition at one time in the Museum, though because of the active loan policy, a larger percentage than that is shown throughout the course of any one year. When new galleries are built, following the successful completion of the current fund raising drive, the Museum plans to double the number of paintings on view and be able to store the rest in conveniently accessible space where it can be consulted by students, scholars and the interested public.

Donors of Funds: Larry Aldrich Foundation Fund, Bertram F. and Susie Brummer Foundation Fund, Mr. and Mrs. John de Menil Fund, Mrs. Simon Guggenheim Fund, Inter-American Fund, Mr. and Mrs. William B. Jaffe Fund, Philip C. Johnson Fund, Mrs. Sam A. Lewisohn Fund, Gertrud A. Mellon Fund, Matthew T. Mellon Foundation Fund, Elizabeth Bliss Parkinson Fund, Grace Rainey Rogers Fund and Dr. and Mrs. Frank Stanton Fund.

Donors of Works of Art: Theodor Ahrenberg, Mr. and Mrs. L. M. Angeleski, Harold W. Bangert, Mr. and Mrs. Sidney Elliott Cohn, Mr. and Mrs. Ralph F. Colin, Emilio del Junco, Max Ernst, The Four Seasons, Mr. and Mrs. Alex L. Hillman, Joseph H. Hirshhorn, John E. Hutchins, Alexandre Iolas, Mr. and Mrs. Samuel M. Kootz, Dr. Kuo Yu-Shou, Mrs. Knud Merrild, Mrs. Bliss Parkinson, Mrs. G. P. Raymond, Mr. and Mrs. John Rewald, Mr. and Mrs. Robert C. Scull, Mrs. Leo Simon, James Thrall Soby, Mr. and Mrs. Julius Stulman, G. David Thompson, Mr. and Mrs. Murray Thompson, Mr. and Mrs. William Unger and Mr. and Mrs. Harry Lewis Winston.

Bequest of Work of Art: Loula D. Lasker

Promised Gift of Work of Art: Larry Aldrich

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Photographs and additional information is available from Elizabeth Shaw, Publicity Director, Museum of Modern Art, 11 West 53 St. N.Y. 19 CI 5-8900.

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# THE MUSEUM OF MODERN ART

11 WEST 53 STREET, NEW YORK 19, N. Y.

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## RECENT ACQUISITIONS

Exhibition: December 18, 1961 - February 25, 1962

C H E C K L I S T: Painting and Sculpture

Note: Unless enclosed in parentheses dates appear on the works themselves. In dimensions height precedes width. The last two figures of the accession number indicate the year of acquisition.

Josef ALBERS. American, born Germany 1888.

Study for Homage to the Square: Night Shades. 1956. Oil on composition board, 23 7/8 x 23 7/8". Gift of Mrs. Bliss Parkinson. 275.61.

Homage to the Square: Silent Hall. 1961. Oil on composition board, 40 x 39 7/8". Dr. and Mrs. Frank Stanton Fund. 293.61.

Study for "Early Rising A." 1961. Oil on composition board, 23 7/8 x 24". Gift of Mrs. Bliss Parkinson. 276.61.

Alexander ARCHIPENKO. American, born Russia 1887.

White Torso. (Cast c. 1920 after marble of 1916). Silvered bronze, 18 1/2" high. Gift of Mr. and Mrs. Murray Thompson. 277.61.

Jean ARP. French, born Alsace 1887.

Floral Nude. (1957) Marble, 47 1/4" high. Mrs. Simon Guggenheim Fund. 129.61.

Mowry Thatcher BADEN. American, born 1936.

The Gate. 1960. Oil on canvas, 78 x 75". Larry Aldrich Foundation Fund. 356.60.

Eugenie BAIZERMAN. American, born Poland. 1899-1949.

Actress Dressing. 1945. Oil on canvas, 45 5/8 x 34". Gift of Mr. and Mrs. Ralph F. Colin. 108.61.

Colette BANGERT. American, born 1934.

Untitled. 1961. Acrylic polymer latex on paper, 22 1/8 x 30 1/2". Gift of Harold W. Bangert. 278.61.

Christian BÉRARD. French, 1902-1949.

On the Beach (Double Self Portrait). 1933. Oil on canvas, 31 7/8 x 46". Gift of James Thrall Soby. 23.60.

Pamelo BIANCO. American, born England 1906. To the United States 1921.

Pomegranate. 1957-59. Oil and gold leaf on canvas, 30 1/8 x 24". Larry Aldrich Foundation Fund. 109.61.

Fernando BOTERO. Colombian, born 1932.

Mona Lisa, Age Twelve. 1959. Oil on canvas, 6' 11 1/8" x 6' 5". Inter-American Fund. 279.61.

Émile-Antoine BOURDELLE. French, 1861-1929. 2,

Beethoven: Tragic Mask. 1901. Bronze, 30 1/2" high.  
Grace Rainey Rogers Fund. 280.61.

Gandy BRODIE. American, born 1925.

Broken Blossom. (c.1960) Oil on canvas, 25 5/8 x 36 3/8". Purchase. 110.61.

Joan BROWN. American, born 1938.

Thanksgiving Turkey. 1959. Oil on canvas, 47 7/8 x 47 7/8".  
Larry Aldrich Foundation Fund. 80.60.

Lawrence CALCAGNO. American, born 1916.

Frozen River. 1960. Oil on canvas, 52 1/8 x 48 1/8".  
Gift of Mr. and Mrs. William Unger. 111.61.

CÉSAR (César Baldaccini). French, born 1921. (Both works by César shown in Tower Gallery, through doors in east gallery).

Sculpture Picture. (1955-1956) Welded iron relief, 30 1/8" high,  
39 3/4" wide, 8" deep. Gift of G. David Thompson. 114.60.

The Yellow Buick. (1961) Compressed automobile, 59 1/2 x 30 3/4 x 24 7/8".  
Gift of Mr. and Mrs. John Rewald. 294.61.

John CHAMBERLAIN. American, born 1927.

Essex. 1960. Automobile parts and other metal, relief, 9' x 7'6" x  
43" deep. Gift of Mr. and Mrs. Robert C. Scull, and purchase fund. 282.61.  
(Shown in Tower Gallery through doors in east gallery.)

CHANG DAI-CHIEN. Chinese, born 1899.

Lotus. 1961. Chinese ink, 70 1/2 x 38 1/4", mounted on a scroll.  
Gift of Dr. Kuo Yu-Shou. 295.61.

Thomas CHIMES. American, born 1921.

Study for "The Inner World." (1961) Oil on canvas, 9 1/4 x 10 5/8".  
Larry Aldrich Foundation Fund. 283.61.

Bruce CONNER (See page 8).

Graham COUGHTRY. Canadian, born 1931.

Reclining Figure. (1961) Oil and lucite on canvas, 52 3/4 x 51".  
Gift of Emilio del Junco.

Robert CRIPPA. Italian, born 1921.

Composition. 1959. Bark mounted on plywood coated with plastic glue,  
paint and other substances, 78 7/8 x 78 7/8". Gift of Alexandre Iolas.

Modest CUIXART. Spanish, born 1925.

Painting. 1958. Latex and synthetic resin with metallic powders on  
canvas, 88 5/8 x 51 1/4". Gift of Mr. and Mrs. Alex L. Hillman. 26.60.

Horia DAMIAN. French, born Rumania 1922.

Red Form on Red Background. 1960. Mixed media on canvas, 57 1/2 x 51 1/8".  
Given anonymously. 113.61.

Jorge DAMIANI. Uruguayan, born Genoa 1931.

Number XIV. 1960. Plastic cement with sand on composition board, 40 x 24". Inter-American Fund. 62.61.

Edwin DICKINSON. American, born 1891.

Cottage Porch, Peaked Hill. 1932. Oil on canvas, 26 1/8 x 30 1/8". Grace Rainey Rogers Fund. 98.61.

Piero DORAZIO. Italian, born 1927.

Relief. 1953. Painted wood, celluloid and plexiglas, 17 x 21 1/2 x 5". Given anonymously. 286.61.

Jean DUBUFFET. French, born 1901.

Joë Bousquet in Bed. (1947) Oil on canvas, 57 5/8 x 44 7/8". Mrs. Simon Guggenheim Fund. 114.61.

Beard of Uncertain Returns. 1959. Oil on canvas, 45 3/4 x 35 1/8". Mrs. Sam A. Lewisohn Fund. 63.61.

Dušan DŽAMONJA. Yugoslavian, born 1928.

Metallic Sculpture. (1959) Welded iron and charred wood, 16 3/8" high. Philip C. Johnson Fund. 2.61.

Max ERNST. French, born Germany 1891.

Mundus est Fabula. 1959. Oil on canvas, 51 1/4 x 64". Gift of the artist. 116.61

EROL (Erol Akyavash). Turkish, born 1930.

The Glory of the Kings. (1959?) Oil on canvas, 48 x 84 1/4". Gift of Mr. and Mrs. L.M. Angeleski. 130.61.

Augustín FERNANDEZ. Cuban, born 1928.

Still Life and Landscape. (1956) Oil on canvas, 48 x 55 1/8". Inter-American Fund. 118.58.

Lucio FONTANA. Italian, born Argentina 1899.

Expectations. (1959) Synthetic resin on slashed burlap, 39 3/8 x 32 1/8". Philip C. Johnson Fund. 413.60.

Noemí GERSTEIN. Argentine, born 1910.

Young Girl. (1959) Latten rods soldered with silver, 25 3/4" high. Inter-American Fund. 3.61.

Leon GOLUB. American, born 1922.

Torso, III. 1960. Oil and laquer on canvas, 63 1/8 x 39 1/4". Purchase. 117.61.

Dimitri HADZI. American, born 1921.

Helmet, I. 1958. Bronze, 13 1/8" high. Mr. and Mrs. William B. Jaffe Fund. 604.59.

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Étienne HAJDU. French, born Rumanian Transylvania of Hungarian parents, 1907. 4.

White Head. 1958. Marble, 30 1/2" high. Gift of The Four Seasons. 122.58.

Grace HARTIGAN. American, born 1922.

Shinnecock Canal. 1957. Oil on canvas, 7' 6 1/2" x 6' 4".  
Gift of James Thrall Soby. 6.60.

David V. HAYES. American, born 1931.

Beast. (1957) Forged steel, 21 1/8" long, 20 3/8" high. Purchase. 605.59.

Erich HECKEL. German, born 1883.

Seated Man (Self Portrait). 1909. Oil on canvas, 27 3/4 x 23 7/8".  
Gift of G. David Thompson. 10.59.

Paul van HOEYDONCK. Belgian, born 1925.

Untitled. 1960. Synthetic paint on composition board, 23 5/8 x 23 1/4".  
Purchase. 416.60.

Robert INDIANA. American, born 1928.

The American Dream. 1961. Oil on canvas, 72 x 60 1/8".  
Larry Aldrich Foundation Fund. 287.61.

Ellsworth KELLY. American, born 1923.

Running White. 1959. Oil on canvas, 87 7/8 x 68 1/8". Purchase. 9.60.

Jóhannes Sveinsson KJARVAL. Icelandic, born 1885.

Lava at Bessastadir. (1947-1954) Oil on canvas, 25 5/8 x 37 5/8".  
Given in memory of Holger Cahill. 289.61.

Fritz KOENIG. German, born 1924.

Camargue X. (1958) Bronze, 17" long, 15 1/4" deep, 3" high.  
Matthew T. Mellon Foundation Fund. 119.61.

Elaine de KOONING. American, born 1920.

Untitled (from Bull Fight series). 1960. Gouache, 19 3/8 x 24 5/8".  
Larry Aldrich Foundation Fund. 120.61.

Norbert KRICKE. German, born 1922.

Plane of Rods (Flächenbahn). (1960) Stainless steel welded with silver,  
28 1/8" long, 8 5/4" high. Purchase. 121.61.

Octave LANDUYT. Belgian, born 1922.

Essential Surface, Eye. (1960) Oil on canvas, 51 3/8 x 63 1/8".  
Philip C. Johnson Fund. 122.61.

Richard LINDNER. American, born Germany 1901.

The Mirror. 1958. Oil on canvas, 39 3/8 x 25 5/8".  
Given in memory of Dr. Hermann Vollmer. 65.61.

Evert LUNDQUIST. Swedish, born 1904.

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Pottery, Number 9. Oil on canvas, 46 1/8 x 41 3/8".  
Gift of Mrs. G. P. Raymond. 123.61.

Nicholas MARSICANO. American, born 1914.

She. (1959) Oil on canvas, 60 1/2 x 52".  
Promised gift of Larry Aldrich.

Umberto MASTROIANNI. Italian, born 1910.

Solomon. 1958. Bronze, 26 3/4 high. Given anonymously. 11.60.

Henri MATISSE. French, 1869-1954.

Lemons against a Fleurs-de-lis Background. 1943. Oil on canvas,  
28 7/8 x 24 1/4". Loula D. Lasker Bequest.

Alfred H. MAURER. American, 1868-1932.

Self Portrait. (c.1927) Oil on composition board, 21 1/2 x 18".  
Bertram F. and Susie Brummer Foundation Fund. 290.61.

James McGARRELL. American, born 1930.

Rest in Air. 1958. Oil on composition board, 47 7/8 x 59 5/8".  
Larry Aldrich Foundation Fund. 12.60.

Knud MERRILD. American, born Denmark. 1894-1954.

Perpetual Possibility. 1942. Oil on composition board, 19 1/4 x 15 3/8"  
(sight). Gift of Mrs. Knud Merrild. 85.60.

Jean METZINGER. French, 1883-1956.

Still Life with Lamp. (1916) Oil on canvas mounted on composition board,  
32 x 23 7/8". Gift of Mr. and Mrs. Harry Lewis Winston. 412.60.

Raúl MILIÁN. Cuban, born 1914.

Untitled. 1959. Watercolor and ink, 14 7/8 x 11".  
Gift of Emilio del Junco. 86.60.

Untitled. 1959. Watercolor and ink, 15 x 11".  
Gift of Emilio del Junco. 87.60.

Untitled. 1960. Watercolor and ink, 15 x 11".  
Gift of Emilio del Junco. 88.60.

Joan MITCHELL. American, born 1926.

Ladybug. 1957. Oil on canvas, 6' 5 7/8" x 9'. Purchase.

Henry MOORE. British, born 1898.

Reclining Figure, II. (2 parts). (1960) Bronze, 50" high, 99 1/8" long.  
Given in memory of G. David Thompson, Jr. by his father. 131.61.  
(Shown in the Sculpture Garden)

Robert MOTHERWELL. American, born 1915.

Elegy to the Spanish Republic, 54. (1957-61) Oil on canvas, 70 x 90 1/4".  
Given anonymously. 132.61.

Deborah de MOULPIED. American, born 1933.

Form Number 7. (1960) Styrene plastic, 12 1/4" high.  
Larry Aldrich Foundation Fund. 66.61.

Isamu NOGUCHI. American, born 1904.

Woman. (1957) Iron, 14 3/8" high, 18 1/4" wide, 8 5/8" deep.  
Purchase. 419.60.

Claes OLDENBURG. American, born Sweden 1929.

Red Tights. 1961. Enamel paint on cloth dipped in plaster over wire  
armature, 69 x 33". Gift of G. David Thompson.

Nathan OLIVEIRA. American, born 1928.

Standing Man with a Stick. 1959 Oil on canvas, 68 7/8 x 60 1/4".  
Gift of Joseph H. Hirshhorn. 609.59.

John OPPER. American, born 1908.

Painting. (1961) Oil on canvas, 69 1/4 x 42". Gift of Mrs. Leo Simon.

Carl Henning PEDERSEN. Danish, born 1913.

The Yellow Star. 1952. Oil and pencil on canvas, 48 7/8 x 40 1/2".  
Gift of G. David Thompson. 8.61.

Bernard PFRIEM. American, born 1916.

Red Rising Up. 1960. Oil on canvas, 57 1/2 x 45".  
Larry Aldrich Foundation Fund. 124.61.

Otto PIENE. German, born 1928.

Pure Energy (La force pure (1) ). 1958. Oil on canvas, 39 1/2 x 31 1/2".  
Gertrud A. Mellon Fund. 420.60.

Jacques PRÉVERT. French, born 1900.

The Window of Isis. (1957) Collage on photograph, 14 1/4 x 11 5/8".  
Gift of James Thrall Soby. 291.61.

Leo RABKIN. American, born 1919.

The Red Visit. (1960) Watercolor, 38 1/8 x 24 7/8" (irregular).  
Larry Aldrich Foundation Fund. 365.60.

William REIMANN. American, born 1935.

Icon. (1957) Opaque plexiglas, 3 1/4" high.  
Larry Aldrich Foundation Fund. 67.61.

Carl Fredrik REUTERSWARD. Swedish, born 1934.

Bam Bam. 1958. Ripolin on paper, 24 x 17". Gift of Theodor Ahrenberg.  
662.59.

Max SCHNITZLER. American, born Poland 1903.

Number I. (1955) Oil on canvas, 65 7/8 x 50". Given anonymously. 9.61.

Pierre SOULAGES. French, born 1919.

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Painting. 1956. Oil on canvas, 59 1/4 x 76 3/4".  
Gift of Mr. and Mrs. Samuel M. Kootz. 23.59.

Raphael SOYER. American, born Russia 1899.

Seamstress. (1956-1960) Oil on canvas, 30 x 24 1/8".  
Gift of Mr. and Mrs. Sidney Elliott Cohn. 10.61.

Richard STANKIEWICZ. American, born 1922.

Natural History. (1959) Welded iron pipes, boiler and wire mesh,  
34 1/4" long, 19 1/4" wide. Elizabeth Bliss Parkinson Fund. 11.61.

Ian STUART. Irish, born 1926.

Mayo. (1960) Iron and bone, 21 1/4" high.  
Gertrud A. Mellon Fund. 303.61

SVAVAR GUDNASON. Icelandic, born 1909.

Dead Bird. 1934. Watercolor, 8 1/2 x 11 1/8". Purchase. 292.61.

Shinkichi G. TAJIRI. American, born 1923. Lives in Amsterdam.

Mutation. (1959-60) Brazed and welded bronze, 8'4 3/4" high.  
Gift of G. David Thompson. 12.61.

TAKIS (Takis Vassilakis). French, born Greece 1925.

Head in Space. (1956) Bronze, 9" high.  
Mr. and Mrs. John de Menil Fund. 368.60.

Antoni TÁPIES Puig. Spanish, born 1923.

Painting. 1959. Latex paint and marble dust on canvas, 76 5/8 x 67".  
Gift of G. David Thompson. 13.61.

Jean TINGUELY. Swiss, born 1925. Lives in Paris.

Puss in Boots. 1959. Motorized construction of painted steel and wire,  
30 1/8" high. Philip C. Johnson Fund. 369.60.

Bradley Walker TOMLIN. American, 1899-1953.

Number 3. (1948) Oil on canvas, 40 x 50 1/8".  
Gift of John E. Hutchins in memory of Frances E. Marder Hutchins. 423.60.

Tomonori TOYOFUKU. Japanese, born 1925.

Adrift, 3. 1960. Wood on iron supports; figure: 75 1/4" high, boat: 10'  
long. Philip C. Johnson Fund. 14.61a-b. (Shown in lobby of restaurant.)

Nina TRYGGVADOTTIR. Icelandic, born 1913.

Painting. (1960) Oil on canvasboard, 24 x 17 3/4".  
Given anonymously.

Albert TUCKER. Australian, born 1914.

Explorers, Bourke and Wills. 1960. Oil and sand on canvas, 48 1/8 x 61 1/2".  
Philip C. Johnson Fund. 124.60.

Charmion von WIEGAND. American, born 1899.

Number 254. 1960. Collage of tissue, string, painted cut-outs and bristles, 20 3/8 x 10 3/4". Given anonymously. 126.61

Thomas WILFRED. American, born Denmark 1889.

Aspiration, Op. 145. (1955) Recorded Lumia composition (projected light on plexiglas screen). Duration of the composition, 42 hours, 14 minutes, 11 seconds. Screen, 19 1/4 x 15 1/8". Gift of Mr. and Mrs. Julius Stulman. 133.61. (Shown on second floor, northwest).

Jack YOUNGERMAN. American, born 1926.

Big Black. 1959. Oil on canvas, 91 x 70 1/4". Larry Aldrich Foundation Fund. 16.60

Bruce CONNER. American, born 1933.

The Box. (1960) Construction of wood, cloth, etc., with wax figure; 32 1/4" high, 35 1/4" long, 20 3/8" wide. Larry Aldrich Foundation Fund. 112.61

# THE MUSEUM OF MODERN ART

11 WEST 53 STREET, NEW YORK 19, N. Y.

TELEPHONE: CIRCLE 5-8900

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## RECENT ACQUISITIONS: PAINTING AND SCULPTURE

December 19 - February 25, 1962

### Excerpts From Artists' Statements

The following quotations are selected from artists' answers to a Museum questionnaire sent out to every living artist whose work is included in the Museum Collection of painting and sculpture. Many quotations are a sentence or two taken out of longer statements. Many artists have not yet returned the questionnaires.

Colette BANGERT: painting, not titled.

Question: Your program as an artist in relation to society?

Answer: "I would like my pictures to be lived with and experienced as one lives with a plant, but rather than daily watering, a look every so often, to cause it to flower continually or wither eventually depending on the viewer and of course the picture."

Question: Subject?

Answer: "The painting is one of (what I consider) a series of paintings related to the fields in the Red River Valley flatlands where I now live.... The subject...is the field's various aspects of growth, plant growth, and how the sun and sunlight and sky changes, relates and affects them."

Fernando BOTERO: Mona Lisa, Age Twelve.

Question: Were there any exceptional circumstances or incidents?

Answer: "This painting has been 'sold' twice and returned after a few days. The 'purchasers' told me that they felt too much that they had a visitor in the house all the time. They felt uncomfortable."

Question: Subject significance?

Answer: "Leonardo's Mona Lisa is so popular that perhaps it is no longer art. It is like a movie star or a football player. Hence an obvious satirical element in my painting.... While doing the painting, I discovered that what is important is not the smile, but the eyes."

Lawrence CALCAGNO: Frozen River.

Question: Subject?

Answer: "Subjective, metaphoric re-creation of the landscape--(implying, not describing)."

John CHAMBERLAIN: Essex.

Question: Subject?

Answer: "It is itself."

Question: Significance?

Answer: "For a better understanding look at it."

Bruce CONNER: The Box.

Question: Has the subject any special, topical or symbolic significance?

Answer: "AND HOW!"

(Note: The Box won first prize at the "Daily Bread" exhibition presented at the National Council of Churches Assembly, San Francisco, "to clarify and visualize concern for human suffering." See Inter Church News, December, 1960, Vol. II, No. 4, page 4. The Box was also used in a television program "The Box", National Council of Churches hour, WABC-TV, network show, March 5, 1961.)

Dušan DŽAMONJA: Metallic Sculpture.

Question: Were there any exceptional circumstances or incidents in the making of this work or in its subsequent history?

Answer: "This work is a continuation of my study for memorial monuments to the victims of tyranny in the last war (Auschwitz, Dachau, etc.) and I think it one of my most representative symbols of these ideas."

Question: Technique?

Answer: "The shape of this sculpture is formed by means of nails hammered into the wood. When this shaping is finished, every nail head must be joined so that the desired form will be durable. After this the wood must be burned so that the iron construction remains free in its outer and inner contours. Sometimes when a piece of charcoal remains as a core, I let it stay, wishing to point to psychological more than to technical evidence of previous 'torture'. It is my intention thus to make a strong impression directly by means of both the material and the technique in themselves."

Paul van HOEYDONCK: untitled painting.

Questions: Any general remarks?

Answer: "I write very little although I read an enormous amount. My whole artistic philosophy can be conveyed in one phrase: the most romantic place on earth is actually Cape Canaveral."

Question: Has the subject any special significance?

Answer: "No. This painting, like all of my works, is closely linked with all that concerns space. This applies to what is in the scientific world as well as the artistic world."

Robert INDIANA: The American Dream.

Question: Subject?

Answer (in part): "... the T<sub>1</sub>L<sub>T</sub> of all those millions of Pin Ball Ma-

chines and Juke Boxes in all those hundreds of thousands of grubby bars and roadside cafes, alternate spiritual Homes of the American; and star-studded Take All, well-established American ethic in all realms - spiritual, economic, political, social, sexual and cultural. Full-stop."

Question: Significance?

Answer: "... It might be significant in that it is one new shoot of a burgeoning field of new works smelling of a very different fragrance from those rather oily, messy jobs of the 1950's."

Question: What in your ancestry, nationality or background do you consider relevant to an understanding of your art?

Answer: "Only that I am American. Only that I am of my generation, too young for regional realism, surrealism, magic realism, and abstract expressionism and too old to return to the figure. Only that for the last five years I have lived and worked on the Slip and the waterfront, where signs are much more profuse than trees (farewell, Nature), and much more colorful than the people of the city (farewell, Humanity), and the scene much too busy for calm plastic relationships (farewell, Pure Intellect). Not wishing at all to unsettle the shades of Homer, Eakins, Bellows, Sheeler, Hopper, Marin, et al, I propose to be an American painter, not an internationalist speaking some glib visual Esperanto; possibly I intend to be Yankee. (Cuba, or no Cuba.)"

Question: A general statement about your program as an artist in relation to society?

Answer: "I am an American painter of signs charting the course.  
I would be a people's painter as well as a painter's painter.  
I feel that I am at the front of a wave not over-dense with fish."

Ellsworth KELLY: Running White.

Question: Any explanation which might lead the student to a better understanding of this work?

Answer: "A painting of mine is not to be considered as a mark or marks on a surface, but as a slab (as a stele or monolith) that has its front and sides painted. The scale is important, one of the dimensions of the painting being as large as or larger than the viewer. (Anything smaller is made usually as a study for a larger work.)"

"In viewing the painting, there is a sense of spectacle--that which happens between the viewer and the painting, and also around the outside of the painting -- as in the spectacle of looking at the moon in a dark sky, at a mountain peak, the division of sky and sea, a rock, a shell, a leaf, a fish, a bird, or a human torso, the shapely leg, ankle, palm, arm, breast, neck, chin and cheek.

"The picture is a play between form and ground, the form usually in slight dominance over the ground, and they are always closely integrated, each in its right place, and inseparable."

Umberto MASTROIANNI: Solomon.

Question: Subject?

Answer: "This work has come upon me like a fantastic vision."

Carl-Henning PEDERSEN: The Yellow Star.

Question: History of painting?

Answer: "Executed at an old little farmer's house I had borrowed at the Village Asserbo on the coast of Kattegat in the winter of 1952. Went everyday for long walks along the sea and in the forest where the owls cried in the night."

Bernard PFRIEM: Red Rising Up.

Question: Has the subject any special significance?

Answer: "To me, the painting represents 'joie de vivre'.....and love of paint."

Otto PIENE: Pure Energy (La Force Pure).

Question: Subject?

Answer: "Pulsating light as movement (energy) continuum."

Question: Special significance?

Answer: "Light-space as a dimension of freedom."

Raphael SOYER: Seamstress.

Question: Technique?

Answer: "I made sketches of the interior of a small factory located in the building 1947 Broadway (Lincoln Arcade); made drawings of women at work. For final painting a professional model posed."

Shinkichi G. TAJIRI: Mutation.

Question: Has the subject any special personal, topical or symbolic significance?

Answer: "Most of my work concerns an anxiety over the violation, deformation, destruction of nature in this atomic era beginning with Hiroshima, which coincides with my first attempts in sculpture."

Albert TUCKER: Explorers, Bourke and Wills.

(Note: the two explorers died of thirst in the central Australian desert)

Question: Background?

Answer: "A fresh and immediate sense of the hard pioneering and opening up of the country, and the epic human events it produced. The burgeoning

notion of evolving towards something quite new."

Jack YOUNGERMAN: Big Black.

Question: Your program as an artist in relation to society?

Answer: "Obsession with form, 'organic' and 'expressive' (as opposed to architectural or 'constructivist' (or 'purist') form). Painting so clear, strong, and immediate that everyone 'gets the message'."

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Label for Chamberlain's Essex and Cesar's The Yellow Buick

Excepting the American woman nothing interests the eye of the American man more than the automobile, or seems so important to him as an object of esthetic appreciation. Like men, automobiles die.

The first man to make a work of art entirely of dead automobiles is appropriately an American, John Chamberlain. From automobile graveyards he has taken parts of wrecked bodies and reassembled them in forms related to cubism but in materials which are peculiarly rich in associations. Essex is Chamberlain's most imposing work.

The French master of "assemblage," César, has used a scrap-metal compressing machine to force into a monumental rectangular form the body of a yellow Buick (and fragments of two other cars added for esthetic reasons). The Buick, at the time of its death, was an old convertible owned by John Rewald who commissioned César to make this compression-assemblage for the Museum, thereby transforming a beloved vehicle into its own tombstone.

John Rewald is the author of two classic books, The History of Impressionism and The History of Post-Impressionism, both published by the Museum of Modern Art.

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# THE MUSEUM OF MODERN ART

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TELEPHONE: CIRCLE 5-8900

Friday, Dec. 15, 1961

You are cordially invited to attend the Press Preview of

## RECENT ACQUISITIONS 1961

Paintings and sculpture acquired by gift or purchase for the Museum Collection during this year. The Museum's annual report to the public on one of its most important activities. Includes important European and American work in a great variety of styles. Directed by Alfred H. Barr, Jr., Director of Collections.

Tuesday, December 19 - 11 a.m. to 4 p.m.

A full release, checklist and photographs will be available on Monday. Release date is Wednesday, December 20.

*Elizabeth Shaw*

Elizabeth Shaw  
Publicity Director

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11 West 53rd Street, New York 19, New York

*Weekdays, 11 a.m. to 6 p.m.; Thursday evenings to 10 p.m.; Sundays, 1 to 7 p.m.*

RECENT ACQUISITIONS  
OF PAINTINGS AND SCULPTURE

The Museum of Modern Art's annual exhibition reviewing the paintings and sculpture recently added to its Collection will be on view from December 19 through February 25. The Museum's Collection is the core of its entire program and complex of services.

The exhibition of 94 paintings and sculpture from 23 countries also offers a dissenting comment on the familiar claim that today's art is so dominated by a single international style that it has lost all national characteristics and/or individuality within different countries.

Ideally the present exhibition should be seen in relation to the works already owned by the Museum, a small selection of which is on view owing to limited space. The acquisition show should also be judged against the purpose of the Collection as a whole, which is to provide a core of continuity, a background for study and comparison, a continuous demonstration of standards of quality and a testing ground for the emerging masters of modern art.

In contrast to acquisition shows of the past few years, the 1961 exhibition is concentrated heavily on recent work and young artists. About one quarter of the 88 artists represented are 35 or younger. Their work is about evenly divided between abstract on the one hand and semi-abstract or clearly representational on the other. About two-thirds of the works in the exhibition date from the past five years (1957-1961). Twenty-six of these very recent examples of paintings and sculpture can be classified as abstract, 16 as semi-abstract, 20 clearly representational.

Because this exhibition contains such a high proportion of recent work, it illustrates the risks deliberately taken by the Museum in forming its Collection. The 1942 statement of Alfred H. Barr, Jr., Director of Collections, still applies: "The Museum is aware that it may often guess wrong in its acquisitions. When it acquires a dozen recent paintings it will be lucky if in ten years, three will still seem worth looking at, if in twenty years only one should survive. For the future the important problem is to acquire this one: the other nine will be forgiven—and forgotten. But meanwhile we live in the present, and, for the present these other nine will seem just as necessary and useful, serving their purpose by inclusion in exhibitions, so long as their artistic lives shall last. Sooner or later time will eliminate them."

An analysis of the methods by which the works on view were acquired illustrates an important limitation on what the Museum can collect, namely its lack of funds. Eight were solicited gifts, 27 unsolicited gifts selected by the Museum from the work of a particular artist suggested by the donor, and 13 unsolicited gifts selected by the donor. (For every unsolicited gift accepted, ten or a dozen are refused). Forty-six works were acquired by purchase or exchange. Unlike many museums, the Museum of Modern Art has no purchase funds either from endowment or from budgeted income. It does have one large purchase fund, given annually by Mrs. Simon Guggenheim since 1938, which varies in amount from year to year and, as the donor stipulates, is devoted to works of exceptional quality and value. The two works in the current exhibition acquired through this fund are Arp's *Floral Nude* and Dubuffet's *Joë Bousquet in Bed*.

Four funds averaging nine thousand dollars a year have been given over the past few years by the Larry Aldrich Foundation, Philip C. Johnson, Matthew Mellon Foundation, and Mrs. John D. Rockefeller 3rd. A half dozen smaller recurring funds average a total of four or five thousand dollars a year. A few donors, notably G. David Thompson, prefer to give funds for particular purchases, such as the Henry Moore *Reclining Figure*, announced earlier this year.

In several different ways the 1961 acquisitions strengthened particular aspects of the Collection. For example, although the Museum has always owned far more work by American artists than by any other single nationality, its holdings in recent American work were greatly extended this year; half the artists in the current exhibition are American. Among well-established artists in the show are Albers, Motherwell, Edwin Dickinson, Raphael Soyer and Alfred Maurer.

At the same time the international character of the Museum Collection was broadened by the inclusion of works of quality by artists whose countries had not previously been represented at all: The Republic of China, Iceland, and Yugoslavia. The total number of countries now represented is more than 45.

Important foreign acquisitions include the 1943 Matisse *Lemons against a Fleurs-de-lis Background* (Bequest of Loula D. Lasker), the only painting after 1920 by the great French artist owned by the Museum, and an Arp, *Floral Nude*, which is the only recent sculpture by him in the Collection.

Although most of the works on view have not been shown at the Museum before, some were acquired from the 25 or so temporary loan exhibitions the Museum presents each year. Thus from various Penthouse exhibitions work by Kricke, Baden and Rabkin was acquired; from the Ernst retrospective, "*Mundus Est Fabula*" (gift of the artist); from *New Images of Man*, a painting by McGarrell; from *Recent Sculpture USA*, work by Hayes and Hadji; from *16 Americans*, paintings by Kelly and Youngerman; and from the *Art of Assemblage*, work by César and Chamberlain.

All the paintings and sculpture in this exhibition, like works in other mediums acquired by the Museum, were studied, discussed and voted on by the Committee on the Museum Collections, under the chairmanship of James Thrall Soby, before being submitted to the Board of Trustees for final acceptance. Other members of the Committee, which meets monthly, are: Ralph F. Colin, Walter Bareiss, Philip C. Johnson, Mrs. Simon Guggenheim, Mrs. Gertrud A. Mellon, Mrs. Bliss Parkinson, Peter A. Rübél, Mrs. Bertram Smith and G. David Thompson. Ex-officio members are Mr. William A. M. Burden and Mrs. John D. Rockefeller 3rd.

Works are brought before the Committee by members of the curatorial staffs of various departments in the Museum in consultation with the Director of the Museum Collections.

A major function of the Museum Collections is as a source for loans. In the past five years almost four thousand loans from the Collections were made, to an average of 125 institutions each year throughout the United States and abroad. This was in addition to the hundreds of items from the Collections included either in temporary exhibitions held at the Museum or in its travel-

ing shows. Last year for example key works from the Collections were included in the *Futurism* survey, in the *Rothko* retrospective, in the *Art Nouveau* show and in the *Max Ernst* retrospective. In some instances entire traveling shows were drawn from the Collections, and for many other circulating shows individual works were loaned.

Unfortunately due to limited space only about 9 per cent of the paintings and 24 per cent of the sculpture

can be kept on permanent exhibition at one time in the Museum, though because of the active loan policy, a larger percentage than that is shown throughout the course of any one year. When new galleries are built, following the successful completion of the current fund-raising drive, the Museum plans to double the number of paintings on view and be able to store the rest in conveniently accessible space where it can be consulted by students, scholars and the interested public.

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with its myriad nails driven into a wooden core (now charcoal), is closely related to his monument for the victims of Auschwitz and Dachau. The tragic grandeur of Motherwell's large abstract painting is worthy of its title: *Elegy to the Spanish Republic*. Unlike these, *The Box*, an assemblage by Bruce Conner, is not abstract. "It is," the artist states, "a dead person in a box with a suitcase of refuse." Asked if it had "topical or symbolic significance," he wrote: "And HOW!"

It is a relief to turn to Matisse's still life which is both the most valuable and the most charming painting in the exhibition. The gayest, I think, is another still life, Oldenburg's *Red Tights*. Two of the finest landscapes make an extraordinary contrast: Kjarval paints the lichens and moss which cover much of Iceland's jagged lava fields with jewel-like detail; Dickinson's New England beach view is simplified to a few pale, flat, subtly-valued tones.

Arp's *Floral Nude* and Moore's *Reclining Figure, II* are both sculptural similes. Arp says, "a standing woman is like a flower"; Moore, "a reclining woman is like a range of hills." Or, more precisely, they might be called metamorphoses imagined at the critical half-way moment—woman into flower, woman into mountain. Ovid would understand these two superb sculptures. Made less than five years ago, both already seem classic.

Chamberlain's *Essex* and César's *The Yellow Buick*

Excepting the American woman, nothing interests the eye of the American man more than the automobile, or seems so important to him as an object of esthetic appreciation. Like men, automobiles die.

The first man to make a work of art entirely of dead automobiles is appropriately an American, John Chamberlain. From automobile graveyards he has taken parts of wrecked bodies and reassembled them in forms related to cubism but in materials which are peculiarly rich in associations. *Essex* is Chamberlain's most imposing work.

The French master of "assemblage," César, has used a scrap-metal compressing machine to force into a monumental rectangular form the body of a yellow Buick (and fragments of two other cars added for esthetic reasons). The Buick, at the time of its death, was an old convertible owned by John Rewald, the author of two classic books, *The History of Impressionism* and *The History of Post-Impressionism*, both published by the Museum of Modern Art. He commissioned César to make this compression-assemblage for the Museum, thereby transforming a beloved vehicle into its own tombstone.