

# THE MUSEUM OF MODERN ART

11 WEST 53RD STREET, NEW YORK

No. 4  
TELEPHONE 35 CIRCLE 7-7470

FOR RELEASE Saturday afternoon,  
or Sunday morning, January 26  
or 27, 1935.

The Museum of Modern Art, 11 West 53 Street, announces a Retrospective Exhibition of the Works of Gaston Lachaise and an Exhibition of Paintings by George Caleb Bingham to open to the public Wednesday, January 30, and to remain on view through Sunday, March 3.

Gaston Lachaise, born in Paris, March 19, 1882, came to the United States in his early twenties and has lived here continuously for thirty years. This country, he says, is "the soil most fertile for the continuation of art." Lachaise is today one of the foremost living sculptors and is among Americans certainly the one whose work arouses the most controversy. He is preeminently the sculptor of ripe and vital maturity. Recognized as one of the most important American artists today, his insistence upon the theme of maturity seems gross and exaggerated to those who prefer that art concern itself chiefly with slender youthful forms. Lachaise glorifies forms that have reached complete and ample fulfillment.

In the foreword to the catalog of the Exhibition, Mr. Lincoln Kirstein says of Lachaise: "In his work there is a concentrated dynamism which is so intense that it repels while it attracts. His subject matter is not ultimately men and women, nor even Man and Woman. His subject matter is the glorification, revivification and amplification of the human body, its articulate structure clothed in flesh." Mr. Kirstein also writes that "Lachaise feels himself to be of his own time. He is constantly motivated by a tense desire to express his reactions, to clarify impressions received immediately around him in his daily existence. When he left the declining French heritage of the nineteenth century at the age of twenty-four he forsook all that the European continent had to offer him. He came to an America which was and is for him explicit in its many vivid, brutal, fragmentary energies and techniques. He has loved and studied the ample crassness of striptease burlesque shows, the miraculous human equilibrium of circus tightrope walkers and six-day bicycle racers, the transitory revelations of women's fashions, the irresistible controlled force of hydraulic presses and steamdrills, the lift and pull of derricks, and the suspension of riveted steel beams. His files are full of pictures

torn from newspapers, workmen balanced on the final height of a building's skeleton, airplanes, automobiles, and wild animals."

Sixty sculptures and thirty drawings by Lachaise will be shown in the Exhibition, which has been selected from the following collections:

Mr. Walter P. Chrysler, Jr., New York  
Mrs. W. Murray Crane, New York  
Mrs. Edward Cummings, New York  
Mr. John A. Dunbar, New York  
Mr. Arthur F. Egner, South Orange, New Jersey  
Mr. Gustave B. Garfield, New York  
Mrs. O'Donnell Iselin, New York  
Mr. Gaston Lachaise, New York  
Mrs. Gaston Lachaise, New York  
Mr. and Mrs. Q.A. Shaw McKean, Boston  
Mr. Lyon Mearson, New York  
Mr. George L.K. Morris, New York  
Mr. Edward Nagle, Charlottesville, Virginia  
Mrs. Edward A. Norman, New York  
Mrs. Philip Owen, New Haven  
Mr. Frank K.M. Rehn, New York  
Mrs. John D. Rockefeller, Jr., New York  
Mr. Paul Rosenfeld, New York  
Mme. Helena Rubinstein, New York  
Mr. Gilbert Seldes, New York  
Mr. Carl Van Vechten, New York  
Mr. Edward M.M. Warburg, New York  
Dr. James Sibley Watson, Rochester  
Mr. M.R. Werner, New York

Cleveland Museum of Art, Cleveland  
Lyman Allyn Museum, New London  
Smith College Museum of Art, Northampton, Massachusetts  
Whitney Museum of American Art, New York

Kraushaar Art Galleries, New York  
Weyhe Gallery, New York

George Caleb Bingham (1811-1879), a Missouri artist chiefly self-taught, has been forgotten for fifty years. His forty-year career as a painter may be divided into three periods. The first seven years, begun when he was only nineteen, was a period of portraiture. The second, of nearly twenty years' duration, was devoted chiefly to the American scene: frontier life in Missouri and Kentucky, raftsmen and fur traders paddling their cargoes down the Missouri and Mississippi Rivers, and other genre paintings that reproduce on canvas the picturesque characters and homely drama which Mark Twain delineates with such humor in Life on the Mississippi, Tom Sawyer, and Huckleberry Finn.

The third period of Bingham's career began early in the 1850's with a series of paintings depicting typical phases of a political campaign. He did not hesitate to express his intense political convictions and indignations through his art and to picture the unrest and excitement that led up to the Civil War in its ten-year prelude in Missouri and Kansas and its long and bitter aftermath.

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Bingham's most noted political canvas was Martial Law ("Order No. 11"), painted specifically to make infamous General Ewing, local commander of the Union forces responsible for the issuance of the iniquitous Order No. 11. It is said that the exhibition of this painting through Ohio after the Civil War defeated Ewing's campaign for governorship of that State.

The present-day revival of interest in the American scene as a subject for American painters, and the growth of social and political propaganda in art and the masterly artistic grasp of this subject matter makes the showing of works by this nineteenth century painter (known as "The Missouri Artist") particularly timely.

Eighteen paintings, eight prints, and 10 photostatic reproductions of drawings by Bingham will be shown in the Exhibition, which has been selected from the following collections:

The Board of Education, Kansas City  
City Art Museum of St. Louis  
C.W. Lyon, Inc., New York  
The Metropolitan Museum of Art, New York  
Mr. C.B. Rollins, Columbia, Missouri  
Estate of G.B. Rollins, Columbia, Missouri  
St. Louis Mercantile Library Association  
The State Historical Society of Missouri, Columbia, Mo.  
Washington University, St. Louis  
William Rockhill Nelson Gallery of Art, Kansas City