

THE MUSEUM OF MODERN ART

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MUSEUM OF MODERN ART OPENS EXHIBITION OF FOURTEEN AMERICAN ARTISTS

The fall season opens at the Museum of Modern Art, 11 West 53 Street, Wednesday, September 11, with a major exhibition entitled Fourteen Americans. It is a group of small one-man shows, each of the painters and sculptors represented with from four to twenty works in order to give an indication of individual style and direction. The exhibition, which will remain on view through December 8, is presented by the Department of Painting and Sculpture and has been directed by Dorothy C. Miller, Curator of the Department. Miss Miller has also edited the book, containing statements by the artists, which the Museum will publish simultaneously with the opening of the exhibition.

Fourteen* Americans includes the following artists:

David Aronson - Boston
 Ben L. Culwell - Dallas
 Arshile Gorky - New York City
 David Hare - New York City
 Loren MacIver - New York City
 Robert Motherwell - Bridgehampton, N. Y.
 Isamu Noguchi - New York City
 I. Rice Pereira - New York City
 Alton Pickens - New York City
 C. S. Price - Portland, Oregon
 Theodore J. Roszak - New York City
 Honoré Sharrer - New York City
 Saul Steinberg - New York City
 Mark Tobey - Seattle, Wash.
 *George Tooker - New York City, whose work was added during the three-month interval between the time the catalog went to press and the opening of the exhibition.

Fourteen Americans is another in a series of related exhibitions which the Museum has organized to provide a means of studying certain phases of contemporary art in various parts of the United States. Americans 1942 and American Realists and Magic Realists were among these exhibitions. These artists are presented not as a definitive selection of the outstanding talents of 1946, but as a choice limited by necessities of space to only a few of those whose achievement might warrant their inclusion. Emphasis has been placed on recent work, with an occasional backward glance at earlier production.

Although in selecting the artists age was not considered,

youth happens to be in the majority. For the statistically minded: five of the artists are between the ages of twenty and thirty years, and two are under twenty-five. Five are in their thirties, two in their forties, one in his fifties, and one over seventy.

In her Foreword to the catalog Miss Miller writes in part as follows:

"What concerns these artists is not the problem of technique as such, or even the popular reaction to new ways of doing things, but the utterance or revelation which the technique is to embody. This appears to be so whether the interest be in the medium itself (Pereira); research in a universe of imaginative construction where all forms are possible and meaning is not dependent on the illustration-image (Gorky, Hare, Motherwell, Noguchi, Roszak); wrestling with the world of color and shape in terms of religious and mystical vision (Aronson, Tobey); the simple magic that evokes the significance of the ordinary (MavIver); the cruelty and the revealing commonplace of city streets (Pickens, Sharrer); the passion and the suffering of modern youth in war (Culwell); the lonely road of the solitary searching his way out of a world of habit-blurred images (Price); the oddities of everyday italicized with the razor's edge of humor (Steinberg).

"These artists are concerned with communication even more than esthetics. In their view art does not appear as a tower of refuge or isolation, in spite of the fact that such men as Tobey and Price are in the honorable tradition of the artist-recluse which with us goes back at least as far as Ryder and Thoreau. All are concerned not only to utter the unique and spontaneous experience of the artist, but to make that experience embody the moods and intentions of our time. With them art is both way and goal. The things to be seen along the way have the power of pointing beyond themselves as warnings of the condition of man and as symbols of his hope. The mood is serious, even religious, but it has nothing to do with preaching. The idiom is American but there is no hint of regionalism or chauvinistic tendency. On the contrary, there is a profound consciousness that the world of art is one world and that it contains the Orient no less than Europe and the Americas."

After it closes at the Museum Fourteen Americans will be sent by the Museum's Department of Circulating Exhibitions on a tour of other museums throughout the country.