

THE MUSEUM OF MODERN ART

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FOR RELEASE WEDNESDAY

SELECTIONS FROM 6 NEW YORK PRIVATE COLLECTIONS OF MODERN PAINTING AND SCULPTURE IN MUSEUM OF MODERN ART EXHIBITION.

Modern European and American paintings and sculpture selected from six outstanding New York private collections will be shown at the Museum of Modern Art, 11 West 53 Street, from July 21 to September 12. The second in a series of summer shows drawn from private collections, the 42 works selected will occupy the entire first floor gallery of the Museum. The exhibition was organized by Mr. James Thrall Soby, Chairman of the Department of Painting and Sculpture.

The private collectors who have so generously made the exhibition possible are the following: Mrs. Juliana Force, Mr. and Mrs. Milton Lowenthal, Mr. and Mrs. Roy R. Neuberger, Mr. Edward W. Root, Mrs. George Henry Warren and one anonymous lender. The collections give an interesting insight into the collectors' individual tastes and enjoyments in the arts. The Museum is particularly proud to be able to show works owned by the Director of a sister institution, Mrs. Juliana Force of the Whitney Museum of American Art. Her lively interest in art everywhere is apparent in the variety of her collection, including works by Philip Evergood, Charles Sheeler, Charles H. Moore, Pablo Picasso, Elizabeth Sparhawk-Jones and Walter Stuempfig. The collections of Mr. and Mrs. Lowenthal and of Mr. and Mrs. Neuberger are composed of works by Americans only, mostly by the young and adventuresome. Chosen from each of these collections are works by Marsden Hartley, Abraham Rattner and Max Weber. Additional works from the Lowenthal collection include oils by Paul Burlin, Stuart Davis, Kuniyoshi and Charles Sheeler; from the Neuberger collection, works by Milton Avery, Loren MacIver, Ben Shahn and Rufino Tamayo. Mr. Root, a retired faculty member of Hamilton College with particular interest in the younger generation, has contributed works by William Baziotes, Arthur G. Dove, Edward Hopper, Theodoros Stamos, Mark Tobey and the English painters John Piper and John Tunnard. The only sculpture in the exhibition comes from the collection of Mrs. Warren, a former Trustee of the Museum of Modern Art, whose works are drawn largely from Europe and the abstract tradition. They include a painted wood relief by Arp and bronzes by Brancusi and Lachaise

as well as paintings by Gris, Klee, Miro, Mondrian and Picasso. The anonymous lender has sent five outstanding oils and two drawings, all by Picasso.

Although both exhibitions in the series - this one and the one held in 1946 - were drawn entirely from collections in New York State, the Museum hopes in the future to be able to show outstanding collections from various parts of the country.

In addition to the high quality of artistic values represented by these collections, the Museum shows them in the hope of encouraging further interest in collecting on the part of other people.

In his foreword to the catalog, Mr. Soby writes:

"Despite chronic prophecies to the contrary, the private collector has remained the living artist's most reliable direct ally, not yet rivaled by Government or industry, however important the latter's role has become.

"Today many collectors buy works of art because of...a true and basic need. They tend to specialize, from personal predilection first of all, yet also because of an awareness of program in relation to the field of art as a whole.

"In the present exhibition, for example, are several distinguished collections of contemporary American works. Such collections have played a great part in refuting the sorry theory that good art is foreign art. Nevertheless, a particular strength of the living American artist is that he knows almost at once what is being created in the rest of the world. He faces the most advanced competition from abroad and stands up to it. He therefore risks no such deflation as overtook some of our nineteenth-century painters when it was discovered that the new for America was belated European. And however good it may be for the exceptional individual (a Ryder, a Homer), it is bad for most artists never to look out of their native house. They can now do so easily, for as long or as little as they need - thanks in good measure to those American collectors who have bought European works of art promptly, and have lent them generously, as to the present exhibition."