

# THE MUSEUM OF MODERN ART

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

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The first comprehensive survey of Futurism to be held in the United States will be the major show this summer at the Museum of Modern Art, 11 West 53 Street, New York. The exhibition, which commemorates the fiftieth anniversary of the Italian movement, and coincides with the centennial of the unification of Italy, will be on view from May 30 through September 12. It will also be shown next fall at the Detroit Institute of Arts and the Los Angeles County Museum.

More than 100 paintings, sculptures, drawings and watercolors from important private and public collections in Italy, France, The Netherlands, Great Britain, the United States and Canada have been selected by Peter Selz, Curator of the Department of Painting and Sculpture Exhibitions. Approximately half of the loans, many of which have never been seen outside of Italy, are from Italian collections. The exhibition will consist largely of works by Balla, Boccioni, Carrà, Russolo and Severini, the original members of the movement. Five other painters who were associated with the Futurists will also be represented: Dudreville, Giannattasio, Rosai, Sironi and Soffici. Architectural drawings by Sant'Elia, prophetic in their concept of the new city, will also be shown.

The Futurist movement, although shortlived, was one of the most influential forces in European art of the 20th century. It was launched before the Italian public in a series of demonstrations and manifestoes, the first of which was published by the poet-dramatist, Marinetti, in 1909. All past values were denied and a plea was made for freedom from apathy, nostalgia and sentimentality. "Futurist Painting: Technical Manifesto," published a year later, extended the movement to the visual arts. Rejecting traditional, static form, the Futurists asserted the dynamism of the modern world through the expression of objects in motion. They developed a new concept of space based on the interrelationship between forms within a constantly shifting environment.

In 1911 the first important Futurist show was held in Milan, and the following year the artists made their assault on Paris with an exhibition which later toured Europe. During the next two years the movement continued to spread its influence throughout the world by means of conferences, manifestoes and exhibitions. By 1915, however, the group began to disintegrate as Boccioni, Carrà and Soffici turned to more conventional means of expression. By this time Futurism had made a strong impact on advanced artists in France, Germany, Russia and the United States. Its iconoclasm and concern with free imagery of the mind was a precedent for Dada and Surrealism and has many parallels in the art following the second World War.

The survey of Futurism will be supplemented with an exhibition of more than 100 Boccioni drawings and etchings from the collection of Mr. and Mrs. Harry Lewis Winston to be shown in the Auditorium gallery from June 1 through August 6. In conjunction with these shows the Museum will publish an important book on Futurism and a study of Boccioni's graphic work, both written by Joshua C. Taylor, a specialist on modern Italian art and Professor of the History of Art and the Humanities at the University of Chicago.

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Photographs and color transparencies are available from Elizabeth Shaw, Publicity Director, Museum of Modern Art, 11 West 53 Street, New York, N. Y. CI 5-8900.