

September 13, 1963

SPECIAL TO THE PROVINCETOWN ADVOCATE

Hans Hofmann's Image of Cape Cod: The Pond Country, Wellfleet (1961) is an oil painting which is included in the exhibition of works by Hofmann, which is currently on exhibition at the Museum of Modern Art in New York. The show will be on exhibit through November 28.

Enclosed is a photograph of the painting, as well as the release on the exhibition.

Additional information is available from Elizabeth Shaw, Director of Public Information.

**TIGHT BINDING**

# hans hofmann

the president and the trustees of  
the museum of modern art  
request the pleasure of your company  
at the members' preview  
of the exhibition hans hofmann  
on tuesday evening, september 10  
from 5 to 11 o'clock  
or present this invitation at the door  
(admission two)

# THE MUSEUM OF MODERN ART

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

TELEPHONE: CIRCLE 5-8900

No. 95

FOR RELEASE:

Wednesday, September 11, 1963

PRESS PREVIEW:

Tuesday, September 10, 1963

11 a.m. - 4 p.m.

## HOFMANN PAINTINGS AT MUSEUM OF MODERN ART

A one-man show of paintings by Hans Hofmann, 83-year-old dean of abstract expressionism and probably the most influential art teacher of the 20th century, will open the fall season at the Museum of Modern Art on Wednesday, September 11. The New York showing will inaugurate an international tour of Latin America and Europe under the auspices of the Museum's International Council as well as five additional showings in this country after the exhibition closes at the Museum November 28.

The 40 major canvases, selected by William C. Seitz, Associate Curator, Painting and Sculpture Exhibitions, are "not presented as history, nor to demonstrate an artist's development, but solely for their beauty, profundity and monumentality; for the purpose for which they were painted - delectation." Borrowed from private and public collections here and abroad, the majority are recent and some have never before been exhibited.

The exhibition is accompanied by a monograph\* by Mr. Seitz devoted to an explanation, primarily in the artist's own words, of Hofmann's philosophy of painting. It is dedicated to Mrs. Hofmann, the artist's wife who died last year.

Art for Hofmann, Seitz says, has always been a total commitment entirely independent of style or fashion. Like philosophy, science or religion it has been to him a means of probing nature, reality and human experience.

"Although Hofmann is an abstract painter, his content is deeply human; and, if one responds fully, it is difficult not to feel soft winds, to hear the crash of storms, or to sense the animistic fury which some works contain. Each one, like a landscape, is an environment. Yet, whatever its human or natural content, the final aim for him, as it was for Matisse, is to provide aesthetic enjoyment."

Hans Hofmann was born in Bavaria in 1880 and played an active part in the modern movement, in both Europe and America, during many of its most crucial phases. By 1898, when he was 18, he had already been introduced to impressionism. In Paris, between 1903 and 1914, he frequented the circles in which the forms and principles of 20th century style were being initiated. He knew Picasso, Braque, Delaunay and other pioneers of the modern movement.

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\*HANS HOFMANN by William C. Seitz with selected writings by the artist. 72 pages; 40 plates (8 in color); paper, \$3.50; boards, \$6.50. Published by the Museum of Modern Art. Distributed by Doubleday and Co., Inc.

His influence on the art and artists of his time began in Munich during the twenties when American students sought him out as the greatest art teacher in Europe; it was continued when, as a lone pioneer, he first taught in the United States in 1930 and it came to a climax with his radical canvases of the 40s and his crowded classes in New York and Provincetown.

The impact of Hofmann's teaching, especially on American art of the postwar period, has been incalculable. His ideas about color and composition, and his own personification of the creative artist, have inspired two generations of American painters and sculptors who studied with him either in Munich, California, New York or Provincetown.

Hofmann's poetic insight into nature and the metaphysical bent of his thought no doubt reflect his national heritage, Seitz points out, yet in no other sense could he be connected with German expressionism. Indeed in his love of light and brilliant color, his animal exuberance, the joy of living which his painting expresses, and his admiration for Matisse, he is more a fauve in spirit.

Today at 83, Hofmann is painting with the mastery of old age and a vigor that surpasses most painters under thirty.

The brilliance and tautness of the works on view reflect his constant experimentation with "pure color," flatness and space, and the equilibrium of pictorial elements. The diversity of manner his works encompass, Seitz says, is anything but random, and the most contradictory extremes are not without common philosophical ground.

"The pictures constructed from scrupulously adjusted rectangles of color, such as Combinable Wall and Cathedral, lie at what could be called the Apollonian pole of Hofmann's art; at the opposite extreme are such dynamically brushed pictures as The Prey and Tormented Bull - emotional explosions of atavistic ferocity - or Summer Night's Bliss - a romantic abandonment to lyricism. The ways in which pigment is applied contribute enormously to the various moods as well as to the enlivenment of surfaces, which are never without marks of Hofmann's tools and gestures. Even the compositions of parallel rectangles are varied in their brushing - in some the paint is troweled like a roughly plastered wall. In other works, such as the great Lava, the treatment shifts to an organic and breathing impasto, a maelstrom into which a hundred or more tubes of paint can be squeezed. Yet Hofmann can also construct a megalithic monument on a seven foot canvas, as in Agrirento, with a single wash of diluted pigment.

"The various moods are also combined; some of the finest canvases are those in which great colored planes stand like temples in a luxuriant landscape of blooming and sun-filled pigmentation.... In other groups, such as Liebesbaum, Blue Rhapsody or In the Wake of the Hurricane, Hofmann's architectural predisposition almost totally relinquishes its control, to leave a quivering universe of color, motion and mood."

William Seitz also selected the Museum's traveling show, Hans Hofmann and His Students which began to tour the United States last spring with the aid of a grant from the CBS Foundation, Inc., the organization through which the Columbia Broadcasting System makes contributions to educational and cultural institutions.

Other exhibitions opening at the Museum in New York this fall are The Photographer and the American Landscape (September 24 - November 28), Medardo Rosso (October 2 - November 23) and Stairs (October 7 - November 28). 60 Modern Drawings: Recent Acquisitions which opened during the summer, remains on view through September 29, André Derain, through October 1, Photographs by Lartigue and selections from the Museum Collections through October 31. The Museum galleries and auditorium will close on December 1 for about five months while the current building program is completed.

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Photographs and additional information available from Elizabeth Shaw, Director,  
Department of Public Information, Museum of Modern Art, 11 West 53 Street, New York

# THE MUSEUM OF MODERN ART

NEW YORK 19

11 WEST 53rd STREET  
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sent to: Joseph Herzberg  
City Desk, Herald Tribune

September 6, 1963

On Monday evening, September 9, the Museum of Modern Art will open its fall season with a black-tie gala preview of a one-man show of paintings by Hans Hofmann, 83-year-old dean of abstract expressionism and probably the most important art teacher of the 20th century.

The exhibition, which opens to the public on Wednesday, September 11, will remain on view through November 28. Later it will be shown in five other cities in this country and then will embark on an international tour of Latin America and Europe.

Monday evening's preview from 9:00 to 11:30 p.m. will be attended by about 1,200 people prominent in the art world: artists, Contributing Members, lenders and Museum officials.

Among the well-known artists expected to attend, many of whom were Hofmann's students, are Will Barnet, James Brooks, Giorgio Cavallon, Burgeyne Diller, Adolph Gottlieb, Robert Indiana, Ibram Lassaw, Conrad Marca-Relli, Kyle Morris, Robert Motherwell, Barnett Newman, George Ortman, Robert Richtenberg, Ludwig Sanders and Jack Tworkov.

A dinner at the Museum Guest House in honor of Mr. Hofmann will precede the opening.

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For additional information please call Elizabeth Shaw, Director, Department of Public Information, Museum of Modern Art, 11 West 53 Street, New York 19, N. Y. Circle 5-8900.