

PAINTING AND SCULPTURE FROM THE MUSEUM COLLECTION

Five hundred and fifty paintings and sculptures from the Collections of The Museum of Modern Art, offering a panoramic view of art from Cézanne and Rodin to the present, constitute the major exhibition on view in the new and remodeled galleries beginning May 27.

The new galleries, which more than double the exhibition space, enable the Museum for the first time to show as much as 30 percent of its paintings and sculpture in an unrivaled review of the great innovations in style, technique, subject matter and esthetic goals which characterize modern art. Formerly only about 10 per cent of the paintings and less than a quarter of the sculpture were on view.

Recent work by American and European artists has been given the largest share of the new gallery space, although every style and period is now shown to better advantage. Unfortunately the very large size of many recent paintings has made it impossible to show more than a small proportion.

In addition, new permanent galleries have been built for exhibitions drawn from other parts of the Museum Collections: drawings and prints, architecture and design, and photography. Together these exhibitions from the Collections, which now include more than 20,000 items, cover the entire second and third floors of the expanded Museum.

Also for the first time there is a special ground floor gallery for the continuous showing of recent acquisitions, heretofore shown only annually in a single exhibition. The inaugural show in this gallery will be seven recent paintings from southern Asia.

Approximately 27 other newly acquired paintings and sculpture will be on view for the first time in the second and third floor galleries, in the Sculpture Garden and in the new Main Hall on the ground floor. The great majority of these date from the '60's: large sculpture by Lee Bontecou, Calder, Ferber and Segal and

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paintings by Morris Louis, Richard Pousette-Dart, Robert Rauschenberg, and Jack Tworkov.

Joan Miró's twenty-foot Mural (1950-51) formerly at Harvard University, is now in the new Main Hall with Matisse's Dance (1909), announced last fall as a major gift to the Museum. New acquisitions by Picasso, on view on the second and third floors, include Two Women (1906) and Two Heads (1909). Newly acquired works by Feininger, Maurice Denis and George Grosz are also being shown for the first time.

Temporary loan exhibitions, which will now always be shown in the new and remodeled ground floor galleries, are: The Photographer's Eye; Two Design Programs: Braun Company, Germany; Chemex Corporation, U S.A.; American Painters as New Lithographers and 20th Century Engineering. The latter opens in June.

The exhibition of paintings and sculpture from the Collection is arranged roughly in chronological order. On the Museum's second floor the progression is from the later 19th century through various kinds of cubist and abstract art to the revival of subject matter and realistic techniques around 1920. On the third floor the exhibition continues with the Surrealist masters, the realist tradition and expressionist abstraction, and concludes with the post-, and sometimes anti-, abstract work of the past decade.

Two masterpieces by Rousseau hang in the first gallery, followed by galleries containing 25 paintings by the Impressionists who transformed Impressionism: Cézanne, Renoir, Degas, Monet; the anti-Impressionists, Gauguin (Still Life With Three Puppies) and van Gogh (Starry Night); the Neo-Impressionist, Seurat; the realist, Toulouse-Lautrec and the visionaries, Redon and Ensor. Paintings from the turn of the century artists Bonnard (Breakfast Room), Vuillard, Prendergast, Sickert, Klimt and Corinth (Self Portrait) lead to a wall of color-drunk Fauves (wild beasts) of 1905. Matisse's Moroccans, Piano Lesson and Red Studio dominate an entire gallery devoted to 16 of his paintings and sculptures.

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Three galleries contain paintings and sculpture by artists working in traditional or expressionist styles: French and Italian artists, Rouault, Derain, Soutine, Modigliani, Morandi; the German Expressionists, Nolde, Kirchner, Beckmann and the Austrian Kokoschka; and the Americans, Weber, Hartley, Dove, Hopper and others.

The Cubist revolution is seen in 40 paintings and sculptures in three galleries led by Picasso's Demoiselles d'Avignon (1907). In addition to six paintings by Braque, 19 works by Picasso and five by Gris, work by the Americans Feininger, Weber and Stuart Davis is shown here.

In the next gallery are nine paintings by Legér, including Three Women and The Divers. The Italian Futurists of 1912 in the next gallery, led by Boccioni, are followed by three galleries of early expressionist abstract art by Kandinsky, Delaunay, Kupka, a gallery of 16 early geometric abstract works by Mondrian, van Doesburg and a gallery of work by the Russians, Malevich, Gabo and Pevsner.

The Monet's 19 1/2 foot x 3 1/2 foot Waterlilies triptych and another large mural are shown in a new gallery on this floor which overlooks the Sculpture Garden. The gallery is named in honor of Mrs. Simon Guggenheim, for 25 years the chief patron of the Museum's painting and sculpture collection.

The vigorous reaction beginning about 1920 against abstract and cubist art is seen in the last gallery on this floor in the new traditionalism of Picasso and Derain and various kinds of realism; social comment by Grosz, Orozco, Siqueiros, Shahn, and the romantic realism of Bérard and Berman.

One gallery on the second floor has been set aside for rotating temporary exhibitions of works from the collections devoted to a particular artist, period or theme. The first exhibition is "Family Portraits." It consists of 11 paintings and sculptures by as many artists. Included are The Nursery by Spencer, Marisol's The Family, and paintings by Richard Lindner, Vuillard, Florine Stettheimer and Yves Tanguy.

The first three galleries on the floor above (floor III), begin with the powerful movement toward the fantastic, marvelous and anti-rational which, like
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realism, was partially a reaction against abstract art. Two galleries here are devoted to the pioneers Chagall, de Chirico and Klee, the Dadaists, Duchamp and Picabia, the abstract surrealists, including Arp, Miro, Masson; Tanguy, Magritte, Delvaux and Dali who were "dream photographers" with realistic techniques; and the versatile Max Ernst.

Picasso's great mural Guernica, on loan from the artist, is shown with four large paintings of women: Seated Bather (1930), Girl Before a Mirror (1932), Woman by a Window (1956) and Woman with Dog (1962). In the following gallery are paintings from the past 25 years in which the human figure also predominates. Here techniques range from meticulous realism of Tchelitchev and Wyeth to violent expressionism in de Kooning and Bacon. Satire and poetic metaphor are frequent.

The dominant style of the mid-century, Expressionist Abstraction, is shown in a gallery devoted to such Europeans as Wols, de Stael, Hartung, Soulages, Baumeister and in two galleries devoted to the Americans, Hofmann, Gorky, Still, Rothko, six Pollocks, de Kooning, Kline, Motherwell and others.

In a black gallery, Variation Number 7: Full Moon, an abstract wire construction by Lippold, faces George Segal's life-size plaster Bus Driver.

The last three galleries are devoted to post and sometimes anti-abstract expressionism from the past 10 years: collage and assemblage by Burri, Rauschenberg, Stankiewicz; commonplace signs and symbols in paintings by Johns and Indiana; provocative images of everyday things and people in works by Oldenburg and Warhol; geometrical and hard-edge abstraction sometimes with optical devices and mysterious or strident dissonances in color and form by such artists as Vasarely, Reinhardt, Kelly and Anuszkiewicz.

The Museum's most important sculptures by Rodin, Maillol, Matisse, Lachaise, Lipchitz, Moore and Calder are in the Sculpture Garden. All or most sculptures by Matisse, Picasso, Boccioni, Arp, Pevsner and Gabo are in the painting galleries.

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Five galleries on the third floor, however, are devoted entirely to sculpture. Brancusi's Fish, Bird in Space and seven other works are shown together in one gallery. The others, arranged roughly chronologically by style, range from Rodin, Bourdelle, Rosso through Lehmbruck and to the Cubist and near-abstract sculpture and post-war II figure sculptures by Smith, Lipchitz, Roszak, Armitage, Butler, Baskin and others. In the stairwell are three large assemblages: Essex by John Chamberlain, Yellow Buick by César and a recent welded metal and canvas work by Lee Bontecou together with a mural by Gottlieb.

Photographs and additional information available from Elizabeth Shaw, Director, Public Information, The Museum of Modern Art, 11 West 53 Street, New York 19 N.Y. CI 5-8900.