

The Museum of Modern Art

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THE MUSEUM OF MODERN ART SHOWS PAINTING AND SCULPTURE ACQUISITIONS

An exhibition of 34 paintings and sculptures selected from acquisitions made by The Museum of Modern Art over the past several years will be on view on the Museum's first floor from June 19 to September 2. The show, part of a continuing series of small exhibitions of acquisitions, is in two parts: a group of works dating from 1909 to 1943, shown in Gallery 1, and six larger contemporary works in the Main Hall and on the garden terrace just outside. The exhibition is directed by Dorothy C. Miller, Senior Curator, Painting and Sculpture.

Among the early works is Alexander Archipenko's bronze, Struggle (Boxing), done in 1913 while the artist was working in Paris. The gift of Donald H. Karshan, it is one of the sculptor's most powerful pieces as well as his most abstract. A year earlier at Vers in southwest France, André Derain painted the unusual outdoor still life with hat and violin on the grass; it comes to the collection as the gift of Mr. and Mrs. Justin K. Thannhauser in honor of Alfred H. Barr, Jr., who retired as Director of the Museum Collections last year.

Three bronzes by Gaston Lachaise illustrate his principal sculptural interests -- the female figure and the portrait. Lachaise came to America in 1906 and shortly thereafter began a series of small bronze studies of standing women notable for their direct and expressive modelling. The Woman Arranging Her Hair of 1910-12 comes from this group. The Mountain, 1924, is one of several versions of this concept: woman-landscape. Though a small sculpture, it has the monumentality that its name implies. Both sculptures were acquired with funds given anonymously. In 1928 Lachaise did the perceptive portrait of Henry McBride, included here, the gift of Maximilian H. Miltzlaff. McBride, for 37 years the knowledgeable and genial art critic of the New York Sun, was an early champion of Lachaise's work.

Two oils by Marsden Hartley come from a series of small impressionist mountain landscapes of Maine done around 1908-09. They are the bequest of Lee Simonson, set designer and founding director of the Theatre Guild, who organized the Museum's
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International Exhibition of Theatre Art in 1934. The theatre is the subject of a small expressionist oil of 1916 by the German, Josef Eberz, given by Richard L. Feigen. A little-known aspect of Joseph Stella's painting is seen in an atmospheric, almost surreal landscape done in the mid-1920's, probably near Naples. It was purchased with the Elizabeth Bliss Parkinson Fund.

Two watercolors by Paul Klee join the Museum's large and varied collection of the artist's work through the generosity of Dr. and Mrs. Allan Roos, whose End of the Last Act of a Drama, 1920, is a promised gift and extended loan, and Mrs. Gertrud A. Mellon, the donor of the 1925 Early Morning in Ro....

Willi Baumeister remained in his native Germany during World War II, but his art had been condemned as "degenerate" by the Nazi authorities. During this period he produced many paintings which have as their source the art and landscape of Africa. African Play IV suggests the rock paintings of North Africa and the dry desert landscape. It is the gift of Mr. and Mrs. F. Taylor Ostrander.

Two artists, Fernand Léger and Ad Reinhardt, are represented by groups of works. Léger visited the United States in 1931, 1935, 1938-39, and lived here from 1940 to 1946 during World War II. In 1939 or 1940 he was asked to do an animated color film for projection on a marble wall in the lobby of the International Building in Rockefeller Center. The film was never made, but Léger did the seven gouaches in this show as key studies for it. Through their complex arrangement of elements of the New York landscape, such as the Statue of Liberty, the waterfront, skyscrapers under construction, they suggest the first impressions a visitor arriving by boat might have of the city Léger once described as "the greatest spectacle on earth."

In the spring of 1967 shortly before his death, Ad Reinhardt gave the Museum nine of his early abstract works dating from 1938 through 1943 to supplement the Museum's black Abstract Painting of 1960. A brilliant 1938 oil seems to anticipate the interaction of color later exploited by "optical" artists. More somber are two very accomplished "all-over" collages. Completing the group are six tiny gouache and collage studies for paintings done in 1938-39 for the W. P. A. Federal Art Project.

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Works by Fritz Glarner, Kenneth Noland, Tom Wesselmann, Marisol, Fernando Botero and Pablo Serrano make up the contemporary section of the exhibition. Glarner's 1957 Relational Painting Number 85 uses only primary colors, gray, black and white to create his characteristic counterpoint of bars and not-quite-rectangular planes. Noland's Turnsole, one of the artist's largest, strongest, yet most subtle "open-circle" paintings, has been bought with the Blanchette Rockefeller Fund. Done in 1961, it comes from the crucial first phase of Noland's work. It has already been on view at the Museum for several weeks and will shortly be transferred to The Art of the Real show opening July 3rd. Tom Wesselmann's billboard-scale, disembodied but sensual mouth with lighted cigarette is typical of his series dealing with parts of the female body. It has been acquired with funds given by Susan Morse Hilles.

Two New Yorkers of South American parentage, Marisol (Venezuela) and Botero (Colombia), have chosen government leaders as their subjects, but both have eschewed the bitterness and vitriol with which artists have so frequently dealt with political figures. Botero's portrait of an imaginary Latin American Presidential Family -- bodies comfortably inflated, faces doll-like in their complacency -- is gently satirical. It is the gift of Mr. and Mrs. Warren D. Benedek. The subject of Marisol's LBJ (seen in New York last season in her show Heads of State with portraits of de Gaulle, Franco, Harold Wilson and the British Royal Family) is not imaginary; but humor, including a visual pun, predominates. Mr. and Mrs. Lester Avnet are the donors of the Marisol.

Just outside the Main Hall on the Garden Terrace is Pablo Serrano's monumental head of his great countryman, the Spanish poet Antonio Machado. After learning of the Museum's interest in this powerful portrait, the Comisión Organizadora del Homenaje Paseos con Antonio Machado offered the Museum this second cast of the portrait which they had commissioned as part of a larger monument to the poet, who died

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in exile in 1939. Dedication of the monument on February 20, 1966, at Baeza in Andalusia was prevented by the intervention of Spanish government authorities. A third cast is at Brown University, Providence, Rhode Island.

Photographs and additional information available from Elizabeth Shaw, Director, Department of Public Information, The Museum of Modern Art, 11 West 53 Street, New York, N. Y. 10019. 245-3200.