THE MUSEUM OF MODERN ART

11 WEST 53rd STREET
TELEPHONE: CIRCLE 5-8900
CABLES: MODERNART, NEW-YORK

SARAH NEWMEYER, PUBLICITY DIRECTOR

January 12, 1944.

TO Art Editors City Editors

Dear Sirs:

You are invited to come or send a representative to

PRESS PREVIEW of Twelve New Acquisitions of American Painting

Tuesday, January 18 2 to 6 P. M.

at the Museum of Modern Art 11 West 53 Street

The exhibition will open to the public Wednesday, January 19th.

For further information please telephone me at Circle 5-8900.

Sincerely yours,

Sarah Newmeyer

Publicity Director

OF MODERN ART MUSEUM

11 WEST 53RD STREET, NEW YORK 19, N.Y FOR IMMEDIATE RELEASE

TELEPHONE: CIRCLE 5-8900

MUSEUM OF MODERN ART EXHIBITS TWELVE NEW ACQUISITIONS

IN AMERICAN PAINTING

Twelve paintings recently acquired by the Museum of Modern Art will be put on exhibition in the Museum's New Acquisitions Gallery beginning Wednesday, January 19. The twelve artists whose work will be shown are all now or about to become American citizens; four of them were born abroad: two in Italy, one in Scotland and one in Russia.

The eldest artist represented in the exhibition is Lyonel Feininger. He was born in New York in 1871 but lived for many years in Germany, where he was a professor at the Bauhaus from 1919 until 1933. He now lives in New York. The youngest is Junius Redwood, Negro artist of twenty-seven now in the United States Navy. Born in Columbus, Ohio, he went to school at Hampton, Virginia. He lived in New York from 1936 until 1940, where he attended the WPA Art Center and, for a few weeks, the National Academy of Design. His greatest progress in art was made after his return to Hampton where he worked under Dr. Viktor Lowenfeld, head of the Art Department at Hampton Institute.

Born in Scotland in 1880, Matthew Barnes came to the United States in 1904. Since 1906 he has lived in San Francisco. He is represented in the exhibition by High Peak. The paintings by the two artists born in Italy are Festival by Francesco Cristofanetti and Factories by Joseph Stella. The Cristofanetti painting is the gift of the Advisory Committee; the other four paintings have been acquired through the Museum's Purchase Fund.

The complete list of new acquisitions is as follows:

BARNES, Matthew. High Peak, oil, 1936. Purchase Fund

BERMAN, Eugene. The Tower in the Quarry, oil on cardboard, 1934. Gift of Briggs W. Buchanan

BURLIN, Paul. Fallen Angel, oil, 1943. Purchase Fund

CRISTOFANETTI, Francesco. Festival, oil. Gift of the Advisory Committee

FEININGER, Lyonel. Steamer Odin, oil, 1927. Purchase Fund

GROSSER, Maurice. The Pushcart, oil, 1942. Gift of Briggs W. Buchanan

JULES, Mervin. The Little Presser, oil, 1943. Purchase

MORGAN, Maud. Musical Squash, oil, 1942. Gift of Mrs. Kenneth Simnson

"Three of the acquisitions are patently romantic and among themselves provide interesting contrasts. In Matthew Barnes' High Peak, reality is arbitrarily transformed into a Ryderesque chimera of stylized landscape, ghostly architecture and moonlight. Walter Stuempfig, on the other hand, in Cape May has attempted the perhaps more difficult task of giving the actual American landscape a lyric form, and has reacted against the blunt reportage of the American Scene movement which was often so crude in pictorial grammar. His work is related in spirit to that of the former Parisian Neo-Romantic, Eugene Berman, who in 1927-28 began to interpret romantically the open-air palace which is the countryside of Italy, and in 1933-34 completed a fine series of landscapes at Les Baux, near Avignon. Of the latter series, Tower in the Quarry is an outstanding example.

"Both Maurice Grosser's <u>The Pushcart</u> and Mervin Jules' <u>The Little Presser</u> are realistic documents of American life by comparison with the works of Barnes and Stuempfig mentioned above. But in <u>Night Scene</u> by the young Negro painter, Junius Redwood, and in <u>The Blue Doll</u> by Alton Pickens, reality is merely a point of departure for 'studio' invention. As is Redwood's usual practice, his painting was worked up from sketches. The subtle opposition of round figures and sack to the stern horizontals of the cart, the deft balance of broad highlights, the freshness of color - these are qualities which artists of far longer training might envy. But what

gives the picture its final distinction is its dignity of conception and its proud simplicity and conviction. Alton Pickens' The Blue Doll is said by the artist to have been inspired by the sight of children burning their dolls on the streets of New York. But the picture hints of darker matters than this, of witchcraft and the ancient magic of the effigy pierced and burned. It is an extraordinarily forceful image, executed in a technique and spirit which recall German masters of the Grünewald tradition."

The new acquisitions will be on exhibition from Wednesday, January 19, through Sunday, March 19.

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