

THE MUSEUM OF MODERN ART

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

TELEPHONE: CIRCLE 5-8900

RECENT ACQUISITIONS EXHIBITION, January 30 - April 19, 1959

Checklist with Notes

Note: Unless enclosed in parentheses, dates appear on the works themselves.

BRATBY, John, British, born 1928.

Nell and Jeremy Sandford. 1957. Oil on hardboard, 77 1/4 x 92 1/4".
Gift of Mr. and Mrs. Robert W. Dowling, January 1959.

Studied Royal College of Art, London 1951-54; Italy 1954-55; Guggenheim National Section Prize for Britain 1956, 1958; one-man shows Beaux-Arts Gallery, London 1954-55, 1956-57; paintings in Tate Gallery, London; Galleries of Liverpool, Manchester, Carlisle; National Galleries of Canada, New Zealand, New South Wales.

Bratby writes: "I cannot paint in a vacuum. My work must be seen and related to society...My work has got steadily larger. My next show will be of nine 12 x 6 foot canvases...I cannot paint small though may have to raise money to enable me to paint big...Will always paint figurative, realistic, expressionist paintings. Am against a lot of nonfigurative art painted today but admire Jackson Pollock. Admire Picasso, Matisse, Braque but feel more at home with Oskar Kokoschka and van Gogh, Rembrandt, Rubens, Michelangelo. My work will always be essentially of the time I exist in. I wish to gear my work to the painting needs of society, and am willing to compromise 5 per cent -- more compromise murders my work, or more compromise makes me ill."

About the Nell and Jeremy Sandford he states: "Painted in under two weeks. Models posed only two short days each. Sorry, Jeremy posed only 1 day and went to sleep doing so. This work is very much a 'Bratby,' but it is on its own because of its mosaic, worried composition. Most of my work is more painterly. This work is unique. It is however a major work."

CESAR (Baldacchini). French, born 1921.

Galactic Insect. (1953-55). Welded iron, 19 3/8" high, 36 1/2" long, 14 1/2" wide.

Gift of G. David Thompson, January 1959.

Born in Marseilles. Has lived in Paris since 1943. Third sculpture prize, Pittsburgh International, 1958.

114.58 DAMIANI, Jorge. Uruguayan, born Genoa 1931

Agony. 1956. Oil on canvas, 76 1/2 x 47 1/4".

Inter-American Fund. Bought at the São Paulo "Bienal", September 1957.

Studied at the Brera Academy, Milan, 1950-51. Exhibited Milan 1951 and in Montevideo in the National Salon of Fine Arts, 1955-58. Mural paintings in Uruguay.

Damiani writes: "My special concern has always been the glorification of eternal human values...death, life, suffering, poverty, joy, etc. If through the image of that man in agony joined by his beloved, one truly feels a human message, my work will have been justified."

115.58 DORCELY, Roland. Haitian, born 1930.

When to Relax? (A quand la détente?). 1958. Tempera on composition board, 36 x 49 1/4". Gift of Edna and Keith Warner, October 1958.

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DORCELY, Roland. (Continued)

Born in Port-au-Prince. Painted murals in Haiti and in Los Angeles (for David Selznick). Studied at the École des Beaux-Arts in Paris about 1954, returning to Haiti until 1958. Now in Europe.

11658 DURCHANEK, Ludvik. American, born of Czech parentage, Vienna, 1902.

Fury. (1958). Welded sheet bronze, 30 3/4" high.
Blanchette Rockefeller Fund, October 1958.

Studied gardening in Moravia, landscape and floral design in France, Belgium, England. To U.S. 1928; commercial art, then studied painting at Worcester Museum School and Art Students League 1936-41. First sculpture in 1950. One-man shows YMHA Gallery, New York 1946, 1948; Three Arts Gallery, Poughkeepsie 1950, 1954, 1957; James Graham Gallery, New York 1958. Wishes to be listed as Czech-Austrian as well as American.

In his art he aims "to cultivate a love or appreciation of life, to comment on it (make little essays); to attain the point of view of R.M. Rilke: to praise. No abracadabra. To use traditional means in a novel way."

Of his technique, he writes that the bronze sheets "were hammered into the desired form on sandbags and lead blocks...brazed together and oxidized with nitric acid. Weight reduced to a minimum. No 'feeling' is lost as when cast -- no spontaneity dissipated on preparatory models..."

6:58 GOTTLIEB, Adolph. American, born 1903.

Blast, I. (1957). Oil on canvas, 90 1/8 x 45 1/8".
Philip C. Johnson Fund, February 1958.

About his painting, Gottlieb has written: "'What do these images mean?' This is simply the wrong question...A better question would be 'Do these images convey any emotional truth?'"

"This of course indicates my belief that art should communicate. However, I have no desire to communicate with everyone, only with those whose thoughts and feelings are related to my own...Thus when we are solemnly advised...to be humanists or to go back to nature, who listens seriously to this whistling in the dark?..."

"The idea that a painting is merely an arrangement of lines, colors and forms is boring. Subjective images do not have to have rational association, but the act of painting must be rational, objective and consciously disciplined. I consider myself a traditionalist, but I believe in the spirit of tradition, not in the restatement of restatements. I love all paintings that look the way I feel."

From The New Decade: 35 American Painters and Sculptors, Whitney Museum of Modern Art, New York, 1955.

85:58 GUTTUSO, Renato. Italian, born 1912.

Orange Grove at Night. (1957). Oil on canvas, 55 3/8 x 90 5/8".
Blanchette Rockefeller Fund, April 1958.

Born in Palermo. In 1931 moved to Rome where he now lives. Active in the Resistance during the war. Member of the avant-garde group, Fronte Nuovo delle Arti, 1947, but shortly afterwards developed a more realistic style and soon took the leadership of the painters following the Communist Party line. He has, however, deviated considerably from the subjects and prosaic realism of Soviet Socialist Realism. He is today the best known Italian painter of his generation. His paintings are in the Art Institute of Chicago, the Tate Gallery, and the National Galleries in Berlin, Rome, Sydney and Warsaw and the Pushkin Museum in Moscow, as well as two earlier works in the Museum of Modern Art.

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128.58 HEILIGER, Bernhard. German, born 1915.

Ernst Reuter. (1956). Bronze, 15 7/8" high.
Matthew T. Mellon Foundation Fund, April 1958.

Born in Stettin where he studied 1931-34; then Berlin Academy 1935-57; Paris 1937-38; influenced by Gerhard Marcks and then by Henry Moore. Has lived in Berlin since 1948.

Dr. Ernst Reuter was elected first post-war Mayor of Berlin in 1946, Western Sector Mayor, 1948. He died in 1953.

28.58 HULTBERG, John. American, born 1922.

Tilted Horizon. 1955. Oil on canvas, 54 1/8 x 76 1/8".
Gift of Dr. and Mrs. Daniel E. Schneider, December 1958.

Born Berkeley, California. Studied at California School of Fine Arts under Rothko and Still, 1947-49; Art Students League under Kantor and Byron Browne, 1949-51. 1952-53 New Talent exhibition Museum of Modern Art. One-man shows Korman Gallery, New York, 1953; Martha Jackson Gallery 1955, 1956, 1958; Galerie Rive Droite, Paris, 1957; Corcoran Gallery, Washington, 1958, etc. Paintings in Metropolitan Museum, Whitney Museum, Corcoran Gallery, Albright Art Gallery, Buffalo.

JOHNS, Jasper. American, born 1930.

8.58 Target with Four Faces. (1955). Encaustic on newspaper over canvas, 26 x 26" surmounted by plaster faces.
Purchased, February 1958.

The four casts of a face were taken individually from one model during a period of several months.

9.58 Green Target. 1955. Encaustic on newspaper over canvas, 60 x 60".
Purchased, February 1958.

10.58 White Numbers. 1957. Encaustic over canvas, 34 x 28 1/8".
Elizabeth Bliss Parkinson Fund, February 1958.

Born Allendale, South Carolina. Studied art two years at University of South Carolina. First one-man show the Leo Castelli gallery, 1958. Only American painter to win prize 1958 Pittsburgh International.

KOMAN, Ilham. Turkish, born 1921.

Partition. (1957). Painted wrought iron, 66 1/8" high, 76 1/8" long.
Philip C. Johnson Fund. Bought at São Paulo "Bienal", September 1957.

Born Edirne. Graduated from the Academy of Fine Arts, Istanbul 1946. Studied in France.

128.58 LANDUYT, Octave. Belgian, born 1922.

Purification by Fire. 1957. Oil on composition board, 47 7/8 x 35 7/8".
Philip C. Johnson Fund. Bought at the São Paulo "Bienal", September 1957.

Born in Ghent. Studied in Courtrai and Brussels. Prizes in international competitions at Lugano, 1954, and São Paulo, 1957. National prize of the Guggenheim Competition, 1958. Paintings in the Museums of Brussels, São Paulo, Lugano and Ghent.

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134.58 MILLARES, Manolo. Spanish, born 1926.

Composition 9. (1957). Whiting and lampblack on burlap and string, 27 5/8 x 53 1/4".
Blanchette Rockefeller Fund. Bought at São Paulo "Bienal", September 1957.

Born Las Palmas, Canary Islands. Self-taught. Left Canaries for Madrid, 1955. One-man shows in Las Palmas, Madrid, Barcelona. Paintings in Museum of Contemporary Art, Madrid; Colón Museum, Las Palmas; Westerdahl Museum, Tenerife.

136.58 MURITOGLU, Zühtü. Turkish, born 1906.

The Unknown Political Prisoner (project for a monument). (1953). Wood and iron, 53 3/4" high.
Bought at São Paulo "Bienal", September 1957.

Born in Istanbul. Studied at Istanbul Academy, 1929-32, and then with Marcel Gimond in Paris. First prize, competition for equestrian monument to Atatürk in Zonguldak, Turkey, 1941; one of the fourth prizes in competition for Monument to the Unknown Political Prisoner, London, 1953.

137.58 NICOLAO, Tereza. Brazilian, born 1928.

Shanty Town, I (Favela). Oil on plywood, 26 7/8 x 38 7/8".
Inter-American Fund. Bought at the São Paulo "Bienal", September 1957.

Born in Rio de Janeiro, where she now lives. In Brazil "favela" means a shabby settlement on the poorest land of a town.

89.58 OCAMPO, Miguel. Argentine, born 1922.

Number 172. 1957. Oil on canvas, 21 1/4 x 31 7/8".
Inter-American Fund, April 1958.

Born in Buenos Aires; has exhibited there and in Paris, Rome, and New York (Roland de Aenlle Gallery). Lives in Rome.

139.58 RIVERS, Larry. American, born 1923.

The Pool. 1956. Oil, charcoal and bronze paint on canvas, 8" 7 3/8 x 7' 8 5/8".
Gift of Mr. and Mrs. Donald Weisberger, October 1958.

Studied with Hans Hofmann; travelled in France, Italy, England, 1950, 1958. One-man shows, Tibor de Nagy Gallery 1953, 1954, etc; sculpture at the Stable Gallery, 1954. Paintings in the Corcoran Gallery, Rhode Island School of Design, Southampton Art Museum.

140.58 SCOTT, Patrick. Irish, born 1921.

Woman Carrying Grasses. (1958). Oil on canvas, 20 x 15".
Elizabeth Bliss Parkinson Fund, October 1958.

Born in Cork, lives in Dublin where he is an architect and design consultant. Woman Carrying Grasses is based on drawings made near La Spezia, Italy in 1958. The painting was purchased from the 1958 exhibition of the Guggenheim International Award.

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14.58 SHEMI, Yehiel. Israeli, born 1922.

Bird. Welded iron, 22 1/2" high
Blanchette Rockefeller Fund, February 1958

Born in Israel. Lives in Kibutz Kabri, Galilee. Studied at Tel-Aviv and at the Art Students League in New York with Chaim Gross. One-man shows at the Bezalel National Museum, Jerusalem, 1957 and the Museums at Tel-Aviv and Ein-Harod. Member of New Horizons group.

17. STANKIEWICZ, Richard. American, born 1922

Instruction. (1957). Welded iron and steel, 12 1/2" high, 13 1/4" long, 6 1/8" deep.
Philip C. Johnson Fund, February 1958.

Born in Philadelphia, lives in New York. Studied with Hans Hofmann and later in Paris with Léger and Zadkine. Asked about his background in relation to his sculpture, he replied that possibly "a childhood of play in the alluvium of an industrial city, Detroit, would have conditioned me to an especial and sympathetic awareness of manufactured forms in the same way that a child of another place would be stimulated by 'natural' forms during his most impressionable age."

"I have no strict 'philosophy of art'. I only do this work because I feel like doing it. Because I do it, it is natural, valid, and needs no justification. Because I do it as I do it, I know that it will be a satisfaction and communication to a certain number of other people. That should be enough."

STOUT, Myron. American, born 1908.

Number 3. (1955-56). Oil on canvas, 20 x 16"
Philip C. Johnson Fund. Bought January 1959 from the Whitney Museum Annual.

Born Denton, Texas. M.A., Columbia University. Studied art with Carlos Merida at the San Carlos Academy, Mexico City and with Hans Hofmann, New York. One-man shows Stable Gallery, 1954, Hansa Gallery, 1956.

TAPIES Puig, Antoni. Spanish, born 1923

Space. (1956). Oil and sand on canvas 76 5/8 x 67".
Gift of Mrs. Martha Jackson, January 1959.

Painting. 1957. Sawdust and oil on canvas, 57 3/8 x 35"
Gift of G. David Thompson, January 1959.

Born Barcelona where he now lives. To Paris, Belgium, Holland, and the U.S. 1950-53. Prizes in Madrid, 1949, 1951, 1953, São Paulo, 1953, Pittsburgh International, 1958. One-man shows Barcelona 1950-55; Madrid, Chicago, New York, 1953; Stockholm, 1955; Paris, 1956, 1959; London, 1959; Washington, 1959. Paintings in the Museums of Bogota, Buffalo, Ithaca, Madrid, São Paulo and Venice.

94.58 TUCKER, Albert. Australian, born 1914.

Lunar Landscape. 1957. Polyvinyl acetate emulsion on hardboard, 37 3/4 x 51 1/4".
Purchased, April 1958.

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TUCKER, Albert (continued)

Born in Melbourne. Japan, 1947; France, Germany, Italy, 1947-56; London, 1956-58; New York 1958. President Contemporary Arts Society of Australia, 1943-47. Exhibited in Australia 1936-47. One-man shows Amsterdam, 1951, Paris, 1952, Rome, 1953, Venice Biennale, 1956, London, 1957, 1958.

Tucker describes himself as a "Self exile for cultural-nostalgic reasons. Now nostalgia operates in reverse. Find myself a dissociated fragment of a newly emerging national psyche...As for painting itself, I am not concerned with 'abstract' or 'figurative' -- all meaningless to me. For me a painting is a fabricated symbol through which we view a hitherto invisible aspect of reality."

Tucker calls Lunar Landscape "a memory of an Australian land-image."

280.58 VASARELY, Victor. French, born Hungary 1908.

Yllam. 1949-52. Oil on canvas, 51 3/8 x 38 1/4".
Purchased December 1958.

Born in Pecs. Has lived in Paris since 1930. Studied in Budapest at the Academy of Design and then at the At  lier M  hely with Moholy-Nagy, Gropius and Huszar. One-man shows in Budapest, 1929, 1930, 1934; in Paris, 1933; New York, Betty Parsons Gallery, 1950; Copenhagen, 1950; Stockholm, 1952; Brussels, 1954; Paris, Galerie Denise Ren  , 1944-1957.