

THE MUSEUM OF MODERN ART

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

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PRESS PREVIEW

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MUSEUM OF MODERN ART SHOWS ADDITIONS TO PRINT COLLECTION

Modern British color lithographs recently acquired for the Abby Aldrich Rockefeller Print Room of the Museum of Modern Art, will be on view in the Auditorium Gallery of the Museum, 11 West 53 Street, from September 13 through January 7. Purchased last winter in England by William S. Lieberman, Associate Curator in charge of Prints, these are virtually the first examples of work by recent British printmakers, with the exception of Stanley William Hayter, to enter the Museum Collection. The group provides a n interesting supplement to the gallery of modern British paintings and sculpture currently on view on the 3rd floor as ⁱⁿ a special exhibition of the Museum Collection.

These 13 color lithographs (two others in black and white complete the present group) illustrate the lively development of interest in this medium which has taken place in England since World War II. Painters and sculptors alike have produced prints of excellent quality, carrying over into a different medium the elements of their individual styles but not failing to meet the special demands of the graphic process.

High artists are represented in the exhibition. Graham Sutherland's two prints, Maize and Truning Form, show the same interest in bristling, pointed plant and rock shapes, and a similar warm palette, to be found in much of his recent painting. The two young Scots, Robert Colquhoun and Robert MacBryde, make use in their color prints of the rich variety of olive greens, mustard yellows and red purples characteristic of their paintings. All three of these artists are represented by paintings in the Museum Collection. John Piper's emphasis on the "pleasing decay" of England's romantic ruins is admirably expressed in his two prints Sutton Walden and Yarnton Monument. Like Colquhoun and MacBryde among the younger artists, Michael Ayrton, Caroline Lucas and Keith Vaughan are concerned with the portrayal of the figure, while Prunella Gough tends closely toward abstraction in her interpretation of natural forms.

With the British prints a selection of from the Museum's extensive collection of 20th-century drawings by both American and foreign artists will be shown.