

THE MUSEUM OF MODERN ART

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

TELEPHONE: CIRCLE 5-8900

LOCAL ORANGE

510208 - 10

FOR RELEASE FEBRUARY 14

PRESS PREVIEW: TUESDAY,
FEBRUARY 13, FROM 2-5 P.M.

RECENT ACQUISITIONS BY MUSEUM TO INCLUDE IMPORTANT WORKS
FROM U.S., ENGLAND, FRANCE, GERMANY

Recently acquired American and European paintings and sculpture will be on view on the first floor of the Museum of Modern Art, 11 West 53 Street, from February 14 through April 15. Installation will be made under the direction of Dorothy Miller, Curator of Museum Collections. The exhibition will include the monumental bronze Family Group recently completed by Henry Moore, leading British sculptor; works by young American and French artists, and a group of paintings and sculpture done in Germany and France during the first quarter of this century.

The Moore bronze is the latest of several monumental sculptures commissioned from the artist since the early years of World War II. During the war when materials for sculpture were not available, Moore executed a long series of drawings of the tragic crowds in London's underground air-raid shelters. Of the influence which these drawings might have upon his sculpture, Moore wrote in a letter dated 1943: "...in the future I may do sculpture which uses drapery, or perhaps do groups of two or three figures instead of only one figure." Kinship with the "shelter" drawings may be seen clearly in the first monument - the seated Madonna and Child carved in stone in 1943 for the Church of St. Matthew, Northampton - and again in the reclining stone figure of 1945-46, placed in the grounds of Dartington Hall, South Devon, and in the three great stone standing figures done in 1947-48 for Battersea Park, London.

In 1944, after completion of the St. Matthew's Madonna, Moore began working on a project for a family group to be carved in stone for the Village College designed by Walter Gropius for Impington, Cambridgeshire. Moore made many drawings and studies in clay, from which a number of fully realized small bronzes were cast. The Impington stone group was never executed, because funds were lacking;

but in 1947 Moore received a commission for a Family Group for the new Barclay School at Stevenage, Hertfordshire. From his many studies of this subject, both for stone and for bronze, Moore chose perhaps the most brilliant - a bronze done in 1945 - to carry out on a large scale. The large group was completed in 1949 and set in the School grounds in 1950.

There will be four casts in all of the Family Group. The Museum's is the second and was acquired through the A. Conger Goodyear Fund. The Tate Gallery, London, will have the third cast; and the fourth will go to the collection of Nelson A. Rockefeller.

Four drawings and the four earlier sculptures by Moore in the Museum's Collection, including the small 1945 Family Group, will be shown in the same gallery with the new bronze. The first of these, Two Forms, was acquired in 1937.

Two distinguished works by French artists of the older generation will also be included in the exhibition. The Reclining Woman, sometimes called Awakening, is the most important sculpture done by Matisse during his fauve period of 1905-07. The Fleet at Villefranche by Raoul Dufy, dated 1926, has been given to the Museum by Mr. and Mrs. Peter A. Rubel. It is a night piece and therefore exceptional among Dufy's paintings; yet even more remarkable is the deep blue of extraordinary intensity with which the artist has saturated his nocturnal subject.

Two German paintings will be shown, a very large, gay and vigorous canvas of 1907 by Ernst Ludwig Kirchner called The Street; and a penetrating self-portrait painted in 1924 by Lovis Corinth, the gift of Curt Valentin to the Museum. A Kandinsky landscape, painted in Germany in 1909, when his work was still fauve in character, completes the group of earlier works in the exhibition. Kirchner was the leading artist of the first group of German expressionists called the Brücke which reached its peak before World War I. The most important master of the impressionist generation in Germany, Corinth in his late work achieved a depth of feeling and freedom of technique which allied him with the expressionists. Wassily Kandinsky was the pioneer of abstract painting.

French painting of the post-war period, which until now has been but sparsely represented in the Museum Collection, will be illustrated in the exhibition by an imposing painting by Micolás de Staël, the

gift of Mr. and Mrs. Lee Ault, and three recently purchased canvases by Raoul Ubac, René Pierre Tal Coat and the youthful Bernard Buffet. Louise Bourgeois, an American of French birth, is represented by a Sleeping Figure, a sculpture in wood; Joseph Cornell by a surrealist object commemorating the recently burnt merry-go-round in Central Park; and Jacob Lawrence by a casein painting of a hospital scene called Sedation, the gift of Mr. and Mrs. Hugo Kastor. The Bourgeois and Cornell were purchased through the Museum's Katharine Cornell Fund.

Youthful works by two well-known American artists will also be shown: a terra cotta portrait of 1931 by Isamu Noguchi, given by Edward M. M. Warburg, and a 1928 canvas by Arshile Gorky, the gift of Bernard Davis in memory of the artist.

A complete check list with notes will be available at the press preview on Tuesday, February 13.