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# THE MUSEUM OF MODERN ART

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

TELEPHONE: CIRCLE 5-8900

November 14, 1962

To: Art Critics and City Editors

From: Elizabeth Shaw, Publicity Director

You are cordially invited to attend a press preview of

RECENT ACQUISITIONS TO THE MUSEUM COLLECTION

on Monday, November 19, from 11 a.m. to 4 p.m.

The exhibition, which opens to the public November 20, will include recently acquired paintings and sculpture by Bernard, Braque, Cézanne, Dubuffet, Epstein, Klee, Lebenstein, Lindner, Matisse, Minne, Moore, Olitski, Ossorio, Paolozzi, Reinhardt, Rivers, Joseph Stella and others; works acquired from the Museum's Art of Assemblage exhibition.

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No. 131

FOR RELEASE:

Tuesday, Nov. 20, 1962

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The Museum of Modern Art's annual exhibition of paintings and sculpture acquired during the past year will be on view in a temporary exhibition from November 20 through January 13. As in previous years the additions are so diverse--<sup>85</sup>84 works dating from 1880 to 1962 by <sup>77</sup>76 artists from 20 countries--that the exhibition itself is easier to inventory than to characterize.

"This showing of paintings and sculptures from 20 countries acquired over the past year obviously could not have been planned as a harmonious, unified exhibition," Alfred H. Barr, Jr., Director of Collections, points out. "It is, in fact, extremely varied, for artists everywhere in the free world work as they choose; and their goals are manifold. Some are mystics, some are assertive realists; some aim to please, others to shock--or to amuse, alarm, mock, reveal, persuade, explore, warn, delight. He who has eyes, let him see."

Like the majority of the Museum of Modern Art's acquisitions shows during the past few years, the current exhibition is presented under hampering circumstances. Ideally acquisition exhibitions should be seen in relation to the works already owned, but only a small selection of the Museum's holdings is on view due to limited space.

Four of the most valuable paintings in the exhibition will be returned to the donors at the close of the exhibition as they are retaining either a life interest, or in the case of one, a five year interest. They are Cézanne's Mont Sainte Victoire, gift of David Rockefeller, Music by Matisse, gift of A. Conger Goodyear and Under the Awning, a 1948 oil by Braque, gift of the Adele R. Levy Fund with Dr. David M. Levy retaining a life interest. The donor of an impressive Cézanne oil, Melting Snow at Fontainebleau (1880) André Meyer, is retaining a five year interest in the picture.

Among the works most likely to arouse comment which have not been shown at the Museum before are a life-size painted wood sculpture by Marisol, The Family, the Abstract Painting, almost entirely black, by Ad Reinhardt, Claes Oldenburg's Dual Hamburgers, a 1962 still-life of painted plaster and a kinetic sculpture by Takis.

The most notable extension of the international character of the Museum Collection is provided by a group of recent Canadian paintings. Although the Museum already owned representative work by the Canadian expatriates Borduas, Riopelle and Ronald, until this past year the collection did not include recent work by artists working in Canada now. Canadian acquisitions on view are by Ulysses Comtois, William Kurelek, Jean McEwen, David Bruce Milne, Kasuo Nakamura, Harold Town and Tony Urquhart

The Museum loan show of the past year which provided the source for the greatest number of additions to the collections was "The Art of Assemblage," a survey which

more...

later toured the country. The works now being exhibited as acquisitions include a wall cabinet by George Brecht, a welded construction by Colla, a painted wood and metal assemblage by Robert Indiana, an eight foot panel with books, scrap metals and other materials by the British artist John Latham and an imposing sculpture by Jason Sedley of welded chromium plated steel automobile bumpers. Two other pieces acquired from the exhibition were shown in last year's acquisition show as they were too heavy to travel with the rest of "The Art of Assemblage." They are Cesar's Yellow Buick, a compressed car, and John Chamberlain's Essex, made of automobile body parts. Both are on view in an adjoining gallery.

As the Museum Collection does not have purchase funds from endowment or from budgeted income, the acquisitions come from sources almost as diverse as the works themselves. Twelve works were acquired through the Larry Aldrich Foundation Fund, restricted by the donor to the purchase of works of art by relatively unknown American artists. Among other recurring funds were those provided by Philip C. Johnson, Matthew Mellon Foundation and Mrs. John D. Rockefeller 3rd.

These funds were supplemented by solicited and unsolicited gifts. In some instances the Museum found a work it wanted to acquire and then found a donor. In other cases the painting or sculpture was selected by the Museum from the work of a particular artist suggested by a donor. While a few purchase funds are totally unrestricted by the donors, the largest, the Mrs. Simon Guggenheim Fund, is restricted to masterworks.

Because this exhibition contains such a high proportion of recent work, it illustrates the risks deliberately taken by the Museum in forming its Collection. The statement made in 1942 by Alfred H. Barr, Jr., Director of Collections, still applies to the policy of the Collection today: "The Museum is aware that it may often guess wrong in its acquisitions. When it acquires a dozen recent paintings it will be lucky if in ten years, three will still seem worth looking at, if in 20 years only one should survive. For the future the important problem is to acquire this one: the other nine will be forgiven and forgotten. But meanwhile we live in the present, and, for the present these other nine will seem just as necessary and useful, serving their purpose by inclusion in exhibitions, so long as their artistic lives shall last. Sooner or later time will eliminate them."

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Additional information, checklist, notes mostly by the artists and photographs are available from Elizabeth Shaw, Publicity Director, Museum of Modern Art, 11 West 53 Street, New York 19, New York. Circle 5-8900.

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## RECENT ACQUISITIONS

Exhibition: November 20, 1962 - January 13, 1963

### C H E C K L I S T: Painting and Sculpture

Note: Unless enclosed in parentheses dates appear on the works themselves. In dimensions height precedes width. The last two figures of the accession number indicate the year of acquisition.

AFRO (Afro Basaldella). Italian, born 1912.

Boy with Turkey. 1954. Oil on canvas, 49 1/8 x 59".  
Gift of Mr. and Mrs. Gordon Bunshaft. 321.60

ALCOPLEY (A. L. Copley). American, born Germany 1910.

"Spiritus Ubi Vult Spirat," Number 24 ("The wind bloweth where it listeth").  
1962. Watercolor, 26 3/4 x 22 7/8". Larry Aldrich Foundation Fund. 225.62.

Leonard BASKIN. American, born 1922.

Seated Birdman. (1961) Bronze, 35 3/4" high.  
Gift of Mr. and Mrs. Herman D. Shickman. 112.62

Bruce BEASLEY. American, born 1939.

Chorus. (1960) Welded iron, 10 1/2 x 14 3/4 x 9 3/4"  
Gift of Mr. and Mrs. Frederick Weisman. 1.62.

Robert BEAUCHAMP. American, born 1923.

Untitled. 1962. Oil on canvas, 67 x 82".  
Larry Aldrich Foundation Fund. 226.62.

Émile BERNARD. French, 1868-1941.

Bridge at Asnières. 1887. Oil on canvas, 18 x 21 3/4".  
Grace Rainey Rogers Fund. 113.62.

Roger BISSIÈRE. French, born 1888.

Red and Black. 1952. Egg tempera and oil on canvas, 42 1/2 x 26 3/4".  
Fractional gift of Miss Darthea Speyer. 515.61.

Louise BOURGEOIS. American, born France 1911.

Sleeping Figure, II. (1959; based on the wood sculpture of 1950) Bronze,  
75 1/4" high. Gift of the artist. 153.62.

Georges BRAQUE. French, born 1882.

Under the Awning. 1948. Oil on canvas, 51 x 35".  
Gift of the Adele R. Levy Fund (Dr. David M. Levy retaining a life interest).  
227.62.



George BRECHT. American, born 1926.

Repository. (1961) Wall cabinet containing pocket watch, tennis ball, thermometer, plastic and rubber balls, baseball, plastic persimmon, "Liberty" statuette, wood puzzle, tooth brushes, bottle caps, house number, pencils, preserved worm, pocket mirror, light bulbs, keys, hardware, coins, photographs, playing cards, postcard, dollar bill, page from Thesaurus, 40 3/8" high, 10 1/2" wide, 3" deep. Larry Aldrich Foundation Fund. 281.61.

René BRÔ (René Brault). French, born 1930.

Spring Blossoms. (1962) Oil and egg tempera on canvas, 25 1/4 x 31 7/8".  
Acquired through the Lillie P. Bliss Bequest. 228.62

Paul CÉZANNE. French, 1839-1906.

Mont Sainte-Victoire. (1900-06?) Watercolor, 16 3/4 x 21 3/8" (sight).  
Gift of David Rockefeller (the donor retaining a life interest). 114.62.

Melting Snow, Fontainebleau. (c.1880) Oil on canvas, 29 x 39 5/8".  
Gift of André Meyer (the donor retaining a five-year interest). 373.61.

George COHEN. American, born 1919.

Anybody's Self Portrait. (1953) Assemblage: framed square mirror mounted on painted masonite, 9 5/8" diameter, with 2 oval mirrors, plastic doll's torso, legs and arms, painted doll's eyes with fiber lashes in anchovy tin can, small metal hand, nail heads, screw eyes, hooks, string and cloth. Larry Aldrich Foundation Fund. 284.61.

Ettore COLLA. Italian, born 1899.

Continuity. (1951) Welded construction of 5 iron wheels, 95 5/8" high, 56" long. Purchase. 285.61.

Ulysses COMTOIS. Canadian, born 1931.

From East to West. 1961. Oil on canvas, 24 x 30".  
Gift of the Women's Committee of the Art Gallery of Toronto. 374.61.

Antonio CORPORA. Italian, born Tunis 1909.

Divided Hour. 1958. Oil on canvas, 57 1/2 x 44 7/8".  
Given anonymously. 4.60.

Hubert DALWOOD. British, born 1924.

Large Object. (1959) Cast aluminum, approximately 35 5/8" diameter.  
Gift of G. David Thompson. 61.61.

Charles DESPIAU. French, 1874-1946.

Antoinette Schulte. 1935. Bronze, 18 3/4" high.  
Gift of Miss Antoinette Schulte.

Enrico DONATI. American, born Italy 1909.

Inscription 4062 B. C. (1962) Oil and sand on canvas, 60 x 50".  
Gift of Mr. and Mrs. Gilbert W. Kahn. 73.62.

Sally Hazelet DRUMMOND. American, born 1924.

Jean DUBUFFET. French, born 1901.

Business Prospers. 1961. Oil on canvas, 65 x 86 5/8".  
Purchase. 115.62.

Jacob EPSTEIN. British, born U.S.A. 1880-1959.

The Rock Drill. (1912-13) Bronze, 28" high. Purchase. 115.62.

EYÜBOĞLU. See Rahmi.

Lorser FEITELSON. American, born 1898.

Magical Space Forms. 1955. Oil on canvas, 72 1/8 x 60".  
Gift of Thomas McCray. 156.62.

Jean FOLLETT. American, born 1917.

Many-Headed Creature. (1958) Collage relief on wood with light switch, cooling coils, window screen, nails, faucet knob, mirror, twine, cinders, etc., 24 x 24". Larry Aldrich Foundation Fund. 296.61.

Sam FRANCIS. American, born 1923.

Painting. (1958) Watercolor, 27 1/8 x 40 1/8". Gift of the Udo M. Reinach Estate. 28.60.

Zvi GALI. Israeli, born Palestine. 1924-1961.

The Baker's Dream. (1956) Encaustic on plywood, 52 5/8 x 17 1/2".  
Purchase. 119.58.

Augusto GIACOMETTI. Swiss, 1877-1947.

Color Abstraction. (1903?) Pastel cut-out mounted on paper, 5 7/8 x 5 1/2" (irregular). Gift of Ernst Beyeler. 414.60.

Eugene F. GRANELL. Spanish, born 1909. Lives in New York.

The Last Haitian Night of the King Christophe. 1960. Oil on canvas, 30 1/8 x 42 1/8". Gift of Mr. and Mrs. Raymond J. Braun. 100.62.

George GROSZ. American, born Germany. 1893-1959.

Self Portrait with a Model. 1928. Oil on canvas, 45 1/2 x 29 3/4".  
Gift of Mr. and Mrs. Leo Lionni. 548.54.

Brion GYSIN. American, born Great Britain 1916. Lives in Paris.

A Trip from Here to There. (1958) Ink and gouache on paper, 31' 6 5/8" long folded to fit between covers, 11 1/2 x 8". Larry Aldrich Foundation Fund. 229.62.

Nankoku HIDA I. Japanese, born 1912.

Work 60 B. 1960. Brush and ink on paper mounted on cardboard,  
 $\frac{6}{5} \times \frac{7}{8} \times 9$ ". Mr. and Mrs. Donald B. Straus Fund. 4.61.

Work 60 C. 1960. Brush and ink on paper mounted on cardboard,  
 $\frac{9}{9} \times 6 \frac{5}{8}$ ". Mr. and Mrs. Donald B. Straus Fund. 5.61.

Work 60 D. 1960. Brush and ink on paper mounted on cardboard,  
 $\frac{9}{9} \times 6 \frac{5}{8}$ ". Mr. and Mrs. Donald B. Straus Fund. 118.61.

Edward HIGGINS. American, born 1930.

The Outside of a Soldier. 1958. Welded steel and plaster,  $24 \frac{3}{8}$ " high.  
Larry Aldrich Foundation Fund. 11.59.

Robert INDIANA. American, born 1928.

Moon. 1960. Assemblage: wood beam with iron and wood wheels and white  
paint, 78" high. Philip C. Johnson Fund. 288.61.

Horst-Egon KALINOWSKI. German, born 1924. Lives in Paris.

May Night. 1961. Collage of gouache, velvet, metal thread,  $12 \frac{1}{2} \times 22 \frac{1}{8}$ ".  
Philip C. Johnson Fund. 297.61.

William KURELEK. Canadian, born 1927.

Hailstorm in Alberta. (1961) Oil on composition board,  $27 \frac{3}{8} \times 19$ ".  
Gift of the Women's Committee of the Art Gallery of Toronto. 380.61.

John LATHAM. British, born Africa 1921.

Shem. 1958. Assemblage: Hessian-covered door, with books, scrap metals,  
various paints, plasters and cements,  $100 \frac{1}{2} \times 46$ ". Philip C. Johnson  
Fund. 298.61.

Jan LEBENSTEIN. Polish, born 1930.

Axial Figure, Number 110. 1961. Oil on canvas, trapezoid,  $85 \frac{1}{2} \times 46 \frac{3}{4}$ "  
top,  $31 \frac{1}{2}$ " bottom. Blanchette Rockefeller Fund. 273.61.

Georges LIAUTAUD. Haitian, born 1900.

Untitled. Wrought iron,  $16 \frac{1}{8}$ " high. Inter-American Fund. 76.62.

Richard LINDNER. American, born Germany 1901.

The Meeting. 1953. Oil on canvas,  $60 \times 72$ ". Given anonymously. 75.62.

Jim LOVE. American, born 1927.

Figure. (1959) Welded steel and cast iron with brush, 16" high.  
Larry Aldrich Foundation Fund. 299.61.

MARISOL (Marisol Escobar). Venezuelan, born Paris 1930. To U.S.A. 1950.

The Family. 1962. Wood, painted,  $82 \frac{5}{8} \times 65 \frac{1}{2} \times 15 \frac{1}{2}$ ".  
Purchase. 231.62.

Ewald MATARÉ. German, born 1887.

Cow. Bronze, 7 1/4 x 12 1/2". Gift of Mrs. Heinz Schultz. 101.62.

Henri MATISSE. French, 1869-1954.

Music (Study). 1907. Oil on canvas, 28 3/4 x 23 5/8". Gift of A. Conger Goodyear (the donor retaining a life interest). 78.62.

MATTA (Sebastian Antonio Matta Echaurren). Chilean, born 1912.

Untitled. (1958?) Oil on canvas, 44 7/8 x 57 1/2". Gift of Mr. and Mrs. David Kluger. 720.59.

Jean McEWEN. Canadian, born 1923.

Plumb Line in Yellow. 1961. Oil on canvas, 60 1/4 x 60 1/8". Gift of Mr. and Mrs. Samuel J. Zacks. 2.62.

David Bruce MILNE. Canadian, 1882-1953.

Sunburst over the Catskills. 1917. Watercolor, 17 3/8 x 23 1/2". Gift of Douglas Duncan. 384.61.

George MINNE. Belgian, 1867-1941.

Kneeling Youth. 1898. Plaster, 30 1/2" high. Gift of Mr. and Mrs. Samuel Josefowitz. 232.62.

Joan MIRÓ. Spanish, born 1893.

Object. 1931. Construction of painted wood, steel, string, bone and a bead, 15 3/4" high. Gift of Mr. and Mrs. Harold S. Weinstein. 7.61.

László MOHOLY-NAGY. American, born Hungary. 1895-1946.

Untitled. 1942. Oil on plastic, 23 1/8 x 18 1/8". Gift of Mrs. Katharine Kuh. 526.61.

Henry MOORE. British, born 1898.

Queen. (1952) Terra cotta, 41 1/4" high. Gift of G. David Thompson as of 1963.

Robert MOSKOWITZ. American, born 1935.

Untitled. 1961. Oil on canvas, with part of a window shade, 24 1/8 x 30". Larry Aldrich Foundation Fund. 300.61.

Kazuo NAKAMURA. Canadian, born 1926.

Inner Core, 2. 1960-61. Oil on canvas, 42 x 31". Blanchette Rockefeller Fund. 386.61.

Louise NEVELSON. American, born Russia 1900.

Two Hanging Columns (from "Dawn's Wedding Feast"). (1959) Wood construction painted white, 72" high. Blanchette Rockefeller Fund. 14.60, 15.60.

Installed in second floor galleries near Nevelson's Sky Cathedral.

Claes OLDENBURG. American, born Sweden of Dutch parentage 1929.

Dual Hamburgers. 1962. Painted plaster, 7" high, 14 3/4" long, 8 5/8" wide. Philip C. Johnson Fund. 233.62.

Jules OLITSKI. American, born Russia 1922.

Osculum Silence. 1960. Oil on canvas, 80 x 108".  
Gift of G. David Thompson. 79.62.

Alfonso OSSORIO. American, born Philippine Islands 1916.

Sum. 1959. Synthetic resin with miscellaneous material on composition board, 95 3/4 x 48". Given anonymously. 3.62.

Wolfgang PAALEN. Born Austria 1905. Died Mexico 1959.

Untitled. 1938. Colored inks, 21 3/4 x 28 1/2". Gift of Mrs. Milton Weill. 80.62.

Eduardo PAOLOZZI. British, born 1924.

Jason. (1956) Bronze, 66 1/8" high. Blanchette Rockefeller Fund. 661.59.

Bedri RAHMI (Bedri Rahmi Eyüboğlu). Turkish, born 1913.

The Chain. 1962. Acrylic on burlap, 14 1/8 x 47 5/8". Gift of His Excellency Turgut Menemencioğlu, Turkish Ambassador to the United States. 234.62.

Ad REINHARDT. American, born 1913.

Abstract Painting. 1959-61. Oil on canvas, 60 1/4 x 60 1/4".  
Purchase. 118.62.

Larry RIVERS. American, born 1923.

The Last Civil War Veteran. 1959. Oil and charcoal on canvas, 82 1/2 x 64 1/8". Blanchette Rockefeller Fund. 235.62.

Lucas SAMARAS. American, born Greece 1936.

Untitled. (1960-61) Wood panel with plaster-covered feathers, nails, screws, nuts, pins, razor blades, flashlight bulbs, buttons, bullets, aluminum foil, 23 x 18 1/2". Larry Aldrich Foundation Fund. 301.61.

Jason SELEY. American, born 1919.

Masculine Presence. (1961) Welded chromium-plated steel automobile bumpers and grill, 7' 2 7/8". Gift of Dr. and Mrs. Leonard Kornblee. 302.61.

Ben SHAHN. American, born Russia 1898.

French Workers. (1942-43) Gouache on cardboard, 14 7/8 x 20 3/4".  
Gift of Francis E. Brennan. 390.61.

Vasily Yakovlevich SITNIKOV. Russian, born ca. 1917.

Field with Yellow Flower. 1960. Oil and crayon on paper, 23 1/2 x 32 7/8". Gift of Jimmy Ernst. 119.62.



Jørgen Haugen SØRENSEN. Danish, born 1934. Lives in Italy.

Woman. 1960. Terra cotta, 43 5/8 x 36 3/8". Purchase. 81.62.

Daniel SPOERRI. Swiss, born Rumania 1930. Lives in Paris.

Kichka's Breakfast. 1960. Wooden chair, with board across seat, with coffee pot, tumbler, china, egg cups, eggshells, cigarette butts, spoons, tin cans, etc., 14 3/8" high, 27 1/4" wide, 25 3/4" deep. Philip C. Johnson Fund. 391.61.

Joseph STELLA. American, born Italy. 1877-1946.

Song of the Nightingale. 1918. Pastel, 18 x 23 1/8".  
Bertram F. and Susie Brummer Foundation Fund. 121.62

TAKIS (Takis Vassilakis). French, born Greece 1925.

Magnetic Sculpture. (1961) Three-part construction: an electromagnet and, suspended on steel wires, a top-shaped black painted cork 3 3/4" x 1 3/4" dia. at center, and a white painted wood sphere 3 3/4" dia., both containing magnets. Purchase.

Vittorio TAVERNARI. Italian, born 1919.

Torso. (1961) Wood, 77 1/2" high. Blanchette Rockefeller Fund. 82.62.

Joan Josep THARRATS. Spanish, born 1918.

That Which Will Be (Lo que será). 1961. Mixed media on canvas, 51 1/4 x 38 1/8". Gift of Mr. and Mrs. Gustav P. Heller. 100.61.

Wayne THIEBAUD. American, born 1920.

Cut Meringues. 1961. Oil on canvas, 16 x 20". Larry Aldrich Foundation Fund. 122.62.

Ernest TROVA. American, born 1927.

Study. 1960. Oil on canvas, 20 x 16". Gift of Morton D. May. 159.62.

Tony URQUHART. Canadian, born 1934.

Forest Floor, II. 1961. Oil on paper, 11 x 13 7/8". Gift of Emilio del Junco. 393.61.

Summer Forms, I. (1961) Oil on paper, 11 7/8 x 17 3/4". Gift of Emilio del Junco. 394.61.

Jaap WAGEMAKER. Dutch, born 1906.

Metallic Grey. 1960. Wood panel with aluminum egg-slicer and scrap metal, painted, 24 x 19 5/8". Philip C. Johnson Fund. 304.61.

Adja YUNKERS. American, born Latvia 1900.

Hour of the Dog. 1961. Pastel and gouache on paper, 69 x 47 7/8".  
Gift of the Ford Foundation. 102.62.

Prints

Harold TOWN. Canadian, born 1924.

The First Infernal Submarine. 1957. Color monoprint, 17 3/4 x 23 3/4".  
Purchase. 493.61.

Elevators in Neon Light. 1957. Color monoprint, 19 3/4 x 15 3/4".  
Purchase. 494.61.

Monument in Profile. 1958. Color monoprint, 17 3/4 x 23 3/4".  
Purchase. 495.61.

Radar Detecting Spring. 1959. Color monoprint, 17 3/4 x 23 3/4".  
Purchase. 496.61.

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## RECENT ACQUISITIONS: PAINTING AND SCULPTURE

November 20 - January 13, 1963

### NOTES

Notes in quotation marks are by the artists; most of them are selected from answers to the Museum's questionnaires. Notes not in quotes are written by the staff.

Émile BERNARD: Bridge at Asnières.

Bernard's Bridge at Asnières is one of his earliest paintings in the flat, unmodeled style he and Anquetin adopted during 1887. Bernard brought the new style to Pont-Aven, Brittany, the following summer. There it influenced Gauguin who up til then had been an Impressionist. Gauguin strengthened and enriched the flat, clean-contoured style so that it grew into one of the great traditions of modern painting. Another and later master of the style was Matisse whose Music, 1907, is shown in the same gallery.

During 1886-1887 van Gogh used to visit Bernard often at his home at Asnières. A photograph showing the two sitting by the Seine in sight of the bridge in the Museum's picture, and van Gogh's painting of the same subject are reproduced in John Rewald: Post-Impressionism, Museum of Modern Art, 1956, page 60.

Roger BISSIERE: Red and Black.

Bissière's painting of the early 1950s was influenced by Romanesque frescoes.

He lives in the country in southern France not far from the Romanesque centers of Souillac, Cahors and Moissac.

George BRECHT: Repository.

Question: "Has the work any special technical interest?"

Answer: "The worm is preserved in formaldehyde."

René BRÔ (Brault): Spring Blossoms.

The landscape is at Courgeron, Normandy.

Paul CÉZANNE: Melting Snow, Fontainebleau.

Cézanne painted this landscape from a photograph which was found among his papers. (From Rewald: Paul Cézanne, London, 1950). Reproduced in The Museum of Modern Art Bulletin, Volume XXIX, Nos. 2 and 3, 1962, p. 9.

Ettore COLLA: Continuity.

"After having found, chosen, and brought to my workshop the wheels, for a year or more I observed them, arranged and rearranged them, and for that whole period I saw wheels revolving everywhere. Suddenly one day I found the basic solution. During the following years the composition went through several improvements until I reached the present final composition.

"I have always taken care that my work should not escape from a rigorous discipline or from my direct control. Nothing, in all that I have produced, is left to chance and so resolved automatically; rather, it is governed by very precise canons in matters both technical and conceptual."

Ulysses COMTOIS: From East to West.

An abstract landscape inspired by northern Quebec.

Sally Hazelet DRUMMOND: Hummingbird.

"I believe that all great art is an attempt to reveal the structured, infinite and beautiful order that lies deep within all existence..."

"My vision is of a painting that declares this sensed reality in the purest and simplest terms--the total painting as the image--silent; emphatic and radiant.

"My paintings have been influenced by an interest in Zen Buddhism and an interest and love for the work of the French painter Seurat."

Jacob EPSTEIN: The Rock Drill.

"It was in the experimental pre-war days of 1913 that I was fired to do the rock-drill, and my ardour for machinery (short-lived) expended itself upon the purchase of an actual drill, second-hand, and upon this I made and mounted a machine-like robot, visored, menacing, and carrying within itself its progeny, protectively ensconced. Here is the armed, sinister figure of today and tomorrow. No humanity, only the terrible Frankenstein's monster we have made ourselves into... Later I lost my interest in machinery and discarded the drill. I cast in metal only the upper part of the figure."

Lorser FEITELSON: Magical Space Forms.

"In this canvas I tried to wed the stark monumental simplicity of Piero della Francesca with the dynamic energy of Michelangelo, of course in an abstract equivalent.

"There is nothing fortuitous or automatic in the creation of these...forms. Because I am concerned with durable vitality, rather than momentary frenzy my work demands...both my sensibilities and my critical faculties."

Zvi GALI: The Baker's Dream.

Genesis 40:1. "And it came to pass...that...his baker had offended...the king of Egypt. 16. ...the chief baker...said unto Joseph, I...was in my dream, and, behold, I had three white baskets on my head: 17. And in the uppermost basket there was of all manner of bakemeats for Pharaoh; and the birds did eat them out of the basket upon my head. 18. And Joseph answered and said, this is the interpretation thereof: The three baskets are three days: 19. Yet within three days shall Pharaoh lift up thy head from off thee, and shall hang thee on a tree; and the birds shall eat thy flesh from off thee. 22. ...he (Pharaoh) hanged the chief baker...."

Brion GYSIN: A Trip from Here to There.

"I kept the makimono from May 1957 to December 1958 and looked at the blank pages almost daily. The first time I had a room big enough to work in was at La Ciotat and the makimono was completed in less than an hour.

"On one level it is a trip from Tangier to Alcazar-el-Kebir and then up into the hills to Joujouka where they still perform the Rites of Pan.

"It should be examined by hand from right to left. The units of vision are (1) the double page, double hand span (2) the full stretch of a man's arms or approximately his height. (3) the three sections: I- Out of Tangier into the country; II- Alcazar-el-Kebir; III- to Joujouka." (Makimono is Japanese for calligraphy or painting done on a long horizontal scroll to be unrolled a foot or two at a time. Instead of a roll, Gysin's work is folded.)

Nankoku HIDAI: Work 60 B Work 60 C, Work 60 D.

Son of the calligrapher and scholar Tenrai Hidai with whom he studied. Pioneer of abstract calligraphy in Japan, 1945.

Robert INDIANA: Moon.

"Typically this piece may have something to do with Man's intrusion on Orb Moon - an heraldic stele, so to speak...."

"The technique, if successful, is that happy transmutation of the Lost into the Found, Junk into Art, the Neglected into the Wanted, the Unloved into the Loved, Dross into Gold, hence: ALCHEMY, what Man has been looking for as long as for God, which - BEWARE - in Mr. Canaday's sagacious words is unmistakably Foolsgold."

"Dada is a very distant relative and the New York Building Boom the Father-of-it-All (this beam...is from an early 19th century warehouse on the New York waterfront demolished by Moses, Rockefeller and Progress.)"

Horst-Egon KALINOWSKI: May Night.

"Its title Nuit de mai suggests a climate, an ambiance a state of the soul rather than a place or a representation."

William KURELEK: Hailstorm in Alberta.

"A personal memory drawn from my father's account. I was a child hiding in the house with my mother when that particular hailstorm came and can just remember her putting pillows in all the windows, and admiring the size of the stones outside after the sun came out."

"My background is Ukrainian and farm hence...the naive, earthy, unclassical, almost brutal aspect of my style, especially rendering of figures, have a lot to do with the hard life on the farm."

"My earlier ambition was, to put it most simply, to live and paint for art's sake. My present position is the Christian one to give Glory to God with the particular talent He has given me."

John LATHAM: Shem.

"It has a twin, i.e. Shaun, which made concurrently, alludes to the structural probings in Joyce, e.g. the terms in which relationships can be considered, his attitude to time, his interest in letter-sound-person relations."

Richard LINDNER: The Meeting.

Foreground: left to right, Evelyn Hofer (the photographer), King Ludwig II of Bavaria, the family cook, the cat Florian, Saul Steinberg.

Background: the artist's sister as a child, the artist with his aunt, and Hedda Sterne (Mrs. Steinberg).

The artist, who grew up in Munich, states: "I think The Meeting is somehow significant for me as a kind of breakthrough of my European past."

MARISOL: The Family.

The Family is based on a cast-off photograph found among wastepaper near the artist's studio. The background ornament is a detail from the rural photographer's backdrop.

Henri MATISSE: Music (Study).

This composition, which Matisse sent to the Salon d'Automne of 1907 under the modest title La musique (esquisse), was to generate extraordinary consequences. It was bought out of the Salon by Leo and Gertrude Stein. In their apartment it was seen by the great Russian collector Sergei Shchukin who in 1909 commissioned Matisse to paint the renowned mural compositions The Dance and Music (Study). In subject and even more in style those two huge canvases spring from Music (Study).



George MINNE: Kneeling Youth.

Original plaster for one of five kneeling boys commissioned by Karl Ernst Osthaus for fountain in Folkwang Museum in Hagen, later transferred to Essen.

Eduardo PAOLOZZI: Jason.

Jason was bought in London in the summer of 1957 but has never since been available for exhibition as a recent accession because it has been touring Europe and South America including Venice (Biennale) and Sao Paulo (Bienal) as a loan to the British Council; or it has been on loan to exhibitions in the U. S. - making a total of 17 cities.

Jason should be called Ulysses!

Bedri RAHMI: The Chain.

"I come from a land that has known a great flowering in architecture, poetry, and music -- a land that has a great tradition in the decorative arts. But we have been painting for only a century. We lack a great pictorial tradition because the fanatics of our religion have prevented the representation of any sort of figure. But now that modern Europe, after so many experiments with figures, has chosen non-representational painting, religion can no longer interfere, and the fanatics aren't what they were!

"For me, painting is color. The aim is to find extraordinary colors, new colors, colors never seen before -- or in the words of a great Turkish poet of the fourteenth century: 'Oh, to utter a word not even the angels know!'"

Ad REINHARDT: Abstract Painting.

"A square (neutral, shapeless) canvas, five feet wide, five feet high, as high as a man, as wide as a man's outstretched arms (not large, not small, sizeless), trisected (no composition), one horizontal form negating one vertical form (formless, no top, no bottom, directionless), three (more or less) dark (lightless) non-contrasting (colorless) colors, brushwork brushed out to remove brushwork, a mat, flat, free-hand painted surface (glossless, textureless, non-linear, no hard edge, no soft edge) which does not reflect its surroundings - a pure, abstract, non-objective, timeless, spaceless, changeless, relationless, disinterested painting - an object that is self-conscious (no unconsciousness) ideal, transcendent, aware of no thing but Art (absolutely no anti-art). 1961"

Larry RIVERS: The Last Civil War Veteran.

The Last Civil War Veteran is based on a photograph of Walter Williams of Houston, Texas, reproduced in Life magazine, May 11, 1950.

Lucas SAMARAS: Untitled.

"The central part with the razor blades and hardware took three or four months of daily shifting before this present picture was selected to be drowned and preserved in Duco cement. The idea to surround it in plastered feathers which I was using for other sculptures came quickly and the piece was finished in less than half an hour."

Ben SHAHN: French Workers.

"This was one of several ideas for a poster for the Office of War Information. The poster that finally came out of these ideas and was published was called We the French Workers Warn You."

Daniel SPOERRI: Kichka's Breakfast.

Spoerri calls himself a "paster of found situations."

"I was waiting for the visit of three people who wished to come to see my tricks. Two hours before they came, I pasted together the morning's breakfast which was still there by chance.\*

"\* this chance was very lucky besides, because this breakfast I had had with Kichka ...."

Significance? "a breakfast hung on the wall, which defies the laws of gravity and the angle of view to which we are accustomed."

Vittorio TAVERNARI: Torso.

After some study the back and front of a figure gradually emerge.

"The female figure is in a way symbolic as for me it represents also the earth and landscape.

"Technically direct cutting is used without previous models. The tools are specially designed hatchets [adzes?] of different shapes so that the strokes and scratches will differ from one another thereby keeping the work alive and throbbing."

Ernest TROVA: Study.

Study of a torso, one of 30 small oils done in preparation for the artist's Falling Man series.

Adja YUNKERS: Hour of the Dog.

The title refers to a Japanese name for a period in the evening.

# THE MUSEUM OF MODERN ART

## NEW YORK 19

11 WEST 53rd STREET  
TELEPHONE: CIRCLE 5-8900  
CABLES: MODERNART, NEW-YORK  
January 9, 1963  
FOR IMMEDIATE RELEASE

The Family, a life-sized painted wood sculpture, by the Venezuelan artist, Marisol is currently on view at the Museum of Modern Art, 11 West 53rd Street, New York in the Museum's annual exhibition of paintings and sculptures acquired during the past year. The Family is the first work by Marisol to be acquired for the collection.

The artist writes that the sculpture was based on a cast-off photograph found near her studio. The background ornament is a detail from the rural photographer's backdrop.

Although of Venezuelan nationality, Marisol Escobar was born in Paris in 1930 and has been living in New York since 1950. Her work was first exhibited here in 1956, and she had her first one man show in 1958. Her work is also represented in the Museum of Modern Art in Caracas.

The current Museum of Modern Art exhibition includes 85 works dating from 1880 to 1962 by 77 artists from 20 countries. Alfred H. Barr, Jr., Director of Museum Collections, commenting on the show, says:

The showing of paintings and sculptures from 20 countries acquired over the past year obviously could not have been planned as a harmonious unified exhibition. It is, in fact, extremely varied, for artists everywhere in the free world work as they choose; and their goals are manifold. Some are mystics, some are assertive realists; some aim to please, others to shock--or to amuse, alarm, mock, reveal, persuade, explore, warn, delight. He who has eyes, let him see.

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Photographs and additional information available from Elizabeth Shaw, Publicity Director, Museum of Modern Art, 11 West 53rd Street, New York 19, N.Y. CI 5-8900.

# THE MUSEUM OF MODERN ART

NEW YORK 19

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

December 7, 1962  
FOR IMMEDIATE RELEASE

A painting by 38 year old Denver born artist, Robert Beauchamp, is currently on view at the Museum of Modern Art, 11 West 53rd Street, New York in the Museum's annual exhibition of paintings and sculptures acquired during the past year. This is the first work by the artist to be included in the collection.

Beauchamp, who was born in 1923, studied in Colorado Springs in 1942 at Denver University and the Cranbrook Academy of Art in Michigan. His work was first exhibited in New York in 1952 and was represented this past summer in the Museum of Modern Art's Recent Painting USA: The Figure exhibition, which will be on view at the Colorado Springs Fine Art Center from January 14 through February 27.

Beauchamp studied under the abstract expressionist Hans Hofmann, but in 1953 he returned to the figure, as he felt "abstract art was too remote from immediate life." In Time Magazine's review of a painting in the Recent Painting USA: The Figure show, similar to the one the Museum recently acquired, they wrote:

His use of color goes back to the German Expressionists ('I reverted to what had preceded Hofmann'), but the fantasy is all Beauchamp. His creatures crouch or dance in jungle-like settings, seem often to be engaged in some sort of orgy. Beauchamp is unable to explain why his fantasy takes the direction it does. Like the abstract expressionists, he lets his paintings have a life of their own.

Among the private collections in which Beauchamp's work is represented are the Joseph H. Hirschhorn Collection and the Michener Foundation.

The current Museum of Modern Art exhibition, extremely varied and diverse, includes 85 works dating from 1880 to 1962 by 77 artists from 20 countries.

Alfred H. Barr, Jr., Director of Museum Collections, commenting on the show, says:

The showing of paintings and sculptures from 20 countries acquired over the past year obviously could not have been planned as a harmonious, unified exhibition. It is, in fact, extremely varied, for artists everywhere in the free world work as they choose; and their goals are manifold. Some are mystics, some are assertive realists; some aim to please, others to shock--or to amuse, alarm, mock, reveal, persuade, explore, warn, delight. He who has eyes, let him see.

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Photographs and additional information available from Elizabeth Shaw, Publicity Director, Museum of Modern Art, 11 West 53 Street, New York 19, N.Y. CI 5-8900.

# THE MUSEUM OF MODERN ART

NEW YORK 19

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

January 8, 1963  
FOR IMMEDIATE RELEASE

An assemblage by 43 year old George Cohen, born in Chicago and a resident of Manhattan, is currently on view at the Museum of Modern Art, 11 West 53rd Street, New York in the Museum's annual exhibition of paintings and sculptures acquired during the past year. Although Cohen's work has been exhibited before at the Museum of Modern Art, Anybody's Self Portrait is the first work to be acquired for the collection. The exhibition will be on view through January 13.

Cohen has also exhibited in the Momentum Exhibition in Chicago, the Milwaukee Art Institute, the Denver Art Institute and the Chicago Society for Contemporary American Art. He was awarded a prize for painting at the Chicago Artist Exhibition at the Art Institute in 1956 and the William and Noma Coply award of \$1000 for Achievement in Painting.

The artist attended the Art Institute (1937-1941), and Northwestern University, where he now teaches.

The current Museum of Modern Art exhibition includes 85 works dating from 1880 to 1962 by 77 artists from 20 countries. Alfred H. Barr, Jr., Director of Museum Collections, commenting on the show, says:

The showing of Paintings and sculptures from 20 countries acquired over the past year obviously could not have been planned as a harmonious, unified exhibition. It is, in fact, extremely varied, for artists everywhere in the free world work as they choose; and their goals are manifold. Some are mystics, some are assertive realists; some aim to please, others to shock--or to amuse, alarm, mock, reveal, persuade, explore, warn, delight. He who has eyes, let him see.

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Photographs and additional information available from Elizabeth Shaw, Publicity Director, Museum of Modern Art, 11 West 53rd Street, New York 19, N.Y. CI 5-8900.



# THE MUSEUM OF MODERN ART

NEW YORK 19

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

November 29, 1962  
FOR IMMEDIATE RELEASE

A welded iron sculpture, Chorus, by Bruce Beasley of Oakland, California is currently on view at the Museum of Modern Art, 11 West 53 Street, New York in the Museum's annual exhibition of painting and sculpture acquired during the past year. Chorus, a gift of Mr. and Mrs. Frederick Weisman of Los Angeles, is the first work by the California artist to be acquired by the Museum for its collection.

Beasley attended Dartmouth College, 1957-59, Otis Art Institute, summer of 1959, and the University of California at Berkeley from 1959-1962. He has been the recipient of two awards: the Morrison Sculpture Medal from the Oakland Art Museum in 1960 and Honorable Mention at the San Francisco <sup>Museum</sup> Annual, 1961. He first exhibited at the Everett Ellin Gallery in Los Angeles in 1960 and the next year had one-man shows at the Gallery 8, Santa Barbara, California and the Richmond Art Museum, Richmond, California. The Museum's piece, Chorus, was exhibited in all three.

The Museum's recent "Art of Assemblage" exhibition included welded iron sculpture, Tree House, by Beasley.

The current exhibition, extremely varied and diverse, includes 85 works dating from 1880 to 1962 by 77 artists from 20 countries. Alfred H. Barr, Jr., Director of Museum Collections, commenting on the show, says: "This showing of paintings and sculptures from 20 countries acquired over the past year obviously could not have been planned as a harmonious, unified exhibition. It is, in fact, extremely varied, for artists everywhere in the free world work as they choose; and their goals are manifold. Some are mystics, some are assertive realists; some aim to please, others to shock-- or to amuse, alarm, mock, reveal, persuade, explore, warn, delight. He who has eyes, let him see."

The exhibition will be on view through January 13.

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Additional information available from Elisabeth Shaw, Publicity Director, Museum of Modern Art, 11 West 53 Street, New York 19, N.Y. Circle 5-8900.

# THE MUSEUM OF MODERN ART

NEW YORK 19

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

TO: CANADIAN PRESS

November 21, 1962  
FOR IMMEDIATE RELEASE

Eleven works by seven Canadian artists, recently acquired by the Museum of Modern Art for its collection, are included in a current exhibition now on view at the Museum of Modern Art in New York.

Although the Museum already owned representative work by the Canadian expatriates, Borduas, Riopelle and Ronald, until the past year the collection did not include recent work by artists working in Canada now.

These paintings were selected by one of the Museum's staff upon the initiative of the Women's Committee of the Art Gallery of Toronto, who themselves are the donors of two: Ulysses Contois' From East to West and William Kurelek's Hailstorm in Alberta. Mr. and Mrs. Samuel J. Zacks of Toronto gave Jean McEwen's Flumb Line in Yellow; Douglas Duncan gave David Bruce Milne's Sunburst over the Catskills; and Emilio del Junco gave Tony Urquhart's Forest Floor II and Summer Forms I. Kasuo Nakamura's Inner Core. 2 was purchased with the Blanchette Rockefeller Fund and Harold Town's four color monoprints were bought with the Museum's Purchase Fund.

In a recent article, Alfred H. Barr, Jr., Director of Museum Collections writes of these painters:

"Milne was one of the best Canadian watercolorists of his generation; Urquhart is one of the most sensitive in his. Contois' stratified abstraction of northern Quebec and Kurelek's intensely felt scene from his Alberta childhood suggest two extremes in Canadian landscape painting. Nakamura, of Vancouver, now working in Toronto, and McEwen of Montreal are abstract painters, with highly personal and consistent styles."

Contois was born in 1931 in Granby, Quebec; Kurelek in Alberta in 1927; Nakamura in 1926 in Vancouver; Town in 1924; Urquhart in 1934 in Niagara Falls, Ontario. They all live currently in Toronto. Milne was born 1882 in Paisley, Ontario and died 1953 in Toronto. Jean McEwen born 1923 is from Montreal. The exhibition will be on view through January 13.

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Photographs and additional information available from Elizabeth Shaw, Publicity Director, Museum of Modern Art, 11 West 53 Street, New York 19, N. Y. Circle 5-8900.