

The Museum of Modern Art

West 53 Street, New York, N.Y. 10019 Circle 5-8900 Cable: Modernart

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NEWLY ACQUIRED WORKS ON VIEW AT THE MUSEUM OF MODERN ART

This year's exhibition of recently acquired paintings and sculpture at The Museum of Modern Art will be on view from February 17 through April 11. The 73 works selected from those acquired by gift or purchase during the past two years are arranged in four main groupings: recent constructions utilizing light and motion; faces and figures; recent abstract painting and sculpture; and a gallery of works by older twentieth century artists including important paintings by Picasso and Matisse, a Léger mural, a bronze portrait by Lipchitz and a plaster head by Reuben Nakian. To these should be added paintings by Rothko and Sievan on the third floor. The works date from 1907 to 1964 and are by 64 artists from 12 countries.

In addition 31 paintings and sculptures in the permanent exhibition of the Museum Collection on the second and third floors have been marked with red disks indicating that they were acquired recently and exhibited as accessions for the first time when the new galleries opened last May. They include major works by Redon, Denis, Feininger, Picasso, Rauschenberg and Segal, the great Miró mural painting in the Museum Main Hall, and three capital pieces by Calder, Ferber and Ipousteguy in the Sculpture Garden.

The gallery of faces and figures includes such diverse works as a 1946 portrait by Dubuffet; a painting by Fausto Pirandello, son of the famous Italian playwright; two paintings by Thomas Mukaobgwa of Southern Rhodesia; thirty-year-old James Gill's tragic three-paneled painting Marilyn; Frank Gallo's polyester-resin sculpture of a girl in a sling chair; and paintings by Renato Guttuso, Joseph Hirsch, Sidney Goodman, Lester Johnson, and Tom Wesselmann's Great American Nude.

Among the newcomers to the Collection, three are shown in the Main Hall: Ralph Ortiz, born in New York City of Puerto Rican, Spanish and Mexican ancestry, represented by Archeological Find, a burnt mattress; the American Charles Hinman, whose Poltergeist, painted on a shaped canvas resembles a kite or boat; and Olle
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Baertling, of Sweden, who is represented by two works: an oil, Agriaki, and Sirur, a welded steel sculpture which has been placed just outside the glass wall of the Main Hall, in the Sculpture Garden.

Three sculptures by Ernest Trova of St. Louis are on view: Walking Man, a life-size chromium-plated bronze figure; a vitrine with 18 small plaster figures; and a small horizontal figure mounted on toy automobile wheels to suggest a racing car. All three are studies for the artist's Falling Man series; an early oil study from this series was acquired by the Museum in 1962.

Also in the Main Hall are works by the German Kalinowski, represented by The Gate of the Executed, a construction of leather stretched over wood; and the Italian Arnaldo Pomodoro, by an imposing bronze Sphere. Several large American works are also shown in the Main Hall, including Walter Barker's I-Ching Series, Number 5; Morris Louis' untitled canvas which dominates the east wall; Jack Tworkov's West 23rd; and Jack Youngerman's Black, Red, White. The Greek-born American sculptor Polygnotos Vagis is represented by his granite Snake. Noguchi's mystical Stone of Spiritual Understanding is his seventh sculpture to enter the Collection.

A group of recent abstract paintings, placed on view earlier this year in the ground floor gallery assigned to recent acquisitions, has been supplemented by a 1960 oil by Thomas Sills. Other works in this gallery are by Larry Poons, Morris Louis, Jules Olitski and Paul Jenkins.

The gallery of kinetic constructions presents work by the Argentine Julio Le Parc, the German Heinz Mack, two by the Belgian Pol Bury, and four by young Italians -- Edoardo Landi, Grazia Varisco, Davide Boriani and Gianni Colombo. The last four are gifts of the Olivetti Company of Italy.

These annual exhibitions of recently acquired work are presented as a report to the public because, even with the additional gallery space made possible by the completion of the first phase of the Museum's building program, only a small proportion of acquisitions can be hung in the galleries permanently allotted to the Collections. Recent works suffer particularly from the lack of space because they

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are acquired in greater numbers and are often very large. When the second phase of the building program is completed in the late '60s, gallery space for the Collections will again be expanded. Also those works not on exhibition will be easily accessible to students, scholars and the interested public in specially designed study-storage areas.

The current exhibition illustrates the variety of style, intent, medium and subject matter which characterizes the art of our time. About half the acquisitions are purchases, half gifts. Many of the gifts have been solicited, that is, the Museum has sought out a donor for a painting or sculpture it has already selected. Other gifts have been proposed by donors themselves who frequently permit the Museum its choice where the work of a living artist is concerned.

Unlike many museums, The Museum of Modern Art has no funds from endowment or from budgeted income for buying painting and sculpture. It does have one large purchase fund, replenished annually by Mrs. Simon Guggenheim since 1938, which as the donor stipulates, is devoted to works of exceptional quality and lasting interest. Three works in the current exhibition acquired through this fund are the large Miró mural, the Calder Black Widow and the Pomodoro Sphere.

Three funds averaging seven thousand dollars a year have been given over the past few years by the Larry Aldrich Foundation, Philip C. Johnson, and Mrs. John D. Rockefeller 3rd. A half dozen smaller recurring funds average a total of four or five thousand dollars a year. A few donors, notably G. David Thompson, prefer to give funds for particular purchases.

All the works acquired are studied, discussed and voted on by the Committee on the Museum Collections, under the chairmanship of James Thrall Soby, before being submitted to the Board of Trustees. Other members of the Committee, which meets monthly, are Ralph F. Colin, Walter Bareiss, Armand P. Bartos, Mrs. Simon Guggenheim, Philip C. Johnson, Mrs. Gertrud A. Mellon, Mrs. Bliss Parkinson, Mrs. John D. Rockefeller 3rd, Peter A. Rubel, Mrs. Bertram Smith, and G. David Thompson. Ex Officio members are William A. M. Burden and David Rockefeller.

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Works of art are brought before the Committee by members of the curatorial staffs of the Museum in consultation with the Director of the Museum Collections.

Because this exhibition, like most acquisition shows, contains such a high proportion of recent work, it illustrates the risks deliberately taken in forming The Museum of Modern Art Collection. The statement made in 1942 by Alfred H. Barr, Jr., still applies: "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 10 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 here and on tour, so long as their artistic lives shall last. Sooner or later time will eliminate them."

The exhibition was installed by Alfred H. Barr, Jr., Director of Museum Collections; Dorothy Miller, Curator; and Betsy Jones and Sara Mazo, Assistant Curators.

Photographs and additional information available from Elizabeth Shaw, Director, Department of Public Information, The Museum of Modern Art, 11 West 53 Street, New York, N. Y. 10019. Circle 5-8900.

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RECENT ACQUISITIONS: Painting and Sculpture

C H E C K L I S T (PART II)

Notes: Works on this list were put on view for the first time in May of 1964 when the Museum reopened or in the following months, but their acquisition was not formally announced at the time. They are installed with the Collection, mostly on the second and third floors. The gallery number or location is given at the end of each entry and the works are identified by red disks on the labels.

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.

Vern BLOSUM. American, born 1936.

Time Expired. 1962. Oil on canvas, 37 1/2 x 27 7/8".
Larry Aldrich Foundation Fund. 71.63. (Third floor, gallery 10)

André BRETON. French, born 1896.

Object-poem. 1941. Assemblage: carved wood bust of man, oil lantern, framed photograph, toy boxing gloves and paper mounted on a board, 18 x 21". Kay Sage Tanguy Bequest. 197.63. (Third floor, gallery 3A)

Alexander CALDER. American, born 1898.

Black Widow. 1959. Painted sheet steel, 7' 8" high, 14' 3" long, 7' 5" deep
Mrs. Simon Guggenheim Fund. 557.63. (Garden, upper terrace)

Henri-Edmond CROSS. French, 1856-1910.

Woodland in Provence. (1906?) Oil on paper mounted on canvas, 21 3/4 x 17 1/4". Gift of Abby Aldrich Rockefeller. 182.35 (transferred to Collection 1963). (Second floor, gallery 3)

Maurice DENIS. French, 1870-1943.

On the Beach of Trestrignel. 1898. Oil on cardboard, 27 5/8 x 39 3/8".
Grace Rainey Rogers Fund. 1.64. (Second floor, gallery 4)

Georges DESVALLIÈRES. French, 1861-1950.

Notre Dame. (c.1905?) Oil and charcoal on cardboard, 40 1/2 x 28 1/2".
Gift of John Hay Whitney. 18.49 (transferred to Collection 1963).
(Second floor, gallery 4)

Lyonel FEININGER. American, 1871-1956.

Uprising. (1910) Oil on canvas, 41 1/8 x 37 5/8".
Gift of Mrs. Julia Feininger. 257.64. (Second floor, gallery 7)

Manhattan, I. 1940. Oil on canvas, 39 5/8 x 31 7/8".
Gift of Mrs. Julia Feininger. 259.64. (Second floor, gallery 8)

Herbert FERBER. American, born 1906.

Homage to Piranesi, I. 1962-63. Sheet copper welded and brazed, brass tubing, 7'7" x 4'1" x 4' deep. Fractional gift, anonymous. 594.63.
(Garden, upper terrace)

Jean IPOUSTEGUY. French, born 1920.

David and Goliath. 1959. Bronze; David: 47 7/8" high; Goliath: (3 parts), overall, 30 3/8" high x 53 3/4" long x 29 1/2" wide.
Matthew T. Mellon Foundation Fund. 6.63.1-.2a-e. (Garden)

Bronislaw KIERZKOWSKI. Polish, born 1924.

Textured Composition, 150. 1958. Cement and perforated metal strips backed with paper, 20 1/8 x 26 1/8". Purchase. 272.61. (Third floor, gallery 11)

Paul KLEE. German, 1879-1940. Born and died in Switzerland.

Introducing the Miracle. 1916. Tempera, pen and ink on canvas, 10 3/8 x 8 7/8". Fractional gift of Dr. and Mrs. Allan Roos. 395.62.
(Second floor, gallery 12)

The Angler. 1921. Watercolor, brush and ink on paper, 18 7/8 x 12 3/8".
John S. Newberry Collection. 64.61. (Second floor, gallery 12)

Gabriel KOHN. American, born 1910.

Acrotere. (1960) Laminated wood, 35 1/4 x 31", 22 1/4" deep.
Given anonymously. 559.63. (Third floor, gallery 16)

Raoul François LARCHE. French, 1860-1912.

Loie Fuller, the Dancer. (c. 1900) Bronze, 18 1/8" high
Gift of Anthony Russo. 266.63. (Second floor, gallery 4)

Michael LEKAKIS. American, born 1907.

Ptisis (Flight). (1957-62) Oak, 34 7/8 high, 25 1/2" wide, 15 3/4" deep.
Gift of the artist through the Ford Foundation Purchase Program. 74.63.
(Third floor, gallery 16)

Landes LEWITIN. American, born Cairo, of Rumanian parents, 1892.

Knockout. (1955-59) Oil and ground glass on composition board, 23 7/8 x 17 7/8". Promised gift and extended loan from Royal S. Marks. E.L. 63.1108
(Third floor, gallery 11)

Alfred MANESSIER. French, born 1911.

Figure of Piety. 1944-45. Oil on canvas, 57 3/4 x 38 1/4".
Gift of Mr. and Mrs. Charles Zadok. 590.63. (Third floor, gallery 6)

MARIA (Maria Martins). Brazilian. In U.S.A. 1939-1948.

The Road; the Shadow; Too Long, Too Narrow. (1946) Bronze, 56 1/2" high, 71 3/4" long, 23 3/8" wide. Brazil Fund. 573.64. (First floor, firetower)

Joan MIRÓ. Spanish, born 1893.

Mural Painting. (1950-51) Oil on canvas, 6' 2 3/4" x 19' 5 3/4".
Mrs. Simon Guggenheim Fund. 592.63. (First floor, Main Hall)

Pablo PICASSO. Spanish, born 1881. In France since 1904.

Two Nudes. (1906). Oil on canvas, 59 5/8 x 36 5/8".
Gift of G. David Thompson in honor of Alfred H. Barr, Jr. 621.59.
(Second floor, gallery 9)

Two Heads (Fernande Olivier). (1909) Oil on canvas, 13 3/4 x 13 1/4".
Purchase. 197.64. (Second floor, gallery 9)

Two Women. 1920. Pastel and pencil, 27 1/8 x 20 1/8".
Gift of Mr. and Mrs. David Rockefeller. 593.63. (Second floor, gallery 20)

Robert RAUSCHENBERG. American, born 1925.

First Landing Jump. (1961) Combine-painting, 89 x 72".
Promised gift of Philip C. Johnson. (Third floor, gallery 9)

Bernard REDER. American, 1897-1963.

Lady with House of Cards. 1957. Cast and welded bronze, 89 1/2" high.
Gift of Mr. and Mrs. Albert A. List. 783.63. (Garden, main terrace)

Odilon REDON. French, 1840-1916.

Les Papillons. (1910) Oil on canvas, 29 1/8 x 21 1/2".
Gift of Mrs. Werner E. Josten in memory of her husband. 454.64.
(Second floor, gallery 3)

George SEGAL. American, born 1924.

The Bus Driver. (1962) Figure: plaster over cheesecloth, 53 1/2" high,
45" deep, 26 7/8 " wide. Overall: 75" high.
Philip C. Johnson Fund. 337.63a-k. (Third floor, gallery 8)

Vasily SITNIKOV. Russian, born c. 1917.

Hillock. 1962. Crayon, 23 1/2 x 32 3/4".
Given anonymously. 404.63. (Third floor, gallery 5)

Esteban VICENTE. American, born in Spain 1906.

Blue, Red, Black and White. 1961. Collage of painted paper on cardboard,
29 7/8 x 40 1/4". Larry Aldrich Foundation Fund and anonymous gift.
265.64. (Third floor, gallery 7)

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RECENT ACQUISITIONS: Painting and Sculpture Exhibition: February 16 - April 11, 1965

Notes Based on Wall Labels
by Alfred H. Barr, Jr.

Fernand LÉGER. French, 1881-1955. Mural Painting. 1924. Oil.
Given anonymously, 1965.

In the early 1920s, thanks to the Dutch abstract painters van Doesburg and Mondrian, Léger grew interested in painting broad, flat geometrical forms; and thanks to the architect Le Corbusier he turned his attention to mural painting.

"The future of abstract art is mural painting not easel painting," Léger asserted. "I consider mural painting as an abstract art, another form of architecture." So, when Le Corbusier and another architect, Mallet-Stevens, asked him for decorations for their buildings at the Paris Exposition of Decorative Arts in 1925, Léger produced five or six compositions including the Museum's newly-acquired Mural Painting. (More than 25 years later Léger painted the murals in the General Assembly hall of the U.N. building, New York.)

Ten paintings by Léger, both earlier and later than the Mural, may be studied in Gallery 14, 2nd floor.

Henri MATISSE. French, 1869-1954. Music (Study). 1907. Oil.
Gift of A. Conger Goodyear in honor of Alfred H. Barr, Jr., 1962.

Matisse sent this painting to the Salon d'Automne of 1907 under the modest title La Musique (Esquisse). Bought out of the Salon by Leo and Gertrude Stein, it was to generate extraordinary consequences.

In the Stein's Paris apartment Music (Study) was seen by the great Russian collector Sergei Shchukin, who in 1909 commissioned Matisse to paint the renowned mural compositions Dance and Music, now hanging in the Hermitage Museum, Leningrad. In subject and even more in style those two huge canvases spring from this small study and so does the equally large first version of Dance now shown in the Main Hall of this Museum.

The donor of Music (Study), the late A. Conger Goodyear, was the Museum's first President, 1929-1939.

Gerald MURPHY. American, 1888-1964. Wasp and Pear. 1927. Oil.
Gift of Archibald MacLeish, 1964.

Gerald Murphy painted only ten pictures. All were done in Paris between 1922 and 1930 and all are distinguished. Some anticipate certain pop art paintings of today.

During the first World War Murphy was stationed briefly at Ohio State to study the theory of gas engines. On the classroom walls were reminders of peace-time courses. "I never forgot the large technically drawn and colored charts of fruits, vegetables, horses, cattle, insects (pests). Superb. I little knew I would be wanting to paint them ten years later when I belatedly took down notes on them." Murphy was speaking of Wasp and Pear.

During the 1920s, in Paris and Antibes, Gerald Murphy and his wife were friends and frequent hosts to Léger and Picasso, both of whom admired his paintings, as well as to Hemingway, Dos Passos, Fitzgerald and MacLeish. The last named gave the Museum Wasp and Pear just before the painter died last October

Pablo PICASSO. Spanish, born 1881. In France since 1904. Two Nudes. 1906. Oil. Gift of G. David Thompson, 1959-64.

Picasso's art prior to the end of 1906 had passed ~~the pathos of the Blue Period~~ from the pathos of the Blue Period through the melancholy of the saltimbanques and the ingratiating detachment of the "classic" figures to the comparatively impersonal masks of the Gertrude Stein and Self Portrait; and in figure style this change had been paralleled since mid-1905 by a generally increasing sculptural solidity of form.

The Two Nudes, painted very late in 1906, is the logical conclusion of these two tendencies. Though the face of the left-hand nude is archaic in style, the squat figures were probably suggested by late Iberian sculpture of 400 to 200 B.C. which, as in some other provincial Greek traditions, grew heavy and stiff. These massive figures seem an emphatic expression of Picasso's denial both of sentiment and of traditional or conventional beauty; positively, the Two Nudes is an assertion of his growing interest in objective esthetic problems, in this case the creation of volumes and masses and their composition within the painted space of the picture.

The Two Nudes is the last important step before the crucial Demoiselles d'Avignon painted mostly in the spring of 1907.

Adapted from A. H. Barr, Jr. Picasso: Fifty Years of His Art. New York, Museum of Modern Art, 1946.

Pablo PICASSO. Studio with Plaster Head. 1925 (Juan-les-Pins, summer).
Oil. Purchase, 1964.

Of the series of sumptuous still lifes painted by Picasso in 1924-26 Studio with Plaster Head is the most elaborate. Organic forms---apple and leaves, plaster arm, foot and head---play against straight edges of carpenter's square, toy theatre (behind the apple) and the background.

In his control of this varicolored, intricate, rich and compact composition Picasso's mastery is magnificently displayed. (A striking contrast is offered by the gentle, spacious Still Life with a Cake, 1924, a canvas of the same size and period, which hangs on the 3rd floor in Gallery 11.)

The Studio was painted at Juan-les-Pins in the summer of 1925. The toy theatre, which resembles his settings for the ballet Pulcinella, was made by Picasso for his five-year-old son Paul, who had often gone with his father to rehearsals of the Ballets Russes. A plaster head and arm with the hand clutching a weapon reappear in the Guernica mural (3rd floor, Gallery 4).