

The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019 Tel. 956-6100 Cable: Modernart

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Eight recent acquisitions to the painting and sculpture collections of The Museum of Modern Art -- including a Braque oil of the Fauve period, an early Kokoschka portrait, a major Miró oil of the late thirties, and other works by Klee, Matisse, Ernst, Melotti, and Taeuber-Arp -- are on view from June 5 through September 11.

During the past year, beginning with the exhibition The New American Painting and Sculpture: The First Generation last summer and continuing with less formal exhibitions of new acquisitions on a third floor gallery and in the Main Hall, The Museum of Modern Art has shown over 100 recently acquired paintings and sculptures by artists of the post-World War II generations. These additions to the collections were largely by Americans and ranged from works by Abstract Expressionists, such as Barnett Newman, Mark Rothko, and Robert Motherwell, to others by younger artists such as Ron Davis, Carl André, Dan Flavin, and Larry Bell. Beginning June 5, in the Northeast Gallery off the Main Hall, the Museum will show a small group of recent acquisitions by artists who matured earlier in the twentieth century. While some works, such as the monumental late Matisse paper picture Memory of Oceania and the large Schwitters collage-construction Revolving, were shown soon after their arrival, those in the June exhibition are being shown for the first time since their acquisition. They have come to the Museum as gifts, promised gifts, and in a few cases purchases.

William S. Rubin, Chief Curator, Department of Painting and Sculpture, has installed the exhibition and has written notes on the individual paintings which will be available free of charge to visitors.

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. (212) 956-7504.

RECENT ACQUISITIONS

June 5 - September 11, 1970

NOTES

Georges BRAQUE. 1882-1963

Landscape at l'Estaque. 1907. Oil on canvas
 Promised gift of Mr. and Mrs. David Rockefeller

Landscape at l'Estaque is one of the largest and most monumental of Braque's Fauve pictures. Here the lighter tonalities of the earlier Antwerp and La Ciotat canvases have been abandoned for a deeper palette in which the violets and crimsons are reinforced by blues and deep greens. By emphasizing half-tones and introducing a modicum of shading and suggestions of modeling, Braque created a version of Fauvism very different from that of Matisse, Derain, and Vlaminck. Whereas they relied more on unmodeled primaries, Braque's version, in its more solid and sculptural effects, recalls the ambiance of l'Estaque as it had been envisaged by Cézanne. In contrast to the curvilinear and informal compositions typical of the other Fauves, Braque here favors an architecturally stable configuration -- the great tree in the center supported by the verticals and horizontals of the houses that surround it.

Though frequently dated 1906, this picture was executed late in the summer of 1907, not long before Braque's earliest Cubist explorations. His rapid development in the year following Landscape at l'Estaque may be gauged by comparing it with the Museum's early Cubist Road near l'Estaque, which he painted near the same Mediterranean town the following summer (1908). The change reflects Braque's response to the experience of Les Femmes d'Alger, completed by Picasso just about the time Braque executed this Fauve work, and seen by the latter a few months later in Picasso's studio.

Though the Museum's collection contains five Cubist Braques and four works from his later career, Landscape at l'Estaque fills an important gap in it, representing his development as well as enriching the Museum's overall view of the Fauve movement.

Joan MIRO. Born 1893

Seated Woman, I. 1938. Oil on canvas
 Fractional gift of Mr. and Mrs. William H. Weintraub, 1968

This first of a remarkable pair of seated women was completed by Miró in December 1938; the second (in the Peggy Guggenheim Collection) dates from two months later. In Seated Woman, I the large, simple, and almost relentlessly flat forms play host to colors of a purity and saturation beyond anything achieved by Miró during the earlier phases of his mature style. The elements of his familiar whimsy are still there -- the head floating like a balloon, the miniscule breasts and hands emerging

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Joan MIRO (continued)

from a giant torso -- but the purged and relatively simple silhouettes, which expand to fill the bulk of the pictorial field, establish a monumentality that Miró captured elsewhere only in giant sculptures such as Moonbird (also a new acquisition, now on view in the Sculpture Garden). In contrast to the intricate and ornamental drawing and the sophisticated if tortured silhouettes of the monstrous Seated Woman, II the Museum's picture is notable for its air of genial awkwardness and its direct, uncomplicated effects.

Oskar KOKOSCHKA. Born 1886

Dr. Emma Veronika Sanders. 1909. Oil on canvas
Gift of Mr. and Mrs. William Mazer, 1967

This study of Dr. Emma Sanders, painted when Kokoschka was twenty-five years old, is from the most intense and personal period of the artist's work (1909-1912). During these years, he was engaged in a series of portraits characterized by a psychological profundity unique in twentieth century art. The very transparency of the oil paint -- which has the thinness and blowiness of pastel -- is almost a metaphor for the psycho-spiritual probing beneath the surface of the personality. As in the Museum's double portrait of the art historians Hans and Erika Tietze-Conrat (Second Floor), which was painted the same year and is perhaps the greatest of Kokoschka's pictures, the surface serves as an imaginary screen or X-ray plate revealing forms that suggest at once the physical and psychical internality of the sitter.

Unlike the Tietze double portrait, which has a disturbed psychological atmosphere intensified by acid coloring and agitated drawing, the image of Dr. Sanders shows a person of deep compassion, endowed with an almost Rembrandtesque composure and reflectiveness. Its predominantly red, blue, and flesh palette and its more relaxed facture are unusual in Kokoschka's work at this time and, indeed, in Expressionist art in general. While the two portraits make excellent foils for one another, their common psychological concerns remind us that this art emerged from the pre-World War I Vienna of Freud and Mahler.

Max ERNST. Born 1891

The Blind Swimmer. 1934. Oil on canvas
Gift of Mrs. Pierre Matisse and Helena Rubinstein Fund, 1968

While the psychological insights of Kokoschka were rooted in a probing and transfigured realism, those of Max Ernst -- at least in works like The Blind Swimmer -- took the form of clearcut visual symbols. The title evokes the feelings of disorientation and frustration common to the dream experiences explored by the Surrealists, especially to the prenatal trauma, which may also be alluded to in the picture's "metabiological" imagery. It is as if we were looking at a cross section of some primal element in nature through a poet's microscope. The extraordinarily arresting character of the image, combined with the plastic power of its centralized, emblematic design, has made this picture one of Ernst's most celebrated works.

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Henri MATISSE. 1869-1954

Self-Portrait. 1945. Pen and ink
Gift of Philip Johnson (by exchange), 1969

Matisse was seventy-six years old when he executed this self-portrait, one of a large number of such drawings which he realized throughout his career. In another self-portrait of the same year, a pencil drawing also in the Museum collection, Matisse drew himself at work, his hand directing the pencil as he stared intently at his image in the mirror. In this ink drawing, he shows himself in a casual and informal mood that is rare for him as a mode of self-presentation, in drawings and paintings, or even in photographs. The less-focused quality of the gaze, the pipe, and the crumpled fedora have a candid, offhand quality, also expressed plastically by the scratchy, broken, and often "awkward" contours of the pen, so different from the distilled arabesques of Matisse's more familiar drawings.

Fausto MELOTTI. Born 1901

Sculpture Number 17. 1935. Steel
Purchase, 1970

Artistic production during Mussolini's reign is usually characterized in terms of the moderne architecture he promoted. Yet, out of the same amalgam of Futurist and Constructivist ideas that Italian Fascism vulgarized in its "pre-classic" phase, Melotti for one was able to produce advanced sculpture of real quality, turning the taste of the thirties into high art. While broadly related to the period style now known as "Art Deco," Melotti's graceful linear Sculpture Number 17 of 1935 is a sophisticated and highly original composition. And though it derives from the ambiance of the thirties, it is not concerned with paraphrasing the vocabulary of that period's decorative art, as are the recent sculptures of the Pop artist Roy Lichtenstein.

A graduate of the Polytechnical Institute of Milan before becoming an artist, Melotti came naturally by his interest in metal as a medium. Sculpture Number 17, which was executed seven years after Picasso's pioneering essays in open-work metal sculpture, departs from the Spanish master's metal-rod compositions rather than from those of his works that influenced Gonzalez and, later, Smith. In the context of the art of the mid-thirties, it is as historically significant as it is strikingly handsome.

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Sophie TAEUBER-ARP. 1889-1943

Schematic Composition. 1933. Oil and wood on composition board
Gift of Silvia Pizitz, 1969

This is the first work by Sophie Taeuber to enter the collection of the Museum. As in her other artistic productions -- with the partial exception of a remarkable series of semi-abstract marionettes -- the forms are not only non-figurative but rigorously limited to simple geometrical units and their combinations. Though very much in the spirit of other work by the Abstraction-Création group that flourished in Paris in the thirties, side by side with Surrealism, the simplified vocabulary of Schematic Composition characterized Miss Taeuber's art as early as the tapestries she executed in Zurich at the outset of World War I, preceding the founding of the Dada group there. It was at this time that she met Jean Arp, who later became her husband. Though she never adopted the biomorphic forms developed by Arp, her work shared with his an impersonal, almost machine-made facture that suppressed all traces of the artist's hand as well as all other components that might create a sense of spatial illusion. Because of its analogies with recent Hard-Edge, Minimal, and Serial art, her relief of 1933 has an unexpected air of contemporaneity.

Paul KLEE. 1879-1940

Fire, Eveningtime (Feuer abends). 1929. Oil on cardboard
Purchase, 1970

Klee had always been interested in the civilization of Egypt, and in December 1928 a friend's generosity made possible a month-long trip to that country. Alexandria and Cairo -- the centers of contemporary Arab culture -- appealed to him much less than did the ruins of Luxor, Karnak, and other ancient sites to the south. The visual impressions of this trip were to influence his work for years to come. He loved the geometricity of the temples and their sculpture, and the hieroglyphs -- at once signs and pictures -- evoked pictorial possibilities that would reach their fullest fruition only in his last years. Klee was also fascinated by the manner in which the meandering Nile had cut through its bed of sedimentary rock to form giant cliffs that separated the desert from the fertile valley plain. Some pictures dating from his trip and the years just after were inspired by the stratifications of the cliffs; others suggest the regular patterns of the fields below. "I am painting a landscape," Klee wrote his wife, "rather like the view from the top of the cliffs in the Valley of the Kings looking toward the orchard lands."

Fire, Eveningtime is the first painting from this important Egyptian series to enter the Museum's collection. All the pictures in this group are more abstract than most of Klee's other work, and their rectilinear grids bring them closer to Cubism. Among pictures, Fire, Eveningtime is distinguished by the avoidance of diagonals or other perspective-suggesting devices, and by its darkling poetry. The bright red rectangle, exquisitely spotted among bands of deep blues, greens, violets, ochers, and earth colors, may have been suggested by a campfire lit by the fellahin as evening came on.

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RECENT ACQUISITIONS: PAINTING AND SCULPTURE

June 13 - ^{October 18,} ~~September 12,~~ 1970

CHECKLIST

Note: Unless enclosed in parentheses dates appear on the works themselves. In dimensions height is followed by width and then depth. The last two figures of the accession number indicate the year of acquisition.

Shusaku ARAKAWA. Japanese, born 1936. To U.S.A. 1961.

Back and Front of Time: S.A. Equation. 1965. Oil, pencil and colored pencil on canvas, 89 x 63 3/4". Gift of Mrs. Bliss Parkinson, 1967. 2307.67

CHRISTO (Christo Javacheff). Born Bulgaria 1935. In Paris 1958-1964. To U.S.A. 1964.

Package on Wheelbarrow. (1963). Cloth, metal, wood, rope and twine, 35 1/8 x 59 1/2 x 20 1/4". Purchase. 867.68

William N. COPLEY. American, born 1919.

The Common Market. 1961. Oil on canvas, 31 7/8 x 51 1/4". Gift of Philip Johnson. 772.69

Rollin CRAMPTON. American, 1886-1970.

Premise. (1950-1951). Oil on canvas, 50 1/8 x 36". Larry Aldrich Foundation Fund. 2519.67

James Henry DAUGHERTY. American, born 1889.

Simultaneous Contrasts. 1918. Oil on canvas, 35 3/4 x 40 1/2". Gift of Mr. and Mrs. Henry M. Reed. 119.69

Eva HESSE. American, born Germany. 1936-1970.

Repetition 19 (III). (1968). 19 fiberglass units, 19 to 20 1/4" high x 11 to 12 3/4" diameter. Gift of Charles and Anita Blatt. 1004.69 a-s

Untitled. 1966. Pencil and wash, 11 7/8 x 9 1/8". Gift of Mr. and Mrs. Herbert Fischbach. 1016.69

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Key HIRAGA. Japanese, born 1936.

The Window. 1964. Oil on canvas, 57 1/4 x 44 3/8".
Given anonymously. 2310.67

Hans HOFMANN. American, born Germany. 1880-1966. To U.S.A. 1931.

Spring. 1940. Oil on wood, 11 1/4 x 14 1/8". Gift of Mr. and Mrs.
Peter A. Rübel. 1516.68

Daniel LaRue JOHNSON. American, born 1938.

Freedom Now. 1964. Pitch on canvas with "Freedom Now" button, broken
doll, hacksaw, mousetrap, etc. 53 7/8 x 55 3/8 x 7 1/2". Given
anonymously. 4.65

Frederick J. KIESLER. American, born Austria. 1890-1965. To U.S.A. 1926.

Study for "Galaxy (Horse)." 1954. Oil and enamel on wood, in 3 parts,
left panel: 23 1/8 x 29"; right panel: 24 1/4 x 17 5/8"; center panel:
24 3/8 x 17 3/4". Gift of Mr. and Mrs. Thomas B. Hess. 499.69 a-c

Yves KLEIN. French, 1928-1962.

Princess Helena. 1960. Oil on wood, 78 x 50 1/2". Gift of Mr. and Mrs.
Arthur Wiesenberger. 1068.69

Gladys NILSSON. American, born 1940.

The Pink Suit. (1965). Watercolor, 9 7/8 x 9 1/8". Larry Aldrich
Foundation Fund. 676.65

People Houses. (1967). Watercolor and pencil on paper. 16 x 22 1/8".
Larry Aldrich Foundation Fund. 4.68

Richard POUSETTE-DART. American, born 1916.

Desert. 1940. Oil on canvas, 43 x 72". Given anonymously. 1099.69

Fugue Number 2. 1943. Oil and sand on canvas, 41 1/8 x 9'10 1/2". Given
anonymously. 1100.69

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Janet SOBEL. American, born Russia. c. 1893-1968. To U.S.A. 1908.

Milky Way. 1945. Enamel on canvas, 44 7/8 x 29 7/8". Gift of the artist's family. 1311.68

Untitled. (c. 1946?). Oil and enamel on composition board, 18 1/8 x 14".
Promised gift of William S. Rubin

Mark TOBEY. American, born 1890. Lives in Switzerland.

Homage to the Virgin. 1948. Tempera on cardboard, 9 x 15". Gift of Mr. and Mrs. Daniel Saidenberg. 1071.69

Bradley Walker TOMLIN. American, 1899-1953.

Number 3. 1953. Oil on canvas, 46 x 31". Gift of John E. Hutchins in memory of Francis E. Marder Hutchins. 655.69

Cy TWOMBLY. American, born 1929.

Untitled. 1968. Oil and crayon on canvas, 68 1/8 x 85 1/8". Gift of Mr. and Mrs. John R. Jakobson. 5.69

Bernar VENET. French, born 1941. To U.S.A. 1966.

Time Spectrum of Coincidences Between Electrons and Gamma Rays. 1967. Synthetic polymer paint on canvas, 71 7/8 x 72". Gift of Paul Schupf. 1524.68