

CONDITIONS OF USE FOR THIS PDF

The images contained within this PDF may be used for private study, scholarship, and research only. They may not be published in print, posted on the internet, or exhibited. They may not be donated, sold, or otherwise transferred to another individual or repository without the written permission of The Museum of Modern Art Archives.

When publication is intended, publication-quality images must be obtained from SCALA Group, the Museum's agent for licensing and distribution of images to outside publishers and researchers.

If you wish to quote any of this material in a publication, an application for permission to publish must be submitted to the MoMA Archives. This stipulation also applies to dissertations and theses. All references to materials should cite the archival collection and folder, and acknowledge "The Museum of Modern Art Archives, New York."

Whether publishing an image or quoting text, you are responsible for obtaining any consents or permissions which may be necessary in connection with any use of the archival materials, including, without limitation, any necessary authorizations from the copyright holder thereof or from any individual depicted therein.

In requesting and accepting this reproduction, you are agreeing to indemnify and hold harmless The Museum of Modern Art, its agents and employees against all claims, demands, costs and expenses incurred by copyright infringement or any other legal or regulatory cause of action arising from the use of this material.

NOTICE: WARNING CONCERNING COPYRIGHT RESTRICTIONS

The copyright law of the United States (Title 17, United States Code) governs the making of photocopies or other reproductions of copyrighted material. Under certain conditions specified in the law, libraries and archives are authorized to furnish a photocopy or other reproduction. One of these specified conditions is that the photocopy or reproduction is not to be "used for any purpose other than private study, scholarship, or research." If a user makes a request for, or later uses, a photocopy or reproduction for purposes in excess of "fair use," that user may be liable for copyright infringement.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	678.1

8

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	678.1

THE MUSEUM OF MODERN ART
11 WEST 53 STREET, NEW YORK 19, N. Y.

TELEPHONE: CIRCLE 5-8900

No. 146

RECENT ACQUISITIONS - DRAWINGS AND WATERCOLORS

December 21 - February 12, 1961

PART I - The John S. Newberry Collection: Twelve Drawings and Watercolors

- Juan GRIS. Spanish, 1887-1927
 Madame Raynal. (1916?). Pencil. 10 1/2 x 8 3/8".
- Paul KLEE. Swiss, 1879-1940
 The Arrow before the Target. 1921. Pen and ink and watercolor. 8 3/4 x 12 3/8".
 Intoxication. 1923. Pen and ink and watercolor. 9 5/8 x 12 1/4".
- Roger de LA FRESNAYE. French, 1885-1925
 Four Bathers. (c. 1910-11). Pen and ink wash and pencil. 10 5/8 x 8 1/4".
- Amedeo MODIGLIANI. Italian, 1884-1920.
 Maternity. 1916. Pencil. 14 1/4 x 10 1/2".
- Pablo PICASSO. Spanish, born 1881.
 Family with a Crow. (1905). Pen, ink, pencil, and crayon. 21 3/4 x 9 5/8".
 Three Nudes. (1905). Pen and ink. 11 5/8 x 16".
 Head. Study for "Les Femmes d'Alger (O. J. Version O)". (c.1906). Watercolor. 8 7/8 x 6 7/8".
 Man Seated at a Table. 1914. Pencil, 12 7/8 x 10".
 La Source. 7 August 1921. Pencil. 19 7/16 x 25 3/16".
- Odilon REDON. French, 1840-1916.
 Young Girl. (c. 1890). Charcoal. 19 11/16 x 14 3/16"
- Pavel TCHELITCHEW. American, born Russia, 1898-1957.
 The Window (Figures at Ischia). 1937. Pen and ink. 13 7/8 x 16 7/8".

PART II - Six Important Gifts: Drawings, Watercolors, and Gouaches

- Oscar BLUEMNER. American, 1867-1938.
 The Eye of Fate. (1927). Watercolor. 13 3/8 x 10". Gift of James Graham and Sons.
 Sun Storm. (1927). Watercolor. 10 x 13 1/4". Gift of James Graham and Sons.
- Charles BURCHFIELD. American, born 1893.
 Night Wind. 1918. Watercolor and gouache. 21 1/2 x 21 7/8". Gift of A. Conger Goodyear.
- Henri HAYDEN. French, born 1883
 Still Life. (1917). Gouache and charcoal. 16 3/4 x 14". Gift of Mr. and Mrs. Sidney Elliott Cohn.
- Joan MIRO. Spanish, born 1893. (Pending)
 The Family. 1924. Chalk drawing on glass paper. 29 1/4 x 41". Gift of Mr. and Mrs. Jan Mitchell.
- Camille PISSARRO. French, 1830-1903.
 The Market Place. (1885). Gouache, watercolor and charcoal. 24 1/8 x 19 1/8". Gift of Mrs. George Hamlin Shaw.
- Jackson POLLOCK. American, 1912-1956.
 Painting. (1945). Gouache on wood. 23 x 18 7/8". Gift of Monroe Wheeler.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	678.1

THE MUSEUM OF MODERN ART

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

TELEPHONE: CIRCLE 5-8900

146d
December 21, 1960

FOURTEEN FILM LIBRARY ACQUISITIONS REPRESENTED IN EXHIBITION BY MOVIE STILLs *

According to Richard Griffith, Curator of the Museum's Film Library, three of the screen's classic films joined the collection in 1959-60: Herbert G. Ponting's documentary record of the Scott expedition to the South Pole, NINETY DEGREES SOUTH (1912-1933); Jean Benoit-Levy's and Marie Epstein's poignant LA MATERNELLE (1933); and Sergei Eisenstein's and Gregori Alexandrov's OLD AND NEW (THE GENERAL LINE).¹⁹²⁹ The Film Library has for years owned a defective copy of OLD AND NEW; the new print, acquired through the courtesy of Gosfilmfond, Moscow for the 1959 Eisenstein retrospective at the Museum, is the most complete ever shown in this country. Two films of the Fifties, well on their way toward becoming classics, were also acquired this year: Albert Lamorisse's WHITE MANE (1953) and the late Kenji Mizoguchi's UGETSU MONOGATARI (1953). Other films acquired include THE LAST STOP (1948) by Wanda Jakubowska; two early works of Federico Fellini, the satiric WHITE SHEIK (1951) and the famed I VITELLONI (THE WASTRELS) (1953); Teinosuke Kinugasa's colorful JIGOKUMON (HELL'S GATE) (1953); SHALL WE DANCE (1937), most sumptuous of the Fred Astaire-Ginger Rogers dance comedies; Alf Sjöberg's version of Strindberg's FROKEN JULIE (MISS JULIE) (1950); Dore Schary's CROSSFIRE (1947); Robert Wise's THE SET-UP; and Otto Preminger's THE MAN WITH THE GOLDEN ARM (1955). All of these films are represented in the exhibition by movie stills.

It will be noted that films of the Fifties began to enter the collection this year in numbers, thanks to the generosity of the following donors: Cyrus Harvey (FROKEN JULIE, THE WHITE SHEIK, I VITELLONI); Edward Harrison (UGETSU MONOGATARI, JIGOKUMON); and Otto Preminger (THE MAN WITH THE GOLDEN ARM).

THE LAST STOP was a gift of the Polish Embassy.

For additional information and photographs, please contact Elizabeth Shaw, Publicity Director, Museum of Modern Art, 11 West 53 Street, N. Y. C. CI 5-8900.

** items with double check mark were represented by 2 stills; others by only 1.*

Total 23 stills

Gaylord
PAMPHLET B
Syracuse
Division

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	678.1

THE MUSEUM OF MODERN ART
11 WEST 53 STREET, NEW YORK 19, N. Y.
TELEPHONE: CIRCLE 5-8900

(This list not corrected yet, as of 2-8-61)

RECENT ACQUISITIONS

Exhibition: December 19, 1960 - February 12, 1961

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.

Richard J. ANUSZKIEWICZ. American, born 1930.

Fluorescent Complement. 1960. Oil on canvas, 36 x 32 1/4".
 Larry Aldrich Foundation Fund. 355.60.

Giacomo BALIA. Italian, 1871-1958.

Spring. (c.1916) Oil on canvas, 32 x 26 1/2" (sight).
 Gift of Mr. and Mrs. Arnold H. Maremont. 357.60 a-b.

(On reverse: Abstract Composition. C.1916) Distemper on canvas.)

Will BARNET. American, born 1919.

Golden Tension. 1959-60. Oil and gold leaf on canvas, 64 x 39 7/8".
 Gift of Dr. Jack M. Greenbaum. 22.60.

Romare BEARDEN. American, born 1908.

The Silent Valley of Sunrise. (1959) Oil on canvas, 58 1/8 x 42".
 Given anonymously. 113.60.

Elmer BISCHOFF. American, born 1916.

Girl Wading. 1959. Oil on canvas, 82 5/8 x 57 3/4".
 Blanche Rockefeller Fund. 1.60.

Ilya BOLOTOWSKY. American, born Russia 1907.

White Circle. (1958) Oil on canvas, 60 3/4" diameter.
 Gift of N. E. Waldman. 24.60.

Lee BONTECOU. American, born 1931.

Relief. 1959. Construction of steel, cloth and wire, 58 1/8" high x 58 1/2" wide x 17 3/8" deep. Gift of Mr. and Mrs. Arnold H. Maremont. 2.60.

René Robert BOUCHE. American, born Czechoslovakia 1905. In U.S.A. since 1941.

Portrait of Braque. 1957. Oil on canvas, 45 1/8 x 34".
 Gift of Mrs. Albert D. Lasker. 358.60.

Émile-Antoine BOURDELLE. French, 1861-1929.

Beethoven. Bronze head, 15 5/8" high, cast with base, 11 3/8" high.
 Gift of Mrs. Maurice L. Stone in memory of her husband. 714.59.

Base inscribed: "Moi je suis Bacchus qui pressure pour les hommes le nectar délicieux -- Beethoven."

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	678.1

- 2 -

Charles BURCHFIELD. See Drawings and Watercolors.

CÉSAR (César Baldacchini). French, born 1921.

Torso. (1954) Welded iron, 30 3/8" high. Purchase. 25.60

Paul CÉZANNE. French, 1839-1906.

Le Château Noir. (1904-06) Oil on canvas, 29 x 36 3/4".
Gift of Mrs. David M. Levy. 137.57.

CHRYSSA (Chryssa Varda). Greek, born 1933.

Projection Letter F. (1958-60) Welded and cast aluminum, 68 3/8 x
46 1/8 x 2 1/2". Gift of Franklin Konigsberg

Bernard COHEN. British, born 1933.

Mutation Whitsun Series 2. (1960) Oil and ripolin on canvas, 54 3/8 x 66".
Philip C. Johnson Fund. 360.60.

Pietro CONSAGRA. Italian, born 1920.

Conversation before the Mirror. 1957. Bronze, 56" high, 40 7/8" wide.
Gift of G. David Thompson. 81.60.

Hilaire-Germaine-Edgar DEGAS. French, 1834-1917.

At the Milliner's. (c. 1882) Pastel, 27 5/8 x 27 3/4". Gift of Mrs.
David M. Levy. 141.57.

Raymond DUCHAMP-VILLON. French, 1876-1918.

Baudelaire. 1911. Bronze, 15 3/4" high. Alexander M. Bing Bequest. 5.60.

Robert ENGMAN. American, born 1927.

A Study in Growth. (1958?) Plastic-coated stainless steel, 19 1/2" high.
Larry Aldrich Foundation Fund. 27.60.

Helen FRANKENTHALER. American, born 1928.

Jacob's Ladder. 1957. Oil on canvas, 9' 5 3/8" x 69 7/8". Gift of
Hyman N. Glickstein. 82.60.

GEGO (Gertrude Goldschmidt). Venezuelan, born Germany 1912.

Sphere. (1959) Welded iron, painted black, 23 5/8" high. Inter-American
Fund. 115.60.

Adolph GOTTLIEB. American, born 1903.

Unstill Life Number 3. (1954-56) Oil on canvas, 6' 7 3/4" x 17' 5".
Given anonymously. 415.60.

Philip GUSTON. American, born 1913.

The Clock. 1956-57. Oil on canvas, 76 x 64 1/8". Gift of Mrs. Bliss
Parkinson. 659.59.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	678.1

- 3 -

Henri HAYDEN. See Drawings and Watercolors.

Barbara HEPWORTH. British, born 1903.

Hollow Form (Penwith). (1955-56) Lagos wood, partly painted, 35 3/8" high.
Gift of Dr. and Mrs. Arthur Lejwa. 7.60.

Edward HIGGINS. American, born 1930.

Double Portrait - Torsos. (1960) Steel and plaster, 16 1/4 x 17".
Larry Aldrich Foundation Fund. 116.60.

Gottfried HONEGGER. Swiss, born 1917.

Henceforth. 1959. Oil over cardboard collage on canvas, 25 x 25".
Gift of Mr. and Mrs. Peter A. Rübel. 29.60.

James JARVAISE. American, born 1925.

Hudson River School Series, 32. 1957. Oil on composition board, 60 1/8 x 48".
Larry Aldrich Foundation Fund. 8.60.

Alfred J. JENSEN. American, born Guatemala of Danish parents, 1903. In U.S.A. since 1934.

Clockwork in the Sky. 1959. Oil on canvas, 72 x 46 1/8".
Gift of Henry Luce, III. 117.60.

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

Spring Is Coming (Es wird Grünen). 1939. Gouache and watercolor,
8 1/8 x 11 5/8". Alexander M. Bing Bequest. 10.60.

Aleksander KOBZDEJ. Polish, born 1920.

Conflict. 1959. Oil and paper on canvas, 39 1/4 x 28 3/4".
Blanchette Rockefeller Fund. 83.60.

André IANSKOY. French, born Russia 1902.

Explosion. 1958. Oil on canvas, 57 1/2 x 38 1/4".
Gift of Louis Carré. 362.60.

Jan LEBENSTEIN. Polish, born 1930.

Turning Form, XXXVI. 1959. Oil on canvas, 71 3/4 x 25 3/4".
Gift of G. David Thompson. 118.60.

Alexander LEBERMAN. American, born Russia 1912.

Passage. (1959) Painted metal, 9 1/4" high, on marble base.
Gift of Mr. and Mrs. Jan Mitchell. 84.60.

Continuous on Red. 1960. Oil on gesso on canvas, about 80" diameter.
Extended loan from Mr. and Mrs. Fernand Leval. E.L. 60.871.

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

The Road; The Shadow; Too Long, Too Narrow. (1946) Bronze, 56 1/2" high x
71 3/4" long x 23 3/8" wide. Extended loan from the artist. E.L. 58.193.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	678.1

- 4 -

Henri MATISSE. French, 1869-1954.

Venus in a Shell. (1930?) Bronze, 12 1/4" high. Gift of Charles Simon. 417.60.

Claude MONET. French, 1840-1926.

Water Lilies. (c.1920) Oil on canvas in triptych form, each section 6' 6" x 14". Mrs. Simon Guggenheim Fund. 666.59.1-3.

Water Lilies. (c. 1920) Oil on canvas, 6' 6 5/8" x 19' 7 5/8". Mrs. Simon Guggenheim Fund. 712.59.

Water Lilies. (c. 1920) Oil on canvas, 51 1/2 x 79". Gift of Madame Katia Granoff. 13.60.

Masayuki NAGARE. Japanese, born 1923.

Receiving. Stone, 28 3/4" long, 9 3/4" high. Gift of Mrs. John D. Rockefeller, 3rd. 121.60.

Reuben NAKIAN. American, born 1897.

Study for "The Rape of Lucrece." (1958) Terra cotta, 9 1/4" high, 16" long, about 4 1/4" deep. Gift of the artist in memory of Holger Cahill. 363.60.

Isamu NOGUCHI. American, born 1904.

Bird C (Mu). (1952-58) Greek marble, 22 3/4" high. Given in memory of Robert Carson, architect. 418.60.

Sam Joseph NTIRO. Tanganyikan, born 1923. Lives in Uganda.

Men Taking Banana Beer to Bride by Night. (1956) Oil on canvas, 16 1/8 x 20". Elizabeth Bliss Parkinson Fund. 122.60.

George ORTMAN. American, born 1926.

Triangle. (1959) Collage of painted canvas on masonite with 9 plaster inserts, 49 5/8 x 49 7/8". Larry Aldrich Foundation Fund. 364.60.

Raymond PARKER. American, born 1922.

Untitled. 1960. Oil on canvas, 71 7/8 x 86". Gift of Mr. and Mrs. Samuel M. Kootz. 31.60.

Pablo PICASSO. French, born Spain 1881.

Violin and Grapes. (1912) Oil on canvas, 24 x 20". Mrs. David M. Levy Bequest. 32.60.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	678.1

- 5 -

Camille PISSARRO. See Drawings and Watercolors.

Jackson POLLOCK. See Drawings and Watercolors.

Iyubov Sergeievna POPOVA. Russian, 1889-1924.

Architectonic Painting. 1917. Oil on canvas, 31 1/2 x 38 5/8".
Philip C. Johnson Fund. 14.58.

Fairfield PORTER. American, born 1907.

Schwenk. 1959. Oil on canvas, 22 5/8 x 31".
Extended loan from Arthur M. Bullowa. E.L. 60.883.

Germaine RICHIER. French, 1904-1959.

Six-Headed Horse. (1953?) Plaster over string and wire, 14" high.
Gift of Mrs. Katharine Kuh. 421.60.

Medardo ROSSO. Italian, 1858-1928.

The Concierge. (1883) Wax over plaster, 14 1/2" high.
Mrs. Wendell T. Bush Fund. 614.59.

Man Reading. (1892) Bronze, 10" high. Purchase. 89.60.

Julius SCHMIDT. American, born 1923.

Iron Sculpture. (1960) Cast iron, 22 1/2" high x 38 1/4" long x 21 3/4" wide.
Gift of Mr. and Mrs. Samuel A. Marx. 123.60.

Hans SCHMITHALS. German, born 1878.

The Glacier. (1904-06) Mixed media on paper, 45 1/4 x 29 1/2".
Matthew T. Mellon Foundation Fund. 90.60.

Kurt SELIGMANN. American, born Switzerland, 1900.

The King. 1960. Oil on canvas, 24 1/4 x 20".
Gift of Stamo Papadaki (by exchange). 91.60.

Georges-Pierre SEURAT. French, 1859-1891.

Evening, Honfleur. (1886) Oil on canvas, 25 1/4 x 31 1/2".
Gift of Mrs. David M. Levy. 266.57.

Sarai SHERMAN. American, born 1922.

Bear Cat. (1959) Casein and oil on canvas, 39 1/2 x 27 1/2".
Gift of Joseph H. Hirshhorn. 35.60.

Walter Richard SICKERT. British, 1860-1942.

La Galeté Montparnasse (Self Portrait). (c. 1905) Oil on canvas, 24 1/8 x 20".
Mr. and Mrs. Allan D. Emil Fund. 422.60.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	678.1

- 6 -

Francesco SOMAINI. Italian, born 1926.

Wounded, II. (1960) Cast iron, 17 5/8" high. Blanchette Rockefeller Fund.
366.60.

Frank STELLA. American, born 1936.

The Marriage of Reason and Squalor. 1959. Oil on canvas, 7' 6 3/4" x 11' 3/4".
Larry Aldrich Foundation Fund. 725.59.

George TOOKER. American, born 1920.

Sleepers, II. 1959. Egg tempera on composition board, 16 1/8 x 28".
Larry Aldrich Foundation Fund. 370.60.

Joaquin TORRES GARCIA. Uruguayan. 1874-1949.

Portrait of Wagner. 1940. Oil on cardboard, 16 1/8 x 14 5/8". Gift of
Mr. and Mrs. Louis J. Robbins. 36.60.

Henri de TOULOUSE-LAUTREC. French, 1864-1901.

La Goulue at the Moulin Rouge. (1891-92) Oil on cardboard, 31 1/4 x 23 1/4".
Gift of Mrs. David M. Levy. 161.57.

Victor VASARELY. French, born Hungary 1908.

Undho. 1959-60. Oil on canvas, 86 5/8 x 71". Gift of G. David Thompson
as of 1961.

Edouard VUILLARD. French, 1868-1940.

Family of the Artist. (1892) Oil on canvas, 28 1/4 x 36 3/8".
Gift of Mr. and Mrs. Sam Salz and an anonymous donor. 424.60.

Hiram D. WILLIAMS. American, born 1917.

Challenging Man. 1958. Oil and enamel on canvas, 96 1/4 x 72 1/8". Purchase.
425.60

Jane WILSON. American, born 1924.

The Open Scene. 1960. Oil on canvas, 60 3/8 x 80". Given anonymously. 110.60.

Note: Among recent acquisitions which could not be included in this exhibition are paintings by Christian Bérard, Antonio Corpora, Lucio Fontana, Wally Hedrick, Ellsworth Kelly, James McCarrell, Knud Merrild, Nathan Oliveira, Robert Richenburg, Karl Schmidt-Rottluff, Albert Tucker, Jack Youngerman, and sculptures by César, Étienne Hajdu, Umberto Mastroianni, Takis, and Jean Tinguely. These will be shown in a future exhibition.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	678.1

THE MUSEUM OF MODERN ART**11 WEST 53 STREET, NEW YORK 19, N. Y.****TELEPHONE: CIRCLE 5-8900**

No. 146

RECENT ACQUISITIONS: PRINTS

December 21 - February 12, 1961

CHAGALL, Marc. French, born 1889.

Beggar with Violin. 1924. Woodcut 18 3/4 x 13". Larry Aldrich Fund.

JORNELL, Thomas. American, born 1937.

The Monkey. 1959. Four etchings 13 1/16 x 9 7/8. Gift of Mr. and Mrs. Sylvan Lang.

COURTIN, Pierre. French, born 1921.

Song G. 1953. Etching 23 x 10 1/3". Louise R. Smith Fund.

DESHAIES, Arthur. American, born 1920.

A Cycle of a Small Sea: Under. 1959. Engraving 24 1/4 x 24". Gift of Mr. and Mrs. Peter A. Rubél.

DE STAËL, Nicolas. French, born Russia, 1914-1955.

The Wall. 1951. Color lithograph 19 7/8 x 25 3/4". Mrs. John D. Rockefeller, Jr. Fund.

HAJDU, Etienne. French, born 1907.

Untitled. 1958. Engraving printed without ink 19 7/8 x 25 1/8.

HARTUNG, Hans. French, born 1904.

Lithograph No. 73. Lithograph 22 1/4 x 29 7/8.

HECKEL, Erich. German, born 1883.

Franzi Reclining. 1910. Color woodcut 9 x 16 1/2. Gift of Mr. and Mrs. Otto M. Gerson.

JONES, John Paul. American, born 1924.

Red Woman. 1959. Color etching 35 7/8 x 21 3/4. Gift of The Junior Council of The Museum of Modern Art.

KANAMORI, Yashio. Japanese, born 1922.

The Destruction of Sodom. 1958. Woodcut 11 15/16 x 17 15/16".

LASANSKY, Mauricio. American, born Argentina 1911.

Self Portrait. 1957. Color intaglio 37 1/2 x 21 15/16. Purchase.

LOCKWOOD, George. American, born 1929.

Homage to Redon. 1959. Woodcut 41 7/8 x 8. Gift of Mr. and Mrs. Peter A. Rubél.

MAILLOL, Aristide. French, 1861-1944.

Hero and Leander. (1894?). Wood engraving 6 7/8 x 5 15/16". Gift of Mrs. Donald B. Straus.

MUNCH, Edvard. Norwegian, 1863-1944.

The Shriek. 1895. Lithograph 20 11/16 x 15 13/16". Matthew T. Mellon Foundation.

PAMPHLET 81
Gaylord

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	678.1

PECHSTEIN, Max. German, born 1881.

Alfred Kubin. 1909. Lithograph 18 13/16 x 16 3/4". Gift of Mrs. Iola Haverstick.

RANSON, Paul. French, 1864-1909. Tiger in the Jungle. 1893. Color lithograph 14 1/2 x 11 3/16. Gift of Neal Adair Prince.

RICHIER, Germaine. French, 1904-1959.

Hydra. Aquatint 26 x 19 7/8. Gift of Mr. and Mrs. Peter A. Rübel.

ROHLFS, Christian. German, 1849-1938.

Benediction. c. 1912. Linoleum cut printed in brown 19 3/4 x 10 5/8. Gift of Frau Christian Rohlf.

Benediction. c. 1912. Linoleum ^{cut &}block for the print, ^{above} 18 3/4 x 10 7/8. Gift of Frau Christian Rohlf.

SOULAGES, Pierre. French, born 1919.

Composition V. 1957. Color etching and aquatint 25 7/8 x 19 3/4. Louise R. Smith Fund.

VALTAT, Louis. French, 1869-1952.

At the Table. c. 1906. Woodcut 13 1/8 x 9 3/4. Gift of Peter H. Deitsch.

VILATO, Javier. Spanish, born 1921. Works in Paris.

Woman with Carafe and Glass of Water. 1955. Color aquatint and drypoint, 26 x 19 3/4. Purchase.

DE VLAMINCK, Maurice. French, 1876-1958.

Head of a Young Girl. 1915. Woodcut 21 3/4 x 17 1/4. Mrs. John D. Rockefeller, J Fund.

Total 23 prints.

Gaylord
PAMPHLET B1
5700
5700
5700

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	678.1

-2-

THE MUSEUM OF MODERN ART
11 WEST 53 STREET, NEW YORK 19, N. Y.
TELEPHONE: CIRCLE 5-8900

Architecture and Design Acquisitions - 1960

Mies van der Rohe - project for a huge Convention Hall in Chicago

Important gifts to the Museum's architecture collection are the model and a large montage for a huge Convention Hall in Chicago, designed by Ludwig Mies van der Rohe in 1954. This unexecuted project equals in importance Mies' earlier studies for glass skyscrapers and freely planned interior spaces.

The model shows a building 750 feet square, its roof completely supported by columns along its perimeter. The roof is a steel truss of laterally braced coffers, 30 feet square and 30 feet deep. The building's exterior wall, itself a truss, is divided into triangular panels of contrasting colors. The roof spans a distance somewhat greater than that between Fifth Avenue and Seventh Avenue in New York, and the vast area beneath it, uninterrupted by columns, is equipped for mass meetings. The Convention Hall demonstrates perhaps even more dramatically than any of the architect's buildings executed in America, Mies van der Rohe's development of form from structure alone.

Accompanying the model is a montage showing a view of the interior as it would appear in use. The montage is composed of color pages from LIFE magazine showing the 1952 Republican Convention; black and white photo enlargements from a model, showing the roof truss; pieces of marbled paper and a cloth American flag.

Both the model and the montage are the gifts of the architect and were executed by graduate students of the Illinois Institute of Technology under his direction.

Recent trends and a great Tiffany collection

The gift of almost 150 glass and other objects designed by Louis Comfort Tiffany, makes the Museum's Tiffany holdings one of the major museum collections of its kind in the world.

The newly acquired collection is the gift of Joseph H. Heil given in memory of his father Joseph S. Heil.

Outstanding among this group are about twenty vases shaped like fantastic flowers many of them indicative of the concepts and style of Art Nouveau, the movement which prepared the way for the art of the 20th century. Other pieces show Tiffany's free

more...

Stacks
Sprengel
PAMPHLET 81
Gaylord

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	678.1

-3-

and personal interpretation of Japanese forms and techniques.

Metal objects include bronze candelsticks and a floor lamp in the shape of a lily pad sprouting twelve blossoms in gold iridescent glass on long slender stalks. A four panel window consists of seascapes in three-dimensional layers of multicolored glass.

Other objects in the exhibition represent currently significant trends of design here and abroad. Among these a cocktail shaker, an ashtray and two forks by the Austrian designer Carl Auböck directly continue the Bauhaus tradition of simple geometric design. The highest standards of current European industrial design are represented by three appliances made by Max Braun, Germany. These are a photo flash attachment, a juice press and a portable heater in each of which complex mechanical parts are housed in compact, clearly related shapes.

Three important additions made to the Design Collections' group of chairs are a large square armchair designed by Le Corbusier in 1927, a sofa that can be transformed into a bed, designed by the Finnish architect Alvar Aalto in 1930 (both given by Mrs. Phyllis B. Lambert) and Charles Eames' large lounge chair and ottoman of 1957, given by the Herman Miller Furniture Company. This is one of the very few modern designs intended specifically to give maximum comfort for people of all sizes and shapes.

A group of European desk accessories, vases, ashtrays, etc. is the gift of the Chase Manhattan Bank in appreciation for advice given by the Department of Architecture and Design of sources for such objects used in the furnishing of their new building.

This section of the Recent Acquisitions exhibition was selected by the Department of Architecture and Design of which Arthur Drexler is Director. Greta Daniel is Associate Curator with particular responsibility for the design collection.

more...

Gaylord
PAMPHLET 81
5700
Stacks

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	678.1

THE MUSEUM OF MODERN ART

No. 146

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

TELEPHONE: CIRCLE 5-8900

RECENT ACQUISITIONS: ARCHITECTURE AND DESIGN COLLECTION
December 21, 1960 - February 12, 1961DESIGN:

ARM CHAIR. 1927. Chrome-plated tubular steel frame; leather and down seat and back and side cushions.
Designer: LeCorbusier (Charles-Edouard Jeanneret), French, born Switzerland, 1888
In collaboration with Pierre Jeanneret and Charlotte Perriand.
Mfr: Heidi Weber, Switzerland.
Gift of Phyllis B. Lambert. 337.60

SOFA-BED. 1930. Chrome-plated tubular steel frame; handwoven white wool.
Designer: Alvar Aalto, Finnish, born 1898.
Mfr: Wohnbedarf, A. G., Switzerland.
Phyllis B. Lambert Fund. 145.48

LOUNGE CHAIR and OTTOMAN. c. 1957. Molded plywood shells of rosewood; aluminum swivel bases; leather and down seat and back cushions.
Designer: Charles Eames, American, born 1907.
Mfr: The Herman Miller Furniture Co., U. S. A.
Gift of the manufacturer. 336.60

TAPESTRY. 1959. Wool, handwoven.
Designer-craftsman: Sheila Hicks, American.
Philip C. Johnson Fund. 338.60

TWO SAUCERS. 1911. White porcelain painted with designs after Suprematist compositions by Kasimir Malevich, Russian, born 1878. Porcelain from the former Imperial Porcelain Factory, Russia.
Anonymous gift and Extended Loan. (59.725)
(648.59)

BOWL. 1938. Basse-taille enamel on copper.
Designer-craftsman: Hortense B. Isenberg, American.
Purchase. 706.59

BOWL. 1953. Handformed Majolica, glazed.
Designer-craftsman: Fausto Melotti, Italian.
Phyllis B. Lambert Fund. 246.58

CIGARETTE CONTAINER. Cherry bark-covered wood.
Contemporary Japanese craft from Craft Center, Kamakura, Japan.
Gift of Bonniers, Inc., New York. 331.60

VASE. c. 1958. Handthrown pottery.
Designer-craftsman: Hans Coper, English.
Philip C. Johnson Fund. 407.60

VASE. 1960. Translucent crystal.
Designer: Ward Bennett, American.
Mfr: Salviati & Co., Italy.
Gift of Chase Manhattan Bank, New York. 340.60

VASE. 1960. Polished crystal.
Designer: Ward Bennett, American.
Mfr: Salviati & Co., Italy.
Gift of Chase Manhattan Bank, New York. 341.60

PAPER WEIGHT. 1955. Polished lens glass; nickel.
Designer: Robert Dumas, French (adapted by Ward Bennett, American. 1960).
Mfr: Hermès, France.
Gift of Chase Manhattan Bank, New York. 342.60

PAPER WEIGHT. 1959. Smoke-colored plastic; iron ball.
Designer: Enzo Mari, Italian.
Mfr: Danese, Italy.
Gift of Chase Manhattan Bank, New York. 343.60

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	678.1

-2-

PAPER WEIGHT. 1959. Clear and opaque plastic.

Designer: Enzo Mari, Italian.

Mfr: Danese, Italy.

Gift of Chase Manhattan Bank, New York. 344.60

WATCH FACE (patented design). 1947. Applied to conventional wrist watch.

Designer: Nathan George Horwitt, American.

Gift of the designer.

Numerals eliminated. Single dot indicates position of number 12. 335.60

STEM GLASSES. 1955-58. Hand-blown crystal.

Designer: Claus Joseph Riedel, Austrian.

Mfr: Tiroler Glashütte-C. J. Riedel K. G., Austria.

Philip C. Johnson Fund. 710.59. 1, 2, 3, 4, and 8.

COCKTAIL GLASS. 1957. Crystal.

Designer: Timo Sarpaneva, Finnish.

Mfr: Karhula-Tittala, Finland.

Phyllis B. Lambert Fund. 233.58

COVERED SERVING DISH. 1957. Stainless steel, palisander wood.

Designer: Magnus Stephensen, Danish.

Mfr: Georg Jensen Ltd., Denmark.

Phyllis B. Lambert Fund. 235.58

WINE BOTTLE STAND. Silver-plated metal, raffia.

Manufactured in Germany.

Gift of Mark Cross Co., New York. 332.58

BOTTLE OPENER FOR CHAMPAGNE. Stainless steel.

Mfr: J. A. Henkels, Germany.

Phyllis B. Lambert Fund. 242.58

NUTCRACKER. 1959. Stainless steel.

Designer: Robert Welch, English

Mfr: J. & J. Wiggin Ltd., England.

Gift of the manufacturer. 329.60

COCKTAIL SHAKER. 1959. Chrome-plated metal.

Designer: Carl Auböck, Austria.

Mfr: Werkstätte Carl Auböck, Austria.

Philip C. Johnson Fund. 699.59

STEAK FORK. 1959. Chrome-plated wire, rattan.

Designer: Carl Auböck, Austrian.

Mfr: Werkstätte Carl Auböck, Austria.

Philip C. Johnson Fund. 701.59

SERVING FORK. 1959. Steel, wood.

Designer: Carl Auböck, Austrian

Mfr: Neuzenghammer Amboswerk, Austria.

Gift of the designer. 703.59

ASHTRAY. 1958. Metal, finished in black and chrome-plated.

Designer: Carl Auböck, Austrian.

Mfr: Werkstätte Carl Auböck, Austria.

Philip C. Johnson Fund. 700.59

ASHTRAY. 1960. Cast aluminum.

Designer: Robert J. Gargiule, American.

Mfr: San Castings Corp., U. S. A.

Gift of Bonniers, Inc., New York. 330.60

ASHTRAY. Porcelain.

Mfr: Wärtsilä-konsernen AB, Finland.

Gift of Chase Manhattan Bank, New York. 348.60

CIGARETTE BOX. 1960. Wood, leather.

Designer: Javier Carvajal, Spanish.

Mfr: Loewe S. A., Spain.

Gift of Mark Cross Co., New York. 334.60

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	678.1

MEMO PAD CONTAINER. 1958. Polished aluminum.
 Designer: Skidmore, Owings & Merrill, architects, American, in collaboration
 with the manufacturer.
 Mfr: Smith Metal Arts, U.S.A.
 Gift of Mark Cross Co., New York. 333.60

SALT SHAKERS. Plastic.
 Designer: Kristian Vedel, Danish.
 Mfr: Torben Ørskov & Co., Denmark.
 Gift of Chase Manhattan Bank, New York. 346.60.1+2

BARBECUE KNIFE. 1956. Steel blade; plastic. 22
 Designer: Jerry Moberg, American. (not exhibited)
 Mfr: Robeson Cutlery Co., Inc. U. S. A.
 Gift of the manufacturer.

HAM FORK. Stainless steel; wood.
 Mfr: Jernbolaget, Sweden.
 Phyllis B. Lambert Fund. 213.58

MEAT CHOPPER. Stainless steel; wood. (not exhibited)
 Mfr: Jernbolaget, Sweden.
 Phyllis B. Lambert Fund.

JUICE PRESS. 1958. Plastic housing.
 Manufacturer: Max Braun, Germany.
 Gift of the manufacturer. 354.60

SPACE HEATER. 1959. Plastic housing.
 Designer: Dieter Rams, German, in collaboration with Braun Design Department.
 Mfr: Max Braun, Germany.
 Gift of the manufacturer. 406.60

PHOTO FLASH. 1959. Plastic housing.
 Designer: Dieter Rams, German, in collaboration with Braun Design Department.
 Mfr: Max Braun, Germany.
 Gift of the manufacturer. 353.60

POCKET FLASHLIGHT (rechargeable). 1956. Plastic housing.
 Designer and mfr: Allgemeine Elektrizitätsgesellschaft (A.E.G.), Germany.
 Gift of the manufacturer. 208.58

STAPLER. c.1954. Metal, chrome-plated and black enameled.
 Designer and mfr: Romeo Maestri, Italy.
 Gift of the manufacturer. 204.58

HOT WATER BOTTLE. c.1957. Rubber.
 Designer and mfr: Baldioli Eustasio & Figli, Italy.
 Gift of the manufacturer. 349.60

ACID CONTAINER. 1958. Molded plastic. (not exhibited)
 Designer: Roberto Menghi, Italian.
 Mfr: Pirelli, Italy.
 Gift of the manufacturer.

INDUSTRIAL STORAGE DRUM. 1949. Glass and aluminum.
 Designer and mfr: Van Leer's Vatenfabrieken, N.V., Holland.
 Gift of the manufacturer. 352.60

10" CLAMP FOR FACTORY USES. 1955. Steel.
 Mfr: The Cushman Corp., U.S.A.
 Gift of the manufacturer. 327.60

Tiffany glassware and objects
 Designer and mfr: Louis Comfort Tiffany
 Gift of Joseph H. Weil
 (103 Museum Collection items exhibited)
 (1 loan exhibited)
 (6 Pending acquisitions exhibited)

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	678.1

-4-

ARCHITECTURE:

HANS FOELZIG. German. 1869-1936.

STUDY FOR THE INTERIOR OF A CONCERT HALL. 1918.
Colored pencil.

Gift of Henry G. Proskauer, New York.

LUDWIG MIES VAN DER ROHE. American, born Germany 1886.

MODEL. PROJECT FOR A CONVENTION HALL. Chicago. 1954.

Gift of the architect.

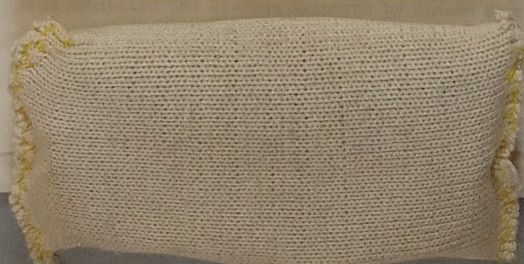
PROJECT FOR A CONVENTION HALL. Chicago. 1954. INTERIOR.

Montage made of marbled paper; cloth flag; photograph of model
of roof truss system; clippings from LIFE magazine showing
1952 Republican Convention.

Gift of the architect.

The model and montage were executed by graduate students of the
Illinois Institute of Technology under the direction of the
architect.

Gaylord
PAMPHLET BIN
Shaker,
Stacks,



The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	678.1

THE MUSEUM OF MODERN ART
11 WEST 53 STREET, NEW YORK 19, N. Y.

TELEPHONE: CIRCLE 5-8900

No. 146e
 December 21, 1960

RECENT ACQUISITIONS: PAINTING AND SCULPTURE

Gifts of Mrs. David M. Levy

If we except the bequest of the Lillie P. Bliss Collection in 1931, no single gift of works of art in the history of the Museum has surpassed in value and importance the paintings by Cézanne, Degas, Seurat and Toulouse-Lautrec presented to the Collection in 1957 by Mrs. David M. Levy, the Museum's Vice President at the time of her death last March. Mrs. Levy had retained a life interest in these paintings so that they did not actually come to the Museum until this autumn. In addition, Mrs. Levy bequeathed the Museum a fifth painting, the Picasso Violin and Grapes of 1912, which the Museum has also received, thanks to her husband, Dr. David M. Levy, who most generously waived his own life interest in it.

The four 19th century paintings given by Mrs. Levy are of such quality and fame that they scarcely need comment. At the Milliner's by Degas is one of a number of pastels rivaled in their originality of composition and acuteness of observation only by the artist's series of bathing women and ballet scenes. Le Château Noir, one of Cézanne's latest and most abstract landscapes, was once in the collection of that excellent connoisseur, Claude ~~MONET~~. In La Goulue at the Moulin Rouge Toulouse-Lautrec examines Louise Weber, nicknamed The Glutton, who won fame during the early 1890's as a dancer. Here she is seen with her sister on the right and her intimate friend, La M^ome Fromage, on the left. She died a pauper in 1929; her tombstone is inscribed "Muse de Toulouse-Lautrec."

Seurat spent the summer of 1886 at Honfleur "to wash the studio light from his eyes." Early in 1887 at the Indépendants, he exhibited Evening, Honfleur which J. K. Huysmans, reviewing the show, described as a "vision of nature more drowsy than melancholy, a nature which is nonchalantly at ease under wrathless skies, sheltered from the wind . . ." In the Violin and Grapes of 1912 Picasso enriches and complicates his highly abstract style of the year before by means of textures, realistic details and a wider range of color.

Monet's single-panel mural

Last year the Museum exhibited the 42-foot triptych by Claude Monet now shown again. By comparison with the dramatic magnificence of this composition, the newly acquired single 20-foot canvas at first glance seems somewhat pallid and abstract.

more . . .

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	678.1

-2-

Longer contemplation reveals subtleties of color and a dematerialization of natural form in light so radical that the substantial world, even the sense of gravity, seems lost. In spite of Monet's loyalty to the realities of objective vision, one feels that this ethereal painting is more visionary than visual. In fact it might be described as one of the most beautiful monuments of Western nature mysticism.

In the Museum's new building these two great compositions would be permanently installed opposite each other as they are now. Instead, one or the other will have to be sent to storage after the close of this exhibition. Like so many of the Museum's great 20th century paintings, both Monet compositions have been bought with funds provided by Mrs. Simon Guggenheim.

Notes on late 19th and early 20th century acquisitions

In his extraordinary and psychologically revealing Family of the Artist of 1892 Vuillard forgets his enthusiasms for Degas, the Japanese and Gauguin to paint his mother, grandmother, sister and his own shy self in a lamplit composition of Le Nain-like simplicity.

La Galeté Montparnasse confirms the judgement that Sickert was the best English painter of Vuillard's generation. The man in the bowler hat at the very bottom of the mirror reflection is reputedly a self portrait.

Hans Schmithals was until recently a forgotten artist of the German Jugendstil (Art Nouveau) movement. An exhibition in Munich two years ago revealed several paintings which were among the most abstract produced in Europe before 1910.

In spite of Futurism's dogmatic insistence on machines and speed Balla loved trees, defended them against depredations of urban "progress", and painted them in Spring, 1916.

Torres-García was internationally the most esteemed South American painter of his generation. In his mid-sixties he briefly turned his back on Mondrian, Klee and Indian pictographs to paint several portraits of Wagner and other historic personages.

The four sculptors among these older artists were all related in one way or another to the dominant figure of Rodin. Bourdelle was his studio assistant and foremost pupil; Matisse was refused admission to Rodin's studio and turned to Bourdelle as a second choice; Duchamp-Villon worked in Rodin's style at first and then in strong reaction against it.

The oldest of the four, Medardo Rosso, won Rodin's admiration and friendship. Then the young Italian's work grew so radical in its light-inspired indifference to

more...

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	678.1

gravity and its disintegration of surface that such figures as the Man Reading, 1892, may well have influenced Rodin's Balzac in stance if not in style. Rosso, believing Rodin had borrowed from him without acknowledgement, never forgave the older and greater sculptor. Famous at first as the leading impressionist sculptor, then, in 1912, praised enthusiastically by the Futurist, Boccioni, Rosso was indeed the most advanced sculptor of the 1890's. His best-known early work, The Concierge, was bought by Zola. The Museum's cast, surfaced with subtly modeled wax, is inscribed to the opera composer, Giordano.

The Concierge is a characterization of an obscure doorkeeper but, by coincidence, three other portraits in this gallery are of famous men long dead -- Beethoven, Baudelaire, Wagner -- and two more, by Sickert and Vuillard, are of the painters themselves, in humorously parenthetical circumstances.

Gaylord
PAMPHLET BIND
Brooklyn, N.Y.
Stations, Co.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	678.1

THE MUSEUM OF MODERN ART

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

TELEPHONE: CIRCLE 5-8900

No. 146F
Dec. 21, 1960

RECENT ACQUISITIONS: PRINTS

During the past year and a half the Museum has acquired some 500 prints, only a few of which are included in this small selection which, however, embraces almost seven decades of printmaking. The most important single acquisition among these prints is The Shriek (1895), the haunting and very rare lithograph by Edvard Munch, gift of The Matthew T. Mellon Foundation.

Munch, the foremost artist Scandinavia has produced, was a contemporary of the impressionists in France and a senior of Bonnard and Vuillard. The lithograph The Shriek is his most vivid image in any medium. Like all of Munch's prints it is a restatement, a simplification, of an idea first articulated in paint. The composition of the lithograph follows the painting* but, in translation to a graphic medium, gains in power. The colors, of course, are reduced to black and white. The sinuous curves of sea and sky contrast with the diagonals of the bridge and its railing. The figure, convulsed by panic, cups his hands to utter a cry which vibrates his body and echoes through the landscape. Is the shout heard? A couple continue their promenade as the sound is drowned by the throbbing rhythms of nature.

Woodcuts by artists of a succeeding generation in France and Germany also offer expressionist statements -- Chagall, Heckel, Rohlf, Valtat, Vlaminck. With the Rohlf's print Benediction, the artist's widow has also donated to the Museum the linoleum block for the print itself carved in 1912.

Recent American prints include Mauricio Lasansky's imposing Self Portrait of 1957, an engraving printed from lucite by Arthur Deshaies, and the work of three younger artists: Thomas Cornell (born 1937), George Lockwood (born 1929), and John Paul Jones (born 1924).

The contemporary school of Paris is represented by Pierre Courtin, the painter-printmakers Hartung, Soulages, de Staël, Vilato and two sculptors Hajdu and Germaine Richier.

Two portraits in the exhibition are of particular interest: an early Pechstein lithograph of Alfred Kubin, the Austrian draughtsman who so influenced de Chirico as well as the German expressionists of whom Pechstein himself was one; the other portrait, an Homage to Redon, a woodcut in black, was carved by George

* The painting which belongs to the Nasjonalgalleriet in Oslo was shown at the Museum in its recent Art Nouveau exhibition.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	678.1

Lockwood.

Other acquisitions include two late nineteenth century prints, a Maillol wood engraving, Hero and Leander (c. 1894) and Paul Ronson's Tiger in the Jungle (1893) and, finally, a recent woodcut by the Japanese artist Yashio Kanamori, The Destruction of Sodom (1958).

Gaylord
PAMPHLET BIND
Syracuse, N.Y.
Stockton, C.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	678.1

No. 146 h
December 21, 1960

THE MUSEUM OF MODERN ART
11 WEST 53 STREET, NEW YORK 19, N. Y.

TELEPHONE: CIRCLE 5-8900

RECENT ACQUISITIONS: Drawings and Watercolors

Twelve gifts from the John S. Newberry Collection represent the most important acquisition of drawings received by the Museum in recent years. The charcoal portrait of a Young Girl, (c. 1890) by Odilon Redon, the earliest drawing included in the gift, was first borrowed by the Museum for its Redon exhibition in 1952.

Five works by Picasso have been collected by Mr. Newberry during the past two decades - two pen and ink drawings of 1905, a brilliant watercolor study for Les Demoiselles d'Avignon, the frequently exhibited cubist Man Seated at a Table, and a large composition La Source, classic in theme and execution, drawn at Fontainebleau in the summer of 1921.

Roger de la Fresnaye is represented by an early drawing of Four Bathers, a study for a bas-relief, and Modigliani by an unexpected composition of a mother and child.

A pair of watercolors by Paul Klee reveal again the master of fantasy: The Arrow before the Target is a deft and sophisticated parable of man and woman. Intoxication (1923), one of his most famous watercolors, was reproduced by Carl Einstein in his comprehensive Die Kunst des 20 Jahrhunderts (1928).

In addition the John S. Newberry Collection includes a little known pencil portrait Mme Raynal by Juan Gris, and Tchelitchev's romantic The Window, drawn in Ischia in 1937.

Among gifts from other donors is a large gouache and watercolor The Market Place (1885), by Camille Pissarro, gift of Mrs. George Hamlin Shaw and the first important work by the impressionist master to enter the Museum's collection. Charles Burchfield's Night Wind (1918), perhaps his most famous watercolor, is the gift of General A. Conger Goodyear, the Museum's first President. Miró's large surrealist drawing The Family, given by Mr. and Mrs. Jan Mitchell, was reproduced by André Breton in his classic Le Surréalisme et la peinture (1928) and has been celebrated as well in other surrealist literature. In the drawing, a treasure of Miró iconography, the family may be identified as the father, the mother and the child with its rocking horse.

Other recent gifts include a pair of watercolors by the American Oscar Bluemner, gift of James Graham & Sons; the French cubist Henri Hayden's Still Life (1917), gift of Mr. and Mrs. Sidney Elliott Cohn; and a gouache on wood (1945) by Jackson Pollock, gift of Monroe Wheeler, Director of Publications and Exhibitions of The Museum of Modern Art, New York.

For additional information and photographs please contact Elizabeth Shaw, Publicity Director, Museum of Modern Art, 11 West 53 Street, New York, N. Y. CI 5-8900.

Gaylord
PAMPHLET BINDER
Stockton, N. C.

The Museum of Modern Art Archives, NY	Collection:	Series Folder:
	MoMA Exhs.	678.1

-4-

THE MUSEUM OF MODERN ART

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

TELEPHONE: CIRCLE 5-8900

Eph 678
No. 146c
December 21, 1960

TWENTY POSTERS FROM SEVEN COUNTRIES ADDED TO COLLECTION *

The group of 20 posters included in this exhibition have been acquired through gifts from artists, museums, printers and private individuals, as well as through exchanges with the Library of Congress, the University of Glasgow, the Stedelijk Museum of Amsterdam, and the Kunstgewerbe Museum in Zurich. Many of these posters suggest a heightened interest in the use of letters, both printed and drawn. An exhibition poster by the painter Auguste Herbin presents an abstract geometric design composed of heavy capital letters interspersed with blocks of color. Another painter, Pablo Picasso, in his poster Les Ménines uses his own handwriting in a most carefree way, which together with the hastily sketched illustration makes a very personal and lively design. In many examples there is a more painterly use of color rather than the familiar restriction to the primaries.

Perhaps the most remarkable poster in the group is that by Karl Gerstner of Switzerland for the Swiss Socialist Party. In this design the familiar image of a pointing hand, greatly enlarged and foreshortened, together with a staring face, is used in soft focus photography so that the image emerges clearly only when the poster is seen from a great distance. In soft greys and whites faded into a brilliant red background, the technical innovations of this poster contribute to its extraordinary effectiveness. An entertaining use of the printed word is seen in Martin Crampton's design for wallpaper. Printed in red and green on a pale yellow background are the words PING PONG. Using small type and erratic spacing, the artist has paralleled the associations the words produce with purely typographic means.

Mildred Constantine, Associate Curator of Graphic Design in the Department of Architecture and Design, selected the posters for the exhibition.

* see attached list of posters

For additional information and photographs please contact Elizabeth Shaw, Publicity Director, Museum of Modern Art, 11 West 53 Street, New York, N. Y. CI 5-8900.



Gaylord
PAMPHLET BINDING
Stockton, N. C.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	678.1

THE MUSEUM OF MODERN ART

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

TELEPHONE: CIRCLE 5-8900

No. 146 g

RECENT ACQUISITIONS: Photography *

Edward Steichen, Director of the Museum's Department of Photography, says that the recent acquisitions in the exhibition represent "a capsule review of the art of photography as it is practiced in various fields and different countries. The collection reflects not only fresh examples of comparatively familiar traditions in photography, but also the experimental, which, no longer simply experimental, becomes fruitful exploration into new horizons."

The 52 photographs in the show, taken by 42 photographers during the past decade, are in color as well as in black and white. Styles vary from photojournalism to abstraction. Photographers represented, all living, are of nine nationalities - American, Austrian, English, French, German, Italian, Japanese, Swedish and Swiss. They range in age from Man Ray, born 1890, to 22-year old Key L. Nilson. Among those who have exhibited at the Museum before are Monika von Boch, John Frock, Suzanne Hausammann, George Krause, and Jack Smith. Well-known photographers include Shirley C. Burden, Roy DeCarava, Robert Frank, Ernst Haas, and Frederick Sommer.

Of particular interest is an 8-foot wide photographic panel, "Project for a Mural" (1960), by Lennart Olson.

see attached list of photographs.

For additional information and photographs please contact Elizabeth Shaw, Publicity Director, Museum of Modern Art, 11 West 53 Street, New York, N. Y. CI 5-8900.

Gaylord
PAMPHLET BINDER
Stockton, N.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	678.1

Acquisitions to the architecture and design collections comprise the magnificent Joseph H. Heil Collection of almost 150 works by Louis Comfort Tiffany, internationally the most famous American craftsman; the model and large montage for a colossal Convention Hall in Chicago by Mies van der Rohe; furniture by Le Corbusier, Aalto and Eames, and a group demonstrating contemporary industrial design and craftsmanship. Twenty posters from 7 countries added to the poster collection are also shown.

The photography acquisitions are represented by 60 prints by photographers from 9 countries, ranging in age from Man Ray (b. 1890) to the 22-year old Key L. Nelson. An eight-foot paneled composition by Lennart Olson of Sweden is also shown.

Acquisitions to the Museum's Film Library are represented by a group of stills from 14 films acquired in 1959-60. These include 3 famous films of the past by Herbert G. Ponting (England), Eisenstein and Alexandrov (U.S.S.R.), and Jean Benoit-Levy (France); and the Museum's first important group of films from the 1950s, including Italian, Swedish, Japanese and American works.

In pointing out the Museum's desperate need for space, Alfred H. Barr, Jr., Director of Museum Collections, cites the Monet gallery as an example. "This beautiful gallery of the Water Lilies, unique outside of Paris, will be dismantled when the current exhibition closes and only one of the four great panels can be kept on view. The others will return to storage outside the Museum where they will not be visible even to students.

"Very few of the 250 other paintings and sculptures, prints and drawings, design objects and photographs in the exhibition can be shown in the already crowded galleries on the second floor where selections from the collections are permanently on view. The rest will be sent to storerooms which range from the uninviting to the inaccessible.

"Until we are able to build a new wing providing additional exhibition and accessible storage space, the great majority of works in our collections will have to remain 'invisible.'"

Checklists, photographs and additional material on each section of the exhibition are available from Elizabeth Shaw, Publicity Director, Museum of Modern Art, 11 West 53 Street, New York, N. Y. CI 5-8900.

Gaylord
PAMPHLET BIND
Syracuse, N.Y.
Stoughton, Ct.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	678.1

THE MUSEUM OF MODERN ART
11 WEST 53 STREET, NEW YORK 19, N. Y.
TELEPHONE: CIRCLE 5-8900

Eph. 678
No. 146.
For Release:
Wednesday,
December 21, 1960

Press Preview:
Tuesday,
December 20, 1960
11 a.m. - 4 p.m.

VALUABLE AND COMPREHENSIVE ACQUISITION SHOW
ON VIEW AT THE MUSEUM OF MODERN ART

The most valuable additions to The Museum of Modern Art Collections acquired in any year since 1931 will be on view in a special exhibition from December 21 through February 12, 1961. As all curatorial departments are represented, including Painting and Sculpture, Prints and Drawings, Architecture and Design, Photography, and Film, this is also the most comprehensive exhibition of recent acquisitions ever held by the Museum.

In addition to serving as the Museum's annual acquisition report to its public, this year's exhibition also demonstrates the scope and scale of the Museum's riches which, because of lack of gallery and storage space, cannot be seen until the current building and endowment fund drive is completed.

A separate gallery is devoted to the most important gift received by the Museum, five superb paintings by great masters of modern art, Cézanne, Degas, Seurat, Toulouse-Lautrec and Picasso, donated by the late Mrs. David M. Levy, Vice President of the Museum.

A panoramic 20-foot mural by Claude Monet never before shown anywhere is installed in a special gallery opposite the three-panel 42-foot mural shown last year. All four were purchased with the Mrs. Simon Guggenheim Fund.

Other "old masters" of modern art include paintings by Pissarro, Vuillard, Sickert, Klee and Balla, and sculptures by Bourdelle, Rosso, Matisse and Duchamp-Villon.

Contemporary painting and sculpture includes realist and expressionist figure paintings from the United States, Africa and Australia; geometrical abstract art, both American and foreign; and international abstract expressionism including capital works by members of "The New York School."

The gallery of newly acquired drawings and watercolors presents 12 works from the John S. Newberry Collection, including 5 drawings by Picasso. Burchfield's most famous early watercolor and a great drawing by Miró are among the gifts of other donors.

The print section includes one of the rarest and most famous 19th century lithographs, The Shriek, by Edvard Munch, as well as other lithographs, woodcuts and etchings by European, Japanese and American artists.

more...

Gaylord
PAMPHLET BIND
Syracuse, N.Y.
Sections, Co.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	678.1

Exh. 678

CHECKLIST: RECENT ACQUISITIONS

PHOTOGRAPHY*(list made by registrar)*

Lennart Olson (Tio Fotografer) Swedish, born 1925
Ste. Agnes, Provence, France, 1955. Purchase

John Brook, American Born 1924
 (Child nursing) 1956. Purchase

H. Hajek-Halke, German, born 1889
Abstraction #5 - "Embrace", Undated. Gift of the photographer.

Nathan Lyons, American born 1930
 (Water heater, Rochester, N. Y.) 1959. Purchase.

Walter Chappell, American born 1925
 (Blossom near an old urn) 1959. Purchase.

John Brook, American born 1924
 (Lovers) 1960. Purchase

Minor White, American born 1908
 From Sequence 4, Sandstone Lobos, "Returning Wave", 1950. Gift of the photographer

Syl Labrot, American born 1929
 (Burlap) 1956. Purchase

Ruth Velissaratos, American born 1887
Lotus Moth, 1957. Purchase

Paul Caponigro, American Born 1932
 (Eroded sand, Revere, Massachusetts) 1958. Purchase

Edmund Teske, American born 1911
 (Abstract of Woman's Head), 1959. Purchase

Ruth Velissaratos, American born 1887
Samoa Fantasy, 1958. Purchase

Harry Callahan, American born 1912
 (Trees, Aix-en-Provence), 1958. Purchase

Syl Labrot, American born 1929
 (Side of truck), 1958. Purchase

David Vestal, American, born 1924
 (Easter Parade, Fifth Avenue) 1949. Purchase

Len Waernberg, Swedish contemporary
"The late, late show, too late...", about 1958 (In an amusement garden, Stockholm)
 Gift of the photographer.

Rolf Winquist, Swedish contemporary
Street Portrait, 1957. Gift of the photographer.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	678.1

Page 2

CHECKLIST: RECENT ACQUISITIONS

PHOTOGRAPHE

Nell Dorr, American born 1893

The Israeli Danvers, 1958. Gift of the photographer.

Yasuhiro Ishimoto, American born 1921

(Child at church door) 1960. Purchase

Bruce Davidson (Magnum), American born 1933

Under the Coney Island Boardwalk, 1959. Purchase

Francis Thompson, American born 1908

Aerial City, 1958-59. Gift of the photographer

Francis Thompson, American born 1908

Taxi (Under Queensborough Bridge), 1958-59. Gift of the photographer

Monika von Boch, German, born 1915

(Forest), 1959. Purchase

Yoichi R. Okamoto, American born 1915

(Vienna, Austria), 1955. Purchase

Edouard Jean Boubat, French born 1923

Winter, 1950. Gift of the photographer

Bjorn G. Breitholtz, Swedish born 1938

Hagalund Stockholm, 1958. Gift of the photographer

Jean Boucher, French born 1922

Rowboat under Snow, Saar 1953

Gift of the photographer

Lennart Olson (Tio Fotografer) Swedish born 1925

Project for a Mural, 1960, Purchase

Berndt Klyvare, Swedish born 1929

(White horse), 1956. Purchase

Berndt Klyvare, Swedish, born 1929

(Horse's head over wall) 1956. Purchase

Frederick Sommer, American born Italy 1905

From series "Configurations on Balck" (No. 3), 1957. Purchase.

Mario De Bissi, Italian born 1923

Balletto, 1953. Gift of the photographer.

Roger Mayne, English born 1929

(London) 1957. Purchase

Jack Smith, American born 1932

(Face) 1958. Purchase

Roger Dolay, French born 1920

(Girl Yawning), 1958. Gift of the photographer.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	678.1

Page 3

CHECKLIST: RECENT ACQUISITIONS

PHOTOGRAPHY

Erich Hartmann (Magnum) American born Germany, 1922
Willi the Clown, Tel Aviv, 1957. Purchase

Key L. Nilson, Swedish born 1938
Poker (Aboard a warship in the Swedish Navy) 1959
Gift of the photographer.

Paolo Gasparini, Italian born 1934
Paul Strand, Orgeval France, 1957. Purchase

Roy De Carava, American born 1919
Mahalia Jackson, Gospel Singer, 1958. Purchase

Robert Frank, Swiss born 1924
(Paris) 1949). Gift of the photographer.

Man Ray, American born 1890
From series "Unconcerned Photographs" (Voluminum sculpture) 1959. Gift of the photographer.

Yeshio Watanabe, Japanese born 1907
Ancient Architecture at Nara, 1955. Gift of the Nihon Klizai Shimibun

Yasuhiro Ishimoto, American born 1921
(Handprints on wall) about 1950. Gift of the photographer.

Shirley C. Burden, American born 1908
Lourdes, 1960. Gift of the photographer.

George Krause, American born 1937
Old Man and Trees, 1960. Purchase

Hans Hammarskiold (Tio Fotografer) Swedish, born 1925
Pub in East End, London. Undated. Gift of the photograph

Ernst Haas (Magnum), Austrian, born 1921
(Pine needles on water) 1959. Gift of the photographer.

Ernst Haas (Magnum), Austrian, born 1921
(Water drop on leaf), 1959. Gift of the photographer.

Suzanne Hausammann, American, born Switzerland, 1925
Flower Window, 1957. Purchase.

Roy de Carava, American Born 1919
Bay, 1952. Gift of Walter A. Weiss

Shirley C. Burden, American Born 1908
Television Antennae, 1955. Gift of the photographer.

Harold Feinstein, American born 1931
(Two Children on a burned-out pier, Coney Island), 1952. Purchase.

42
51

The Museum of Modern Art Archives, NY	Collection:	Series Folder:
	MoMA Exhs.	678.1

Eph 678

(list made by Registrar)

CHECKLIST: RECENT ACQUISITIONS

POSTERS

Karl Gerstner	50.60	✓	
Herbert Bayer	39.60	✓	
(Artist Unknown)	398.60	✓	
George Braque	49.60 46.60		
W. J. Sandberg	76.60		unknown designs in amples since destroyed
Fridolin-Muller	400.60	✓	
Ben Shahn	65.60	✓	
Peter Brattinga	75.60 67.60		* Strybosch
J. Muller-Brockman	58.60	✓	
A.M. Cassandre	314.57	✓	
Goset Mikl	55.60	✓	
Richard Lohse	(Pending)		494.51
Auguste Herbin	394.60	✓	
Otl Aicher	293.57	✓	
Pablo Picasso	60.60	✓	
Gerrit Rietveld	61.60	✓	
Carl B. Graf	73.60		unknown artist in amples
Otto Treumann & Peter Brattinga	67.60	✓	"J"
Michel & Kieser	396.60	✓	
Crampton, German (PingPong) 1958, wallpaper Gift of the Artist	77.60	✓	