

# THE MUSEUM OF MODERN ART

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MUSEUM OF MODERN ART TO OPEN ADDITIONAL GALLERIES DEVOTED  
TO ITS COLLECTION. EIGHT NEW ACQUISITIONS TO BE INCLUDED

The new arrangement of enlarged and revised galleries to exhibit the Museum's collection of paintings at the Museum of Modern Art, 11 West 53 Street, has been completed by Alfred H. Barr, Jr., Director of the Museum Collections, assisted by Dorothy C. Miller, Curator. Approximately 160 paintings, a larger number than ever before, will go on view on the second floor on December 23, accompanied by explanatory labels by Mr. Barr.

Eight recent acquisitions and one extended loan have also been included in the new installation. These comprise the unusual and highly entertaining Still Life with Three Puppy Dogs by Gauguin; Léger's monumental Baluster of 1925 and a brilliant study for The City of 1919; George Grosz's dada collage portrait of his friend Heartfield and a painting of the poet Hermann-Neisse, striking in its realism; a neo-classic drawing by Picasso; Dubuffet's recent Work Table painted with putty; and Bradley Walker Tomlin's masterpiece, a large composition, Number 20, of 1947. On extended loan, Renoir's very late Woman with a Mandolin has also been put on view. (A checklist with details and comments is attached.)

Since 1946 the Museum has consistently devoted one floor of its building to the continuous, though frequently changing, exhibition of paintings from its own Collection. This floor has previously provided space for only about 15% of the paintings owned by the Museum, but it has now been possible to add approximately five galleries to the second floor, thus increasing the Collection's public presentation to a little more than 20%. This additional space has been gained by moving the Young People's Gallery and the painting storeroom to the new annex building at 21 West 53 Street.

Most of the works shown are paintings, but a few sculptures, drawings and collages have been distributed throughout the galleries

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wherever they seemed especially relevant. A wall of woodcuts, etchings and lithographs gives a sampling of the large collection in the Abby Aldrich Rockefeller Print Room. A new arrangement of the Collection's sculpture galleries on the third floor is planned for later in the season. Additional explanatory labels will be written during the next weeks.

Galleries have not been arranged in any strict chronological order. The paintings are, rather, grouped by general idea and style. To help the spectator enjoy his journey around the galleries, several restful moments are provided: a dark, curtained room where Thomas Wilfred's Lumia is shown; the large windows overlooking the garden; and a second dark area where the pure geometric construction of Richard Lippold breaks the passage between illusionistic surrealism and the gallery of sharp-focus realism. Paintings that need to be examined for their detail have been hung close together in small galleries, but in spite of some crowding even in the large galleries many excellent works have had to be omitted.

The new acquisitions have been integrated with the rest of the Collection items rather than being shown as a separate group: (they are clearly marked).

The first four galleries remain little changed; they show the works of "modern primitives," of the founding fathers of modern painting and of early 20th-century masters, mostly fauve and expressionist. Extra space has been allotted to cubism, because of the large number and the high quality of cubist works now in the Collection. In the first of these galleries is a striking sequence of large drawings and watercolors of heads which, in themselves, show the early development of cubism. Picasso's Guernica has been moved to an adjoining gallery, and its former space now serves as a new gallery for abstract and futurist works, many of which formerly could not be shown. Then comes Wilfred's Lumia, which relates to the sequence of works by Arp, Miro and Matta in the adjoining room.

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In the gallery displaying Klee, Miro, Masson and other masters of fantastic or surrealist painting, a shelf of dada works has been installed. Here are illustrated the beginnings of dada in Zurich, 1916, New York, around 1915, and, later, in Germany. The "dream photograph" surrealism of de Chirico, Ernst, Tanguy, Dali is now separated from the more rational realism of Shahn, Grosz, Balthus, Albright and Wyeth.

Also new are the final painting gallery of large abstract expressionist compositions and several walls of watercolors, drawings, collages and prints.

CHECK LIST OF RECENT ACQUISITIONS

December 24, 1952

DUBUFFET, Jean. French, born 1901.

Work Table. 1952. Swedish putty on composition board, 35 5/8 x 47 7/8". Gift of Mr. and Mrs. Ralph F. Colin.

GAUGUIN, Paul. French, 1848-1903.

Still Life with Three Puppy Dogs. 1888. Oil on wood panel, 36 1/8 x 24 3/8". Mrs. Simon Guggenheim Fund.

Painted in Brittany during the crucial year in Gauguin's art when he definitely turned from impressionism to clearly outlined forms in flattened space. The charming and very unusual subject matter, as well as the style, may reflect Kate Greenaway's illustrations for children's books which interested Gauguin at the time.

GROSZ, George. American, born Germany 1893.

The Engineer Heartfield. 1920. Watercolor and collage, 14 1/2 x 12". Gift of A. Conger Goodyear.

Though the figure suggests a savage caricature, John Heartfield, the book designer, was actually a close friend of Grosz's and a fellow dadaist. The "engineer" in the title, and the collage heart, are typical dada machine jokes. Perhaps Grosz's best known dada collage.

GROSZ, George. American, born Germany 1893.

Portrait of Max Hermann-Neisse. 1927. Oil on canvas, 25 3/8 x 29 1/8". Purchase Fund.

A study for the famous portrait of the crippled German poet which hung in the Mannheim museum until the Nazis removed it. Fresher and more subtle than the final version.

LEGER, Fernand. French, born 1881.

The City (Study). 1919. Oil on canvas, 36 1/4 x 28 3/8". Purchase Fund.

Exceptionally beautiful in color and daring in design, this is a study for the large City of 1919 now in the Philadelphia museum.

LEGER, Fernand. French, born 1881.

The Baluster. 1925. Oil on canvas, 51 x 38 1/4". Mrs. Simon Guggenheim Fund.

One of the noblest and most serene of Léger's paintings. Influenced perhaps by the Byzantine mosaics which he had seen in Italy the year before.

PICASSO, Pablo. Spanish, born 1881. Lives in Paris.

The Centaur Nessus. 1920. Pencil,  $8\frac{1}{4}$  x  $10\frac{1}{4}$ ". Acquired through the Lillie P. Bliss Bequest.

\* RENOIR, Auguste. French, 1841-1919.

Woman with a Mandolin. 1919. Oil on canvas,  $21\frac{1}{4}$  x  $21\frac{1}{4}$ ".  
Extended loan from Mr. and Mrs. Alex L. Hillman.

A characteristic late Renoir, (painted the year of the artist's death), this extended loan helps to fill, temporarily at least, a very important gap in the Museum Collection.

TOMLIN, Bradley Walker. American, born 1899.

Number 20. 1949. Oil on canvas,  $86$  x  $80\frac{1}{4}$ ". Gift of Philip C. Johnson.

The work of many months, this very large canvas is one of the major mid-century paintings produced by an American.

\* Extended loan