

# THE MUSEUM OF MODERN ART

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## MUSEUM OF MODERN ART TO EXHIBIT AMERICAN ART IN BELGRADE

PORTER McCRAY, Director of The Museum of Modern Art's International Program of Circulating Exhibitions, arrived in Belgrade today to participate in preparations for the opening on July 6th of the Museum's exhibition MODERN ART IN THE UNITED STATES: SELECTIONS FROM THE COLLECTIONS OF THE MUSEUM OF MODERN ART, NEW YORK. The first comprehensive exhibition of American art to be presented in Yugoslavia, it is being sent to that country at the invitation of the Yugoslav Commission for Cultural Relations with Foreign Countries in cooperation with the American Embassy. Owing to the large size of the show, the Commission has made available three exhibition halls, the Kalemegdan Pavilion in the city's historic park, which is the largest and most popular gallery, the ULUS Gallery on Belgrade's main street, Terazije, operated by the Association of Serbian Painters and Sculptors (Udruzenje Likovnih Umetnike Srbije), and a third centrally located gallery.

MODERN ART IN THE UNITED STATES, the largest exhibition of American art ever to be sent abroad, which in addition to painting and sculpture also includes architecture, prints and photography, has previously been shown in France, Switzerland, Spain, Germany, England, the Netherlands and Austria. Organized under the Museum's International Program, it had its inaugural showing at the Musée d'Art Moderne in Paris in the Spring of 1955 under the title 50 ANS D'ART AUX ETATS-UNIS as part of the "Salute to France" program of American cultural events. William A. M. Burden, President of the Museum of Modern Art, served as co-chairman of the "Salute" together with Robert A. Dowling. Following its showing in Paris, MODERN ART IN THE UNITED STATES has been seen at the Kunsthhaus in Zurich, at Barcelona where it constituted the United States participation in the III Bienal Hispano-americana de Arte, at the Haus des deutschen Kunsthandwerks in Frankfurt under the auspices of the Städelische Kunstinstitut, at the Tate Gallery in London, the Gemeentemuseum in The Hague and the Secession Galerie in Vienna. At the conclusion of the exhibition in Belgrade on August 6, it will be returned to the United States.

MODERN ART IN THE UNITED STATES was prepared by directors and curators of the Museum of Modern Art under the general supervision of the Museum's Director,

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René d'Harnoncourt. Over 125 paintings and works of sculpture were selected by Miss Dorothy C. Miller, Curator of Museum Collections, in consultation with Alfred H. Barr Jr., Director of the Collections, to reveal four or five principal directions of American art over a period of approximately 40 years. Beginning with members of the older generation such as Maurice Prendergast, John Marin, Max Weber, Charles Demuth, Stuart Davis, Yasuo Kuniyoshi, William Zorach, Gaston Lachaise and Elie Nadelman, who worked in Europe and founded the modern movement in the United States, it continues with the realistic and romantic tradition as found in painters of the American scene such as Edward Hopper, Charles Burchfield, Andrew Wyeth; critics of the American social scene such as Ben Shahn and Jack Levine; in paintings by Loren MacIver and Hyman Bloom; and mysticists such as Morris Graves. The development of the last decade in the field of abstract art is illustrated by the work of Mark Tobey, Arshile Gorky, Willem de Kooning, Jackson Pollock, Mark Rothko, Franz Kline and others, with these painters' work paralleled by the sculpture of such artists as Theodore Roszak, David Hare and Seymour Lipton, and the highly original work done by Alexander Calder as early as the 1930's. A small section of the painting and sculpture section is reserved for the modern primitives--naive or self-taught artists like Joseph Pickett and John Kane.

Eighty-two prints have been selected by William S. Lieberman, Curator of Prints of the Museum's Abby Aldrich Rockefeller Print Room. After an historical survey made up of the work of six painters who were also active as printmakers between 1900 and 1925--Maurice Prendergast, John Marin, Lyonel Feininger, Max Weber, George Bellows and Edward Hopper--the major part of this section comprises work done since 1940 by about 48 artists from all parts of the United States. This section surveys the extraordinary renaissance of American printmaking today and demonstrates the principle characteristics of recent American prints: use of color and textures, emphasis on large-scale prints, and technical innovation.

The photography section selected by Captain Edward Steichen, Director of the Museum's Department of Photography, represents more than 75 examples of American contribution to modern photography. Ranging from documentaries to abstract images, this section of the exhibition presents a cross-section of the work of mature and

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widely-known photographers as well as the work of younger men who have only recently found recognition.

While the painting and sculpture, prints and photography in MODERN ART IN THE UNITED STATES are drawn principally from American art in the collections of The Museum of Modern Art itself, supplemented by a few loans from Trustees and other patrons of the Museum, the architectural section is based on the exhibition BUILT IN USA: POST-WAR ARCHITECTURE, first presented in New York in 1953 and now being circulated in the United States by the Museum's Department of Circulating Exhibitions and in several versions abroad organized by the International Program. Seventeen buildings selected by Arthur Drexler, Curator of the Museum's Department of Architecture and Design, are shown by means of large-scale photo enlargements, plans, models and 3-dimensional slides in stereoscopic viewers. Office buildings, a factory, research laboratory, houses, a hospital, a school and a chapel have been chosen for their excellence as works of art and their significance in the development of American architecture. They include work by such well-known architects or firms as Frank Lloyd Wright, Eero Saarinen, Wallace K. Harrison, Mies van der Rohe and Skidmore, Owings and Merrill, and such buildings as the United Nations Secretariat and Lever House in New York, the Johnson Wax Tower in Racine, Wisconsin, the Alcoa Building in Pittsburgh and Philip Johnson's glass house in New Canaan, Connecticut.

An illustrated catalog of the exhibition prepared from material supplied by the Museum of Modern Art is being issued in Serbo-Croatian. It includes in addition to a foreword by the Museum's Director, René d'Harnoncourt, a specially written article on "American Painting and Sculpture in the Twentieth Century," by Holger Cahill, Acting Director of the Museum of Modern Art in 1932-33 and former National Director, Federal Arts Project of the Works Project Administration; an introduction to the print section by William S. Lieberman, Curator of Prints; an essay, "American Architecture at Mid-Century," adapted from BUILT IN USA: POST-WAR ARCHITECTURE, by Arthur Drexler, Curator of Architecture and Design and Henry-Russell Hitchcock, of Smith College, Consultant to the Museum's Department of Architecture and Design; and an introduction to the photography section by Captain Edward Steichen.

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The International Program of The Museum of Modern Art, under which MODERN ART IN THE UNITED STATES was organized for showing in Europe, was established in 1952 by a generous grant from the Rockefeller Brothers Fund in order to stimulate understanding and respect among nations through a program of cultural exchange. Directed by Porter McCray, the Program has sent abroad such exhibitions as the United States representation at the II Bienal of the Museu de Arte Moderna at São Paulo, Brazil in 1953, the United States representation at the XXVII Biennale in Venice in 1954, the exhibition TWELVE MODERN AMERICAN PAINTERS AND SCULPTORS which was seen in Paris, Zurich, Dusseldorf, Oslo, Helsinki and Stockholm from 1953 to 1954, a memorial exhibition of the works of Yasuo Kuniyoshi shown at the National Museum of Modern Art in Tokyo and a number of other Japanese museums in 1954 as well as a number of exhibitions of architecture, prints and photography organized for circulation in Europe, Latin America and the Far East. Among the exhibitions of art from other countries organized under the International Program for presentation in the United States are TEXTILES AND ORNAMENTAL ARTS OF INDIA, presented in New York last year as part of the Museum's 25th Anniversary Program, and LATIN AMERICAN ARCHITECTURE SINCE 1945 which, following its showing in New York last winter, is currently being circulated through the United States. The International Program has also prepared a number of exhibitions for the United States Government for circulation overseas under the auspices of the United States Information Agency. These include two large-scale replicas of the world-renowned photographic exhibition THE FAMILY OF MAN created by Captain Edward Steichen, an Italian version of BUILT IN USA: POST-WAR ARCHITECTURE now circulating in Italy, and a large exhibition AMERICAN DESIGN FOR HOME AND DECORATIVE USE circulated from 1953 to 1955 in Scandinavia, Belgium and Italy.

En route to Belgrade Mr. McCray stopped at Venice to represent the Museum of Modern Art at the opening of the XXVIII Biennale. The American pavilion at the Biennale is owned by the Museum, which purchased it in 1954 under the International Program in order that the United States might have consistent and suitable representation at this oldest and largest international art exhibition which takes place in Venice every two years. Though the Museum itself organized the representation

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at the last Biennale, United States representation this year was arranged at the Museum's invitation by The Art Institute of Chicago which is presenting an exhibition entitled AMERICAN ARTISTS PAINT THE CITY.

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