

# THE MUSEUM OF MODERN ART

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

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## "FREE STANDING PAINTING" BY JOAN JUNYER ON VIEW IN MUSEUM GARDEN

The Museum of Modern Art, 11 West 53 Street, has placed on exhibition in its Sculpture Garden for the summer months a "free-standing painting" by Joan Junyer, American artist born in Catalonia in 1904. Mr. Junyer has given this name to a series of works of art which he has also at times called "painting in sculpture." This example, completed in 1954, may be said to mark the culmination of a number of years of experiment in combining painting with sculpture in free-standing forms. As early as 1943 Junyer began to build "volume paintings" of wood or plaster covered with canvas which was then painted in oil. He has thus been concerned to make his paintings independent of the wall or building.

The free standing painting now on view in the Museum's Sculpture Garden is over eight feet in height and represents male and female figures in changing juxtaposition as seen from different sides. It is made of sheet steel covered with vitreous enamel paints. About five years ago Junyer started to use the ancient technique of vitreous enamels which give a brilliant, textured surface and also make it possible to exhibit the "painting" out of doors.

Summer hours at the Museum have been extended to accommodate the large crowds visiting the Picasso: 75th Anniversary Exhibition now on view through September 8. As a special summer feature, the Museum remains open Thursday evenings until 10 p.m. and supper is served in the Garden Restaurant. Other weekdays the Museum is open from 11 a.m. until 6 p.m. and on Sundays from 1 to 7 p.m. Films from the summer series Sixty Years of French Films are shown twice daily at 3 and 5:30 and on Thursday evenings at 8 p.m.

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

O'Hara of the staff of the International Program, in consultation with Mr. McCray and with James Thrall Soby, Chairman of the Department of Painting and Sculpture; Dorothy C. Miller, Curator of the Museum Collections; and Sam Hunter, Associate Curator, Department of Painting and Sculpture at The Museum of Modern Art. Lenders to the exhibition include 7 museums in this country and one in Brazil, 24 private collectors, 5 art galleries, a university and one of the artists represented. Many of the Pollock paintings and drawings including a number never previously exhibited have been lent by the artist's widow, Lee Krasner Pollock.

The biennial exhibitions at São Paulo have won world-wide recognition because of the high calibre of the contemporary art shown and the unusually generous prizes awarded by a distinguished jury of international art experts. Pursuant to an agreement for collaboration in cultural exchange signed between The Museum of Modern Art and the Museu de Arte Moderna in São Paulo in 1950, the New York museum has been closely associated with the Bienals since their inauguration.

For the I Bienal in 1951, The Museum of Modern Art organized a Selection Committee of experts from a number of museums in the United States and sent to São Paulo 124 works of painting, sculpture and prints by 58 American artists. At the II Bienal of 1953-54, in which 39 nations participated, the United States was represented by a 3-part exhibition organized by the International Program of The Museum of Modern Art, consisting of a one-man show of the works of Alexander Calder; 32 paintings, drawings and prints by 16 artists; and an architectural exhibition, BUILT IN U.S.A.:POST-WAR ARCHITECTURE. In 1955 the invitation from the Bienal authorities was transmitted by The Museum of Modern Art to the San Francisco Museum of Art which in cooperation with the Los Angeles County Museum and with assistance from the International Program arranged for a showing at the III Bienal of the work of 88 Pacific Coast artists.

The International Program of The Museum of Modern Art which is organizing the United States representation for this year's Bienal was established in 1952 by a five-year grant from the Rockefeller Brothers Fund to further international exchange in the visual arts. Its continuance for a further five-year period has been assured by a three-way agreement among the Museum, the Rockefeller Brothers Fund, and the International Council at The Museum of Modern Art which assumed sponsorship of the Program on July 1 this year. With the aid of continuing contributions from the Fund and by means of dues from its members and other donations the Council will continue and if possible expand the International Program's activities. Made up of art patrons and community leaders throughout the country, the Council under the presidency of Mrs. John D. Rockefeller III will also continue the policy that the International Program has pursued of enlisting the aid of leading American museums in organizing the exhibitions it sends abroad.

For further information call Elizabeth Shaw, Publicity Director, Museum of Modern Art, 11 West 53 Street, New York, New York. CIRCLE 5-8900.