

THE MUSEUM OF MODERN ART**11 WEST 53 STREET, NEW YORK 19, N. Y.****TELEPHONE: CIRCLE 5-8900**Release No. 118
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Hans Hofmann, by William C. Seitz, with selected writings by the artist. 72 pp., 41 plates (8 in color); boards \$6.50, paper \$3.50. Published by The Museum of Modern Art, 11 West 53 Street, New York 19, N. Y. Distributed by Doubleday and Company, Inc., 1963.

Now in his eighties, Hans Hofmann is painting with the mastery of old age, and a vigor that would be extraordinary even if he were under thirty. He is one of America's leading masters and though his schools closed in 1958, he remains one of the most influential teachers of art the twentieth century has produced. Hofmann's painting and teaching are the expression of a rich substratum of ideas and convictions. William C. Seitz, Associate Curator of Painting and Sculpture Exhibitions at The Museum of Modern Art, has selected writings and statements by this eminent teacher-artist for a new monograph published in connection with the Museum's exhibition of forty major canvases. Dr. Seitz discusses Hofmann's philosophy of art and creativity, and includes important biographical material.

The exhibition, mainly comprised of canvases that have been done within the past ten years, will travel to Brandeis University at Waltham, Massachusetts, New Orleans, Buffalo, the University of California at Berkeley, and Washington, D. C. After the national tour, it will travel to Latin America and Europe.

The significance of Hofmann's theory - in a tradition that includes the writings of Malevich, Kandinsky, Klee and Mondrian - is comparable to that of his painting. His influence on the art and artists of his time began in Munich during the twenties, when American students sought him out as a great teacher; it was continued when as a lone pioneer, he first taught in the United States in 1930; and it came to a climax with his radical canvases of the forties, and his crowded classes in New York and Provincetown.

Hofmann was born in Bavaria in 1880. He played an active part in the modern movement, in both Europe and America, during many of its most crucial phases. By 1898, when he was eighteen, he had already been introduced to impressionism. In Paris, between 1903 and 1914, he frequented circles in which the forms and principles of twentieth-century style were being initiated. He knew Picasso, Braque, Delaunay, and other pioneers of the modern movement.

The monograph is illustrated in color and black-and-white by works drawn from the exhibition. The text presents the basic premises of an aesthetic philosophy which is a unique combination of mysticism, introversion, faith and intellectual precision. Hofmann makes no concessions to the skeptic, nor to those who are embarrassed by convictions directly stated. The book includes such special material

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as the original prospectus of the Hofmann School in Munich (1915), a short chronological outline of his life, with all important exhibitions listed, and a selected bibliography.

Dr. Seitz is the author of monographs on Claude Monet, Mark Tobey, and Arshile Gorky, The Art of Assemblage, and articles on many aspects of modern art.

Review copies are available from Sharon Keene, Department of Public Information, The Museum of Modern Art, 11 West 53 Street, New York 19, N. Y. CI 5-8900.