

Chicago Daily News - Karl Benjamin "No. 27." 1964
Karek Walsh - City Ed., Chicago Sun-Times - Ernest Benkert - "Black & white CP-Ticket 1964
Chicago's American -
Harold Hutchings - Chicago Tribune - Ernest Benkert - "Black & white CP-Ticket 1964
Literary Times, Chicago.

The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019 Circle 5-8900 Cable: Modernart

No. 19
Wednesday, March 3,
1965
FOR IMMEDIATE RELEASE

SPECIAL TO CHICAGO NEWSPAPERS

Four Chicago-born artists, Larry Bell, Karl Stanley Benjamin, Ernest Benkert and Clara Skinner, are among the artists represented in THE RESPONSIVE EYE exhibition which opened at The Museum of Modern Art in New York on February 25. The exhibition, documenting a widespread and powerful new direction in contemporary art, brings together more than 120 paintings and constructions by 99 artists from some 15 countries.

Mr. and Mrs. Edgar B. Miller of Chicago have loaned a work by Agam, "Five Themes: Polyphonic Composition" (1962-63), an oil painting on bronze. Agam, an Israeli, born Yaacov Gipstein, is a resident of Paris.

William C. Seitz, director of the exhibition, points out that these works exist less as objects to be examined than as generators of perceptual responses in the eye and mind of the viewer. Using only lines, bands and patterns, flat areas of color, white, gray or black or cleanly cut wood, glass, metal and plastic, perceptual artists establish a new relationship between the observer and a work of art. These new kinds of subjective experiences, which result from the simultaneous contrast of colors, after-images, illusions and other optical devices, are entirely real to the eye even though they do not exist physically in the work itself. Each observer sees and responds somewhat differently.

Mr. Bell, who is 25 and the youngest of the Chicago-born artists, is represented by a glass and metal construction. He now lives in Los Angeles. Mr. Benjamin, now a resident of Claremont, California, and Mr. Benkert, who now lives in New York City, born in 1925 and 1928, respectively, each have an oil painting in the show. A serigraph on glass and plastic by Miss Skinner is on view. Miss Skinner, born in 1915, now resides in Easthampton, Connecticut.

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Cleveland Plain Dealer - Julian Stanczak - Ulterior Images, 1962. 3
Cleveland Press - " " " " " " 105

The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019 Circle 5-8900 Cable: Modernart

No. 19A
Wednesday, March 3, 1965
FOR IMMEDIATE RELEASE

SPECIAL TO CLEVELAND NEWSPAPERS

Cleveland artists Edwin Mieczkowski and Julian Stanczak are among the artists represented in THE RESPONSIVE EYE exhibition which opened at The Museum of Modern Art in New York on February 25. The exhibition, documenting a widespread and powerful new direction in contemporary art, brings together more than 120 paintings and constructions by 99 artists from some 15 countries.

William C. Seitz, director of the exhibition, points out that these works exist less as objects to be examined than as generators of perceptual responses in the eye and mind of the viewer. Using only lines, bands and patterns, flat areas of color, white, gray or black or cleanly cut wood, glass, metal and plastic, perceptual artists establish a new relationship between the observer and a work of art. These new kinds of subjective experiences, which result from the simultaneous contrast of colors, after-images, illusions and other optical devices, are entirely real to the eye even though they do not exist physically in the work itself. Each observer sees and responds somewhat differently.

Mr. Mieczkowski, who was born in Pittsburgh in 1929, is represented in the exhibition by a black and white painting of 1964 entitled "Fuseli's Box." Mr. Stanczak, who was born in Poland in 1928, immigrated to the United States in 1950, when he began his studies at the Cleveland Institute of Art where he now teaches. His canvas "Ulterior Images" of 1962 is on view in the show.

The exhibition is accompanied by a 56-page catalog by Mr. Seitz. Illustrated with 43 works, 12 in color, the catalog is available from the Museum for \$1.95.

THE RESPONSIVE EYE will remain on view in New York through April 25, at which time it will travel to St. Louis, Seattle, Pasadena and Baltimore.

Photographs and additional information available from Elizabeth Shaw, Director, and Linda Goldsmith, Asst., Dept. of Public Information, The Museum of Modern Art, 11 West 53 Street, New York, N.Y. 10019. Circle 5-8900.

Des Moines Register
Des Moines Sun

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The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019 Circle 5-8900 Cable: Modernart

No. 19B

Wednesday, March 3, 1965
FOR IMMEDIATE RELEASE

SPECIAL TO DES MOINES NEWSPAPERS

Paul Feeley, who was born in Des Moines in 1913, is among the artists represented in THE RESPONSIVE EYE exhibition which opened at The Museum of Modern Art in New York on February 25. The exhibition, documenting a widespread and powerful new direction in contemporary art, brings together more than 120 paintings and constructions by 99 artists from some 15 countries.

William C. Seitz, director of the exhibition, points out that these works exist less as objects to be examined than as generators of perceptual responses in the eye and mind of the viewer. Using only lines, bands and patterns, flat areas of color, white, gray or black or cleanly cut wood, glass, metal and plastic, perceptual artists establish a new relationship between the observer and a work of art. These new kinds of subjective experiences, which result from the simultaneous contrast of colors, after-images, illusions and other optical devices, are entirely real to the eye even though they do not exist physically in the work itself. Each observer sees and responds somewhat differently.

Mr. Feeley is represented in the show by a canvas of 1964 entitled "Alniam," owned by the well-known architect Philip C. Johnson. Mr. Feeley, a resident of Vermont, has taught painting at Bennington College since 1940.

The exhibition is accompanied by a 56-page catalog by Mr. Seitz. Illustrated with 43 works, 12 in color, the catalog is available from the Museum for \$1.95.

THE RESPONSIVE EYE will remain on view in New York through April 25, at which time it will travel to St. Louis, Seattle, Pasadena and Baltimore.

Photographs and additional information available from Elizabeth Shaw, Director, and Linda Goldsmith, Assistant, Department of Public Information, The Museum of Modern Art, 11 West 53 Street, New York, N. Y. 10019. Circle 5-8900.

Norman Bowen - Desert News & Telegram, Salt Lake City
Salt Lake City Tribune

The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019 Circle 5-8900 Cable: Modernart

No. 19C
Thursday, March 4, 1965
FOR IMMEDIATE RELEASE

SPECIAL TO SALT LAKE CITY NEWSPAPERS

Frederick Hammersley, who was born in Salt Lake City in 1919, is among the artists represented in THE RESPONSIVE EYE exhibition which opened at The Museum of Modern Art in New York on February 25. The exhibition, documenting a widespread and powerful new direction in contemporary art, brings together more than 120 paintings and constructions by 99 artists from some 15 countries.

William C. Seitz, director of the exhibition, points out that these works exist less as objects to be examined than as generators of perceptual responses in the eye and mind of the viewer. Using only lines, bands and patterns, flat areas of color, white, gray or black or cleanly cut wood, glass, metal and plastic, perceptual artists establish a new relationship between the observer and a work of art. These new kinds of subjective experiences, which result from the simultaneous contrast of colors, after-images, illusions and other optical devices, are entirely real to the eye even though they do not exist physically in the work itself. Each observer sees and responds somewhat differently.

Mr. Hammersley is represented in the exhibition by an oil painting of 1964 entitled "That, Number 3964." He is now a resident of Los Angeles.

The exhibition is accompanied by a 56-page catalog by Mr. Seitz. Illustrated with 43 works, 12 in color, the catalog is available from the Museum for \$1.95.

THE RESPONSIVE EYE will remain on view in New York through April 25, at which time it will travel to St. Louis, Seattle, Pasadena and Baltimore.

Photographs and additional information available from Elizabeth Shaw, Director, and Linda Goldsmith, Assistant, Department of Public Information, The Museum of Modern Art, 11 West 53 Street, New York, N. Y. 10019. Circle 5-8900.

Editor, Newburgh News, 85 Wickham St., Newburgh, N.Y.

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The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019 Circle 5-8900 Cable: Modernart

No. 19D
Wednesday, March 10, 1965
FOR IMMEDIATE RELEASE

SPECIAL TO NEWBURGH NEWS

Ellsworth Kelly, who was born in Newburgh in 1923, is among the artists represented in THE RESPONSIVE EYE exhibition which opened at The Museum of Modern Art in New York on February 25. The exhibition, documenting a widespread and powerful new direction in contemporary art, brings together more than 120 paintings and constructions by 99 artists from some 15 countries.

William C. Seitz, director of the exhibition, points out that these works exist less as objects to be examined than as generators of perceptual responses in the eye and mind of the viewer. Using only lines, bands and patterns, flat areas of color, white, gray or black or cleanly cut wood, glass, metal and plastic, perceptual artists establish a new relationship between the observer and a work of art. These new kinds of subjective experiences, which result from the simultaneous contrast of colors, after-images, illusions and other optical devices, are entirely real to the eye even though they do not exist physically in the work itself. Each observer sees and responds somewhat differently.

Mr. Kelly is represented in the exhibition by a large (6'1" x 8'4") canvas of 1964 entitled "Green Blue Red." He now lives in New York City.

The exhibition is accompanied by a 56-page catalog by Mr. Seitz. Illustrated with 43 works, 12 in color, the catalog is available from the Museum for \$1.95.

THE RESPONSIVE EYE will remain on view in New York through April 25, at which time it will travel to St. Louis, Seattle, Pasadena and Baltimore.

Additional information available from Elizabeth Shaw, Director, and Linda Goldsmith, Assistant, Department of Public Information, The Museum of Modern Art, 11 West 53 Street, New York, N. Y. 10019. Circle 5-8900.

Buffalo Courier-Express, 787 Main St., Buffalo, N.Y. 14203
" Evening News, 218 Main St. " " "

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The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019 Circle 5-8900 Cable: Modernart

No. 19E
Wednesday, March 10, 1965
FOR IMMEDIATE RELEASE

SPECIAL TO BUFFALO NEWSPAPERS

Buffalo-born artists Lynn Leland and Ad Reinhardt are among the artists represented in THE RESPONSIVE EYE exhibition which opened at The Museum of Modern Art in New York on February 25. The exhibition, documenting^A widespread and powerful new direction in contemporary art, brings together more than 120 paintings and constructions by 99 artists from some 15 countries.

William C. Seitz, director of the exhibition, points out that these works exist less as objects to be examined than as generators of perceptual responses in the eye and mind of the viewer. Using only lines, bands and patterns, flat areas of color, white, gray or black or cleanly cut wood, glass, metal and plastic, perceptual artists establish a new relationship between the observer and a work of art. These new kinds of subjective experiences, which result from the simultaneous contrast of colors, after-images, illusions and other optical devices, are entirely real to the eye even though they do not exist physically in the work itself. Each observer sees and responds somewhat differently.

Mr. Leland, who was born in Buffalo in 1937, is represented in the exhibition by an untitled canvas of 1964. Mr. Reinhardt, born in 1913, has a large all-red canvas of 1952 on view. Both of the artists are now residents of New York City.

The exhibition is accompanied by a 56-page catalog by Mr. Seitz. Illustrated with 43 works, 12 in color, the catalog is available from the Museum for \$1.95.

THE RESPONSIVE EYE will remain on view in New York through April 25, at which time it will travel to St. Louis, Seattle, Pasadena and Baltimore.

Additional information available from Elizabeth Shaw, Director, and Linda Goldsmith, Assistant, Department of Public Information, The Museum of Modern Art, 11 West 53 Street, New York, N. Y. 10019. Circle 5-8900.

The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019 Circle 5-8900 Cable: Modernart

No. 19F
Wednesday, March 10, 1965
FOR IMMEDIATE RELEASE

SPECIAL TO ASHVILLE CITIZEN-TIMES

Kenneth Noland, who was born in Ashville in 1924, is among the artists represented in THE RESPONSIVE EYE exhibition which opened at The Museum of Modern Art in New York on February 25. The exhibition, documenting a widespread and powerful new direction in contemporary art, brings together more than 120 paintings and constructions by 99 artists from some 15 countries.

William C. Seitz, director of the exhibition, points out that these works exist less as objects to be examined than as generators of perceptual responses in the eye and mind of the viewer. Using only lines, bands and patterns, flat areas of color, white, gray or black or cleanly cut wood, glass, metal and plastic, perceptual artists establish a new relationship between the observer and a work of art. These new kinds of subjective experiences, which result from the simultaneous contrast of colors, after-images, illusions and other optical devices, are entirely real to the eye even though they do not exist physically in the work itself. Each observer sees and responds somewhat differently.

✓ Mr. Noland is represented in the exhibition by a large 8'4" square canvas of 1964 entitled "And Again." He is now a resident of South Shaftsbury, Vermont.

The exhibition is accompanied by a 56-page catalog by Mr. Seitz. Illustrated with 43 works, 12 in color, the catalog is available from the Museum for \$1.95.

THE RESPONSIVE EYE will remain on view in New York through April 25, at which time it will travel to St. Louis, Seattle, Pasadena and Baltimore.

Additional information available from Elizabeth Shaw, Director, and Linda Goldsmith, Assistant, Department of Public Information, The Museum of Modern Art, 11 West 53 Street, New York, N. Y. 10019. Circle 5-8900.

Sent to the Santa Fe New Mexican

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The Museum of Modern Art

No. 19G

Thursday, March 11, 1965

FOR IMMEDIATE RELEASE

11 West 53 Street, New York, N.Y. 10019 Circle 5-8900 Cable: Modernart

SPECIAL TO THE SANTA FE NEW MEXICAN NEWSPAPER, SANTA FE, NEW MEXICO

The New Mexican artist Oli Sihvonen is among the artists represented in THE RESPONSIVE EYE exhibition which opened at The Museum of Modern Art in New York on February 25. The exhibition, documenting a widespread and powerful new direction in contemporary art, brings together more than 120 paintings and constructions by 99 artists from some 15 countries.

William C. Seitz, director of the exhibition, points out that these works exist less as objects to be examined than as generators of perceptual responses in the eye and mind of the viewer. Using only lines, bands and patterns, flat areas of color, white, gray or black or cleanly cut wood, glass, metal and plastic, perceptual artists establish a new relationship between the observer and a work of art. These new kinds of subjective experiences, which result from the simultaneous contrast of colors, after-images, illusions and other optical devices, are entirely real to the eye even though they do not exist physically in the work itself. Each observer sees and responds somewhat differently.

Mr. Sihvonen, who lives in Taos, is represented in the exhibition by an oil painting of 1963 entitled "Duplex." He was born in Brooklyn, New York, in 1931.

The exhibition is accompanied by a 56-page catalog by Mr. Seitz. Illustrated with 43 works, 12 in color, the catalog is available from the Museum for \$1.95.

THE RESPONSIVE EYE will remain on view in New York through April 25, at which time it will travel to St. Louis, Seattle, Pasadena and Baltimore.

Additional information available from Elizabeth Shaw, Director, and Linda Goldsmith, Assistant, Department of Public Information, The Museum of Modern Art, 11 West 53 Street, New York, N. Y. 10019. Circle 5-8900.

Sent to Milwaukee Journal
and Milwaukee Sentinel

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The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019 Circle 5-8900 Cable: Modernart

No. 19H
Thursday, March 11, 1965
FOR IMMEDIATE RELEASE

SPECIAL TO MILWAUKEE NEWSPAPERS

The Milwaukee artist Richard Lippold is among the artists represented in THE RESPONSIVE EYE exhibition which opened at The Museum of Modern Art in New York on February 25. The exhibition, documenting a widespread and powerful new direction in contemporary art, brings together more than 120 paintings and constructions by 99 artists from some 15 countries.

William C. Seitz, director of the exhibition, points out that these works exist less as objects to be examined than as generators of perceptual responses in the eye and mind of the viewer. Using only lines, bands and patterns, flat areas of color, white, gray or black or cleanly cut wood, glass, metal and plastic, perceptual artists establish a new relationship between the observer and a work of art. These new kinds of subjective experiences, which result from the simultaneous contrast of colors, after-images, illusions and other optical devices, are entirely real to the eye even though they do not exist physically in the work itself. Each observer sees and responds somewhat differently.

Mr. Lippold is represented in the show by a tiny, delicate wire construction of 1958 entitled "The Seed." He was born in Milwaukee in 1915 and now resides in Locust Valley, New York.

The exhibition is accompanied by a 56-page catalog by Mr. Seitz. Illustrated with 43 works, 12 in color, the catalog is available from the Museum for \$1.95.

THE RESPONSIVE EYE will remain on view in New York through April 25, at which time it will travel to St. Louis, Seattle, Pasadena and Baltimore.

Additional information available from Elizabeth Shaw, Director, and Linda Goldsmith, Assistant, Department of Public Information, The Museum of Modern Art, 11 West 53 Street, New York, N. Y. 10019. Circle 5-8900.

sent to . Oakland Tribune - photo sent
San Francisco Chronicle - photo sent
San Francisco Examiner

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The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019 Circle 5-8900 Cable: Modernart

No. 191
Friday, March 12, 1965
FOR IMMEDIATE RELEASE

SPECIAL TO SAN FRANCISCO NEWSPAPERS

The San Francisco artist Tony De Lap is among the artists represented in THE RESPONSIVE EYE exhibition which opened at The Museum of Modern Art in New York on February 25. The exhibition, documenting a widespread and powerful new direction in contemporary art, brings together more than 120 paintings and constructions by 99 artists from some 15 countries.

William C. Seitz, director of the exhibition, points out that these works exist less as objects to be examined than as generators of perceptual responses in the eye and mind of the viewer. Using only lines, bands and patterns, flat areas of color, white, gray or black or cleanly cut wood, glass, metal and plastic, perceptual artists establish a new relationship between the observer and a work of art. These new kinds of subjective experiences, which result from the simultaneous contrast of colors, after-images, illusions and other optical devices, are entirely real to the eye even though they do not exist physically in the work itself. Each observer sees and responds somewhat differently.

Mr. De Lap is represented in the exhibition by a metal and canvas construction of 1963 entitled "Magpie." He was born in Oakland in 1927 and now resides in San Francisco. He studied at the California College of Arts and Crafts in Oakland, the Academy of Art in San Francisco and Claremont Graduate School.

The exhibition is accompanied by a 56-page catalog by Mr. Seitz. Illustrated with 43 works, 12 in color, the catalog is available from the Museum for \$1.95.

THE RESPONSIVE EYE will remain on view in New York through April 25, at which time it will travel to St. Louis, Seattle, Pasadena and Baltimore.

Photographs and additional information available from Elizabeth Shaw, Director, and Linda Goldsmith, Assistant, Department of Public Information, The Museum of Modern Art, 11 West 53 Street, New York, N. Y. 10019. Circle 5-8900.

sent to: Albany Times Union - photo sent
Albany Knickerbocker News - photo sent

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The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019 Circle 5-8900 Cable: Modernart

No. 19J
Friday, March 12, 1965
FOR IMMEDIATE RELEASE

SPECIAL TO ALBANY NEWSPAPERS

Jerry Foyster, who was born in Albany in 1932, is among the artists represented in THE RESPONSIVE EYE exhibition which opened at The Museum of Modern Art in New York on February 25. The exhibition, documenting a widespread and powerful new direction in contemporary art, brings together more than 120 paintings and constructions by 99 artists from some 15 countries.

William C. Seitz, director of the exhibition, points out that these works exist less as objects to be examined than as generators of perceptual responses in the eye and mind of the viewer. Using only lines, bands and patterns, flat areas of color, white, gray or black or cleanly cut wood, glass, metal and plastic, perceptual artists establish a new relationship between the observer and a work of art. These new kinds of subjective experiences, which result from the simultaneous contrast of colors, after-images, illusions and other optical devices, are entirely real to the eye even though they do not exist physically in the work itself. Each observer sees and responds somewhat differently.

Mr. Foyster is represented in the exhibition by a 1964 work entitled "Plastic Animation Number 453." Mr. Foyster is now a resident of Brooklyn, New York.

The exhibition is accompanied by a 56-page catalog by Mr. Seitz. Illustrated with 43 works, 12 in color, the catalog is available from the Museum for \$1.95.

THE RESPONSIVE EYE will remain on view in New York through April 25, at which time it will travel to St. Louis, Seattle, Pasadena and Baltimore.

Photographs and additional information available from Elizabeth Shaw, Director, and Linda Goldsmith, Assistant, Department of Public Information, The Museum of Modern Art, 11 West 53 Street, New York, N. Y. 10019. Circle 5-8900.

Sent to The Kinston Free Press - Black on white, 1964.

No. 19K
Monday, March 15, 1965
FOR IMMEDIATE RELEASE

SPECIAL TO THE KINSTON FREE PRESS

Henry Pearson, who was born in Kinston in 1915, is among the artists represented in THE RESPONSIVE EYE exhibition which opened at The Museum of Modern Art in New York on February 25. The exhibition, documenting a widespread and powerful new direction in contemporary art, brings together more than 120 paintings and constructions by 99 artists from some 15 countries.

William C. Seitz, director of the exhibition, points out that these works exist less as objects to be examined than as generators of perceptual responses in the eye and mind of the viewer. Using only lines, bands and patterns, flat areas of color, white, gray or black or cleanly cut wood, glass, metal and plastic, perceptual artists establish a new relationship between the observer and a work of art. These new kinds of subjective experiences, which result from the simultaneous contrast of colors, after-images, illusions and other optical devices, are entirely real to the eye even though they do not exist physically in the work itself. Each observer sees and responds somewhat differently.

Mr. Pearson is represented in the exhibition by a serigraph on plastic and paper entitled "Triple Radial"(1964). He is now a resident of Providence, Rhode Island.

The exhibition is accompanied by a 56-page catalog by Mr. Seitz. Illustrated with 43 works, 12 in color, the catalog is available from the Museum for \$1.95.

THE RESPONSIVE EYE will remain on view in New York through April 25, at which time it will travel to St. Louis, Seattle, Pasadena and Baltimore.

Photographs and additional information available from Elizabeth Shaw, Director, and Linda Goldsmith, Assistant, Department of Public Information, The Museum of Modern Art, 11 West 53 Street, New York, N. Y. 10019. Circle 5-8900.

Terre Haute Tribune + Star
Tribune Bldg, Terre Haute, Indiana

- Lamis - Number 46,
1964

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The Museum of Modern Art

No. 19L
Monday, March 15, 1965
FOR IMMEDIATE RELEASE

11 West 53 Street, New York, N.Y. 10019 Circle 5-8900 Cable: Modernart

The Terre Haute artist Leroy Lamis is represented in THE RESPONSIVE EYE exhibition which opened at The Museum of Modern Art in New York on February 25. The Exhibition, documenting a widespread and powerful new direction in contemporary art, brings together more than 120 paintings and constructions by 99 artists from some 15 countries.

William C. Seitz, director of the exhibition, points out that these works exist less as objects to be examined than as generators of perceptual responses in the eye and mind of the viewer. Using only lines, bands and patterns, flat areas of color, white, gray or black or cleanly cut wood, glass, metal and plastic, perceptual artists establish a new relationship between the observer and a work of art. These new kinds of subjective experiences, which result from the simultaneous contrast of colors, after-images, illusions and other optical devices, are entirely real to the eye even though they do not exist physically in the work itself. Each observer sees and responds somewhat differently.

Mr. Lamis, who was born in Eddyville, Iowa, in 1925, is represented in the exhibition by a plexiglas construction of 1964 entitled "Number 46."

The exhibition is accompanied by a 56-page catalog by Mr. Seitz. Illustrated with 43 works, 12 in color, the catalog is available from the Museum for \$1.95.

THE RESPONSIVE EYE will remain on view in New York through April 25, at which time it will travel to St. Louis, Seattle, Pasadena and Baltimore.

Photographs and additional information available from Elizabeth Shaw, Director, and Linda Goldsmith, Assistant, Department of Public Information, The Museum of Modern Art, 11 West 53 Street, New York, N. Y. 10019. Circle 5-8900.

The Museum of Modern Art

No. 19M

Monday, March 15, 1965

11 West 53 Street, New York, N.Y. 10019 Circle 5-8900 Cable: Modernart

FOR IMMEDIATE RELEASE

SPECIAL TO THE COLORADO SPRINGS FREE PRESS

Benjamin Frazier Cunningham, who was born in Cripple Creek in 1904 is among the artists represented in THE RESPONSIVE EYE exhibition which opened at The Museum of Modern Art in New York on February 25. The exhibition, documenting a wide-spread and powerful new direction in contemporary art, brings together more than 120 paintings and constructions by 99 artists from some 15 countries.

William C. Seitz, director of the exhibition, points out that these works exist less as objects to be examined than as generators of perceptual responses in the eye and mind of the viewer. Using only lines, bands and patterns, flat areas of color, white, gray or black or cleanly cut wood, glass, metal and plastic, perceptual artists establish a new relationship between the observer and a work of art. These new kinds of subjective experiences, which result from the simultaneous contrast of colors, after-images, illusions and other optical devices, are entirely real to the eye even though they do not exist physically in the work itself. Each observer sees and responds somewhat differently.

Mr. Cunningham is represented in the exhibition by a painting of 1964 entitled "Equivocation." He is now a resident of New York City.

The exhibition is accompanied by a 56-page catalog by Mr. Seitz. Illustrated with 43 works, 12 in color, the catalog is available from the Museum for \$1.95.

THE RESPONSIVE EYE will remain on view in New York through April 25, at which time it will travel to St. Louis, Seattle, Pasadena and Baltimore.

Photographs and color transparencies plus additional information available from Elizabeth Shaw, Director, and Linda Goldsmith, Assistant, Department of Public Information, The Museum of Modern Art, 11 West 53 Street, New York, N. Y. 10019. Circle 5-8900.

Boston Globe (PM+AM) ^{unedited} Avedisian, McLaughlin - No. 7. 1962 ✓ Alfred Monahan
 Herald + Traveler - John ^{McLaughlin - No. 7} Marmion + Norman Gray - Stella. Line up
 Malden News - Stella - Line up. 1962
 Lowell Sun - Avedisian - Untitled. 1964

The Museum of Modern Art

No. 19N
 Wednesday, March 17, 1965
 FOR IMMEDIATE RELEASE

11 West 53 Street, New York, N.Y. 10019 Circle 5-8900 Cable: Modernart

SPECIAL TO MASSACHUSETTS NEWSPAPERS

The Massachusetts-born artists Edward Avedisian, John McLaughlin and Frank Stella are among the artists represented in THE RESPONSIVE EYE exhibition which opened at The Museum of Modern Art in New York on February 25. The exhibition, documenting a widespread and powerful new direction in contemporary art, brings together more than 120 paintings and constructions by 99 artists from some 15 countries.

William C. Seitz, director of the exhibition, points out that these works exist less as objects to be examined than as generators of perceptual responses in the eye and mind of the viewer. Using only lines, bands and patterns, flat areas of color, white, gray or black or cleanly cut wood, glass, metal and plastic, perceptual artists establish a new relationship between the observer and a work of art. These new kinds of subjective experiences, which result from the simultaneous contrast of colors, after images, illusions and other optical devices, are entirely real to the eye even though they do not exist physically in the work itself. Each observer sees and responds somewhat differently.

Mr. Avedisian, who was born in Lowell in 1936 and studied at The Museum School in Boston, is represented in the show by an untitled canvas of 1964. Mr. Stella, born in Malden, also in 1936, has an oil painting entitled "Line Up" (1962) on view. Both Mr. Avedisian and Mr. Stella now reside in New York City. Mr. McLaughlin, who is now a resident of Dana Point, California, was born in Sharon in 1898. His oil painting "Number 7" of 1962 is in the exhibition.

The exhibition is accompanied by a 56 page catalog by Mr. Seitz. Illustrated with 43 works, 12 in color, the catalog is available from the Museum for \$1.95. THE RESPONSIVE EYE will remain on view in New York through April 25, at which time it will travel to St. Louis, Seattle, Pasadena and Baltimore.

 Additional photographs and information available from Elizabeth Shaw, Director, Department of Public Information, The Museum of Modern Art, 11 West 53 Street, New York 10019, N. Y. Circle 5-8900.

Hugh Barr
City Ed. - Erie News
James West, City Ed. - Erie Times

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The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019 Circle 5-8900 Cable: Modernart

No. 190
Monday, March 15, 1965
FOR IMMEDIATE RELEASE

SPECIAL TO ERIE NEWSPAPERS

Erie-born artist Richard Anuszkiewicz is among the artists represented in THE RESPONSIVE EYE exhibition which opened at The Museum of Modern Art in New York on February 25. The exhibition, documenting a widespread and powerful new direction in contemporary art, brings together more than 120 paintings and constructions by 99 artists from some 15 countries.

William C. Seitz, director of the exhibition, points out that these works exist less as objects to be examined than as generators of perceptual responses in the eye and mind of the viewer. Using only lines, bands and patterns, flat areas of color, white, gray or black or cleanly cut wood, glass, metal and plastic, perceptual artists establish a new relationship between the observer and a work of art. These new kinds of subjective experiences, which result from the simultaneous contrast of colors, after images, illusions and other optical devices, are entirely real to the eye even though they do not exist physically in the work itself. Each observer sees and responds somewhat differently.

Mr. Anuszkiewicz is represented in the exhibition by two paintings: "All Things Do Live in the Three" (1963) and "Degree of Vividness" (1964). The 35-year old artist lives in Port Washington, Long Island.

The exhibition is accompanied by a 56-page catalog by Mr. Seitz. Illustrated with 43 works, 12 in color, the catalog is available from the Museum for \$1.95.

THE RESPONSIVE EYE will remain on view in New York through April 25, at which time it will travel to St. Louis, Seattle, Pasadena and Baltimore.

Photographs and color transparencies plus additional information available from Elizabeth Shaw, Director, and Linda Goldsmith, Assistant, Department of Public Information, The Museum of Modern Art, 11 West 53 Street, New York, N. Y. 10019. Circle 5-8900.

Sent to - Pittsburgh Post Gazette

" Courier

" Press - Fuller - STRING COMP. No. 119

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The Museum of Modern Art

No. 19P

Wednesday, March 17, 1965

FOR IMMEDIATE RELEASE

11 West 53 Street, New York, N.Y. 10019 Circle 5-8900 Cable: Modernart

SPECIAL TO PITTSBURGH NEWSPAPERS

The Pittsburgh-born artists Sue Fuller and Edwin Mieczkowski are among the artists represented in THE RESPONSIVE EYE exhibition which opened at The Museum of Modern Art on February 25. The exhibition, documenting a widespread and powerful new direction in contemporary art, brings together more than 120 paintings and constructions by 99 artists from some 15 countries.

William C. Seitz, director of the exhibition, points out that these works exist less as objects to be examined than as generators of perceptual responses in the eye and mind of the viewer. Using only lines, bands and patterns, flat areas of color, white, gray or black or cleanly cut wood, glass, metal and plastic, perceptual artists establish a new relationship between the observer and a work of art. These new kinds of subjective experiences, which result from the simultaneous contrast of colors, after-images, illusions and other optical devices, are entirely real to the eye even though they do not exist physically in the work itself. Each observer sees and responds somewhat differently.

Miss Fuller, who was born in 1914, is represented by a polypropylene thread and plexiglas construction entitled "String Composition Number 119" (1964). She is now a resident of New York City. Mr Mieczkowski's black and white painting, "Fuseli's Box" (1964), is on view in the show. Born in 1929, he now lives in Cleveland. Both of the artists were students at Carnegie Institute of Technology (in 1936 & 1959, respectively).

The exhibition is accompanied by a 56-page catalog by Mr. Seitz. Illustrated with 43 works, 12 in color, the catalog is available from the Museum for \$1.95.

THE RESPONSIVE EYE will remain on view in New York through April 25, at which time it will travel to St. Louis, Seattle, Pasadena and Baltimore.

Photographs and additional information available from Elizabeth Shaw, Director, and Linda Goldsmith, Assistant, Department of Public Information, The Museum of Modern Art, 11 West 53 Street, New York, N. Y. 10019. Circle 5-8900.

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Sent to Savannah Morning News - FEITELSON - HARD EDGE LINE PAINTING

The Museum of Modern Art

No. 19Q

Wednesday, March 17, 1965

11 West 53 Street, New York, N.Y. 10019 Circle 5-8900 Cable: Modernart

FOR IMMEDIATE RELEASE

SPECIAL TO THE SAVANNAH MORNING NEWS

Lorser Feitelson, born in Savannah in 1898, is among the artists represented in THE RESPONSIVE EYE exhibition which opened at The Museum of Modern Art in New York on February 25. The exhibition, documenting a widespread and powerful new direction in contemporary art, brings together more than 120 paintings and constructions by 99 artists from some 15 countries.

William C. Seitz, director of the exhibition, points out that these works exist less as objects to be examined than as generators of perceptual responses in the eye and mind of the viewer. Using only lines, bands and patterns, flat areas of color, white, gray or black or cleanly cut wood, glass, metal and plastic, perceptual artists establish a new relationship between the observer and a work of art. These new kinds of subjective experiences, which result from the simultaneous contrast of colors, after-images, illusions and other optical devices, are entirely real to the eye even though they do not exist physically in the work itself. Each observer sees and responds somewhat differently.

Mr. Feitelson is represented in the exhibition by a canvas painted with oils and enamel in 1964 entitled "Hard-Edge Line Painting." He is now a resident of Los Angeles.

The exhibition is accompanied by a 56-page catalog by Mr. Seitz. Illustrated with 43 works, 12 in color, the catalog is available from the Museum for \$1.95.

THE RESPONSIVE EYE will remain on view in New York through April 25, at which time it will travel to St. Louis, Seattle, Pasadena and Baltimore.

Photographs and additional information available from Elizabeth Shaw, Director, and Linda Goldsmith, Assistant, Department of Public Information, The Museum of Modern Art, 11 West 53 Street, New York, N. Y. 10019. Circle 5-8900.

Sent to Dallas News
Dallas Times-Herald.

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The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019 Circle 5-8900 Cable: Modernart

No. 19R
Wednesday, March 17, 1965
FOR IMMEDIATE RELEASE

SPECIAL TO DALLAS NEWSPAPERS

Mr. and Mrs. James H. Clark of Dallas have loaned two works by Josef Albers to THE RESPONSIVE EYE exhibition which opened at The Museum of Modern Art in New York on February 25. The exhibition, documenting a widespread and powerful new direction in contemporary art, brings together more than 120 paintings and constructions by 99 artists from some 15 countries.

William C. Seitz, director of the exhibition, points out that these works exist less as objects to be examined than as generators of perceptual responses in the eye and mind of the viewer. Using only lines, bands and patterns, flat areas of color, white, gray or black or cleanly cut wood, glass, metal and plastic, perceptual artists establish a new relationship between the observer and a work of art. These new kinds of subjective experiences, which result from the simultaneous contrast of colors, after-images, illusions and other optical devices, are entirely real to the eye even though they do not exist physically in the work itself. Each observer sees and responds somewhat differently.

The works on loan from the Clarks are black engravings on plastic entitled "JHC I" and "JHC II" both of 1963.

The exhibition is accompanied by a 56-page catalog by Mr. Seitz. Illustrated with 43 works, 12 in color, the catalog is available from the Museum for \$1.95.

THE RESPONSIVE EYE will remain on view in New York through April 25, at which time it will travel to St. Louis, Seattle, Pasadena and Baltimore.

Photographs and additional information available from Elizabeth Shaw, Director, and Linda Goldsmith, Assistant, Department of Public Information, The Museum of Modern Art, 11 West 53 Street, New York, N. Y. 10019. Circle 5-8900.

Ottawa Courier, Ottumwa, Iowa

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The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019 Circle 5-8900 Cable: Modernart

No. 19S
Thursday, March 18, 1965
FOR IMMEDIATE RELEASE

SPECIAL TO OTTUMWA COURIER

Leroy Lamis, who was born in Eddyville in 1925, is among the artists represented in THE RESPONSIVE EYE exhibition which opened at The Museum of Modern Art in New York on February 25. The exhibition, documenting a widespread and powerful new direction in contemporary art, brings together more than 120 paintings and constructions by 99 artists from some 15 countries.

William C. Seitz, director of the exhibition, points out that these works exist less as objects to be examined than as generators of perceptual responses in the eye and mind of the viewer. Using only lines, bands and patterns, flat areas of color, white, gray or black or cleanly cut wood, glass, metal and plastic, perceptual artists establish a new relationship between the observer and a work of art. These new kinds of subjective experiences, which result from the simultaneous contrast of colors, after images, illusions and other optical devices, are entirely real to the eye even though they do not exist physically in the work itself. Each observer sees and responds somewhat differently.

Mr. Lamis is represented in the exhibition by a plexiglas construction of 1964 entitled "Number 46." He is now a resident of Terre Haute, Indiana.

The exhibition is accompanied by a 56 page catalog by Mr. Seitz. Illustrated with 43 works, 12 in color, the catalog is available from the Museum for \$1.95.

THE RESPONSIVE EYE will remain on view in New York through April 25, at which time it will travel to St. Louis, Seattle, Pasadena and Baltimore.

Additional photographs and information available from Eliaabeth Shaw, Director, and Linda Goldsmith, Assistant, Department of Public Information, The Museum of Modern Art, 11 West 53 Street, New York, N. Y. 10019. Circle 5-8900.

- sent to -
1. New Haven Journal Courier
 2. New Haven Register,
 3. Middletown Press -
 4. Hartford Times

5. Bridgeport Herald
6. Town Crier, Westport.

The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019 Circle 5-8900 Cable: Modernart

No. 19T

Thursday, March 18, 1965
FOR IMMEDIATE RELEASE

SPECIAL TO CONNECTICUT NEWSPAPERS

Connecticut artists Josef Albers, Walter Bannard and Clara Skinner are among the artists represented in THE RESPONSIVE EYE exhibition which opened at The Museum of Modern Art in New York on February 25. The exhibition, documenting a widespread and powerful new direction in contemporary art, brings together more than 120 paintings and constructions by 99 artists from some 15 countries.

William C. Seitz, director of the exhibition, points out that these works exist less as objects to be examined than as generators of perceptual responses in the eye and mind of the viewer. Using only lines, bands and patterns, flat areas of color, white, gray or black or cleanly cut wood, glass, metal and plastic, perceptual artists establish a new relationship between the observer and a work of art. These new kinds of subjective experiences, which result from the simultaneous contrast of colors, after-images, illusions and other optical devices, are entirely real to the eye even though they do not exist physically in the work itself. Each observer sees and responds somewhat differently.

Mr. Albers, "the father of 'op art'" is represented in the exhibition by six oil paintings of his well-known squares dated from 1957 to 1964 and two engravings on plastic of 1963. Mr. Bannard, who was born in New Haven in 1934 has a canvas entitled "Green Step" (1963) on view. He is now a resident of Princeton, New Jersey. Miss Skinner's work, a serigraph on glass and plastic, of 1964 called "Number 5" is in the show. She was born in Chicago in 1915 and now lives in Easthampton, Connecticut.

Two works in the exhibition are on loan from the Larry Aldrich Collection in Ridgefield: Tony DeLap's metal and canvas constructions "Magpie" (1963) and Bridget Riley's painting "Hesitate" (1964). Mr. DeLap, who was born in Oakland, California, in 1927, now lives in San Francisco. Miss Riley, who is 34 years old, was born and lives in London, England.

1. ALBERS - "WONDERING"
2. BANNARD - "GREEN STEP"
3. ALBERS - "WHITE CORE"
4. " " " "

5. ALBERS - "WHITE CORE"
6. BANNARD - "GREEN STEP"

The exhibition is accompanied by a 56-page catalog by Mr. Seitz. Illustrated with 43 works, 12 in color, the catalog is available from the Museum for \$1.95.

THE RESPONSIVE EYE will remain on view in New York through April 25, at which time it will travel to St. Louis, Seattle, Pasadena and Baltimore.

Photographs of works by Albers plus additional information available from Elizabeth Shaw, Director, and Linda Goldsmith, Assistant, Department of Public Information, The Museum of Modern Art, 11 West 53 Street, New York, N. Y. 10019. Circle 5-8900.

Sent to - Washington News.
Washington Post - Downing - "Pool"
Washington Star

The Museum of Modern Art

No. 19U

Thursday, March 18, 1965

11 West 53 Street, New York, N.Y. 10019 Circle 5-8900 Cable: Modernart

FOR IMMEDIATE RELEASE

SPECIAL TO WASHINGTON NEWSPAPERS

The Washington artists Gene Davis and Thomas Downing are among the artist represented in THE RESPONSIVE EYE exhibition which opened at The Museum of Modern Art in New York on February 25. The exhibition, documenting a widespread and powerful new direction in contemporary art, brings together more than 120 paintings and constructions by 99 artists from some 15 countries.

William C. Seitz, director of the exhibition, points out that these works exist less as objects to be examined than as generators of perceptual responses in the eye and mind of the viewer. Using only lines, bands and patterns, flat areas of color, white, gray or black or cleanly cut wood, glass, metal and plastic, perceptual artists establish a new relationship between the observer and a work of art. These new kinds of subjective experiences, which result from the simultaneous contrast of colors, after-images, illusions and other optical devices, are entirely real to the eye even though they do not exist physically in the work itself. Each observer sees and responds somewhat differently.

Mr. Davis, who is 35 years old, was born and lives in Washington. His large (8x16') canvas "Black-Gray Beat" of 1964 is on view in the New York exhibition. Mr. Downing is represented in the show by a painting of 1963 entitled "Pool." He was born in Suffolk, Virginia, in 1928, and also lives in Washington.

The exhibition is accompanied by a 56-page catalog by Mr. Seitz. Illustrated with 43 works, 12 in color, the catalog is available from the Museum for \$1.95.

THE RESPONSIVE EYE will remain on view in New York through April 25, at which time it will travel to St. Louis, Seattle, Pasadena and Baltimore.

Photograph of work by Downing and color transparencies of work by Davis plus additional information available from Elizabeth Shaw, Director, and Linda Goldsmith, Assistant, Department of Public Information, The Museum of Modern Art, 11 West 53 Street, New York, N. Y. 10019. Circle 5-8900.

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Sent to - Suffolk News-Herald - DOWNING - Pool. 1963

The Museum of Modern Art

No. 19V
Thursday, March 18, 1965
FOR IMMEDIATE RELEASE

11 West 53 Street, New York, N.Y. 10019 Circle 5-8900 Cable: Modernart

SPECIAL TO THE SUFFOLK NEWS-HERALD

The Suffolk-born artist Thomas Downing is among the artists represented in THE RESPONSIVE EYE exhibition which opened at The Museum of Modern Art in New York on February 25. The exhibition, documenting a widespread and powerful new direction in contemporary art, brings together more than 120 paintings and constructions by 99 artists from some 15 countries.

William C. Seitz, director of the exhibition, points out that these works exist less as objects to be examined than as generators of perceptual responses in the eye and mind of the viewer. Using only lines, bands and patterns, flat areas of color, white, gray or black or cleanly cut wood, glass, metal and plastic, perceptual artists establish a new relationship between the observer and a work of art. These new kinds of subjective experiences, which result from the simultaneous contrast of colors, after-images, illusions and other optical devices, are entirely real to the eye even though they do not exist physically in the work itself. Each observer sees and responds somewhat differently.

Mr. Downing is represented in the exhibition by a canvas of 1963 entitled "Pool." He was born in Suffolk in 1928 and now resides in Washington, D.C.

The exhibition is accompanied by a 56-page catalog by Mr. Seitz. Illustrated with 43 works, 12 in color, the catalog is available from the Museum for \$1.95.

THE RESPONSIVE EYE will remain on view in New York through April 25, at which time it will travel to St. Louis, Seattle, Pasadena and Baltimore.

Photographs and additional information available from Elizabeth Shaw, Director, and Linda Goldsmith, Assistant, Department of Public Information, The Museum of Modern Art, 11 West 53 Street, New York, N. Y. 10019. Circle 5-8900.

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Sent to Providence Bulletin -
" Journal - Oster - Triple Radial

The Museum of Modern Art

No. 19W
Wednesday, March 24, 1965
FOR IMMEDIATE RELEASE

11 West 53 Street, New York, N.Y. 10019 Circle 5-8900 Cable: Modernart

SPECIAL TO PROVIDENCE NEWSPAPERS

The Providence-born scientist and artist Gerald Oster is among the artists represented in THE RESPONSIVE EYE exhibition which opened at The Museum of Modern Art in New York on February 25. The exhibition, documenting a widespread and powerful new direction in contemporary art, brings together more than 120 paintings and constructions by 99 artists from some 15 countries.

William C. Seitz, director of the exhibition, points out that these works exist less as objects to be examined than as generators of perceptual responses in the eye and mind of the viewer. Using only lines, bands and patterns, flat areas of color, white, gray or black or cleanly cut wood, glass, metal and plastic, perceptual artists establish a new relationship between the observer and a work of art. These new kinds of subjective experiences, which result from the simultaneous contrast of colors, after-images, illusions and other optical devices, are entirely real to the eye even though they do not exist physically in the work itself. Each observer sees and responds somewhat differently.

Mr. Oster, who has been a professor of Polymer Chemistry at the Brooklyn Polytechnic Institute in New York since 1959, is represented in the show by a construction of 1964 entitled "Triple Radial". He was born in Providence in 1918, studied, among other schools, at Brown University, and now resides in New York City.

The exhibition is accompanied by a 56-page catalog by Mr. Seitz. Illustrated with 43 works, 12 in color, the catalog is available from the Museum for \$1.95.

THE RESPONSIVE EYE will remain on view in New York through April 25, at which time it will travel to St. Louis, Seattle, Pasadena and Baltimore.

Photographs and additional information available from Elizabeth Shaw, Director, and Linda Goldsmith, Assistant, Department of Public Information, The Museum of Modern Art, 11 West 53 Street, New York, N. Y. 10019. Circle 5-8900.

THE RESPONSIVE EYE will remain on view in New York through April 25, at which time it will travel to St. Louis, Seattle, Pasadena and Baltimore.

Photographs and additional information available from Elizabeth Shaw, Director, and Linda Goldsmith, Assistant, Department of Public Information, The Museum of Modern Art, 11 West 53 Street, New York, N. Y, 10019. Circle 5-8900.

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Sent to: Springfield Reporter (Hewitt)
Bennington Banner

The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019 Circle 5-8900 Cable: Modernart

No. 19X

Tuesday, April 6, 1965
FOR IMMEDIATE RELEASE

SPECIAL TO VERMONT NEWSPAPERS

Four Vermont artists, Paul Feeley, Francis Ray Hewitt, Kenneth Noland and Peter Anthony Stroud, are among the artists represented in THE RESPONSIVE EYE exhibition which opened at The Museum of Modern Art in New York on February 25. The exhibition, documenting a widespread and powerful new direction in contemporary art, brings together more than 120 paintings and constructions by 99 artists from some 15 countries.

William C. Seitz, director of the exhibition, points out that these works exist less as objects to be examined than as generators of perceptual responses in the eye and mind of the viewer. Using only lines, bands and patterns, flat areas of color, white, gray or black or cleanly cut wood, glass, metal and plastic, perceptual artists establish a new relationship between the observer and a work of art. These new kinds of subjective experiences, which result from the simultaneous contrast of colors, after-images, illusions and other optical devices, are entirely real to the eye even though they do not exist physically in the work itself. Each observer sees and responds somewhat differently.

Mr. Feeley, who has been teaching painting at Bennington College since 1940, is represented in the exhibition by a canvas of 1964 entitled "Alniam". He was born in Des Moines, Iowa, in 1913. Mr. Stroud, an Englishman born in 1921, has a painting called "Orange Circumvent with Yellow" (1964) on view. He is also an instructor at Bennington. Mr. Noland, who lives in South Shaftsbury, is represented by a canvas "And Again" of 1964. He was born in Ashville, North Carolina, in 1924. Mr. Hewitt's oil painting "Abe's Box" of 1964 is in the exhibition. He was born in Springfield, Vermont, in 1936 and now resides in Amsterdam.

The exhibition is accompanied by a 56-page catalog by Mr. Seitz. Illustrated with 43 works, 12 in color, the catalog is available from the Museum for \$1.95.

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Sent to: Pomona Progress-Bulletin
Long Beach Independ.-Press Tele
LA Herald Examiner
LA Times
San Diego Union

photo: McLaughlin

The Museum of Modern Art

No. 19Y

Wednesday, April 7, 1965
FOR IMMEDIATE RELEASE

11 West 53 Street, New York, N.Y. 10019 Circle 5-8900 Cable: Modernart

SPECIAL TO LOS ANGELES NEWSPAPERS

Eight artists of the Los Angeles area, Larry Bell, Karl Stanley Benjamin, Lorser Feitelson, John Goodyear, Frederick Hammersley, Robert Irwin, John McLaughlin and Robert Stevenson, are among the artists represented in THE RESPONSIVE EYE exhibition which opened at The Museum of Modern Art in New York on February 25. The exhibition, documenting a widespread and powerful new direction in contemporary art, brings together more than 120 paintings and constructions by 99 artists from some 15 countries.

William C. Seitz, director of the exhibition, points out that these works exist less as objects to be examined than as generators of perceptual responses in the eye and mind of the viewer. Using only lines, bands and patterns, flat areas of color, white, gray or black or cleanly cut wood, glass, metal and plastic, perceptual artists establish a new relationship between the observer and a work of art. These new kinds of subjective experiences, which result from the simultaneous contrast of colors, after-images, illusions and other optical devices, are entirely real to the eye even though they do not exist physically in the work itself. Each observer sees and responds somewhat differently.

Mr. Bell is represented in the exhibition by "Glass Sculpture Number 10" of 1964. He was born in Chicago in 1939 and now resides in Los Angeles. Mr. Benjamin, who was also born in Chicago, has an oil painting of 1964 entitled "Number 27" on view. He was born in 1925 and lives in Claremont. Mr. Feitelson is represented by a work called "Hard-Edge Line Painting" (1964). He was born in Savannah, Georgia, in 1913 and now resides in Los Angeles. Mr. Goodyear, who was born in Southgate, California, in 1930, has a work of 1964 entitled "Color Block" in the show. He is now a resident of Lebanon, New Jersey. Mr. Hammersley's oil painting "That, Number 3964" of 1964 is on view. He was born in Salt Lake City, Utah, in 1919, and now lives in Los Angeles. Mr. Irwin is represented by a large (7' x 6'11") untitled oil painting of 1963. He was born in

Long Beach in 1928 and also is a resident of Los Angeles. John McLaughlin, who was born in Sharon, Massachusetts, in 1898, has an oil painting of 1962 in the show. He now lives in Dana Point, California. Mr. Stevenson is represented by a plexiglas construction of 1963 called "Optical Construction Number 2". He was born in San Diego in 1924 and now resides in Los Angeles.

The exhibition is accompanied by a 56-page catalog by Mr. Seitz. Illustrated with 43 works, 12 in color, the catalog is available from the Museum for \$1.95.

THE RESPONSIVE EYE will remain on view in New York through April 25, at which time it will travel to St. Louis, Seattle, Pasadena and Baltimore.

Photographs and additional information available from Elizabeth Shaw, Director, and Linda Goldsmith, Assistant, Department of Public Information, The Museum of Modern Art, 11 West 53 Street, New York, N. Y. 10019. Circle 5-8900.

Sent to: Newark Star Ledger - (deal photo)
New York Times Advertiser
Montclair Times (deal photo)
Plainfield Courier News

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The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019 Circle 5-8900 Cable: Modernart

No. 19Z

Thursday, April 8, 1965
FOR IMMEDIATE RELEASE

SPECIAL TO NEW JERSEY NEWSPAPERS

Four New Jersey artists, Walter Darby Bannard, John Goodyear, Reginald Neal and Arnold Schmidt, are among the artists represented in THE RESPONSIVE EYE exhibition which opened at The Museum of Modern Art in New York on February 25. The exhibition, documenting a widespread and powerful new direction in contemporary art, brings together more than 120 paintings and constructions by 99 artists from some 15 countries.

William C. Seitz, director of the exhibition, points out that these works exist less as objects to be examined than as generators of perceptual responses in the eye and mind of the viewer. Using only lines, bands and patterns, flat areas of color, white, gray or black or cleanly cut wood, glass, metal and plastic, perceptual artists establish a new relationship between the observer and a work of art. These new kinds of subjective experiences, which result from the simultaneous contrast of colors, after-images, illusions and other optical devices, are entirely real to the eye even though they do not exist physically in the work itself. Each observer sees and responds somewhat differently.

Mr. Bannard, who lives in Princeton, is represented in the exhibition by an oil painting of 1963 entitled "Green Step". He was born in New Haven, Connecticut, in 1934. Mr. Goodyear, who was born in Southgate, California, in 1930, is now a resident of Lebanon, New Jersey. His work "Color Block" of 1964, which is painted wood, is on view in the show. Mr. Neal, also a resident of Lebanon, is represented by a 1964 canvas, "Square of Three: Black and Yellow." He was born in Leicester, England, in 1909. Mr. Schmidt, who was born in Plainfield in 1930, has a canvas entitled "Atine" (1964) on view. He now lives in New York City.

Mr. and Mrs. Burton Peskin of Princeton have loaned to the show a work by Ernst Benkert called "Black and White Op-Tickler" (1964). Mr. Benkert, who was born in

more...

Chicago in 1928, now resides in New York City.

The exhibition is accompanied by a 56-page catalog by Mr. Seitz. Illustrated with 43 works, 12 in color, the catalog is available from the Museum for \$1.95.

THE RESPONSIVE EYE will remain on view in New York through April 25, at which time it will travel to St. Louis, Seattle, Pasadena and Baltimore.

Photographs and additional information available from Elizabeth Shaw, Director, and Linda Goldsmith, Assistant, Department of Public Information, The Museum of Modern Art, 11 West 53 Street, New York, N. Y. 10019. Circle 5-8900.