

6/22/37 - #25

72

THE MUSEUM OF MODERN ART

14 WEST 49TH STREET, NEW YORK

TELEPHONE: CIRCLE 7-7470

FOR IMMEDIATE RELEASE

The Museum of Modern Art, New York, announces the opening of its Summer Exhibition Wednesday, June 23, in its temporary galleries at 14 West 49 Street, concourse level. The exhibition will include modern painting, sculpture, and architecture; and a display of more than two hundred motion picture stills showing the development of the American film from 1895 to the present day.

The Summer Exhibition will continue until September; hours: 10 a.m. to 6 p.m. daily including Saturdays, and on Sundays from 2 p.m. to 6 p.m. An admission fee of 25¢ will be charged on all days except Mondays, which will be free to the public. Members will be admitted free at all times.

The Museum of Modern Art announces at the opening of its Summer Exhibition the acquisition of an important sculpture in bronze by Jacques Lipchitz. It is a powerful fetish or totem-like figure, seven feet high, in semi-abstract style. It will be prominently shown in the exhibition, which will also include other examples of modern sculpture. One large gallery will be devoted to nineteenth century paintings by van Gogh, Seurat, Cézanne, Gauguin, and others. There will also be galleries of modern American painting, American Folk Art, Cubist and Abstract pictures, and Surrealism both modern and ancient.

In the gallery devoted to architecture, examples of the work of Frank Lloyd Wright, Le Corbusier, and Mies van der Rohe will be shown in models and enlarged photographs. Probably the most interesting display in this gallery, however, will be a large model group showing in great detail--buildings, gardens, pools, sculpture, and murals executed in miniature--a project for a community center designed by the Architects, Painters and Sculptors Collaborative. Alfred H. Barr, Jr., Director of The Museum of Modern Art, comments on this collaborative group design as follows:

"In Greek and medieval times painters and sculptors often collaborated with architects to bring about an harmonious and integrated whole. The result was the Greek temple or the medieval cathedral. In more recent times, however, painters and sculptors have usually been brought in by way of a postscript to adorn buildings in a comparatively superficial manner. The Architects, Painters and Sculptors Collaborative has broken in two ways with this unfortunate modern procedure: first, it has from the start combined the arts of

73

architecture, painting, and sculpture; second, its project is self-generated without the patronage of individual or government.

The design of this community center is architecturally far more advanced than any yet built in America. The sculpture, too, attains an extraordinarily high standard. The use, probably for the first time in serious architecture, of animated electric sign technique as mural decoration and the introduction of water sculpture for tactile as well as visual purposes, are brilliant innovations. Mediocrity appears principally among the mural paintings, some of which might well be eliminated.

It is greatly to be hoped that projects like this, improved by severe self-censorship, can be realized at the World's Fair or in more permanent locations. This spontaneous conjunction of the three arts should be studied as a precedent whenever American communities undertake public buildings.

Although the Museum of Modern Art Film Library has, since its founding in 1935, contributed to several of the Museum's exhibitions, this is the first time it has been represented by such a large display. The Film Library section of the Summer Exhibition is composed of more than two hundred motion picture stills shown under the general title of A Brief Survey of the American Film from 1895 to the Present Day. The Survey has been divided into four periods: 1895-1903, from the invention of motion pictures to "The Great Train Robbery" which was the first filmed story; 1904-1915, from the One Reeler to the Epic; 1916-1928, Rise of the Silent Film; 1929-1937, The Sound Film.

Lenders to the Summer Exhibition include: Mrs. Alexander Archipenko, Hollywood; Philip Johnson, New London, Ohio; Rudolf Belling, New York; Mr. & Mrs. Samuel A. Lewisohn, New York; Adolph Lewisohn Collection, New York; William S. Paley, New York; Marshall Field, New York; Jan Mayer, New York; Miss Adelaide Milton de Groot, New York; Walter P. Chrysler, Jr., New York; Mrs. John S. Sheppard, New York; Weyhe Gallery, New York; T. Catesby Jones, New York; George L. K. Morris, New York; Mrs. Charles J. Liebman, New York; Paul Eluard, Paris; Max Ernst, Paris; Galerie Simon, Paris.