

# The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019 Tel. 956-6100 Cable: Modernart

RELEASE NO. 19

FOR RELEASE: Wednesday, March 14, 1973

Press Preview: Monday, March 12,  
11am-4pm

"It is one of the important functions of the Museum Collection to give a core, a spine, a background for study and comparison, a sense of relative stability and continuity to an institution dedicated to the changing art of our unstable world."

— (1942) Alfred H. Barr, Jr., the first Director of the Museum and Director of Museum Collections for 20 years before his retirement in 1967.

THE PAINTING AND SCULPTURE COLLECTION: A NEW PERSPECTIVE, opening at The Museum of Modern Art on March 14, brings the exhibition of the Museum collection up to date with new ground-floor galleries devoted solely to works executed since the middle 1950s. The Museum's unrivaled historical review of the modern masters and movements from Cézanne through Abstract Expressionism is presented in remodeled and newly installed galleries on the second and third floors. The expansion and redesigning of these galleries, carried out over a period of months by the present staff headed by William S. Rubin, Chief Curator of the Painting and Sculpture Collection, has been made possible in part by a generous grant from the National Endowment for the Arts and support from the New York State Council on the Arts.

"Each new installation is, of necessity, something of a re-evaluation -- if for no other reason than that only a fraction of the Museum's collection can be shown at one time," Mr. Rubin observes. "Every curator has his own vision, but the masterpieces abide. The new perspective brought to bear on the historical part of the collection by each new generation is a question of inflection and emphasis rather than dramatic change; it follows from an awareness of the way in which the past changes as it is conditioned by the present. The great monuments of the past, as T. S. Eliot observed, form an ideal order among themselves which is modified by the introduction of really new works of art among them."

The new ground-floor galleries, designed for a changing selection of works, includes paintings, sculptures and related endeavors from the mid-1950s to the

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present, among them examples of color field painting, pop art, minimal and conceptual art. With the addition of these new galleries for the collection, works of this period can be shown for the first time in more than a limited sampling. The installation here will be changed from time to time by rotating works so that new acquisitions and works which could not be included in the present grouping can be seen. Museum visitors therefore will be able in a manner not possible before to observe the variety of contemporary art and have an opportunity to study and evaluate for themselves art about which critical opinion is still considerably more divergent than it is about the art of the preceding decades.

Among the more recently acquired works on the second and third floors included in the new installation are Picasso's Guitar and The Charnel House, Matisse's Memory of Oceania, Miró's Birth of the World, Baranoff-Rossine's Symphony Number 1 and Duchamp's Network of Stoppages. In the Main Hall on the ground floor important additions of recent years now on view include Miró's bronze Moon Bird and David Smith's Australia.

In the Sculpture Garden is the unique and newly acquired Monument by Picasso, a realization in Cor-ten steel of a project for a monument in honor of the French poet Guillaume Apollinaire for which Picasso made the first maquette in 1928. On the Upper Terrace of the garden are important new works by Alexander Liberman, Barnett Newman and Tony Smith.

The exhibition begins on the second floor with Cézanne as the point of departure and continues through the great historical movements of the 20th century -- Cubism, Expressionism, Futurism, and School of Paris. On the third floor the galleries are devoted to Dada and Surrealism, Post-war Europeans, Abstract Expressionism and related art from the early fifties. Four galleries specifically set aside for sculpture contain work from 1880 to 1960. The installations on the second and third floors will remain relatively stable except for occasional changes made in the

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interest of variety, those necessitated by loans to other institutions and dictated by the arrival of important acquisitions. The exhibition of the Collection concludes with the changing selection in the new ground-floor galleries of contemporary art.

Mr. Rubin, Chief Curator of the Painting and Sculpture Collection was assisted in the re-installation by members of the staff including Betsy Jones, Curator, Alicia Legg, Associate Curator, Cora Rosevear, Curatorial Assistant, and Kynaston McShine, Curator of Painting and Sculpture Exhibitions.

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Black and white photographs, color transparencies and additional material available from Elizabeth Shaw, Director, Department of Public Information, The Museum of Modern Art, 11 W. 53 St., New York, NY 10019. Phone: (212) 956-7501, -7504.

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# The Museum of Modern Art

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Special Note: Monday evening's black-tie gala preview of THE PAINTING AND

SCULPTURE COLLECTION: A NEW PERSPECTIVE honoring Alfred H. Barr, Jr., will be attended by about 1800 invited guests connected with the arts:

Public Figures: Senator and Mrs. Javits, Congressman Brademas, Nancy Hanks, National Endowment for the Arts, Eric Larabee, New York State Council on the Arts, Richard Clurman, Parks Commissioner.

Trustee hosts and hostesses for the 26 dinner parties preceding the reception:

Mr. and Mrs. William S. Paley, Chairman of the Board of Trustees, Mr. and Mrs. John D. Rockefeller 3rd (Mrs. Rockefeller is President of the Museum), Mr. and Mrs. John Hay Whitney, Mrs. Donald B. Straus, Mr. and Mrs. Robert Barker, Mr. and Mrs. Douglas Auchincloss, Mr. and Mrs. David R. Rockefeller, Philip C. Johnson, Mrs. Bliss Parkinson, Mr. and Mrs. Walter Thayer.

Artists attending dinner parties and the Museum reception include Andy Warhol, Willem de Kooning, Frank Stella, Peter Blume, Richard Stankiewicz, Tony Smith, George Segal, Roy Lichtenstein, Jacques Lipchitz, Louise Nevelson, Isami Noguchi, Helen Frankenthaler and Robert Indiana.

Museum Directors: Thomas P. F. Hoving (Metropolitan), Duncan Cameron (Brooklyn), James Elliott (Hartford), Bryan Robertson (Purchase), Thomas Armstrong (Pennsylvania).

Other well-known guests include Leo Costelli, William Donaldson (Trustee), Arlene Francis, Brendan Gill (author of Tallulah), Ben Heller, Sidney Janis, The Robert Sculls, Pierre Matisse, Andre Meyer, Roy Neuberger, the Newhouses, Nathan Pusey.

There will be a receiving line in the Main Lobby from 9:30 to 10 pm. The exhibition is on three floors; refreshments will be served in the Garden Restaurant and in the sixth floor Penthouse and Founders Room.

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# The Museum of Modern Art

**To** TV Assignment Editors

**From** Elizabeth Shaw, Director, Department of Public Information

**Date** March 12, 1973

**Re** An invitation to attend a major exhibition, THE PAINTING AND SCULPTURE COLLECTION: A NEW PERSPECTIVE

Black Tie Gala Reception in tribute to Alfred H. Barr, Jr.  
Monday, March 12 o pm to midnight.

Members' Preview Tuesday, March 13, 6:15 pm - 11:00 pm.

Opens to public Wednesday, March 14 at 11:00 am.

Press Preview: Monday, March 12, 11 am - 4 pm.

The Museum of Modern Art has been described as an experiment in which the public is invited to participate. The most recent invitation in this 44-year on-going experiment is to the new exhibition THE PAINTING AND SCULPTURE COLLECTION: A NEW PERSPECTIVE.

There are three new aspects of "the new perspective."

1. Newly designed galleries on the ground floor which will be devoted, on a rotating basis, solely to works executed since the middle 1950s. This innovation will give the public an opportunity to see a variety of contemporary work and to evaluate for themselves art about which critical opinion is much more divergent than it is about older 20th-century art.
2. Newly re-designed and re-installed galleries on the 2nd and 3rd floors for the Museum's internationally famous historical collection of 20th-century painting and sculpture from Cézanne through Abstract Expressionism. (This was done in stages, finally completed last weekend.)
3. Important new acquisitions including Monument by Picasso in the Sculpture Garden and recent acquisitions by young artists in the new ground-floor galleries.

IF YOU WOULD LIKE TO SEND A CREW TO COVER ANY OF THESE EVENTS PLEASE CALL Elizabeth Shaw (956-7501, -04), Lillian Gerard (956-7296) or Mark Segal (956-7296).

ADDITIONAL MATERIAL IS ATTACHED.