

The Museum of Modern Art

The Solomon R. Guggenheim Museum

For Immediate Release

MAJOR NEW YORK MUSEUMS EXCHANGE MASTERWORKS

An historic exchange of masterworks has been arranged between The Solomon R. Guggenheim Museum and The Museum of Modern Art. The exchange was jointly announced by the Presidents and Directors of the respective institutions -- Mr. Peter Lawson-Johnston and Mr. Thomas M. Messer of the Guggenheim Museum; Mrs. John D. Rockefeller 3rd and Mr. Richard E. Oldenburg of The Museum of Modern Art -- following formal approval by the Boards of Trustees of both museums at their regular meetings.

By means of this exchange, The Museum of Modern Art will acquire from the Guggenheim Museum two 1914 works by Vasily Kandinsky: Painting No. 199 (Autumn) and Painting No. 201 (Winter). These constitute, together with The Museum of Modern Art's own two works from the ensemble, Kandinsky's celebrated "Four Seasons." The Guggenheim Museum will acquire from The Museum of Modern Art Pitcher and Bowl of Fruit (1931) by Pablo Picasso and Henri Matisse's The Italian Woman (1916), which is the first major painting by this artist to enter its collection.

The exchange importantly strengthens the collections of each of the two institutions with works by artists particularly well represented in the other. The Museum of Modern Art is thus able to draw from its

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extensive holdings of works by Picasso and Matisse, while the Guggenheim is able to draw from one of the greatest Kandinsky repositories in the world.

The acquisition of the two Kandinskys by The Museum of Modern Art represents a complement of great importance to its comprehensive collection. Prior to the exchange, the crucial pre-World War I period of this pioneering master of abstract painting was represented in the collection primarily by two of a sequence of four great paintings commissioned in 1914 for the foyer of a New York apartment owned by Mr. Edwin R. Campbell. Through this exchange, the four panels are brought together again after many years of separation, thereby fulfilling the original intention of the artist, who had conceived the Campbell commission as an ensemble.

The Picasso and Matisse constitute equally significant additions to the collection of the Guggenheim Museum. Although the Museum owns several works of outstanding importance by Picasso from earlier periods through Cubism, examples from subsequent stages in the artist's development are not consistently of comparable quality. With regard to Matisse the Guggenheim collection has until now lacked a single painting of significance by this artist, universally recognized as one of the century's greatest masters.

Mr. Messer and Mr. William S. Rubin, Director of the Department of Painting and Sculpture of The Museum of Modern Art, jointly expressed their great satisfaction that the discussions they had initiated many years ago had culminated in this agreement. Together with Mr. Oldenb...

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and Mrs. Diane Waldman, Deputy Director of the Guggenheim, they noted that the exchange not only met special needs of their respective collections but that it would benefit the museum-going public in New York by placing on permanent view four masterpieces which heretofore had been seen only intermittently.

The transfer will become effective in the fall of 1982 when the four works affected by the decision (two of which are currently on loan) can be exhibited. A simultaneous showing in both New York museums will celebrate the event.

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FOR FURTHER INFORMATION: Sharon Zane, The Museum of Modern Art,  
(212) 708-9749  
Jessica Schwartz, The Solomon R. Guggenheim  
Museum, (212) 860-1355