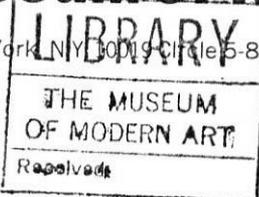


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# The Museum of Modern Art

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

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**RECENT ACQUISITIONS: ASSEMBLAGE,** the third in a new series of small exhibitions of works recently added to the Museum Collections, will be on view at The Museum of Modern Art from April 20 through June 13. Sixteen works by twelve artists from eight countries are shown in the ground floor gallery designated for continuous showings of recent acquisitions. These shows are intended to supplement the larger reports on acquisitions presented in annual exhibitions. The larger shows are diverse in period and style; these smaller shows concentrate on particular aspects of the Collections. Except for works by Picasso and Hannah Höch, everything in the show was done in the '60s.

An "assemblage" is a work of art made by fastening together cut or torn pieces of paper, clippings from newspapers, photographs, bits of cloth, fragments of wood, metal or other such materials; shells or stones, or even objects such as knives and forks, chairs and tables, parts of dolls and mannequins, automobile fenders, steel boilers and stuffed birds and animals. As this small exhibition demonstrates, the recent experimentation with unorthodox media among younger artists is an international phenomenon.

Picasso's Guitar (1919?) is the earliest work in the show and a unique and capital work of his synthetic cubist period. On top of an austere, formal composition of oil on canvas, the artist has pinned newspaper and a piece of cut-out paper on which he has painted shapes to symbolize a guitar. A large painted paper pin, itself pinned to the canvas, appears to hold the cut-out paper in place. Title to Guitar was given to the Museum in 1955 by A. Conger Goodyear, who retained a life interest in it. Following his death in 1964 the picture itself came to the Museum. General Goodyear was the Museum's first President.

Eight of the artists in the exhibition are being shown as part of the Museum Collection for the first time including the Frenchman, Arman, represented by an

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assemblage of toy automobiles and boxes; and the Argentine Marcelo Bonevardi, by a wood and canvas construction. White Quipu by Jorge Eielson, of Peru, is composed of knotted cloth and oil on canvas. Quipus were knotted cords used by the ancient Peruvians to record statistics and recall facts and events. Each color had a meaning and the knots represented numbers.

Both the Eielson and Berlin-Leipzig by the Belgian Vic Gentils were purchased at international exhibitions in Europe last summer: the former at the Venice Biennale, the latter at Documenta III in Kassel, Germany. Berlin-Leipzig is a construction of piano parts, a piano stool and other material.

Two collages of painted fabric are the first works by the American Leo Manso to enter the Collection. Ascent, the artist says, came out of cliffs and then climbing and then climbing in spirit. "It is intended as a contemplative catalyst to create the inner sensation of spiritual ascent." Of Earth 2 he writes that its significance lies in the transcendence of waste "the using of the useless, and the awareness of beauty in decay; our wasteful mass-produced stereotyped material(ism) must be transformed by the artist's vision."

Manuel Rivera, a young Spanish artist, also new to the Collection, is represented by a construction of wire mesh on painted wood inspired by Spanish heraldic bearings of the 16th and 17th centuries.

Mary Bauermeister, a young German artist who now lives in New York, is represented by an assemblage of sand and hundreds of small stones, collected on the beaches of Sicily, glued on to four square wood panels. About the work, which is titled Progressions, the artist says: "The title is taken because not only the squares themselves are in progression of size, but also the little empty squares inside the four stone squares are progressive in size. (The bigger the stone painting, the smaller the empty sand square.) Originally I planned to paint into the empty square stones (trompe l'oeil). Later I left them empty to lead to the empty square which the four surround. The color is also in progression from black to white, the stones from small to big." Two drawings by Miss Bauermeister, acquired at the same

time as Progressions, can be seen in the "John S. Newberry Memorial Exhibition" in the Museum's Paul J. Sachs Galleries.

Günther Uecker, a member of the German "Zero" group is represented by a composition of nails driven into canvas-covered board, called White Field. Another work by Uecker is on view in the Museum's current show, "The Responsive Eye."

The third German artist in the show, Hannah Höch, a member of the Berlin Dada group from 1918 to 1920, is represented by four works ranging in date from the '20s to 1950. Indian Dancer, a collage done in 1930, incorporates a still photograph of Mlle Marie Falconetti from the famous Carl-Theodor Dreyer film of 1928, "The Passion of Joan of Arc."

The collage by Marian Warzecha, Number 50, is the only work on view acquired from a Museum of Modern Art loan show. It was bought from "15 Polish Painters" in 1961 and subsequently toured for two years. It is the first work by Warzecha to enter the Collection.

Richard Lindner, American artist born in Germany in 1901, is represented by a 1962 construction of plastic mask, paper and cloth on painted wood panel. The Museum owns two oils by Lindner as well as drawings.

The first two exhibitions in the series were "South Asian Paintings" and "Seven American Paintings." The large annual "Recent Acquisitions" exhibition of painting and sculpture which opened on February 17 remains on view through April 25.

The exhibition was directed by Betsy Jones, Assistant Curator. Alfred H. Barr, Jr. is Director of Museum Collections.

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Photographs and additional information available from Elizabeth Shaw, Director, 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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RECENT ACQUISITIONS: ASSEMBLAGE  
April 19 - June 13, 1965

## CHECKLIST

Note: Unless enclosed in parentheses dates appear on the works themselves. In dimensions height is followed by width and then depth. The last two figures of the accession number indicate the year of acquisition.

ARMAN (Armand Fernandez). French, born 1928.

Collection. (1964) Assemblage: toy automobiles and boxes, 16 7/8 x 27 3/4 x 2 7/8". Promised gift and extended loan from Mr. and Mrs. William N. Copley. E.L. 65.391.

Mary BAUERMEISTER. German, born 1934. Lives in New York.

Progressions. 1963. Stones and sand on board, 51 1/4 x 47 3/8 x 4 3/4".  
Matthew T. Mellon Foundation Fund. 254.64.

Speaking about her work the artist writes: "The question interests me, not the answer. The question is infinity; the answer, too definite.... Art is for me the possibility for plurality. Therefore my interest in science is only to find out some other systems, not because I like systems, but the ways to find them and break them. In art  $1 + 1 = 3$  or something else. It might be 2 but that's the unimportant solution."

About Progressions: "The title is taken because not only the squares themselves are in progression of size, but also the little empty squares inside the 4 stone squares are progressive in size. (The bigger the stone painting, the smaller the empty sand square.) Originally I planned to paint into the empty squares stones (trompe l'oeil). Later I left them empty to lead to the empty square which the 4 surround. The color is also in progression from black to white, the stones from small to big."

Marcelo BONEVARDI. Argentine, born 1929. Lives in New York.

Figure, I. 1964. Construction of wood, string, oil on canvas, 25 1/8 x 21 5/8". Inter-American Fund. 650.64.

Jorge EIELSON. Peruvian, born 1924. Lives in Rome.

White Quipu. (1964) Oil and knotted cloth on canvas, 37 1/2 x 59 1/8".  
Inter-American Fund. 108.65.

Quipus were knotted cords used by the ancient Peruvians to record statistics and recall facts and events. Each color stood for something and the knots represented numbers.

HUTTILS. Belgian, born England 1919.

Berlin-Leipzig. 1963. Construction of piano parts, piano stool, etc.,  
1 1/2 x 14 3/8 x 16 3/4". Advisory Committee Fund. 1236.64.

HUCH. German, born 1889. A member of the Berlin Dada group, 1918-1920.

Untitled. 1925. Collage, 9 3/4 x 7 5/8". Gift of Miss Rose Fried. 3.63.

Indian Dancer (from an Ethnographic Museum). 1930. Collage, 10 1/8 x 8 7/8".  
Frances Keech Fund. 569.64.

The central element of this collage, done in 1930, is a still photograph of Mlle Marie Falconetti taken from the famous Carl-Theodor Dreyer film of 1928, The Passion of Joan of Arc.

Untitled. 1945. Collage, 13 1/2 x 12 1/8". Gift of Miss Rose Fried. 4.63.

With Seaweed. (1950?) Collage, 13 5/8 x 10". Gift of Miss Rose Fried. 5.63.

and LINDNER. American, born Germany 1901.

Construction. (1962) Assemblage: plastic mask, paper and cloth on painted wood panel, 11 7/8 x 13 x 3 3/4". Philip C. Johnson Fund. 7.63.

Question: Exceptional circumstances in the making of this work?

Answer: "For fun!"

MANSO. American, born 1914.

Ascent 3. (1962) Collage of painted fabric, 26 x 12 5/8".  
Gift of Mr. and Mrs. Sidney Elliott Cohn. 12.63.

About Ascent the artist writes: "This came out of cliffs, and then climbing, and then climbing in spirit.... This work has nothing to do with nature's appearance; rather it is intended as a contemplative catalyst to create the inner sensation of spiritual ascent (as against physical ascent)."

Earth 2. (1962) Collage of painted fabric and paper, 23 x 20".  
Gift of Dr. and Mrs. Ronald Neschis. 13.63.

In answer to a question about the significance of Earth 2: "(To me) the transcendence of waste; the using of the useless, and the awareness of beauty in decay; our wasteful mass-produced stereotyped material(ism) must be transformed by the artist's vision."

Pablo PICASSO. Spanish, born 1881. In France since 1904.

Guitar. (1918-19) Oil, charcoal and pinned paper on canvas, 85 x 31".  
Gift of A. Conger Goodyear. 384.55.

The black background and the quartered diamond-shaped "shield" are painted in oil on canvas. Pinned on the shield is a sheet of paper on which are drawn three strings and the sound hole of a guitar which is silhouetted by its own shadow. The nail from which the guitar hangs, and the nail's shadow, are drawn on a paper cutout also pinned on the canvas. Below the guitar is a thin strip of newspaper serving as another shadow.

The juggling of various images, materials, and techniques in one composition is common in late cubism and so is such a joke as the clumsy fool-the-eye nail suspending a highly abstract guitar. But these games are lost in the severity, imposing scale and heraldic grandeur of the work as a whole.

Note: The Guitar is dated 1916-17 by Christian Zervos in his catalogue Pablo Picasso, vol. 2\*\*, no. 570, but the style is closely related to several smaller guitar subjects painted at Montrouge in 1918 (Zervos, vol. 3, cf. nos. 140, 141). The newspaper is dated 11-2-19 so that the Guitar may even have been painted after Picasso left Montrouge in October 1918 for the fashionable apartment on the rue La Boétie.

Manuel RIVERA. Spanish, born 1927.

Metamorphosis (Heraldry). (1960) Construction of wire mesh on painted wood, 32 1/4 x 40 x 5". Gift of Mr. and Mrs. Richard Rodgers. 203.63.

Inspired, the artist says, by "Spanish heraldic bearings of the 16th and 17th centuries."

Günther UECKER. German, born 1930.

White Field. 1964. Nails on canvas over board, painted, 34 3/8 x 34 3/8 x 2 3/4". Matthew T. Mellon Foundation Fund. 1244.64.

Marian VARZECHA. Polish, born 1930.

Number 50. 1960. Collage, 13 3/4 x 21 5/8". Philip C. Johnson Fund. 274.61.