

Cecil Green 21

THE MUSEUM OF MODERN ART

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NEWLY ACQUIRED EUROPEAN AND AMERICAN PAINTINGS AND SCULPTURE TO BE EXHIBITED

Thirty-six works of art by European and American artists newly acquired for the Museum Collection make up a special exhibition in the third floor galleries of the Museum of Modern Art, 11 West 53 Street, to be on view from February 11 through March 15. The 31 artists in the show represent a number of different nationalities with the American group the largest. More than half fall into the younger age groups.

The exhibition is arranged more or less by nationality, beginning with paintings and sculpture by Italian artists, then the British group, then the Americans. The last large gallery contains outstanding examples by Brancusi, Léger, Picasso, Julio Gonzalez, Giacometti and others.

The British section includes sculpture and drawings by three young artists, Reg Butler, Kenneth Armitage and Lynn Chadwick, who received enthusiastic comment last summer at the 1952 Venice Biennale and whose work is still almost unknown in the U.S.A. Two young British painters are also included, Lucian Freud and Alan Reynolds. A sculpture in wood carved in 1938 by Henry Moore completes the British group.

The Italian section also contains work by artists little known in the U.S.A.: the sculptors Luciano Minguzzi and Alberto Sani, and the painters Antonio Music, Tancredi and Marcello Boccacci. Two others, Armando Pizzinato and Pericle Fazzini, were represented in the "20th-Century Italian Art" exhibition held by the Museum in 1949.

The American group includes work by such prominent figures as Stuart Davis, Edwin Dickinson, Naum Gabo and Jackson Pollock, as well as by lesser known men such as the Hawaiian-born Japanese-American sculptor, Joseph Goto, who has not previously shown in New York. Sculpture by Ibram Lassaw and Bernard Reder, and pictures in various media by Attilio Salemmè, William Kienbusch, Ed Corbett, Herbert Katzman and A.E. Gallatin round out the present showing. The pictures by Dickinson,

Corbett and Katzman were selected from the Museum's "15 Americans" exhibition of last spring.

Detailed notes by Alfred H. Barr, Jr. on many of the individual works appear in the check list which is available on request.

For the works of art in this exhibition the Museum is indebted to purchase funds provided by the Lillie P. Bliss Bequest and Mrs. Simon Guggenheim, and to the following generous donors: Mr. and Mrs. Allan D. Emil, Naum Gabo, Peggy Guggenheim, Mr. and Mrs. Alex Hillman, Mr. and Mrs. Hugo Kastor, Mrs. Gertrud A. Mellon, Mr. and Mrs. John de Menil, Mrs. John D. Rockefeller 3rd, Mr. and Mrs. Peter A. Rübél, Mr. and Mrs. Ansley W. Sawyer, Mr. and Mrs. David M. Solinger and J. van Straaten.

In accordance with a long-standing Museum policy, most of these gifts were actually selected by the Museum, since the donors wished to make additions to its Collection which the Museum wanted and needed.

NEW ACQUISITIONS - CHECK LIST WITH NOTES BY ALFRED H. BARR, JR.

Exhibition February 11 - March 15, 1953

ARMITAGE, Kenneth. British, born 1916.

Family Going for a Walk. (1951.) Bronze, 29" high x 32 1/2" long.
Purchase Fund

Bought at the Venice Biennale, British Pavilion.

Family Going for a Walk. 1951. Color lithograph, 15 x 18 3/4".
Purchase Fund

BOCCACCI, Marcello. Italian. Lives in Florence.

Painting. (c.1950.) Gouache, crayon and oil on paper, 8 3/8 x 32 7/8".
Gift of Mr. and Mrs. David M. Solinger

BRANCUSI, Constantin. Rumanian, born 1876. Lives in Paris.

Mlle Pogany. (1913.) Bronze, 17 1/8" high. Acquired through the
Lillie P. Bliss Bequest

Over a year ago the Museum received a letter from a lady in Camberwell, Australia. She wrote that almost forty years ago, before the first World War, Brancusi had made her portrait in Paris. The bronze might be for sale if a museum were interested. This Museum was very much interested, for the letter was signed Margit Pogany. After long negotiations the purchase was made, and three weeks ago the bust arrived in New York after its long voyage.

Miss Pogany has written how Brancusi came to do her portrait. In 1911 while she was an art student in Paris she came to know the sculptor. Two years later she asked him to do her portrait. She sat several times for him, but at each sitting after completing what she thought was an excellent likeness he would throw the clay back into the bin.

Early in 1912 when she left Paris the bust had not yet been begun, but finally in 1913 it was completed. Brancusi gave her the choice of a marble or bronze. She chose the latter.

Later, in 1919-20, Brancusi made several variants in polished bronze and in marble of a second version of the Mlle Pogany, somewhat more abstract and elaborate, especially in the treatment of the hair. These are far better known than this original bronze which may, in fact, never have been publicly exhibited before.

BUTLER, Reg. British, born 1913.

Woman Standing. (1952.) Bronze, 18 1/2" high. Purchase Fund

Studies for Woman Standing. 1952. Pencil, crayon and watercolor,
14 7/8 x 11". Purchase Fund

Bought at the Venice Biennale, British Pavilion.

CHADWICK, Lynn. British, born 1914.

Balanced Sculpture. (1952.) Iron, 19 5/8" high. Purchase Fund

Studies for Balanced Sculpture. 1952. Ink and watercolor, 18 3/4 x 23 7/8". Purchase Fund

Bought at the Venice Biennale, British Pavilion.

CORBETT, Edward. American, born 1919.

Number 11. 1951. Chalk, 34 7/8 x 23". Katharine Cornell Fund

DAVIS, Stuart. American, born 1894.

Visa. 1951. Oil on canvas, 40 x 52". Gift of Mrs. Gertrud A. Mellon

"I very often use words in my pictures," Davis writes, "... because they are a part of urban subject matter...." In Visa the word CHAMPION, "clearly the subject matter of the painting," was derived from the cover of a matchbook. The word else answered his compositional need for a short word which would be abstract enough not to involve too specific associations yet "dynamic" enough to be in harmony with the "color intervals of the painting." The phrase, The amazing continuity, besides "animating the area at the extreme right," involved two ideas: first, the amazing "kind of painting I wanted to look at" and, second, the experience of finding in paintings of very different subject matter and style the common factor, the continuity, which makes them works of art. "The content of this phrase is real, as real as any shape of a face or a tree...."

Visa is larger, more brilliant in color and more complex than the earlier Little Giant Still Life now in the Richmond Museum.

DICKINSON, Edwin. American, born 1891.

Composition with Still Life. 1933-37. Oil on canvas, 97 x 77 3/4". Gift of Mr. and Mrs. Ansley W. Sawyer

Dickinson spends long periods of time on a single composition, slowly elaborating its many elements into a final whole that has the mysterious quality of a vision. He began Composition with Still Life in his Provincetown studio in 1933, then worked on it in a friend's studio in Buffalo, N.Y., completing it in 1937. The painting went through many changes. The central figure and the sails at the top of the picture came first, then the vases, the antique mirror partly effaced, and the foreground with shallow steps over the water, a hole in the wood made by a rock that has just fallen, the reflections and the splash of an unseen object in the water, the falling rose casting its shadow. All these elements have been fused to create the picture's atmosphere of suspense and hallucination.

DOMINGUEZ, Oscar. Spanish, born 1905. Lives in Paris.

Nostalgia of Space. 1939. Oil on canvas, 28 3/4 x 36 1/8".
Gift of Peggy Guggenheim

The painter was an active member of the Paris surrealist group during the 1930s.

FAZZINI, Pericle. Italian, born 1913.

Seated Woman. 1947. Bronze, 37 1/4" high. Gift of Mr. and Mrs. John de Menil

Bought by the donor from the Museum's exhibition, "20th Century Italian Art," 1949.

FREUD, Lucian. British, born 1922.

Woman with a Daffodil. 1945. Oil on canvas, 9 1/4 x 5 1/2".
Purchase Fund

Freud is the grandson of the great psychiatrist.

GABO, Naum. American, born Russia 1890.

Two models of constructions designed for the Esso Building, Rockefeller Center. (1949.) Plastic and metal. Gift of the artist

- a.) 51st Street entrance, with revolving constructions over the revolving doors.
- b.) 52nd Street entrance.

For reasons of expense these constructions, which were designed to incorporate light and water, were never executed.

GALLATIN, A.E. American, 1881-1952.

Forms and Red. 1949. Oil on canvas, 30 x 23". Purchase Fund (by exchange)

This work was acquired from the artist shortly before his recent death.

GIACOMETTI, Alberto. Swiss, born 1901. Lives in Paris.

Portrait of His Mother. 1950. Oil on canvas, 34 5/8 x 23 1/2".
Acquired through the Lillie P. Bliss Bequest

GONZALEZ, Julio. Spanish, 1881-1942. Worked in Paris.

Woman Combing Her Hair. (1936.) Wrought iron, 50 1/2" high.
Mrs. Simon Guggenheim Fund

Gonzalez first became generally known as the man who taught Picasso the technique of iron-smithery. That was about 1930. During the following decade he exhibited with the surrealists.

During the post-war period his fame -- posthumous, alas -- has increased enormously. Indeed his influence upon the work of the younger sculptors of today is probably unequalled. The Museum first showed his work in 1935 and bought a piece in 1937.

GOTO, Joseph. American, born Hawaii, 1919, of Japanese parentage.

Organic Form No. 1. (1951.) Welded steel, 11' 4 1/4" high. Purchase Fund

Bought at the "Momentum" Exhibition, Chicago, 1952.

KATZMAN, Herbert. American, born 1923.

The Seine. (1949.) Oil on canvas, 37 1/4 x 63". Gift of Mr. and Mrs. Hugo Kastor.

KIENBUSCH, William. American, born 1914.

Low Tide. 1950. Casein and ink on paper, 22 1/2 x 31". Katharine Cornell Fund

The artist spent the early summer of 1950 at Stonington, Maine. "At that time I rowed every day in a skiff among the islands of Penobscot Bay. At low tide landing on an island, I walked across mud flats, seaweed, rivulets of water, to reach the trees and wood. I was first impressed by the concentric parallel black bands of seaweed washed in on the tide, and left on the flats when the tide receded. Being alone among the islands, I sometimes felt the mixed emotions of love for and fear of them... Joy and terror... no doubt came not only from the subject, but from deep unconscious sources. So the picture became 1) a reasonable description of low tide, 2) a space, color order and 3) a highly introspective interpretation."

LASSAW, Ibram. American, born Egypt 1913.

Kwannon. 1952..) Welded bronze with silver, 6' high. Katharine Cornell Fund

The sculptor writes: "While the work was in progress, I was particularly concerned with different aspects of Kwannon, the Japanese name of the Lord of Compassion and Pity.... Although I never try to depict or narrate or communicate, I feel that something of Kwannon entered this piece of sculpture....

"I'll know more about this work in a few years. The artist, almost like the spectator, knows little (in a profound way) of his work when it is new."

(Note: Kwannon is a Buddhist divinity.)

LÉGER, Fernand. French, born 1881.

Woman in Armchair. 1913. Oil on burlap, 51 x 38 1/8". Gift of Mr. and Mrs. Peter A. Rubel

Face and Hands. 1952. Brush and ink, 26 x 19 3/4". Mrs. Wendell T. Bush Fund

MINGUZZI, Luciano. Italian, born 1911.

Dog Among Reeds. (1951.) Bronze, 27 1/8" high. Purchase Fund

Bought at the Venice Biennale, Italian Pavilion.

MOORE, Henry. British, born 1898.

Mother and Child. (1938.) Elmwood, 30 3/8" high. Purchase Fund

Mother and Child might be said to occupy a position half-way between the artist's highly abstract Two Forms of 1934 (Museum Collection) and his figures Mother and Child of 1943-44 for the Church of St. Matthew in Northampton, England.

MUSIC, Antonio. Italian, born Gorizia 1909.

Horsemen. 1951. Oil on canvas, 21 1/4 x 28 5/8". Purchase Fund

PICASSO, Pablo. Spanish, born 1881. Lives in France.

Three Women at the Spring. 1921. Oil on canvas, 80 1/4 x 68 1/2". Gift of Mr. and Mrs. Allan D. Emil

Like Mannerist art of the 16th century, Picasso's neo-classic painting of about 1920 took two directions: one toward elegant elongation; the other toward heavy, gigantesque forms such as the Three Women at the Spring. This canvas is the largest and one of the most important classic works of the period. The Three Women at the Spring may be compared with the cubist Three Musicians painted during the same year.

Young Girl in an Armchair. (1909.) Oil on canvas, 28 5/8 x 23 1/2". Gift of Mr. and Mrs. Alex L. Hillman

Here the systematic faceting and the rather sculptural forms of the previous summer in Spain begin to break up. The planes slip and the forms start to merge with the background, although some sense of depth remains. In spite of the disintegrating abstraction, a curious intensity of feeling survives.

PIZZINATO, Armando. Italian, born 1910.

May Day. (1948.) Oil on plywood, 31 3/8 x 45 1/2". Gift of Peggy Guggenheim

Since 1948 the painter has been under strong Communist pressure so that he has completely given up abstract painting for "socialist realism" in deference to party discipline.

POLLOCK, Jackson. American, born 1912.

Full Fathom Five. 1947. Oil on canvas, 50 7/8 x 30 1/8". Gift of Peggy Guggenheim

REDER, Bernard. American, born Rumania 1897.

Torso. (1938.) French limestone, 45" high. Gift of J. van Straaten

REYNOLDS, Alan. British, born 1926.

Composition July. (1952.) Oil on composition board, 30 x 47 3/4". Purchase Fund

SALEMME, Attilio. American, born 1911.

Astronomical Experiment. 1945. Oil on canvas, 30 x 40". Gift of Mrs. John D. Rockefeller 3rd

SANI, Alberto. Italian, born about 1900. Lives near Siena.

Slaughtering Swine. Stone relief, 11 1/2" high x 12 1/2" long x 5" deep. Purchase Fund

Sani is a Tuscan peasant, now some 55 years of age, and lives near Siena. Without professional training or any real interest in other artists or the art of the past, he has been carving in stone and wood since 1921. Dario Neri brought his work to the attention of Bernard Berenson, who wrote a long article on him, published in Commentari, Florence, January 1950. Berenson, who had perhaps not published an article in praise of the work of a living artist since he defended Matisse in 1908, points out the resemblance between Sani's work and the sculptured reliefs of the late Roman-early Christian period. Sani confines himself exclusively to the life that he knows in the villages and farms of Tuscany. In spite of circumstantial realism his work is almost always beautifully composed and executed in a consistent although instinctive style. Sani is now nearly blind.

TANCREDI. Italian, born 1927. Lives in Rome.

Springtime. 1952. Gouache and pastel, 27 1/2 x 39 3/8". Gift of Peggy Guggenheim