

THE MUSEUM OF MODERN ART

11 WEST 53 STREET, NEW YORK 19, N. Y.

TELEPHONE: CIRCLE 5-8900

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The most comprehensive exhibition of Futurism ever assembled will be presented at the Museum of Modern Art, 11 West 53 Street, New York City, from May 30 to September 12, in celebration of the 50th anniversary of the movement. The exhibition, which also coincides with the centennial of Italian unification, surveys for the first time in this country one of Italy's most significant contributions to modern art. A supplementary exhibition of drawings and etchings by Umberto Boccioni, will open simultaneously in the Auditorium gallery and remain on view through August 9.

One hundred and thirty paintings, sculptures, drawings, watercolors and collages were selected by Peter Selz, Curator of the Department of Painting and Sculpture Exhibitions, from important public and private collections here and abroad. Approximately half the works, many of which have never been seen outside of Italy, are from Italian collections. The exhibition consists largely of work by the original members of the movement--Balla, Boccioni, Carrà, Russolo and Severini--dating from 1910 to 1915. Dudreville, Giannattasio, Rosai, Sironi and Soffici, painters who were briefly associated with the Futurists, are represented by one to four works each. Also included are architectural drawings by Sant'Elia, prophetic in their concept of the new city.

The Futurist movement, although shortlived, was one of the most influential forces in European art of the 20th century. However, it has never been widely shown in America, primarily because of the artists' refusal to exhibit in the Armory Show which introduced their contemporaries to the New York art world in 1913.

Futurism was launched before the Italian public in a series of demonstrations and manifestos, the first of which was published by the poet-dramatist, Marinetti, in 1909. "Futurist Painting: Technical Manifesto," published a year later, extended the movement to the visual arts. As Mr. Selz writes in the introduction to the exhibition:

When Futurism burst upon the world...it was to change the face of art. Though accepting the brilliant color of impressionism and borrowing some of cubism's pictorial structure, it was provocative, anti-traditional, indeed it was the first anti-art movement. The Futurists repudiated taste and harmony; they extolled sense experience, speed, aggressiveness and, above all, youth.

A Futurist painting fuses the sum total of the visual sensations which the object and its environment--as well as their combined memory--evoke in the artist. Placing the spectator in the center of the picture to identify him with the activity in the painting, the Futurist artist translates the rhythms and the confused, but intense sensations of modern urban experience into potent visual forms. In the resultant works gesture is dynamic sensation itself. With their simultaneity of events, multiple images of motion, and dramatic interpenetration of planes they often attain a startling emotional power.

In the spring of 1911 the first important Futurist show, La Mostra d'Arte Libera, was held in Milan and the following year the artists made their assault on Paris with an exhibition which later toured Europe. During the next two years the movement continued to spread its influence throughout the world by means of conferences, manifestoes

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and exhibitions. By 1915, however, the group began to disintegrate as Boccioni, Carrà and Soffici turned to more conventional means of expression. "First Futurism," as it is sometimes called to distinguish it from the politically associated "Second Futurism" of the 1920's and 30's, came to a close with World War I. By this time it had made a strong impact on advanced artists in France, Germany, Russia and the United States. Its iconoclasm and concern with free imagery of the mind was a precedent for Dada and Surrealism and has many parallels in the art following World War II.

The exhibition opens with a gallery devoted to Boccioni's triptych, States of Mind (1911), in which expressive combinations of lines and colors are used to create the various moods of a leavetaking. In addition to the three oil panels, "The Farewells," "Those Who Stay" and "Those Who Go," several pencil studies and later drawings are shown.

Nine important pre-Futurist paintings including Balla's Work (1902) and Bankrupt (1902), Severini's Spring in Montmarte (1909), Boccioni's Portrait of the Sculptor, Brocchi (1907), Carrà's The Horsemen of the Apocalypse (1908) and Russolo's Perfume (1909-10) are shown to indicate the influences of impressionism, divisionism and Art Nouveau symbolism. The remainder of the exhibition shows the Futurists at the peak of their achievement--between 1910 and 1915.

Carlo Carrà (b.1881)

Carrà, who was responsible for many of the Futurists' major technical theories, is represented in the exhibition by 16 works including the famous Funeral of the Anarchist Galli (1910-11). His desire to achieve the formal order of cubism without sacrificing Futurist dynamism is shown in such paintings as The Galleria in Milan (1912) and Rhythms of Objects (c. 1912). Although he continued to write about Futurist ideals his work from this time on moved steadily toward the simpler forms and stability characteristic of cubism. The 1914 collage, Patriotic Celebration, which was published shortly before the outbreak of World War I, demonstrates the Futurists' political use of the "free-word" technique of Marinetti.

Giacomo Balla (1871-1958)

Balla, after several months in Paris in 1900, returned to Rome where he taught Severini and Boccioni, introducing them to the divisionist techniques of which he had become a master. His use of divisionist color and form to create an atmosphere of vibrant motion is shown in Rhythm of the Violinist (1912) and Girl Running on a Balcony (1912). Two 1912 paintings called Iridescent Interpenetration are among the first complete abstractions painted anywhere. Also included among his 22 works shown are studies of the flight of birds and speeding automobiles. Boccioni's Fist--Lines of Force (1915) is the only sculpture by Balla still in existence.

Umberto Boccioni (1882-1916)

At the center of all Futurist activity was Umberto Boccioni. Although his career was cut short by his death at the age of 34, he emerges as one of the leading painters of the 20th century. After moving to Milan in 1908, Boccioni began to make a series of studies of the city and its industry. These impressions were brought together in his first major Futurist painting, The City Rises (1910-11) which is shown along with studies in oil and in pencil. Mourning (1910) and The Laugh (1911) illustrate his use of different forms and lines to express specific states of mind. As a result of his contact with Paris painters early in 1912 Boccioni became interested in the intensive analysis of forms. Materia, a 7 1/2 foot tall portrait of his mother, and Elasticity, one of his many paintings of horses, were done later that year. His work became increasingly abstract, as shown in such paintings as Dynamism of a Soccer Player (1913) and Dynamism of a Cyclist (1913) where the object is represented by its action rather than its form.

Boccioni also became interested in sculpture while in Paris and outlined his ideas in a manifesto published in 1912. The exhibition includes three bronzes: Anti-Graceful (the Artist's Mother) (1912), Development of a Bottle in Space (1912) and his masterpiece, Unique Forms of Continuity in Space (1913).

Boccioni's drawings and etchings

The wide range of Boccioni's achievement is further demonstrated in the exhibition of his drawings and etchings from the collection of Mr. and Mrs. Harry Lewis Winston on view in the auditorium gallery. Over 100 drawings in pencil, ink and pastel and 20 etchings dating from 1902 to 1916, show Boccioni's early fascination with the city and technology and his constant search for subjects whose drama would express the intensity of his feeling. Many of the drawings are studies for paintings shown on the third floor. The works were selected by Mr. Selz and installed by Alicia Legg, Assistant Curator.

Luigi Russolo (1885-1947)

Russolo was an active participant in the movement although much of his time from 1913, when he published a manifesto on the "Art of Noise," was spent experimenting with his "Intonarumori" (Noise Organ). In his painting he was fascinated with combining responses of different senses. The color and shapes used in Perfume, for example, are meant to evoke the scent. The exhibition includes seven oils by Russolo including Music (1911) and Memories of a Night (1911), in which he experimented with simultaneous images, the geometric Revolt (1911), and The Solidity of the Fog (1912), probably his finest painting.

Gino Severini (b. 1883)

Although he signed the Manifesto of Futurist Painting, Severini, who has lived in Paris since 1906, had little association with the movement until late in 1911. He was strongly influenced by the French, yet, as Cubism became more rigidly geometric his painting became more fluid. He shared the Futurist interest in city night life as shown in a series of pictures of dancers and in the well-known Dynamic Hieroglyphic of the Bal Tabarin (1912). In the latter and in his painting of the Paris metro, words are used for evocation as well as for pattern. Severini also painted portraits including Self Portrait (1912) and Portrait of Mme M. S. (1912), shown along with a pastel study. Around 1913 his work became more abstract and his interest in what he called "plastic analogies of dynamism" led to such paintings as Dancer - Sea + Vase of Flowers (1913). With the war, Severini turned away from pure abstraction as shown in The Armored Train painted in 1915.

Antonio Sant'Elia (1888-1916)

Sant'Elia, who joined the Futurists in 1914, is represented by five architectural drawings. Although he was killed in World War I before he had the opportunity to build, his drawings of the New City and New Power Plant projects made him one of the visionaries of modern architecture.

Leonardo Dudreville (b.1885), Ugo Giannattasio (1888-1958), Ottone Rosai (1895-1957)
Mario Sironi (b.1885), Ardengo Soffici (b. 1879)

The exhibition includes 10 works by these artists who, with exception of Soffici were associated with the movement during its closing years. Sironi, Rosai, and Giannattasio exhibited with the group in the first "free" exhibition in Rome in 1914. Dudreville, although not an original member, was strongly influenced by Futurist theories, particularly Boccioni's abstract expression of states of mind. Soffici, a founder of the periodical "Lacerba," the principal outlet for Futurist writing, exhibited with the group as early as 1913, quitting it two years later.

Joshua C. Taylor, a specialist on modern Italian art and Professor of the History of Art and the Humanities at the University of Chicago, has written an important book on Futurism and a survey of Boccioni's graphic work to be published by the Museum in connection with the two exhibitions.*

Futurism will also be shown at the Detroit Institute of Arts from October 18 through December 19 and at the Los Angeles County Museum from January 14 through February 19, 1962.

*FUTURISM by Joshua C. Taylor. 152 pages; 150 plates (22 in color). \$6.50. Published by the Museum of Modern Art, N.Y. May 30, 1961. THE GRAPHIC WORK OF UMBERTO BOCCIONI by Joshua C. Taylor. 48 pages. 200 plates. 95 cents. To be published by the Museum of Modern Art, N.Y. September, 1961.

For additional information and photographs contact Elizabeth Shaw, Publicity Director, Museum of Modern Art, 11 West 53 Street, New York 19, N. Y. CI 5-8900.

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Boccioni Drawings and Etchings from the Collection

of Mr. and Mrs. Harry Lewis Winston

- 1 YOUNG MAN ON THE BANK OF A RIVER. 1902. Black chalk with traces of red and green chalk and white gouache, on buff wove, 11 11/16 x 8 9/16". (W-142)
- 2 STUDY OF ARM WITH HAND RESTING ON SHOULDER. (1907). Pencil on white wove, 9 7/8 x 5 11/16". (W-63)
- 3 STANDING NUDE GIRL. (1907). Soft pencil on ivory bristol board, 16 9/16 x 7". (W-130)
- 4 WOMAN RESTING CHIN ON HAND. (1907). Pencil (with graffiti in pen and India ink) on white wove, 7 5/16 x 4 9/16". (W-73E)
- 5 HOMMAGE TO MOTHER (VENERIAMO LA MADRE). (1907). Pencil on ivory wove, folded along the sections of the composition, smears of blue and orange oil paint below right portion of drawing. (W-129)
- 6 STUDY FOR THE PAINTING: "MILANESE COUNTRYSIDE" (c. 1907). Pencil on white wove, 4 9/16 x 5 7/8". (W-178)
- 7 PIANIST AND LISTNER. (c. 1907). Pen and brush and black ink, 7 x 7 1/4". (W-162)
- 8 BUST OF A MAN; STUDY FOR THE PIANIST IN "PIANIST AND LISTNER" (c. 1907). Pencil, pen and black ink on buff wove, 3 3/4 x 5 3/8". (W-193)
- 9 STUDY OF MAN'S FOREARM. (c. 1907). Pencil on buff laid. (W-137)

- 10 HEAD OF A BULL. (1907-08). Pencil on white wove, $6 \frac{3}{16}$ x $4 \frac{9}{16}$ ". (W-46)
- 11 STUDY OF A BULL'S HEAD AND LEG. (1907-08). Pencil on white wove, $6 \frac{1}{8}$ x $4 \frac{9}{16}$ ". (W-7)
- 12 STUDY OF THE FORELEGS OF A BULL. (c. 1907-08). Pencil on white laid. (W-5)
- 13 STUDY OF A BULL'S BODY. (c. 1907-08). Pencil on white wove. (W-4)
- 14 HEAD OF A BULL. (c. 1907-08). Pencil on white wove, $5 \frac{7}{8}$ x $4 \frac{9}{16}$ ". (W-2)
- 15 YOUNG WOMAN READING A BOOK; STUDY FOR "THE STORY OF A SEAMSTRESS" (1908). Pencil on white wove. (W-188)
- 16 YOUNG WOMAN READING A BOOK; STUDY FOR "THE STORY OF A SEAMSTRESS" (1908). Pencil on white wove. (W-187)
- 17 SEATED WOMAN; STUDY FOR "THE STORY OF A SEAMSTRESS" (1908). Pencil on buff wove, 7 x $6 \frac{11}{16}$ ". (W-30)
- 18 HEAD OF A YOUNG WOMAN; STUDY FOR "THE STORY OF A SEAMSTRESS" (1908). Pencil on buff wove, $6 \frac{7}{16}$ x $6 \frac{7}{16}$ ". (W-196)
- 19 KNEELING MAN. (1908). Pencil on white wove, $9 \frac{13}{16}$ x $12 \frac{13}{16}$ ". (W-74)
- 20 EMBRACING COUPLE ON A CLOUD OVER A LAKE WITH FLOATING HEADS. (1908). Pencil, pen, brush with India ink and wash on white wove, $6 \frac{9}{16}$ x $4 \frac{3}{4}$ ". (W-20)
- 21 SHEET WITH THREE STUDIES OF A RECLINING NUDE, AND A RECLINING COUPLE. 1908. Pencil, pen and black ink with blue and ochre wash on white ruled paper, $6 \frac{5}{16}$ x $12 \frac{1}{8}$ ". (W-87)
- 22 DRAMATIC COMPOSITION OF A TREE (1908). Pen and brownish-black ink on white wove, $6 \frac{1}{2}$ x $4 \frac{1}{16}$ ". (W-21)

- 23. ~~23.~~ BOCCIONI'S MOTHER IN BED. (1908). Pen and black ink on white wove (discolored), 7 5/8 x 6". (W-172)
- 24. ~~24.~~ AGITATED CROWD SURROUNDING AN EQUESTRIAN STATUE ON A HIGH PEDESTAL. 1908. Pencil, pen, brush and India ink on white wove, 14 3/16 x 9 1/2". (W-8)
- 25. ~~25.~~ ALLEGORICAL FIGURE WITH LEDGER. (1908). Pen and black ink over pencil on white bristol board, 9 3/8 x 11 11/16". (W-202)
- 26. ~~26.~~ STUDY FOR THE "ALLEGORY OF THE NATIVITY," 1908. Pencil, pen, brush and India ink on white wove, 9 7/8 x 6 5/8". (W-72)
- 27. ~~27.~~ THE THREE FATES, STUDY FOR THE "ALLEGORY OF THE NATIVITY" (1908). Pencil on white wove, 8 9/16 x 7 1/16". (W-79)
- 28. ~~28.~~ MAN CONFRONTING SPECTRE OF A WOMAN. (ca. 1908). Pen and brown ink on buff wove, 7 13/16 x 4 3/16". (W-96)
- 29. ~~29.~~ BOCCIONI'S SISTER IN A SHAWL WRITING. (ca. 1908). Pen and black ink on tan wove, 7 1/2 x 5 3/4". (W-173)
- 30. ~~30.~~ SHEET OF STUDIES WITH THREE LANDSCAPES AND TWO ALLEGORICAL FIGURES. (ca. 1908). Pencil, pen, and India ink on buff wove, 6 1/2 x 6 13/16". (W-28)
- 31. ~~31.~~ SHEET OF STUDIES WITH SKETCH OF WINDOW AND FOLIAGE, AND STUDY OF ARM. (ca. 1908). Pen and black ink on white laid, 5 3/8 x 7 13/16". (W-69)
- 32. ~~32.~~ HEAD OF A HORSE WITH BLINKERS (ca. 1908). Pen and India ink on white wove, 6 1/8 x 3 15/16". (W-52)
- 33. ~~33.~~ SHEET OF STUDIES WITH BUST OF WOMAN AND TWO FIGURE COMPOSITIONS. (ca. 1908 - 09). Pencil, pen and India ink, 6 1/2 x 7 3/8". (W-71)
- 34. ~~34.~~ OLD WOMAN EATING. (1908 - 09). Pen and ink on buff laid, 6 15/16 x 5 13/16". (W-191)
- 35. ~~35.~~ PORTRAIT STUDIES OF A YOUNG MAN. (1908 - 09). Pen and black ink on buff laid, 7 1/16 x 6 7/16". (W-195)

36. PORTRAIT OF A YOUNG WOMAN LEANING ON HER HAND. (ca. 1908-09).
Pen and brownish black ink on buff wove, $5 \frac{7}{16} \times 4 \frac{3}{16}$ ". (W-194)
37. WOMAN LEANING ON A CHAIR (BOCCIONI'S SISTER). (ca. 1909). Pencil
on white wove (discolored), $15 \frac{3}{4} \times 14 \frac{9}{16}$ ". (W-15)
38. STUDY OF A WOMAN IN A LOOSE ROBE. (ca. 1909). Pencil on buff wove,
 $14 \frac{13}{16} \times 16 \frac{1}{4}$ ". (W-127)
39. STANDING WOMAN WITH CAP. (ca. 1909). Pencil on white wove, $7 \times 3 \frac{3}{4}$ ".
(W-39)
40. FIGURE OF AN OLD WOMAN. (ca. 1909). Pencil on white wove, $7 \times 2 \frac{7}{8}$ ".
(W-38)
41. HEAD OF A WOMAN WITH CAP. (ca. 1909). Pencil on buff wove, $6 \frac{1}{2} \times$
 $4 \frac{11}{16}$ ". (W-206)
42. TWO MEN IN ARMCHAIRS. (ca. 1909). Pencil on white wove (discolored),
 $6 \frac{7}{16} \times 4 \frac{5}{8}$ ". (W-47)
43. REAR OF A WALKING FIGURE. (1909-10). Pencil on white wove, $7 \frac{1}{16} \times$
 $4 \frac{7}{16}$ ". (W-179)
44. STANDING WORKMAN WITH ARMS FOLDED. (ca. 1909-10). Pencil and crayon
on white wove, $6 \frac{15}{16} \times 4 \frac{1}{2}$ ". (W-26)
45. BACK OF A WORKMAN. (ca. 1909-10). Pencil on white wove, $7 \frac{1}{16} \times$
 $4 \frac{5}{16}$ ". (W-3)
46. RECLINING MALE NUDE. (ca. 1909-10). Pencil on buff wove, $11 \frac{7}{8} \times$
 $7 \frac{7}{16}$ ". (W-139)
47. BODY OF A HORSE. (ca. 1909-10). Pencil on white wove, $4 \frac{7}{16} \times$
 $6 \frac{7}{16}$ ". (W-151)
48. HORSE IN HARNESS WITH COLLAR. (ca. 1909-10). Pencil on white wove
(discolored), $4 \frac{9}{16} \times 7$ ". (W-45)
49. HARNESSSED HORSE WITH FEEDBAG. (ca. 1909-10). Pencil on buff wove,
 $7 \times 9 \frac{1}{16}$ ". (W-44)

50. BUILDING WITH NOTE: PER IL FORRETO (?). (1908-10). Pencil on white wove, $5 \frac{1}{2} \times 4 \frac{3}{8}$ ". (W-73D)
51. ARBOR WITH TREES IN THE BACKGROUND. (1908-10). Pencil on white wove (discolored), $6 \frac{1}{16} \times 4 \frac{1}{2}$ ". (W-24)
52. RECLINING FEMALE NUDE. (1910). Pencil on white wove, $7 \frac{1}{16} \times 9 \frac{7}{16}$ ". (W-199)
53. RECLINING FEMALE NUDE. (1910). Pencil on white wove, $6 \frac{1}{16} \times 9 \frac{7}{16}$ ". (W-198)
54. SELF PORTRAIT. 1910. Grey wash and pen and black ink on white wove, $10 \frac{3}{16} \times 8 \frac{11}{16}$ ". (W-122)
55. YOUNG WOMAN READING (INES). (1910). Charcoal over grey wash on rough white wove, $18 \frac{5}{16} \times 13 \frac{1}{8}$ ". (W-123)
56. HEAD OF A YOUNG WOMAN WITH A LARGE HAT. (1910). Pencil on double-ruled white wove, $4 \frac{7}{8} \times 4$ ". (W-168)
57. STUDY FOR THE PAINTING "MODERN IDOL": PORTRAIT OF A WOMAN. (1910). Pencil on white wove, $5 \frac{3}{4} \times 5 \frac{1}{4}$ ". (W-33)
58. CROWD IN FRONT OF A HIGH CORNER BUILDING. (1910). Pencil on white wove, $8 \frac{15}{16} \times 7 \frac{1}{6}$ ". (W-77)
59. WALKING MAN IN A RUMPLED SUIT. (ca. 1910). Pencil on white wove, $6 \frac{7}{16} \times 4 \frac{3}{32}$ ". (W-178)
60. PLANT (ca. 1910). Pencil on white wove (discolored), $6 \frac{9}{16} \times 4 \frac{3}{16}$ ". (W-31)
61. DISTANT ROCKY HILLS (ca. 1910). Pencil on white wove, $4 \frac{3}{16} \times 6 \frac{5}{8}$ ". (W-82)
62. TREE WITH URN AT EACH SIDE. (ca. 1910). Pencil on white wove, $4 \frac{5}{16} \times 6 \frac{13}{16}$ ". (W-76)
63. STUDY OF TREES WITH TWO KNEELING FIGURES AND URN. (ca. 1910). Pencil on white wove, $4 \frac{1}{2} \times 6 \frac{7}{8}$ ". (W-75)

64. LANDSCAPE WITH GEESE. (ca. 1910). Pencil and pen and black ink on buff laid, $5 \frac{3}{4} \times 10 \frac{1}{2}$ ". (W-167)
65. WOMAN AND A MAN. (ca. 1910). Pencil on white wove, $5 \frac{9}{16} \times 4 \frac{3}{16}$ ". (W-36)
66. SEATED WOMAN LEANING ON HER ELBOW. (ca. 1910). Black, white and orange chalk and black ink on paper toned dark grey, about $15 \frac{7}{8} \times 13 \frac{1}{2}$ ". (W-125)
67. SEATED WOMAN READING. (ca. 1910). Black, white and orange chalk on paper toned dark brown, $15 \frac{11}{16} \times 13 \frac{7}{8}$ ". (W-212)
68. HEAD OF A WOMAN (BOCCIONI'S SISTER). (ca. 1910). Pencil on white wove (discolored), $4 \frac{7}{8} \times 4 \frac{3}{4}$ ". (W-169)
69. WHEEL BARROW. (ca. 1910). Black, white and orange chalk on paper toned dark brown, $13 \frac{7}{16} \times 11 \frac{11}{16}$ ". (W-213)
70. YOUNG WOMAN SEWING. (ca. 1910). Pencil on rough white wove, $9 \frac{3}{8} \times 6 \frac{11}{16}$ ". (W-171)
71. CURLY HAired CHILD. (ca. 1910). Pencil on two joined sheets of white rule paper (discolored), $16 \frac{3}{4} \times 12 \frac{13}{16}$ ". (W-6)
72. BUST OF A WOMAN WITH A BLACK MAT. (ca. 1910). Pencil on white wove, $7 \times 4 \frac{3}{8}$ ". (W-41)
73. CURLY HAired CHILD. (ca. 1910). Pencil on white wove, $6 \frac{3}{4} \times 4 \frac{3}{16}$ ". (W-29)
74. CURLY HAired CHILD. (ca. 1910). Pencil on white ruled paper (discolored), $8 \frac{1}{4} \times 8 \frac{3}{4}$ ". (W-62)
75. MAN WITH BALD HEAD AND MOUSTACHE. (ca. 1910). Pencil on white wove, $5 \frac{3}{4} \times 5 \frac{1}{2}$ ". (W-61)
76. WOMAN RECLINING. (ca. 1910). Pencil on tan wove (discolored), $8 \frac{15}{16} \times 9 \frac{9}{16}$ ". (W-200)

77. 77. CROWD IN FRONT OF CORNER BUILDING. (1910). Crayon on white wove, 7 x 9". (W-85)
78. 78. CORNER BUILDING WITH CHIMNEYS. (1910). Pencil on white wove, $4 \frac{9}{16}$ x $7 \frac{1}{16}$ ". (W-1)
79. 79. HARNESSSED HORSE. (1910). Pencil on white laid, $4 \frac{13}{16}$ x $5 \frac{13}{16}$ ". (W-43)
80. 80. THREE HORSES TENDED BY MEN; STONE PAVEMENT. (1910). Pen and brush with India ink on white wove, $4 \frac{7}{16}$ x $6 \frac{3}{16}$ ". (W-97)
81. 81. MAN LEADING A HORSE. (1910). Pencil on white wove, $4 \frac{1}{2}$ x 7". (W-42)
82. 82. HORSE AND CART WITH FIGURE IN A LANDSCAPE. (1910). Pencil on white wove, $3 \frac{7}{8}$ x $6 \frac{7}{8}$ ". (W-50)
83. 83. STUDY FOR "THE CITY RISES" (1910). Pencil on white wove (discolored), $3 \frac{7}{8}$ x $5 \frac{15}{16}$ ". (W-40A)
84. 84. STUDY FOR "THE CITY RISES" (1910). Pencil on white wove, $5 \frac{1}{2}$ x $8 \frac{1}{4}$ ". (W-34)
85. 85. SHEET OF STUDIES INCLUDING TWO COMPOSITION SKETCHES FOR "THE CITY RISES" AND TWO FOR A SCENE OF AN URBAN CROWD. (1910). Pencil on white wove, $5 \frac{7}{16}$ x $7 \frac{1}{16}$ ". (W-40)
86. 86. STUDY FOR "MOURNING" (1910). Pencil, charcoal and blue and orange pencil with grey wash on buff wove, $9 \frac{1}{8}$ x $18 \frac{7}{16}$ ". (W-54)
87. 87. SHEET OF STUDIES FOR "MOURNING" WITH HEAD OF OLD WOMAN AND CURSORY SKETCH OF HEAD AND HANDS. (1910). Pen and ink on double-ruled white wove (discolored), $6 \frac{1}{16}$ x $8 \frac{3}{16}$ ". (W-98)
88. 88. STUDIES OF HEADS FOR "MOURNING" (1910). Pen and black ink on double-ruled white wove (discolored), $8 \frac{1}{4}$ x $6 \frac{1}{16}$ ". (W-181)
89. 89. STUDY FOR "THE LAUGH". (1910-11). Pencil on white wove, $4 \frac{3}{8}$ x 6". (W-91)

90. STUDY FOR "THE LAUGH" (1910-11). Pencil on white wove, $4 \frac{1}{2}$ x $5 \frac{7}{8}$ ". (W-73F)
91. STUDY FOR "THE RIOT" (1911). Pencil on white wove, $6 \frac{1}{8}$ x $6 \frac{1}{16}$ ". (W-23)
92. TWO WORKMEN; STUDY FOR "THE STREET PAVERS" (1911). Pencil on white wove partially discolored, $5 \frac{3}{8}$ x $8 \frac{1}{8}$ ". (W-61/58/320A)
93. MAN LAYING PAVING STONES; STUDY FOR "THE STREET PAVERS" (1911). Pen and black ink on white wove, $5 \frac{12}{16}$ x $8 \frac{3}{16}$ ". (W-61/58/320A)
94. PORTRAIT OF YOUNG MAN. 1911. Pencil and grey wash on ivory wove, $11 \frac{3}{4}$ x $9 \frac{3}{4}$ ". (W-209)
95. ANALYTICAL STUDY OF WOMAN'S PROFILE. (1911). Charcoal on buff wove, $4 \frac{7}{8}$ x $4 \frac{7}{8}$ ". (W-19)
96. LANDSCAPE WITH LOW BUILDINGS. (ca. 1911). Pencil on white laid, $9 \frac{1}{4}$ x $6 \frac{1}{2}$ ". (W-80)
97. STREET WITH HOUSES. (ca. 1911). Crayon on white wove, $6 \frac{9}{16}$ x $4 \frac{7}{16}$ ". (W-70)
98. HEAD OF A BALD-HEADED MAN WITH MOUSTACHE. (ca. 1911). Pencil on discolored white wove, $7 \frac{1}{16}$ x $5 \frac{1}{16}$ ". (W-207)
99. ANALYTICAL STUDY OF WOMAN SEATED ON A DIVAN. (1911-12). Pen and black ink on white paper, $8 \frac{3}{16}$ x $12 \frac{1}{8}$ ". (W-56)
100. ANALYTICAL STUDY OF A WOMAN'S HEAD AGAINST BUILDINGS. (1911-12). Pen and brownish-black ink on white wove, $11 \frac{7}{8}$ x $8 \frac{7}{16}$ ". (W-11)
101. HEAD OF PIETRO MASCAGNI. 1912. Pencil on white stationery bearing the letterhead of the Savoy Hotel, London. (W-153)
102. BUST OF BOCCIONI'S MOTHER. (1912). Pencil on buff laid pasted on white paper, $8 \frac{3}{8}$ x $6 \frac{9}{16}$ ". (W-48)
103. BUST OF BOCCIONI'S MOTHER (STUDY FOR "ABSTRACT DIMENSIONS"). (1912). Pencil on buff laid pasted on white paper, $8 \frac{5}{16}$ x $6 \frac{9}{16}$ ". (W-92)

104. ANALYTICAL STUDIES OF THE HEAD OF BOCCIONI'S MOTHER (PENCIL) AND ANOTHER FEMALE HEAD (INK). (1912). Pencil, pen and India ink on white laid, 6 1/2 x 8 5/8". (W-18)
105. HEAD AGAINST THE LIGHT (BOCCIONI'S SISTER). (1912). Pen and brown ink on buff wove, 4 15/16 x 4". (W-68)
106. ANALYTICAL STUDY OF WOMAN'S HEAD AGAINST THE LIGHT WITH WINDOW FRAME. (1912). Pen and brownish-black ink on white wove, 12 3/16 x 8 1/4". (W-27)
107. STUDY FOR THE SCULPTURE "HEAD - LIGHT - WINDOW" (1912). Pen and ink on white wove envelope, 5 11/16 x 4 3/8". (W-58)
108. ANALYTICAL STUDY OF SHOULDER AND BREAST OF A WOMAN. (1912). Pencil on white laid, 13 x 9 1/2". (W-13)
109. OLD WOMAN IN FULL GOWN. (c. 1912). Pen and blue-black ink on white wove, 6 x 4 1/4". (W-192)
110. BOCCIONI'S MOTHER SEWING. (c. 1912). Pen and black ink on reddish-tan oiled paper, 6 3/16 x 6 1/16". (W-95)
111. MAN AT A CAFE TABLE, PARIS. (c. 1913). Pen and brownish ink on lined white stationery from the Taverne de l'Hermitage, 8 1/16 x 5 3/8". (W-174)
112. HEAD OF BOCCIONI'S MOTHER. (1914). Pencil, pen and India ink, and blue-black wash on rough white wove, 12 1/4 x 9 1/2". (W-25)
113. HEAD OF A MAN WITH MOUSTACHE. (1914). Pen and brownish-black ink on lined stationery from the Ristorante Savini, Milan, 8 1/2 x 5 3/16". (W-175)
114. CARICATURE OF PORTLY MAN WITH CIGARETTE. (c. 1914). Brush and black ink on white laid (smears of ochre, blue, green, and crimson oil paint), 11 15/16 x 5 5/8". (W-208)
115. PORTRAIT OF SILVIA. (1915). Pencil, grey wash, and black ink on heavy tan paper, 25 3/8 x 18 9/16". (W-131)
116. PORTRAIT OF BOCCIONI'S MOTHER. (1915-16). Black chalk, red, green and blue watercolor on buff wove, approx. 25 x 20 1/4". (W-128)

- 117 118. IMPRESSION OF VENICE. (1906-07). Etching printed in brownish-black, 3 11/16 x 5 5/8". (W-133)
- 118 119. MARIA SACCHI READING. 1907. Etching and drypoint printed in brownish black, 18 15/16 x 12 9/16". (W-55)
- 119 120. BOCCIONI'S MOTHER CROCHETING. 1907. Etching and drypoint printed in brownish black on white wove, 14 5/8 x 12 1/8". (W-12)
- 120 121. ON THE BEACH AT LIDO (1907). Etching printed in brownish black on white wove, 5 15/16 x 9 3/16". (W-157)
- 121 122. MAN LYING IN A FIELD. (1907). Etching printed in brownish black on white wove, 5 13/16 x 9 1/4". (W-159)
- 122 123. LOVERS AND SWANS IN A LANDSCAPE. (ca. 1908). Etching printed in color, 8 1/4 x 12 1/8". (W-124)
- 123 124. THE KIMONO: PORTRAIT OF IMES. (ca. 1909). Etching and drypoint printed in brownish black on white wove, 6 15/16 x 5 7/16". (W-160)
- 124 125. SHEET OF STUDIES WITH FIVE PORTRAITS. (ca. 1909). Etching and drypoint printed in brownish black on white wove, 7 3/16 x 11 3/8". (W-101L)
- 125 126. STEVEDORES, (ca. 1909). Etching and drypoint printed in brownish black on cream wove, 5 15/16 x 11 3/4". (W-156)
- 126 127. WOMAN SEATED ON SOFA (GISELLA). (1909-10). Etching and drypoint in brownish black on white wove, 9 5/8 x 13 1/4". (W-100)
- 127 128. LANDSCAPE WITH INDUSTRIAL PLANTS. (1909-10). Etching printed in brownish black on white wove, 3 9/16 x 5 15/16". (W-99)
- 128 129. MALE CADAVER, "THE DROWNED MAN" (1909-10). Etching printed in brownish black on white wove, 3 7/8 x 5 13/16". (W-59)
- 129 130. SEATED WOMAN HOLDING FAN. (1909-10). Etching and drypoint in brownish black on white wove, 9 5/16 x 5 15/16". (W-57)

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130. BOCCIONI'S MOTHER AT A TABLE. 1910. Etching printed in brownish black on white wove, $5 \frac{3}{8} \times 4 \frac{5}{8}$ ". (W-134, W-166)
131. HEAD OF A BOY. 1910. Etching printed in reddish brown on white wove, $5 \frac{1}{2} \times 5 \frac{1}{16}$ ". (W-53)
132. WOMAN AND CHILD AT THE TABLE. (c. 1910). Etching printed in brown ink on white wove, $5 \frac{9}{16} \times 9 \frac{1}{16}$ ". (W-165)
133. WOMAN WITH CIGARETTE WRITING. (c. 1910). Etching and drypoint. (W-165)
134. BOCCIONI'S MOTHER. (c. 1910). Etching printed in black on ivory wove, $5 \frac{1}{2} \times 5 \frac{1}{16}$ ". (W-53)
135. BOCCIONI'S MOTHER SEWING. (c. 1910). Etching printed in brownish black on white wove, $5 \frac{1}{2} \times 4 \frac{1}{2}$ ". (W-22)
136. YOUNG WOMAN READING. (c. 1910). Etching printed in brownish black on white wove, $5 \frac{15}{16} \times 3 \frac{5}{16}$ ". (W-210)
137. YOUNG WOMAN STANDING AMONGST TREES. (c. 1910). Etching and drypoint printed in brownish black on cream wove, $5 \frac{1}{4} \times 3 \frac{3}{4}$ ". (W-10)

THE MUSEUM OF MODERN ART

NEW YORK 19

FOR IMMEDIATE RELEASE
June 2, 1961

11 WEST 53rd STREET
TELEPHONE: CIRCLE 5-8900
CABLES: MODERNART, NEW-YORK

SPECIAL TO OSSINING CITIZEN-REGISTER

Herbert and Nannette Rothschild of Ossining have loaned four drawings and paintings by Umberto Boccioni, Gino Severini and Carlo Carrà to the Futurism exhibition on view at the Museum of Modern Art, New York, through September 12. The most comprehensive survey of Futurism art ever assembled, the exhibition celebrates the 50th anniversary of the Italian movement.

130 paintings, sculptures, drawings, watercolors and collages were selected by Peter Selz, Curator of the Department of Painting and Sculpture Exhibitions, from important public and private collections here and abroad. Many have never been seen outside of Italy. The exhibition consists largely of work by the original members of the movement--Balla, Boccioni, Carrà, Russolo and Severini--dating from 1910 to 1915. The works on loan from the Rothschild collection are a 1912 drawing by Boccioni after one of the paintings in his famous States of Mind triptych; Jolts of a Cab, a 1911 painting by Carrà; Severini's 1913 painting Dancer-Sea + Vase of Flowers and his 1912 charcoal study for "Nord-Sud".

The Futurist movement, although shortlived, was one of the most influential forces in European art of the 20th century. However, it has never been widely shown in America, primarily because of the artists' refusal to exhibit in the Armory Show which introduced their contemporaries in the New York art world in 1913.

As Mr. Selz writes in the introduction to the exhibition:

When Futurism burst upon the world...it was to change the face of art. Though accepting the brilliant color of impressionism and borrowing some of cubism's pictorial structure, it was provocative, anti-traditional, indeed it was the first anti-art movement. The Futurists repudiated taste and harmony; they extolled sense experience, speed, aggressiveness and, above all, youth.

A supplementary exhibition of drawings and etchings by Umberto Boccioni from the collection of Mr. and Mrs. Harry Lewis Winston opened simultaneously on May 30 and will remain on view through August 9.

For additional information contact Elizabeth Shaw, Publicity Director, Museum of Modern Art, 11 West 53 Street, New York City . CIRCLE 5-8900.

City Editor, Ossining Citizen-Register, Ossining

THE MUSEUM OF MODERN ART

NEW YORK 19

FOR IMMEDIATE RELEASE
June 1, 1961

11 WEST 53rd STREET
TELEPHONE: CIRCLE 5-8900
CABLES: MODERNART, NEW-YORK

An exhibition of more than 120 drawings and etchings by Umberto Boccioni from the collection of Mr. and Mrs. Harry Lewis Winston of Birmingham will be on view through August 9 at the Museum of Modern Art, New York. Thirteen additional works from the Winston collection are included in the comprehensive survey of Futurism which opened simultaneously on May 30. After closing in New York on September 12, Futurism will be shown at the Detroit Institute of Arts.

The exhibitions, directed by Peter Selz, Curator of the Department of Painting and Sculpture Exhibitions, celebrate the 50th anniversary of Futurism, one of Italy's most important contributions to modern art. The most creative member of the movement was Boccioni who, in spite of his death in 1916 at the age of 34, emerges as one of the leading painters of the 20th century. The wide range of his achievement is surveyed in the exhibition of his drawings and etchings dating from 1902-1916. The works show his early fascination with the city and technology and his constant search for subjects whose drama would express the intensity of his feeling. Many of the drawings are studies for paintings on view in the Futurism show.

The Winston collection, consisting of outstanding examples from the most significant art movements of the past fifty years, includes the finest privately owned assembly of Futurist art in this country. Among the works loaned for the Futurism exhibition are important paintings by Giacomo Balla and the only sculpture by this artist now in existence, a painting and drawings by Gino Severini, an early painting by Luigi Russolo and additional works by Boccioni. These artists, along with Carlo Carrà, were the original members of the movement which was one of the most influential forces in modern European art. The exhibition consists largely of their work from the years 1910-1915.

Futurism will be shown at the Detroit Institute of Arts from October 18 - December 19 and the Los Angeles County Museum from January 14 through February 19, 1962.

For
Photographs and additional information please contact Elizabeth Shaw, Publicity Director
Museum of Modern Art, 11 West 53 Street, New York City. CI 5-8900.

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THE MUSEUM OF MODERN ART

NEW YORK 19

FOR IMMEDIATE RELEASE
June 2, 1961

11 WEST 53rd STREET
TELEPHONE: CIRCLE 5-8900
CABLES: MODERNART, NEW-YORK

Mr. and Mrs. Morton G. Neumann of Chicago have loaned a painting by Giacomo Balla to the Futurism exhibition on view at the Museum of Modern Art, New York, through September 12. The exhibition, which celebrates the 50th anniversary of the Italian art movement, also includes a painting by Carlo Carrà loaned by the Richard Feigen gallery in Chicago.

The most comprehensive survey of Futurism ever assembled, the exhibition consists of 130 paintings, sculptures, drawings, watercolors and collages selected from important public and private collections here and abroad by Peter Selz, Curator of the Department of Painting and Sculpture Exhibitions. Many have never been seen outside of Italy. The majority of works are by the original members of the movement--Balla, Boccioni, Carrà, Russolo and Severini--during the peak of their achievement from 1910 to 1915.

The Futurist movement, although shortlived, was one of the most influential forces in European art of the 20th century. However, it has never been widely shown in America, primarily because of the artists' refusal to exhibit in the Armory Show which introduced their contemporaries to the New York art world in 1913.

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