

# The Museum of Modern Art

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FOR IMMEDIATE RELEASE

Thirteen recently acquired paintings and sculptures by as many artists, including ten not formerly represented in The Museum of Modern Art collection, are on view in the Main Hall and Sculpture Garden of the Museum through November 9th and in one of the third floor galleries beginning in mid-October.

Artists whose work is now part of the collection for the first time include British sculptors Anthony Caro, William Tucker, and Philip King, the American painters Larry Zox, Cy Twombly, Jo Baer, Robert Mangold, Donald Kaufman and Ralph Humphrey and the American sculptor Don Judd.

The only artist already in the Museum's collection is Sam Francis, whose Broken Black oil painting is the gift of Mrs. Charles G. Stachelberg.

The British works include a large steel piece, Away, done in 1966 by Anthony Caro, who is considered the most important English sculptor to emerge since Henry Moore. Caro was influenced by the American artist David Smith around 1960 and in turn influenced Smith's sculpture. His piece uses low horizontal elements of painted steel. Caro's work began a renaissance in English sculpture among younger artists, two of whom are represented by new acquisitions: William Tucker (born in Cairo, 1935) and Philip King (born in Tunis, 1934), whose works were acquired through the Charles Henry Carter Fund and the Susan Morse Hilles Fund, respectively.

Among the other recent works on view in the Main Hall is Shake Out by the Russian-born American painter Jules Olitski, whose spray technique has been largely responsible for a recent wave of painterly, illusionistic work among younger artists. The work was acquired through the Blanchette Rockefeller Fund, as was Caro's Away. Also hung there is Cy Twombly's untitled oil and crayon work, a gift of Mr. and Mrs. John R. Jakobson. Twombly's personal "Handwriting" painting, suggestive of partially erased, mathematical jottings on a black board and at the same time both familiar and undecipherable, provides a contrast to the brilliantly colored hard-edge geometric shapes of Larry Zox's Petty's Bright, a gift of Charles and Anita Blatt.

Large works by two of America's most prominent sculptors of this decade are installed in the Garden. Don Judd, who in the past five years has been one of those primarily responsible for creating

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a non-allusive, totally abstract style in sculpture, is represented by an untitled work consisting of five identical rectangular elements of steel painted with automobile paint. The other painted steel sculpture in the Garden, by Ellsworth Kelly, also acquired through the Hilles Fund, applies to three dimensions the interplay of flat shapes and strong, contrasting colors that he began developing in 1950 in painting.

Four of the other acquisitions by young Americans, to be shown in a third floor gallery beginning in mid-October, are a 15' x 5' triptych by Jo Baer in which she uses subtle and complex color principles; an austere and monochromatic painting in the shape of a divided half-circle by Robert Mangold; and the softer and more diffused illusionism developed in the last three years in the works by Donald Kaufman and Ralph Humphrey. The Baer work was acquired through the Philip Johnson Fund; Kaufman and Mangold through the Larry Aldrich Foundation Fund; and the Humphrey was a gift of Carter Burden. Three serigraphs by Mangold, acquired through the John B. Turner Fund, will also be shown, as will a colored lithograph by Jules Olitski, the gift of Mrs. Sadye M. Lee.

The painting and sculpture was installed by William C. Agee, Associate Curator of the Museum's Department of Painting and Sculpture.

All these new acquisitions follow a group of five works acquired in recent months which were placed on view in the third floor gallery during the summer and will remain through October 12th. They are Ron Davis's fiberglass Ring; Larry Bell's Shadows; a glass box framed in chrome, John McCracken's slab of painted wood called The Absolutely Naked Fragrance, and Craig Kauffman's molded plexiglass work titled Red-Blue.

At the end of this year, after the collection has been reinstalled, another area on the 3rd floor will have recent acquisitions by other young artists such as Lewitt, Flavin and André.

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 Additional information and photographs available from Elizabeth Shaw, Director, and L. Kenneth Simsarian, Department of Public Information, The Museum of Modern Art, 11 West 53 Street, New York, New York 10019 956-7501, 7504, 7296