

THE MUSEUM OF MODERN ART

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

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MODERN GLASSWARE TO BE EXHIBITED AT MUSEUM

A selection of glass of modern design from the Czechoslovakian firm, J. & L. Lobmeyr, will be shown in the Museum of Modern Art, 11 West 53 Street, beginning April 27. More than 100 pieces, many of them executed especially for this exhibition and shown here for the first time, will be on view on the first floor until June 26. The Lobmeyr firm, founded in 1828, has maintained throughout its history a high technical and esthetic level of production due to its policy of employing outstanding artists and designers. The earliest glass in the exhibition, manufactured in 1856, is as simple and beautiful as the best shapes of today in spite of the fact that it was produced at a time when most such design was derived from historical precedent. At the turn of the century Lobmeyr began employing artists connected with the Sezession movement. The Austrian Sezession, which had its counterparts in the Jugendstil in Germany and Art Nouveau in France, made a complete break with prevailing eclecticism. From this break came the beginnings of the modern movement which emphasizes the beauty inherent in simple, unadorned shapes. By 1920 eclecticism had already been defeated and simplicity recognized. It is from this date to 1948 that the bulk of the examples in the exhibition were selected.

For example, a set of glasses designed in 1920 by Josef Hoffmann utilizes the elasticity and strength of glass in the gentle flow of curves and remarkably delicate stems. Also included in this exhibition is a set of glasses of almost geometric precision designed in 1931 by the internationally known architect Adolf Loos. Among other examples are the beautiful shapes created as recently as 1948 by the young designer, Vera Liskova, which have never before been shown publicly.

Philip C. Johnson, Director of the Museum's Department of Architecture and Design, has selected these vases, bowls, glasses, tumblers, dishes, liqueur bottles, jugs and jars, all hand blown, unornamented shapes a few of which are colored or iridescent. He has designed for them an installation which complements the brittle brilliance of glass with gold-veined white marbled paper wall coverings, shantung covered shelves and tables and mahogany backgrounds.

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