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THE MUSEUM OF MODERN ART

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SCULPTURE EXHIBITION IN NEW GARDEN AND IN FIRST FLOOR GALLERIES OPENS AT MUSEUM

"Sculpture of the Twentieth Century," an exhibition of 103 sculptures by American and European artists from Rodin (1840-1917) to the present time will be on view at the Museum of Modern Art, 11 West 53 Street, from April 29 through September 7 in the Abby Aldrich Rockefeller Sculpture Garden and in all the Museum's first floor galleries.

The exhibition, which includes several important sculptures never before seen in New York, was organized by Andrew Carnduff Ritchie, Director of the Museum's Department of Painting and Sculpture. It is being presented in collaboration with the Philadelphia Museum of Art, the Fairmount Park Association and the Art Institute of Chicago.

The purpose of the exhibition, according to Mr. Ritchie's statement in the illustrated catalog accompanying the show, is to give as comprehensive a view as possible of twentieth-century sculpture in all its richness and variety of expression. "What has been attempted," he says, "is to present a balanced picture of the giants of modern sculpture, including outstanding painter-sculptors, the various movements they represent, their followers or those who are stylistically related to them and finally, a limited selection of work being done today. The latter section is suggestive rather than representative since, for reasons of space, many younger artists from abroad have had to be omitted."

This is the first Museum exhibition installed in the new Abby Aldrich Rockefeller Sculpture Garden as well as in the first floor galleries. The glass walls of the Museum overlooking the sunken, marble-paved garden have been uncovered and the colors used on the gallery walls have been chosen to reflect the colors in the garden, - gray, soft blue and green - so that the indoor and outdoor sections of the show become even more closely related. Maillol's The River has been placed in one of the reflecting pools, Lipchitz' Mother and Child II is seen against a grove of tall evergreen trees, Marini's life-size

Horse stands on the marble paving and Lachaise's Floating Figure is on a high pedestal in front of the new 14-foot gray brick wall which now bounds the garden on West 54th Street.

(NOTE: FOR A COMPLETE DESCRIPTION OF THE GARDEN, SEE SEPARATE RELEASE.)

Among the pieces in the exhibition which have not been shown in New York before are: a life-size Seated Youth by Lehmbruck, his last major work, done just before his death in 1919 and used as a World War I memorial in his native town of Duisberg, Germany; two large standing figures by Henry Moore from England; a life-size Horse by Marini and a life-size Child on Chair by Manzu, both sent here from Italy. Three major works by the late Julio Gonzalez, probably the most influential modern Spanish sculptor, are also being shown here for the first time.

The exhibition opens with examples of sculpture by the three great personalities who dominated the first decade of the twentieth century - Rodin, Maillol and Brancusi - and by their followers or associates. The three movements which marked the second decade of the century - cubism, futurism and constructivism - are represented and the exhibition concludes with a selection of surrealist and surrealist inspired sculpture and recent work by young artists and by older established sculptors.

More than 95 works by 18 American and 29 European sculptors from 7 countries are on view. These include, in addition to works mentioned above, Rodin's famous St. John the Baptist, Maillol's Young Cyclist, 5 sculptures by Brancusi, work by Picasso ranging in date from 1909 to 1950 and sculpture by Epstein, Gabo, Pevsner, Calder, Arp, Barlach, Boccioni, Degas, Modigliani, Noguchi, Matisse, Zorach and Maldarelli.

In addition to the illustrated catalog which accompanies the exhibition, the Museum has also published a major book SCULPTURE OF THE TWENTIETH CENTURY by Andrew Carnduff Ritchie (240 pages; 176 plates, \$7.50, distributed by Simon Schuster). In his book Mr. Ritchie has included significant quotations from the writings of some of the sculptors whose work is shown in the exhibition. Rodin, the father of modern sculpture, is quoted as saying: "First I made close studies after nature.... Later I understood that art required more breadth - exaggeration, in fact, and my aim was then...to find ways of exaggerating logically - that is to say, by reasonable amplification of the

modeling.... Sculpture is the art of the hole and the lump, not the straightness of smooth faces without modeling.... Modeling from nature is copying of the most exact kind, and yet it has neither movement nor eloquence. Art steps in to exaggerate certain planes and give fineness to others. In sculpture everything depends on the way modeling is carried out, and the active line of the plane found, the hollows and projections rendered, and their connections."

Maillol, one of the most influential sculptors of this century, is quoted as saying: "One must synthesize. In youth we do so naturally, like the Negro sculptors who have reduced twenty forms to one.... We live in an epoch in which a great many things need to be synthesized. I should make better Egyptian sculpture than modern, and better gods than men.... The particular does not interest me; what matters to me is the general idea."

Brancusi, the third great figure, says: "Direct carving is the true path to sculpture, but also the most dangerous for those who do not know how to walk. And in the end, direct carving or indirect, it really doesn't matter. It is the thing made which counts!... Simplicity is not an end in art, but one reaches simplicity in spite of oneself by approaching the real meaning of things."