

THE MUSEUM OF MODERN ART

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

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NEW TALENT SHOW OF PAINTINGS AND SCULPTURE AT THE MUSEUM

NEW TALENT X, most recent in the Museum of Modern Art series of informal exhibitions of work by artists who have not had major New York shows, will be open to the public from April 15 through May 12 on Mondays, Tuesdays and Wednesdays from 3 to 6 p.m. in the Members' Penthouse of the Museum, 11 West 53 Street. For Museum members the show opens on April 9 and can be seen daily during regular museum hours.

The exhibition includes six works by George M. Cohen, young Chicago painter, six sculptures by Gabriel Kohn of New York and five paintings by Miriam Schapiro who is also a young New Yorker. For the duration of the exhibition all the works are for sale to Museum members only. Prices range from \$200 to \$650 except for a large sculpture which is priced at \$1500. Visitors are reminded that they are invited to become Museum members at any time.

The selection was made by Andrew Carnduff Ritchie, Director of the Department of Painting and Sculpture, in collaboration with Sam Hunter, Associate Curator.

In the past, Mr. Ritchie notes, the Museum has sponsored many artists not widely known. This series of smaller, informal exhibitions, initiated in 1950, was planned as an additional means to show little-known work which in the opinion of the Department merits the attention of the Museum's members and the New York public. By "new" the Museum means artists who have not received a major one-man showing and have not been regular exhibitors in New York City. It does not exclude artists whose work is known in other parts of the country or who are known for work in different fields. Nor does it imply an age limit.

George M. Cohen was born in Chicago in 1919. He studied at the Art Institute of Chicago, the University of Chicago and now teaches painting and art history at Northwestern University in Evanston, Illinois, where he lives with his wife and three children. He has exhibited in Chicago and in New York.

The sculptor, Gabriel Kohn, was born in Philadelphia in 1910 and educated in New York. After spending several postwar years in France and Italy, he moved back to this city. His work has been shown in Rome, Paris and New York. Four of his sculptures are terra cotta and two of wood.

Miriam Schapiro, the youngest artist in the show, was born in Canada in 1923. After attending Hunter College in New York she transferred to the State University of Iowa where she majored in graphics and obtained her M. A. in print-making and a M.F.A. Her work has been shown in the middle west and in New York in group shows. She is married to the painter Paul Brach and has an infant son.

Note: An illustrated leaflet with more biographical information about the artists is enclosed. Photographs are available on request.

Members of the Press are invited to view the exhibition at any time beginning April 9. Please call the Publicity Department for a pass to the Penthouse which is normally open only to Museum members.

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

MUSEUM OF MODERN ART
11 WEST 53rd STREET
NEW YORK 19, NEW YORK

FOR IMMEDIATE RELEASE

MODERN CHURCH ARCHITECTURE

An exhibition demonstrating significant developments in contemporary buildings for religious use will open at _____ on _____ and remain on view until _____. Entitled MODERN CHURCH ARCHITECTURE, the exhibition, circulated by The Museum of Modern Art, New York, shows through photographic enlargements, plans and interpretive text some 24 buildings in seven countries in which an atmosphere appropriate to the religious aspirations of our day has been achieved through the use of contemporary architectural forms and techniques.

Particularly during the nineteenth century, the period of historical revivals in architecture, the dominant tendency in church building was to attempt to create a religious environment through adapting antiquarian styles, and this trend largely dominated ecclesiastical architecture down to the present. There is a growing awareness among patrons of church architecture both in this country and abroad, however, that through the centuries the leading and most appropriate tradition has been that which gave the greatest talents of their time freedom of expression and allowed architects to develop and apply the finest structural systems available. Since our own age is one of dynamic transition, the churches in the exhibition demonstrate widely diversified solutions to the challenging problem of designing structures suited to contemporary requirements of liturgy and assemblage and effective in terms of present-day artistic expression.

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The first half of the exhibition is devoted to some 14 churches in France, Germany, Finland, Italy, Mexico and Brazil, while the second part displays some 10 buildings in the United States. Though the majority of the structures date from the 1940s and '50s, including two still under construction, each section begins with a building representing pioneering efforts in modern church design. In Europe Anatole de Baudot's St. Jean de Montmartre in Paris, built in 1894, represented a radical departure both in design and in concrete construction; while in the United States Frank Lloyd Wright's Unity Church in Oak Park, Illinois, built in 1906, was advanced not only in its plan, lighting and acoustics but in its original use of reinforced concrete. For almost a generation thereafter there was no consistent progression in church architecture until Auguste and Gustave Perret's Notre Dame du Raincy of 1923 again utilized reinforced concrete to create a brilliantly engineered architectural space.

A somewhat different development took place in Germany, where Dominikus Böhm's Church of St. Engelbert at Köln-Riehl (1932) shows a more plastic conception than Perret's Notre Dame du Raincy and a more dramatic use of contemporary materials. Several churches by Rudolf Schwarz dating from 1930 to 1956 reveal that architect's attempts to purify church building of much that had come before, in order to create a new and modern expression in which the clarity and power of architecture serve to create a space appropriate to the essentials of worship -- the altar, the cross, the ritual objects and the Bible.

In contrast to the relative austerity of the German examples are the colorful and exuberant churches from Italy, Brazil and Mexico. Giuseppe Vaccaro's Church of St. Anthony at Recoaro-Terme in North Italy is a modern reinterpretation of the patterned façade in colored marbles utilized in many Tuscan churches of the Middle Ages and the Renaissance. Oscar Niemeyer's Church of St. Francis of Assisi at Pampulha, Brazil (1943), which was never consecrated, utilizes reinforced concrete to express the emotional aspects of worship and

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makes skilful use of color in its blue tile roof and the painted tile mural of St. Francis by Candido Portinari framed under the exterior arches of its end wall.

Felix Candela's Church of the Miraculous Virgin in Mexico (1956) is a dramatic application of imaginative paraboloid shapes made possible through the use of thin reinforced concrete shells, with which this architect had previously experimented in many well-known and successful industrial structures.

Le Corbusier's Chapel at Ronchamp, completed in 1955, is probably one of the most controversial buildings in modern architecture. The bold plasticity of its abstract curves, expressed through the whitewashed exterior walls, all of which are curved, and the upward-curving roof of reinforced concrete that seems to float above them, combine in a powerful and original expression wherein the architect has departed even from his own tenets of rationally proportioned elements in building.

The section of the exhibition devoted to church building in the United States includes three examples by Frank Lloyd Wright considerably later than his pioneering Unity Church -- the Annie Pfeiffer Chapel at Florida Southern College, Lakeland (1941), the Meeting House of the First Unitarian Society, Madison, Wisconsin (1951), and the Beth Shalom Synagogue at Philadelphia, still under construction. Each discloses a new facet of the architect's seemingly limitless invention and his characteristically original use of materials whether stone, concrete or glass -- to create rich and lyrical effects. Lloyd Wright's Wayfarer's Chapel at Palos Verdes, California, built in 1951, shows a subtle understanding of the symbolic importance of nature and the sun in Swedenborgian symbolism and makes effective use of the natural features of its wooded seacoast site. Regional factors, this time of the Pacific Northwest, also contribute to the design of Pietro Belluschi's Central Lutheran Church at Portland, Oregon (1951) where wood construction is combined with brick and colored glass.

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The relatively austere monumental styles of Philip Johnson and of Mies van der Rohe are expressed in the two structures by them included in the exhibition: Johnson's Kneses Tifereth Israel Synagogue recently completed at Port Chester, New York, and Mies's Robert F. Carr Memorial Chapel of St. Saviour, built in 1952 as one of the complex of buildings designed by him for the Illinois Institute of Technology at Chicago. In Johnson's Synagogue the clearly stated, precise and logical forms are enlivened by an expressive use of light; in Mies's Chapel, the architect's characteristic use of rich materials and pure space combine, in his own words, to produce "an intensive rather than an extensive form to express my conception, simply and honestly, of what a sacred building should be."

The exhibition concludes with two other recent American examples built for universities: the Interfaith Chapel at Brandeis University, Waltham, Massachusetts, designed by Harrison and Abramovitz to house separate religious facilities for students of the Catholic, Protestant and Jewish faiths; and Eero Saarinen's Kresge Chapel at the Massachusetts Institute of Technology, which provides a complete physical separation from the outside world in order to place the worshippers in undistracted connection with the altar. As William Alex, who directed the exhibition, states in his conclusion, "Some architects build churches that open up and out to the world, to nature and the sky without reservation. Others seek to exclude the external world by building enclosed sanctuaries. In the process of fulfilling the difficult and complex religious requirements of our age, there is seen a full range between these extremes." Though only the future can judge what may survive as valid for our time in the field of church architecture, the exhibition seeks to demonstrate that in our own generation an earnest and devoted search has gone on in the attempt to adapt contemporary forms to contemporary religious expression.

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previous exhibitions directed by Mr. Alex for the Department of Circulating Exhibitions of The Museum of Modern Art include THE ARCHITECTURE OF JAPAN; THE SKYSCRAPER: U.S.A.; and STRUCTURE AND SPACE IN CONTEMPORARY ARCHITECTURE.

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