

Mr. Toshio Hasegawa, Kyodo News Service, 50 Rock, Pl. - TADASKY - A-101
Mr. Chugi Kunito, Kyodo News Service " " - POONS - NIXE'S MATE 135
Mr. Ko Morita, Nihon Keizai Shinbun, 80 Varich St - TADASKY - A-101
Mr. T. Sawamoto, 660 1st Ave

AP
Reuters

The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019 Circle 5-8900 Cable: Modernart

No. 19a

SPECIAL TO JAPANESE PRESS

Japan-born Larry Poons and Tadasky are among the artists represented in THE RESPONSIVE EYE exhibition which opened at The Museum of Modern Art in New York on February 25. The exhibition, documenting a widespread and powerful new direction in contemporary art, brings together more than 120 paintings and constructions by 99 artists from some 15 countries.

William C. Seitz, director of the exhibition, points out that these works exist less as objects to be examined than as generators of perceptual responses in the eye and mind of the viewer. Using only lines, bands and patterns, flat areas of color, white, gray or black or cleanly cut wood, glass, metal and plastic, perceptual artists establish a new relationship between the observer and a work of art. These new kinds of subjective experiences, which result from the simultaneous contrast of colors, after-images, illusions and other optical devices, are entirely real to the eye even though they do not exist physically in the work itself. Each observer sees and responds somewhat differently.

Larry Poons is an American who was born in Tokyo in 1937 and now lives in New York City. He is represented in the exhibition by a large 6' x 9' 4" painting of 1964 entitled Nixe's Mate. Tadasky (Tadasuke Kuwayama) has an oil painting A-101 (1964) in the exhibition. The work is a recent acquisition to the Museum Collections. Tadasky was born in Nagoya in 1935 and also resides in New York City.

The exhibition is accompanied by a 56-page catalog by Mr. Seitz. Illustrated with 43 works, 12 in color, the catalog is available from the Museum for \$1.95.

THE RESPONSIVE EYE will remain on view in New York through April 25, at which time it will travel to St. Louis, Seattle, Pasadena and Baltimore.

Photographs and additional information available from Elizabeth Shaw, Director, and Linda Goldenfith, Assistant, Department of Public Information, The Museum of Modern Art, 11 West 53 Street, New York, N.Y. 10019. Circle 588900.

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The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019 Circle 5-8900 Cable: Modernart

No. 19b
FOR IMMEDIATE RELEASE

SPECIAL TO AUSTRIAN PRESS

Viennese-born Marc Adrian and Lily Greenham are among the artists represented in THE RESPONSIVE EYE exhibition which opened at The Museum of Modern Art in New York on February 25. The exhibition, documenting a widespread and powerful new direction in contemporary art, brings together more than 120 paintings and constructions by 99 artists from some 15 countries.

William C. Seitz, director of the exhibition, points out that these works exist less as objects to be examined than as generators of perceptual responses in the eye and mind of the viewer. Using only lines, bands and patterns, flat areas of color, white, gray or black or cleanly cut wood, glass, metal and plastic, perceptual artists establish a new relationship between the observer and a work of art. These new kinds of subjective experiences, which result from the simultaneous contrast of colors, after-images, illusions and other optical devices, are entirely real to the eye even though they do not exist physically in the work itself. Each observer sees and responds somewhat differently.

Marc Adrian is represented in the exhibition by a construction of industrial glass over a painted relief which is entitled "K 7" (1962). The 33-year old artist was born and lives in Vienna. Lily Greenham has a collage of 1964 called "Study of Differentiation and Identity in Visual Perception: Three Variations" on view in the show. Born in Vienna in 1928 of Austrian and Danish parents, she now resides in Paris.

The exhibition is accompanied by a 56-page catalog by Mr. Seitz. Illustrated with 43 works, 12 in color, the catalog is available from the Museum for \$1.95.

THE RESPONSIVE EYE will remain on view in New York through April 25, at which time it will travel to St. Louis, Seattle, Pasadena and Baltimore.

Photographs and additional information available from Elizabeth Shaw, Director, and Linda Goldsmith, Assistant, Dept. of Public Information, The Museum of Modern Art, 11 West 53 Street, New York, N.Y. 10019. Circle 5-8900.

Mrs. Adrienne Palios, 215 E. 73 ST.

Atlanta
Greek Heritage
UPI
AP
Reuters

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The Museum of Modern Art

No. 19d
Friday, April 9, 1965
FOR IMMEDIATE RELEASE

11 West 53 Street, New York, N.Y. 10019 Circle 5-8900 Cable: Modernart

SPECIAL TO GREEK PRESS

Athenian-born William Komodore is among the artists represented in THE RESPONSIVE EYE exhibition which opened at The Museum of Modern Art in New York on February 25. The exhibition, documenting a widespread and powerful new direction in contemporary art, brings together more than 120 paintings and constructions by 99 artists from some 15 countries.

William C. Seitz, director of the exhibition, points out that these works exist less as objects to be examined than as generators of perceptual responses in the eye and mind of the viewer. Using only lines, bands and patterns, flat areas of color, white, gray or black or cleanly cut wood, glass, metal and plastic, perceptual artists establish a new relationship between the observer and a work of art. These new kinds of subjective experiences, which result from the simultaneous contrast of colors, after-images, illusions and other optical devices, are entirely real to the eye even though they do not exist physically in the work itself. Each observer sees and responds somewhat differently.

Mr. Komodore is represented in the exhibition by a canvas of 1964 entitled "Vermont". The 33-year old artist is now a citizen of the United States residing in New York City.

The exhibition is accompanied by a 56-page catalog by Mr. Seitz. Illustrated with 43 works, 12 in color, the catalog is available from the Museum for \$1.95.

THE RESPONSIVE EYE will remain on view in New York through April 25, at which time it will travel to St. Louis, Seattle, Pasadena and Baltimore.

Additional information and photographs available from Elizabeth Shaw, Director, and Linda Golsmith, Assistant, Department of Public Information, The Museum of Modern Art, 11 West 53 Street, New York, N. Y. 10019. Circle 5-8900.

Dr. John Z. Kraemer (de Sair)
Mr. Anton Van Zuilen, De Spaarnestad
UPI, A.P., Reuters

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The Museum of Modern Art

No. 19e
Friday, April 9, 1965
FOR IMMEDIATE RELEASE

11 West 53 Street, New York, N.Y. 10019 Circle 5-8900 Cable: Modernart

SPECIAL TO BELGIAN PRESS

The Belgian artist Walter Leblanc is among the artists represented in THE RESPONSIVE EYE exhibition which opened at The Museum of Modern Art in New York on February 25. The exhibition, documenting a widespread and powerful new direction in contemporary art, brings together more than 120 paintings and constructions by 99 artists from some 15 countries.

William C. Seitz, director of the exhibition, points out that these works exist less as objects to be examined than as generators of perceptual responses in the eye and mind of the viewer. Using only lines, bands and patterns, flat areas of color, white, gray or black or cleanly cut wood, glass, metal and plastic, perceptual artists establish a new relationship between the observer and a work of art. These new kinds of subjective experiences, which result from the simultaneous contrast of colors, after-images, illusions and other optical devices, are entirely real to the eye even though they do not exist physically in the work itself. Each observer sees and responds somewhat differently.

Mr. Leblanc is represented in the exhibition by a work of 1962 entitled "Mobilo-Statique" which is constructed of polyvinyl strips on wood. The 33-year old artist was born and lives in Antwerp.

The exhibition is accompanied by a 56-page catalog by Mr. Seitz. Illustrated with 43 works, 12 in color, the catalog is available from the Museum for \$1.95.

THE RESPONSIVE EYE will remain on view in New York through April 25, at which time it will travel to St. Louis, Seattle, Pasadena and Baltimore.

Photographs and additional information available from Elizabeth Shaw, Director, and Linda Goldsmith, Assistant, Department of Public Information, The Museum of Modern Art, 11 West 53 Street, New York, N. Y. 10019. Circle 5-8900.

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Peter Trueman, Natl. Press Bldg. Wash DC
Montreal Star
George Ketchen, Canadian Press
UPI
AP
Reuters
Canadian Press
C.B.C.

The Museum of Modern Art

No. 19f

Monday, April 12, 1965
FOR IMMEDIATE RELEASE

11 West 53 Street, New York, N.Y. 10019 Circle 5-8900 Cable: Modernart

SPECIAL TO CANADIAN NEWSPAPERS

Canadian-born Agnes Martin, Guido Molinari and Claude Tousignant are among the artists represented in THE RESPONSIVE EYE exhibition which opened at The Museum of Modern Art on February 25. The exhibition, documenting a widespread and powerful new direction in contemporary art, brings together more than 120 paintings and constructions by 99 artists from some 15 countries.

William C. Seitz, director of the exhibition, points out that these works exist less as objects to be examined than as generators of perceptual responses in the eye and mind of the viewer. Using only lines, bands and patterns, flat areas of color, white, gray or black or cleanly cut wood, glass, metal and plastic, perceptual artists establish a new relationship between the observer and a work of art. These new kinds of subjective experiences, which result from the simultaneous contrast of colors, after-images, illusions and other optical devices, are entirely real to the eye even though they do not exist physically in the work itself. Each observer sees and responds somewhat differently.

Agnes Martin is represented by a large 6' x 6' canvas done in oil and pencil entitled "The Trees" (1964). She was born in Maklin in 1921 and is now an American citizen. She resides in New York City. Mr. Molinare has a 1964 painting, "Mutation: Verte et Rouge", measuring 6'7" x 8', in the show. The 32-year old artist was born and lives in Montreal. Mr. Tousignant is a 33-year old artist with a painting called "L'Empêcheur de Tourner en Rond" (1964), in the show. He also was born and lives in Montreal.

The exhibition is accompanied by a 56-page catalog by Mr. Seitz. Illustrated with 43 works, 12 in color, the catalog is available from the Museum for \$1.95.

THE RESPONSIVE EYE will remain on view in New York through April 25, at which time it will travel to St. Louis, Seattle, Pasadena and Baltimore.

Photographs and additional information available from Elizabeth Shaw, Director, and Linda Goldsmith, Assistant, Department of Public Information, The Museum of Modern Art, 21 West 53 Street, New York, N. Y. 10019. Circle 5-9900.

Karlheinz Dreybylla
Dr. Sabina Wetzmänn
Dr. Bert Schuff
Dr. Hans Sahl
Robert Vonbers
Marjanne Tuteur
Certy Agoston

Hans Starnitz
Eugene Soderberg
Karl Paetel
Henry Paetcher
Arsene Okun

Fritz Neugans,¹⁴⁴
Lee Lockwood
Manfred Krein
Ruth Ioor
Eric Burger

The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019 Circle 5-8900 Cable: Modernart

No. 19g ul Picard
Monday, April 12, 1965
FOR IMMEDIATE RELEASE

UP
AP
SPECIAL TO GERMAN PRESS

Reuters
The American-German Review

Thirteen German artists are represented in THE RESPONSIVE EYE exhibition at The Museum of Modern Art in New York: Heinz Mack and Gunter Uecker of Dusseldorf; Gunter Fruhtrunk, Gerhard von Graevenitz, Uli Pohl, Karl Reinhartz and Walter Zehringer of Munich; Wolfgang Ludwig of Berlin; Ludwig Wilding of Westheim, Augsburg have works on view in the show. Also represented are the Brazilian Almir Mavignier who lives in Ulm (Donau), Venezualan Gego (Gertrude Goldschmidt) who was born in Hamburg, and Americans Josef Albers who was born in Westphalia and Hannes Beckmann from Stuttgart. The exhibition, which opened in New York on February 25, documents a widespread and powerful new direction in contemporary art and brings together more than 120 paintings and constructions by 99 artists from some 15 countries.

William C. Seitz, director of the exhibition, points out that these works exist less as objects to be examined than as generators of perceptual responses in the eye and mind of the viewer. Using only lines, bands and patterns, flat areas of color, white, gray or black or cleanly cut wood, glass, metal and plastic, perceptual artists establish a new relationship between the observer and a work of art. These new kinds of subjective experiences, which result from the simultaneous contrast of colors, after-images, illusions and other optical devices, are entirely real to the eye even though they do not exist physically in the work itself. Each observer sees and responds somewhat differently.

Heinz Mack, who was born in Lollar, Westphalia, in 1931, is represented in the exhibition by a construction of 1964 entitled "Door of Paradise". Mr. Uecker's construction of nails and canvas on wood, "Moving Light", of 1960 is on view. He was born in Mecklenburg in 1930. Mack and Uecker represent a group of German artists called "Group Zero". Mr. Fruhtrunk's "Blue Out of Orange" (1963) is on view. He was born in Munich/and now lives in Paris. Mr. von Graevenitz, who was born in

Schilde, Brandenburg, in 1934 is represented by a work of plaster on wood of 1961. Uli Pohl's plexiglas construction "PX KK/3010 - 59/64" is in the exhibition. The 30-year-old artist was born and lives in Munich. Karl Reinhartz, who was born in Herne, Westphalia, in 1932, is represented by a wood work of 1964. Mr. Zehringer, a 25-year-old artist born in Memmingen, has a work of painted wood and plastic in the exhibition. Mr. Ludwig was born in Mielesdorf in 1923. He has an oil painting of 1964 in the show. Mr. Wilding's "Cinetic Structure 5/63" of tempera on wood with plastic cord, is on view. Wilding was born in Grunstadt, Pfalz, in 1927. Almir Mavignier was born in Rio de Janeiro in 1925 and is represented in the show by two oil paintings: "Concave-Convex Planes" and "Vibration on Red". Gegg, who was born in Hamburg in 1912 and now lives in Caracas, Venezuela, has a brass and steel sculpture entitled "Sphere" in the show. Mr. Beckmann is represented in the exhibition by a painting called "Inca" of 1964. He was born in Stuttgart in 1909 and now resides in New York City. One gallery in the exhibition is devoted to eight works by Josef Albers, "the father of optical art". Albers, who was born in Bottrop, Westphalia, in 1888, now lives in New Haven, Connecticut, where he is an instructor at Yale University.

The exhibition is accompanied by a 56-page catalog by Mr. Seitz. Illustrated with 43 works, 12 in color, the catalog is available from the Museum for \$1.95.

THE RESPONSIVE EYE will remain on view in New York through April 25, at which time it will begin a tour of four cities throughout the United States.

 Photographs and additional material available from Elizabeth Shaw, Director, and Linda Goldsmith, Assistant, Department of Public Information, The Museum of Modern Art, 11 West 53 Street, New York, N. Y. 10019. Circle 5-8900.

sent to: Mr. Bogdan Chylinoski
Mrs. Barbara F. Rorjek
UPI
AP
Reuters

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The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019 Circle 5-8900 Cable: Modernart

No. 19g
Tuesday, April 13, 1965
FOR IMMEDIATE RELEASE

SPECIAL TO POLISH PRESS

Polish-born Henryk Berlew, Wojciech Fangor and Julian Stanczak are among the artists represented in THE RESPONSIVE EYE exhibition which opened at The Museum of Modern Art in New York on February 25. The exhibition, documenting a widespread and powerful new direction in contemporary art, brings together more than 120 paintings and constructions by 99 artists from some 15 countries.

William G. Seitz, director of the exhibition, points out that these works exist less as objects to be examined than as generators of perceptual responses in the eye of the viewer. Using only lines, bands and patterns, flat areas of color, white, gray or black or clearly cut wood, glass, metal and plastic, perceptual artists establish a new relationship between the observer and a work of art. These new kinds of subjective experiences, which result from the simultaneous contrast of colors, after-images, illusions and other optical devices, are entirely real to the eye even though they do not exist physically in the work itself. Each observer sees and responds somewhat differently.

Mr. Berlew, who was born in Warsaw in 1894, is represented by a painting entitled Mechano-Faktura: Construction in Six Squares of 1963. He now resides in Paris. Wojciech Fangor has an oil painting of 1963, Multicolored Target Number 17, in the exhibition. He was born in Warsaw in 1922 and is now a resident of Paris. Stanczak's painting Ulterior Images of 1962 is on view in the show. Born in Poland in 1928, he is now an American citizen residing in Cleveland, Ohio.

The exhibition is accompanied by a 56-page catalog by Mr. Seitz. Illustrated with 43 works, 12 in color, the catalog is available from the Museum for \$1.95.

THE RESPONSIVE EYE will remain on view in New York through April 25, at which time it will travel to St. Louis, Seattle, Pasadena and Baltimore.

Photographs and additional information available from Elizabeth Shaw, Director, and Linda Goldsmith, Assistant, Department of Public Information, The Museum of Modern Art, 11 West 53 Street, New York, N. Y. 10019. Circle 5-8900.

sent to: Mrs. Tomo Martelanc

The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019 Circle 5-8900 Cable: Modernart

No. 19h

Wednesday, April 14, 1965
FOR IMMEDIATE RELEASE

SPECIAL TO YUGOSLAVIAN PRESS

Yugoslavian artists Ivan Picelj and Miroslav Sutej are among the artists represented in THE RESPONSIVE EYE exhibition which opened at The Museum of Modern Art in New York on February 25. The exhibition, documenting a widespread and powerful new direction in contemporary art, brings together more than 120 paintings and constructions by 99 artists from some 15 countries.

William C. Seitz, director of the exhibition, points out that these works exist less as objects to be examined than as generators of perceptual responses in the eye of the viewer. Using only lines, bands and patterns, flat areas of color, white, gray or black or cleanly cut wood, glass, metal and plastic, perceptual artists establish a new relationship between the observer and a work of art. These new kinds of subjective experiences, which result from the simultaneous contrast of colors, after-images, illusions and other optical devices, are entirely real to the eye even though they do not exist physically in the work itself. Each observer sees and responds somewhat differently.

Ivan Picelj is represented by a work of painted work entitled Surface XXXIV of 1964. Mr. Picelj was born in Okucani in 1924 and now lives in Zagreb. Miroslav Sutej has an oil painting of 1963 entitled Bombardment of the Optic Nerve II on view in the exhibition. Born in Duga Resa in 1936, Mr. Sutej is also now a resident of Zagreb.

The exhibition is accompanied by a 56-page catalog by Mr. Seitz. Illustrated with 43 works, 12 in color, the catalog is available from the Museum for \$1.95.

THE RESPONSIVE EYE will remain on view in New York through April 25, at which time it will travel to St. Louis, Seattle, Pasadena and Baltimore.

Photographs and additional information available from Elizabeth Shaw, Director, and Linda Goldsmith, Assistant, Department of Public Information, The Museum of Modern Art, 11 West 53 Street, New York, N. Y. 10019. Circle 5-8900.

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ent to: Hans Koningsberger
Gernt vande Bonenkamp
Dr. Andre S. Spoor
J. W. F. Stoppelman
UPI
AP
Reuters

The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019 Circle 5-8900 Cable: Modernart

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Wednesday, April 14, 1965
FOR IMMEDIATE RELEASE

SPECIAL TO DUTCH PRESS

Francis Ray Hewitt, an American who lives in Amsterdam, is among the artists represented in THE RESPONSIVE EYE exhibition which opened at The Museum of Modern Art in New York on February 25. The exhibition, documenting a widespread and powerful new direction in contemporary art, brings together more than 120 paintings and constructions by 99 artists from some 15 countries.

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Mr. Hewitt is represented in the exhibition by a canvas of 1964 entitled "Abe's Box." The artist was born in Springfield, Vermont, in 1936.

The exhibition is accompanied by a 56-page catalog by Mr. Seitz. Illustrated with 43 works, 12 in color, the catalog is available from the Museum for \$1.95.

THE RESPONSIVE EYE will remain on view in New York through April 25, at which time it will travel to St. Louis, Seattle, Pasadena and Baltimore.

Photographs and additional information available from Elizabeth Shaw, Director, and Linda Goldsmith, Assistant, Department of Public Information, The Museum of Modern Art, 11 West 53 Street, New York, N. Y. 10019. Circle 5-8900.

Sent to: Francisco Portela - photo
Guillermo de Zendequi photo
Armando Zegu
Robert Parento photo
Paul Sanders

Louis Wyzniter (Maitlauer)
Mrs. Dorothy Keye photo
UPI
AP
Reuters
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The Museum of Modern Art

No. 19j
Wednesday, April 14, 1965
FOR IMMEDIATE RELEASE

11 West 53 Street, New York, N.Y. 10019 Circle 5-8900 Cable: Modernart

SPECIAL TO SOUTH AMERICAN PRESS

Seven artists from South America are represented in THE RESPONSIVE EYE exhibition at The Museum of Modern Art in New York. Works by Venezuelans Carlos Cruz-Diez and Gego; Argentines Hugo Demarco, Horacio Garcia Rossi, Julio Le Parc and, Luis Tomasello; and Brazilian Almir Mavignier are on view. The exhibition, which opened in New York on February 25, documents a widespread and powerful new direction in contemporary art and brings together more than 120 paintings and constructions by 99 artists from some 15 countries.

William C. Seitz, director of the exhibition, points out that these works exist less as objects to be examined than as generators of perceptual responses in the eye and mind of the viewer. Using only lines, bands and patterns, flat areas of color, white, gray or black or cleanly cut wood, glass, metal and plastic, perceptual artists establish a new relationship between the observer and a work of art. These new kinds of subjective experiences, which result from the simultaneous contrast of colors, after-images, illusions and other optical devices, are entirely real to the eye even though they do not exist physically in the work itself. Each observer sees and responds somewhat differently.

Cruz-Diez is represented in the exhibition by a transparent plastic and wood construction of 1964 entitled Physichromie Number 116, which is in the collection of Hans Neumann of Caracas. The artist was born in Caracas in 1923 and is now a resident of Paris. Gego, who was born Gertrude Goldschmidt in 1912 in Hamburg, Germany, has a bronze and steel sculpture, Sphere, of 1959 on view. Gego is a resident of Caracas. Mr. Demarco's Spatial Dynamism, a construction of plastic and wood, is in the show. Mr. Demarco, a resident of Paris, was born in Buenos Aires in 1932. Mr. Garcia Rossi is represented by a work of 1959 called Interpenetration of Three Colors.

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Born in Buenos Aires in 1929, Mr. Garcia Rossi now lives outside Paris. Julio Le Parc's Instability Through Movement of the Spectator, a 1964 construction of aluminum and wood, is in the exhibition. Mr. Le Parc was born in Mendoza in 1928 and now lives in Paris. Both Garcia Rossi and Le Parc are members of the Groupe de Recherche d'Art Visuel. Luis Tomasello is represented by Atmosphere Chromoplastique Number 109 of 1963, a painted wood relief. Also a resident of Paris, Mr. Tomasello was born in La Plata in 1915. Almir Mavignier was born in Rio de Janeiro in 1925 and now lives in Ulm (Donau), Germany. He has two oil paintings on view in the exhibition: Concave-Convex Planes of 1963 and Vibration on Red of 1964.

The exhibition is accompanied by a 56-page catalog by Mr. Seitz. Illustrated with 43 works, 12 in color, the catalog is available from the Museum for \$1.95.

THE RESPONSIVE EYE will remain on view in New York through April 25, at which time it will travel to St. Louis, Seattle, Pasadena and Baltimore.

 Photographs and additional material available from Elizabeth Shaw, Director, and Linda Golsmith, Assistant, Department of Public Information, The Museum of Modern Art, 11 West 53 Street, New York, N. Y. 10019. Circle 5-8900.

Sent: Sp. Daily El Diario-La Prensa
USI
AP
Reuters

The Museum of Modern Art

No. 19k
Friday, April 16, 1965
FOR IMMEDIATE RELEASE

11 West 53 Street, New York, N.Y. 10019 Circle 5-8900 Cable: Modernart

SPECIAL TO SPANISH PRESS

The Spanish art group Equipo 57 and Spanish artists Eusebio Sempere and Francisco Sobrino are represented in THE RESPONSIVE EYE exhibition which opened at The Museum of Modern Art in New York on February 25. The exhibition, documenting a widespread and powerful new direction in contemporary art, brings together more than 120 paintings and constructions by 99 artists from some 15 countries.

William C. Seitz, director of the exhibition, points out that these works exist less as objects to be examined than as generators of perceptual responses in the eye and mind of the viewer. Using only lines, bands and patterns, flat areas of color, white, gray or black or cleanly cut wood, glass, metal and plastic, perceptual artists establish a new relationship between the observer and a work of art. These new kinds of subjective experiences, which result from the simultaneous contrast of colors, after-images, illusions and other optical devices, are entirely real to the eye even though they do not exist physically in the work itself. Each observer sees and responds somewhat differently.

Mr. Sempere is represented by a work of steel entitled Hanging Screens of 1963. The artist was born in Onil in 1924 and now resides in Madrid. Mr. Sobrino has a plexiglas construction of 1962 called Unstable Transformation: Juxtaposition, Superposition D on view in the exhibition. Mr. Sobrino, who is a member of the Groupe de Recherche d'Art Visuel, was born in Guadalajara in 1932 and now lives in Paris. Equipo 57, a Spanish group that exhibits anonymously, is comprised of artists Juan Guenza, Angel Duarte, Agustin Ibarrola, and Juan Serrano. The group is represented by two works: PA-18, an oil painting of 1959, and V.25, an engraving on glass of 1964.

The exhibition is accompanied by a 56-page catalog by Mr. Seitz. Illustrated with 43 works, 12 in color, the catalog is available from the Museum for \$1.95.

THE RESPONSIVE EYE will remain on view in New York through April 25, at which time it will travel to St. Louis, Seattle, Pasadena and Baltimore.

Photographs and additional material available from Elizabeth Shaw, Director, and Linda Goldsmith, Assistant, Department of Public Information, The Museum of Modern Art, 11 West 53 Street, New York, N. Y. 10019. Circle 5-8900.