

THE MUSEUM OF MODERN ART

14 WEST 49TH STREET, NEW YORK

TELEPHONE: CIRCLE 7-7470

FOR IMMEDIATE RELEASE

To open the final exhibition of the season in the Young People's Gallery of the Museum of Modern Art, 14 West 49 Street, Alexander Brook, noted modern artist, gave a demonstration in tempera underpainting for oil on Saturday, April 9. The demonstration was participated in by pupils of the eleven public and private schools cooperating with the Museum in the Young People's Gallery. The exhibition is a showing of the pupils' own work and includes painting, drawings, prints, sculpture, ceramics and theatre art by students from the ages of eleven to seventeen.

This is the fifth exhibition held by the Young People's Gallery, which was established December 1, 1937. With the help of Victor E. D'Amico, educational director of the Museum, student juries have selected and hung the exhibitions. All except the current showing of young people's work have consisted of original paintings, drawings or sculpture by noted modern artists. An exhibition of American Folk Art and an exhibition of Machine Art have also been held.

During its first season more than one thousand pupils between the ages of eleven and seventeen have visited the Young People's Gallery in special groups. Each of these young visitors has registered, on a questionnaire provided by the Museum, his comments and criticism on the painting, sculpture, drawings and other original works of art shown in the exhibitions.

Some of the comments are as follows:

14th Street, oil
by Reginald Marsh

"It shows a crowd well with bustle and color."

"It shows a real thing. It suggests a crowd coming out of a department store. It gives you a feeling of what that particular place looks like."

"The technique is a cross between magazine covers and children's book illustrations. He should try Grand Central Station some time. The composition is awful and it irks me."

"It has no solidity. If you blew very hard all the figures would disappear; too flimsy."

"It reminds me of funny paper drawings."

Picador
by Pablo Gargallo
(outline sculpture in
wrought iron)

"I like the way he leaves a lot to your imagination, the way he uses a few lines to carry an idea and uses space to do the rest."

"I like it because of the different aspects that it has when examined from different angles. Also because it says a good deal with very simple material."

"I have seen hundreds of people that this head represents. The open mouth, the high cheek bones, the protruding strong chin, the squinting eyes, all help to form the head of a not too intelligent but athletic person."

Still Life, oil
by Juan Gris

"Still lifes don't make any effect on me."

Head of a Young Girl
bronze
by Aristide Maillol

"I don't like smoothness but I guess some people are like that with no struggle in their faces."

"I could like it if I had time but is it worth it?"

Portrait Head of John Marin, bronze
by Gaston Lachaise

"The sadness and loneliness of the head strikes a sort of responding chord in me."

"Does not interest me because head goes in and ears stick out too far."

"I like it because of his expression which makes me think how fiery his eyes must be."

Figure
by Archipenko
(cubist figure in
terra cotta)

"I don't know why but it affects me like a fireplace. I could look at it all day."

"It is so fantastically unreal; it looks like a rabbit however."

Standing Woman, bronze
by Henri-Matisse

"It shows a silly figure thinking."

"Too wriggly, almost like a worm."

"I like the left knee and calf, elongated body, and position in which it is standing is very unusual."

The Little Boat, watercolor
by John Marin

"It gives the jumpy feeling of the sea."

"Anyone who has ever sailed will recognize the movement of sky and water that is peculiar to that sport. The way Marin has conveyed this feeling is amazing."

Child with Doll, oil
by Otto Dix

"I like the pattern of the forms but I should like to slap the child's smug little satisfied face."

"It is too pudgy. Nothing but fat."

"I like it because it has the softness of corduroy and the slight variation in color forms a warm and interesting picture."

"She seems round and somehow lovable. Cute subject anyway - little girl holding a doll lovingly."

Head, oil, cubist portrait
by Pablo Picasso

"It annoys me because of the slipping of the planes. Some of them slipped too far for my sense of well being."

"It repulses me because it seems so absurd, like clean coal and grass and dirt messed together."

Head, pastel, pencil
and watercolor
by Marie Laurencin

"I like the Laurencin because of its studied childishness."

"I like it - the degenerate cheap expression of her face and her hat and dress."

"I like it because it shows character. She seems to have a rather conflicting expression, sadness, disillusionment, and yet firmness. I like it because it seems to express the way I feel or have felt. It's sincere."

The activities of the Young People's Gallery will close for the season the last week in April when the current exhibition will close. The new season will open for the Young People's Gallery next September.

The schools that have cooperated with the Museum of Modern Art in the work of the Young People's Gallery are:

- The Brearley School
- The Buckley School
- The Chapin School
- The Dalton School
- Erasmus Hall High School
- Evander Childs High School
- The Fieldston School
- The Horace Mann School
- The Lincoln School
- Music and Art High School
- The Spence School.