

The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019 Tel. 956-6100 Cable: Modernart

CHECKLIST

TWO EXHIBITIONS OF PAINTINGS, SCULPTURE AND DRAWINGS FROM THE MUSEUM COLLECTION,
INCLUDING NEW ACQUISITIONS

December 4, 1970 - January 10, 1971

Note: Unless enclosed in parentheses dates appear on the works themselves. In dimensions height is followed by width and then depth. The last two figures of the accession number indicate the year of acquisition.

FROM NATURALISM TO ABSTRACTION: THREE SERIES

Theo van DOESBURG (C.E.M. Kupper). Dutch. 1883-1931

Studies for Composition (The Cow). (1916-17)

Numbers 1-2, 4-7, Pencil, 4 5/8 x 6 1/4". Purchase. 227.48. 1-6

Number 3, Pencil, 4 1/8 x 5 3/4". Gift of Mrs. Petro van Doesburg. 25.69

Numbers 8-9, Pencil, 6 1/4 x 4 5/8". Purchase. 227.48.7-8

Composition (The Cow). 1916. Gouache, 15 5/8 x 22 3/4". Purchase. 226.48

Composition (The Cow). (1916-17). Oil on canvas, 14 3/4 x 25". Purchase. 225.48

Studies for Rhythm of a Russian Dance (1917). Gifts of Mrs. Petro van Doesburg.

Pencil, pen and ink, 3 1/4 x 2 5/8". 26.69.1

Pen and ink, 3 x 2 1/8". 26.69.2

Pen and ink, 3 3/8 x 1 3/4". 26.69.3

Pencil, pen and ink, 3 1/4 x 2 5/8". 26.69.4

Pencil, pen and ink, 5 1/2 x 4 1/4". 26.69.5

Pencil, pen and ink, 8 x 5 1/4". 26.69.6

Pencil, colored pencil, pen and ink on graph paper, 6 1/4 x 4 1/4". 26.69.7

Rhythm of a Russian Dance. 1918. Oil on canvas, 53 1/2 x 24 1/4". Acquired through the Lillie P. Bliss Bequest. 135.46

(more)

Henri MATISSE. French, 1869-1954

Girl with Tulips (Jeanne Vaderin). (1910). Charcoal on buff paper, 28 1/2 x 23". Acquired through the Lillie P. Bliss Bequest. 154.70

Jeannette, I (Jeanne Vaderin). (1910-13). Bronze, 13" high. Acquired through the Lillie P. Bliss Bequest. 7.52

Jeannette, II (Jeanne Vaderin). (1910-13). Bronze, 10 3/8" high. Gift of Sidney Janis. 383.55

Jeannette, III (Jeanne Vaderin). (1910-13). Bronze, 23 3/4" high. Acquired through the Lillie P. Bliss Bequest. 9.52

Jeannette, IV (Jeanne Vaderin). (1910-13). Bronze, 24 1/8" high. Acquired through the Lillie P. Bliss Bequest. 9.52

Jeannette, V (Jeanne Vaderin). (1910-13). Bronze, 22 7/8" high. Acquired through the Lillie P. Bliss Bequest. 10.52

CONTEMPORARY SCULPTURE AND CONSTRUCTIONS

David ANNESLEY. British, born 1936

Untitled. (1967) Painted aluminum, 6' 2 1/4" x 9' 3 3/8" x 20"
Harry J. Rudick Fund. 1306.68

Robert BART. American, born Canada 1923. To U.S.A. 1928

Untitled. 1964. Aluminum alloy, 66 1/2" x 28 3/4" x 28 3/4"
Gift of Philip Johnson. 766.69

Michael BOLUS. British, born South Africa, 1934

September 64. (1964). Painted aluminum, 13 3/4" x 92" x 46 7/8"
Purchase. 768.69

Check BOTERF. American, born 1934

Red and Blue. (1968) Synthetic polymer paint on shaped canvas, in three parts, overall dimensions, 86" x 46" x 37 1/2"
Gift of Tibor de Nagy Gallery. 2.69

Jean-Pierre RAYNAUD. French, born 1939

Corner 806. 1967. Fiberglass, steel and enamel, 13' 2 1/2" x 30 7/8" x 30 3/4", Purchase. 209.70 a-b

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THREE NEW SHOWS AT THE MUSEUM OF MODERN ART

Two temporary exhibitions of painting, sculpture and drawings from the Museum collection including new acquisitions are on view at The Museum of Modern Art during the Christmas season. FROM NATURALISM TO ABSTRACTION: THREE SERIES, and CONTEMPORARY SCULPTURE AND CONSTRUCTIONS, both directed by Alicia Legg, Associate Curator of Painting and Sculpture, will be on view through January 10.

A third temporary exhibition is a project by Robert Irwin which occupies an entire room. Selected by Jennifer Licht, Associate Curator of Painting and Sculpture. It will remain through January 4.

FROM NATURALISM TO ABSTRACTION: THREE SERIES, demonstrates how two artists, Henri Matisse and Theo van Doesburg, approached abstraction. Both used nature as their point of departure, but in developing their themes, their attitudes differed drastically, as shown in the contrast between van Doesburg's analytical, objective approach and Matisse's dynamic expressionism.

Two paintings with their preliminary studies, Composition (The Cow) 1916-17 and Rhythm of a Russian Dance 1917-18, demonstrate van Doesburg's transformation of naturalistic subjects into abstractions. The seven studies for Rhythm of a Russian Dance were recently given to the Museum by the artist's widow. The Museum had been unaware of their existence during the 25 years it had owned the oil. "In these, the artist's suggestion of a dancer's movement is carried through by contrasts of shape and space intervals, which culminate in an abstraction with staccato color accents of right angles," Alicia Legg notes in the wall label.

Mrs. van Doesburg has also given the Museum an additional study for The Cow to add to the six already in the Museum collection. "In the pencil

studies of a cow, which commence with modeled and curved lines, the natural form of the animal is developed into an abstraction, step by step, through vertical, horizontal and diagonal lines. The gouache is a simplification and translation into color of three of the other drawings. Other studies in the series explore the elimination of the diagonal, resulting in the final oil with its free arrangement of colored rectangles, from which the original form has been completely abolished", Miss Legg says.

The principles followed by van Doesburg are those evolved by the De Stijl group, which van Doesburg organized in 1917 in collaboration with the painters Piet Mondrian and Bart van der Leek and the architects, J.J.P. Oud and Jan Wils among others. Their concepts, which embraced all the plastic arts, were based on the asymmetrical composition of abstract, rectilinear forms in flat, clear colors.

Theo van Doesburg, painter, architect, theorist, and art critic, was born at Utrecht in 1883. His early work was influenced by the Expressionists and the Cubists, and by 1912, he was one of the first in the Netherlands to know Kandinsky's revolutionary abstractions of 1911-12. Van Doesburg's inspired and steadfast espousal of the theory of universality in design had a wide influence on architecture, typography, and the decorative arts throughout the 1920's.

Henri Matisse's portraits of Jeanne Vaderin (1910-13) include a newly acquired charcoal drawing Girl With Tulips. In 1910, Matisse worked from a model, Jeanne Vaderin, a young woman who lived near him in Clamart. The drawing, Girl With Tulips, and the painting, which is owned by the Hermitage and shown by a reproduction, were done directly from the sitter, as were the first two states of the five bronze heads. Within three years, the remaining heads were produced as variations, intensifying the pear-shaped face, aquiline features, and bouffant hair in the third and fourth versions, and drastically

simplifying the structure in State V. "While the process of abstraction in these heads is clearly evident, Matisse also demonstrates his extraordinary mastery of organic form and its expressive possibilities," Miss Legg says.

The five works in CONTEMPORARY SCULPTURE AND CONSTRUCTIONS by two American, two British and a French artist, each treat space and volume in a different way.

Robert Bart's massive aluminum sculpture of 1964 is a cluster of spheres attached to a stem which rises from a single sphere that tips ominously off balance in improbable gravity. According to the artist, the repetitive linear elements of the metal segments and their bolted joints are influenced by the fantastic machinery in Charlie Chaplin's Modern Times. Bart was born in Canada in 1923, became an American citizen in 1947, and lives in New York.

Michael Bolus and David Amesley both studied with the influential British sculptor Anthony Caro at St. Martin's School of Art in London, where both have since taught. Bolus was born in Cape Town, South Africa, in 1934. "His sculpture follows the recent trend in hard-edge painting, with a limited number of sections painted in his own distinctive range of hues. By cutting the sheet of metal with shears and folding it as if it were a piece of paper, he achieves spatial dimension. September 64, a floor piece of painted aluminum, seems to take flight as the blue, fluted edge gradually lifts from the flat white plane of the sheet," Miss Legg says.

Amesley was born in London in 1936. His untitled construction of 1967, which like Bolus's sculpture is designed to be shown without a pedestal, depends on the tension and balance of its circular and rectangular shapes to relate it to space and to the ground. Color isolates and embellishes the forms, which, seen from the front, present only a thin edge.

Red and Blue, 1968, a three-part shaped canvas relief by Check Boterf, is a construction in which tubular and rectangular elements interact through

variations in size, angle, and color. The wall itself plays a role in the design, as the spatial intervals shift when the spectator moves. Boterf was born in Fort Scott, Kansas in 1934. He was trained at the University of Kansas, Columbia University, and the Art Students League, and he has said the fact that he was an architectural student has had a bearing on his work.

In contrast to the other works, which are totally abstract, Jean-Pierre Raynaud's construction Corner 806, 1967, shows a disarming utilization of real objects; its iron ladder reaches from floor to ceiling. He has said, "I use the four corners of a room, a section of wall, a part of the ceiling ... a dialogue is set up among the surfaces as in real life ..." The "escape-hatch," too small to admit a person, and the enigmatic numerical markings reminiscent of high-water levels under bridges, suggest ambiguous interpretations. "His white enamel constructions never quite duplicate actual objects, and resemble them even less when equipped with appliances or hardware painted in red enamel. Raynaud, born near Paris in 1939, is one of the most significant of the younger Neo-Dada artists to emerge in the wake of Duchamp," Miss Legg notes.

For his project, selected by Jennifer Licht, Associate Curator of Painting and Sculpture, Robert Irwin alters an existing room. Using nylon scrim and wire and with adjustments of light, Irwin activates our awareness of the physicality of volume and intensifies our spatial perception. It will be on view through January 4.

Additional information and photographs available from Elizabeth Shaw, Director, Department of Public Information, The Museum of Modern Art, 11 West 53rd Street, New York, N. Y. 10019. Telephone: (212) 256-7501.