

# The Museum of Modern Art

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## RECENT ACQUISITIONS OF PAINTING AND SCULPTURE AT THE MUSEUM OF MODERN ART

Six works by Matisse, Picasso, Chagall, Rouault and Vlaminck, recently acquired by The Museum of Modern Art, will be on view in a special ground-floor gallery exhibition, March 10 - March 24. In addition to this temporary exhibition focusing on works by major artists who matured in the first half of the century, several newly acquired paintings and sculptures by contemporary artists are on view in the adjacent East Wing galleries, where works from the mid-1950s to the present <sup>from</sup> ~~from~~ the Collection are shown continuously. Exhibited for the first time there are Jan Dibbetts' Dutch Mountain - Big Sea "A" (1971), Robert Natkin's Intimate Lighting: Late October, Five O'Clock (1972), Tim Scott's Bird in Arras, VI (1969) and Christopher Wilmarth's Normal Corner (Yard) (1972).

The exhibition is directed by William Rubin, Director, Painting and Sculpture, with the assistance of Cora Rosevear, Curatorial Assistant.

A Matisse of 1905, View of Collioure, has been promised to the Museum by Miss Kate Steichen in honor of her father, Edward Steichen, to whom Matisse had given the painting in 1908. "Though the Museum's collection contains the 1905-06 Reading, it has nothing in the more rapidly painted sketch-like style of this work, executed in the south of France during the summer of 1905, when Matisse created his first fauve work. Expanding his Neo-Impressionist technique of the previous summer, Matisse uses bold, non-naturalistic colors and intermittent, short, broad brush strokes, leaving much of the canvas unpainted, to depict the Collioure harbor with its boats and tower in the distance. The painting is an important addition

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to the Museum's collection of fauve works and its only example of this period in Matisse's development," Cora Rosevear notes.

A second work by Matisse, Women and Monkeys of 1952, purchased with the Mrs. Bernard F. Gimbel Fund, is one of the large gouache on cut-and-pasted paper works executed in the last years of the artist's life. Miss Rosevear says, "The culminating work in his series of blue nudes, the uncompromising flatness of the figures and the exuberant use of curved shapes make an interesting contrast to the relatively more abstract, complex and spatial format of the Museum's 1953 collage, Memory of Oceania."

Also included in the exhibition is Chagall's Flowers, 1925, the gift of Mrs. Bernard F. Gimbel. It is the first still life and the only work of the 1920s by the artist in the Museum's collection.

Returning to Paris from Russia in 1922 and delighting in the beauty and spirit of the city, Chagall painted flowers repeatedly in the period between the two world wars. Here, flowers and leaves in blues, greens and purples fill the entire canvas and are richly painted and vibrant.

Two important paintings, Rouault's Clown and Vlaminck's Autumn Landscape, were given to the Museum by Frances B. Spingold and the late Nate B. Spingold. The Rouault, painted in 1912, is an important work by the artist in this period and unlike his other paintings owned by the Museum. A forceful and sober figure, painted in dark somber tones, the Clown is said to be a self-portrait of the artist, for whom circus people were a favorite subject. "The Vlaminck, dated c. 1905, is a fine example of the artist's fauve period, previously unrepresented in the Museum's collection which has a proto-fauve

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painting of Mt. Valérien, 1903, and the later Winter Landscape, 1916-17. The canvas is ablaze with bright saturated reds, oranges and blues, articulated by loose broken strokes that give the landscape its basic structural definition," Miss Rosevear says.

An extraordinary collage by Picasso, the maquette for the cover of the first issue of the surrealist magazine Minotaure (1933), is the gift of Mr. and Mrs. Alexandre P. Rosenberg. Bringing together many themes of Picasso's iconography of the 1930s, the drawing of a minotaur (the study for one of four engravings executed in 1933 but never published) is shown among various bits of paper, silver foil, ribbons, a doily, painted cloth, cardboard and a twig. The collage was given to Paul Rosenberg by Picasso and was exhibited in two important exhibitions at The Museum of Modern Art -- "Picasso: 75th Anniversary Exhibition" (1957) and "Dada, Surrealism and Their Heritage" (1968).

A second special show of new acquisitions opening March 29 will include two bronze studies by Auguste Rodin for his Monument to Balzac, which is installed in the Museum's garden. They are the gift of Gerald Cantor.

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