

The Museum of Modern Art

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

NO. 13

FOR RELEASE: February 25, 1976

The ramifications of the Cubist movement, widespread and often unexpected, are explored in Cubism and Its Affinities, an exhibition of 99 drawings and prints on view in the Paul J. Sachs Galleries of The Museum of Modern Art through May 9. Selected and installed by William S. Lieberman, Director of the Department of Drawings, the exhibition offers works by artists from more than a dozen countries working in several movements in addition to Cubism - Futurism, Constructivism, and de Stijl.

Cubism was described by Alfred H. Barr, Jr., the first director of the Museum as "A movement in painting which involved the disintegration or transformation of natural forms into compositions of flat, usually angular and sometimes overlapping or transparent planes." The progenitors of the movement were Picasso and Braque, both of whom are represented; Braque by four works, and Picasso by 15, including a group of collages and a series of six works dating from 1906 to 1909 in which the human figure is radically altered.

Picasso and Braque chose their subject matter, usually figures or still lifes, from the studios in which they worked. Later artists focused the Cubist-experience on the dynamism of the city, the machine, and industrial life. This can be seen in such works as Robert Delauney's The Tower, a Cubist drawing of the Eiffel Tower, Lyonel Feininger's woodcut Street in Paris, and the American John Marin's etching Brooklyn Bridge. Also on view are ten works by the Italian Futurist Boccioni, including his drawing for The City Rises, and pure abstractions by Constructivists in Russia--Lissitzky, Malevich, and Rodchenko--as well as works by the three members of the de Stijl movement in the Netherlands --van der Leek, van Doesburg, and Mondrian.

(more)

Among the surprises in the show are drawings and prints by artists not generally associated with Cubism or the other movements: Cezanne's drawing of 1887-1890 Hercules Resting (after Puget). which is juxtaposed with Picasso's Man in a Melon Hat of 1914, and André Derain's Head of 1913. John Sloan's Mosaic of 1917 is hung next to Robert Michel's Bleriotombil of 1921, which uses similar shapes and forms.

William S. Lieberman notes that "visitors may wish to compare Cubism and its Affinities with two other exhibitions currently on view at the Museum: Drawing Now, devoted to work of the past two decades, and Custructivism in Poland 1923-1936. The former includes Lichtenstein's Bull Series (1973) which deliberately challenges van Doesburg's progression The Cow (1917); the latter begins in time where the Cubist exhibition ends (1923)."

 Additional press information available from Michael Boodro, Assistant, and Elizabeth Shaw, Director, Department of Public Information, The Museum of Modern Art, 11 W. 53 St., New York, N.Y. 10019.
 Phone: (212) 956-7504; 7501.