

# The Museum of Modern Art

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## MASTERPIECES FROM THE COLLECTIONS REINSTALLED IN NEW WEST WING OF THE MUSEUM OF MODERN ART

A selection of masterworks from The Museum of Modern Art's Collections, which were in storage for a short period during the Museum's move to the new West Wing, have been reinstalled and are now on view to the public. Paintings, sculpture and works on paper are located in a temporary space on the lower level of the West Wing. Separate small galleries have been installed with selections from the Architecture and Design and Photography Collections. The entrance to this wing is at 18 West 54th Street, and will remain there until mid-1983, when work on the Museum's expansion project is finished. Completion of this project will permit a considerably enriched presentation of the Collections, since the expanded galleries will contain twice the area previously available for the Collections and will present new opportunities for their installation.

The ten new galleries on the mezzanine contain more than 100 major works from the Museum's Collections, dating from the 1880s to the present, and grouped chronologically to give a sense of history and continuity to the art. The installation begins in the first gallery with Post-Impressionism of the late nineteenth century and continues through the great movements of the twentieth century, among them Cubism, Expressionism, Futurism, Constructivism, Dada, Surrealism, Abstract Expressionism, and subsequent developments from the 1950s to the present. The works were selected and installed by Cora Rosevear, Assistant Curator in the Department of Painting and Sculpture.

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Among the masterpieces on view in these new galleries are The Sleeping Gypsy (1897) by Henri Rousseau and, in the same gallery, van Gogh's The Starry Night (1889) as well as other major Post-Impressionist works.

The epochal Les Demoiselles d'Avignon (1907) by Picasso is shown with work by Cubist painters Georges Braque and Juan Gris, and with three high analytic Cubist paintings by Picasso, and his Three Musicians of 1921.

A special wall of German Expressionist prints is installed near paintings of the same period.

Five paintings by Henri Matisse are shown, including The Red Studio (1911) and Piano Lesson (1916). Three sculptures by Constantin Brancusi include Magic Bird (1910) of white marble on a limestone pedestal, and the grey marble Fish (1930).

Dada and Surrealism are represented by Marcel Duchamp, Max Ernst, Kurt Schwitters, Jean Arp and Joan Miró, among others. Ernst's sculpture, Lunar Asparagus (1935), is shown along with René Magritte's The False Mirror (1928) and Salvador Dalí's The Persistence of Memory (1931). Nearby is a case displaying, among other items, Meret Oppenheim's fur-covered cup, saucer and spoon, entitled Object (1936), and a Joseph Cornell box, Central Park Carrousel, In Memoriam (1950).

Broadway Boogie Woogie (1942-43), Piet Mondrian's last completed work and one of the major geometric paintings of our time, is shown, as are works by the Russian painters Kasimir Malevich and Alexander Rodchenko.

The final gallery contains examples of American art from 1950 to 1980.

All large works, they include Jackson Pollock's Number 1, 1948, Barnett Newman's

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Vir Heroicus Sublimis (1950-51), Jasper Johns' Flag (1954-55) and Robert Rauschenberg's First Landing Jump (1961), a "combine painting" incorporating cloth, metal, leather, an electric fixture, an automobile tire and a wooden plank.

In addition to the well-known favorites from the Museum's Collections, several important paintings acquired in the last few years are also shown. These include three works by Picasso, Girl with a Mandolin (Fanny Tellier) of 1910, Student with a Pipe, a 1913 painting with sand and collage, and the large 1935 painting Interior with a Girl Drawing, as well as the 1907 Bathers by André Derain, Paul Klee's Gifts for I. (1928) and Firuzabad, a 1970 painting by Frank Stella.

The Architecture and Design Gallery shows a representative selection of objects chosen from the varied collections overseen by that Department. Among these objects are chairs by such masters as Gerrit Rietveld, Alvar Aalto and Charles Eames; lamps by Isamu Noguchi and Vico Magistretti; glass by Louis Comfort Tiffany, Otto Prutscher, and Venini; industrial design objects ranging from a calculator designed by Mario Bellini to a turntable by Jakob Jensen, an architectural drawing by Mies van der Rohe, a model of Le Corbusier's Villa Savoye, and Japanese, German, and American posters.

On display in the Photography Gallery is a selection of 42 works from the Collection representing some of the major concerns of photographers from 1920 to the present. Among those included are: Dorothy True (1919) by Alfred Stieglitz, Paul Strand's Leaves II (1929), Lower East Manhattan, Baxter Street (1934) by Walker Evans, Henri Cartier-Bresson's Sunday on the

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Banks of the Marne (1939), a 1948 photograph by Ansel Adams of Mount McKinley, Alaska, Irving Penn's portrait of John Osborne (1958), Gary Winogrand's New York City (1963), Stuart Klipper's Ancient Volcanic Vent at Bifrust, Iceland (1976) and Tod Papageorge's Central Park (1980).

The Museum's Collections are the fountainhead of its entire program. They provide a core of continuity, a context for study and comparison, and a testing ground for the emerging masters of modern art. Individually, many of the works on display afford the visitor rich and uniquely enjoyable experiences. Together, the works in the Museum document the vitality and diversity of modern art, making more understandable the currents of thought and feeling that pervade our age, and providing an historical and aesthetic context for the Museum's programs and activities.

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