

THE MUSEUM OF MODERN ART

NEW YORK 19

11 WEST 53rd STREET  
TELEPHONE: CIRCLE 5-8900  
CABLES: MODERNART, NEW-YORK

October 27, 1954

Dear Sir:

A special press view of Young Collectors will be held on Tuesday afternoon, November 2, from 2:00 to 6:00 p.m., at the Guest House of Mrs. John D. Rockefeller 3rd, 242 East 52 Street, and I hope very much that you can attend.

As you see from the enclosed release, the exhibition will be on view from November 5 through November 28, from 2:00 to 6:00 P.M. daily. There will be an admission charge of \$1.00, but, as usual, your Museum press card will be honored. Unfortunately, as the evening opening on November 4 is a benefit to raise funds for Junior Council activities, I will not be able to make invitations to that opening available to the press as we usually do for Museum Members' evening previews.

Alfred H. Barr, Jr., Director of Collections, and Dorothy C. Miller, Curator, who selected the works of art, and William S. Lieberman, Museum Curator, who installed the exhibition, and several Junior Council members, including Mrs. Charles S. Dewey, Jr., Mrs. Carleton Sprague Smith, Mrs. E. Powis Jones, and Mrs. Donald B. Straus, will be on hand Tuesday to answer any questions you may have about the show and their plans.

Sincerely,



Elizabeth Shaw  
Publicity Director

R. S. V. P. (Return Postcard Enclosed)  
Cocktails

A D D E N D A

- No. 58            LISSITZKY, El  
                   Russian, born 1890  
                   Proun Composition No. 7  
                   c. 1921, oil  
                   38 3/4" x 38 3/4"  
                   Collection: Mr. and Mrs. Armand P. Bartos
- No. 59            MUNAKATA, Shiko  
                   Japanese, born 1903  
                   Disciple of The Buddha  
                   woodcut  
                   38" x 16"  
                   Collection: Mrs. John D. Rockefeller 3rd
- No. 60            UTRILLO, Maurice  
                   French, born 1883  
                   The Bistro of Banlieue  
                   c. 1910, oil  
                   21 1/4" x 25 1/2"  
                   Collection: Mr. Peter A. Rübél

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*List Incomplete*

# THE MUSEUM OF MODERN ART

11 WEST 53 STREET, NEW YORK 19, N. Y.

TELEPHONE: CIRCLE 5-8900

FOR RELEASE: FRIDAY  
November 5, 1954

PRESS PREVIEW: TUESDAY  
November 2, 1954; 2-6 p.m.  
242 East 52 Street, N.Y.C.

No. 91

## EXHIBITION OF ART OWNED BY YOUNG COLLECTORS OPENS FOR BENEFIT OF MUSEUM OF MODERN ART'S JUNIOR COUNCIL

Seldom-exhibited paintings, sculpture, drawings and prints from private collections, ranging from important works by the masters of modern art such as Cézanne and Picasso to recent paintings and prints by young Americans will be on view in a special benefit exhibition at the Guest House of Mrs. John D. Rockefeller 3rd, 242 East 52 Street, from November 5 through November 28. The exhibition, called Young Collectors, being held for the benefit of the Museum of Modern Art's Junior Council activities, was selected by Alfred H. Barr, Jr., Director of Collections, and Dorothy C. Miller, Curator. William S. Lieberman, Curator of Prints, installed the show. Young Collectors will be open to the public from 2 to 6 p.m. daily at a special admission charge of \$1.00. Tickets for the gala preview, to be held the evening of November 4, from 6 to 12 p.m., are \$7.50 each.

The Museum's Junior Council, a group of some 50 men and women who share an interest in the arts, sponsors such Museum activities as the Art Lending Service to encourage the wider purchase of contemporary art, special exhibitions and sales of the work of young artists and forums and discussions on the arts. Mrs. Donald B. Straus is chairman of the Council and Mrs. John D. Rockefeller 3rd, who has lent her Guest House for the exhibition, is honorary chairman. This is the first time her guest house, designed by the well-known architect Philip C. Johnson, has been opened to the public.

In their diversity, the range of paintings selected from the collections of Council Members reflects most of the major currents in modern art since the late 19th century. Cézanne is represented by a masterpiece of 1906, oil, Bend in the Road. Chagall and Dufy are represented by early examples of their work. The spread of cubism in Paris is shown by a collage done by Juan Gris in 1913 and paintings by Delaunay and Léger. The exhibition includes the only privately owned painting by Malevich in the Western Hemisphere, while oils by Mondrian and the American Fritz Glarner continue the tradition of pure abstraction. Paintings by Braque, Matisse, Morandi and Picasso offer a variety of interpretations of still life. Three artists are represented by ballet designs - Bakst, Tchelitchev and Schlemmer.

A pair of paintings by the surrealist Joan Miro, done a quarter century apart, as well as two collages, early and late, by the German Schwitters, are included. Two famous American painters are represented by work done at opposite ends of their

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careers: Edward Hopper, by an early painting, and John Marin by a picture completed in 1953, the year of his death.

Among other of the 14 American artists represented are Marsden Hartley, with his The Lost Felice, done a few years before his death; precisionists such as Georgia O'Keeffe, Andrew Wyeth, and the young Carroll Cloar; and three of the painters from the famous "Eight," Henri, Prendergast and Sloan.

The German expressionist Emil Nolde is represented in three media, watercolor, etching and woodcut. Two rare lithographs by the famous Norwegian artist Edvard Munch and a linoleum cut by the German Christian Rholfs are also included, as well as a portrait of Albert Einstein by the American printmaker Frascioni.

An amusing and interesting contrast across the centuries is provided by Rembrandt's etching, The Artist Drawing from a Model (1648) and Picasso's etching of Rembrandt and a Nude Model (1934).

Sculpture in the exhibition includes a large Horse and Rider by Marini, Giacometti's large Man Pointing, two pieces of African sculpture, and Birth of the Muses, specifically designed by Jacques Lipchitz as an overmantle for the fireplace wall of Mrs. Rockefeller's Guest House.

Alfred H. Barr, Jr., Director of Museum Collections, who selected the works of art for the exhibition, describes the various private collections from which the show is drawn in a brief preface to the catalog:

In selecting this show we must have visited, my colleagues and I, about twenty-five collections. They were all different, of course, and yet seemed generally to fall into several distinct groups.

There were eclectic collectors who had assembled with a latent sense of competition, works by the most renowned masters of our time. Quality or, less often, the exceptional example seemed to be their goal -- a fine Braque or Utrillo, an exceptional Hopper. There were collectors who modestly denied the title insisting that they had "just a few things to put on the walls".

There were undisciplined enthusiasts who had many and varied treasures and non-treasures, old and new, and a bit pell-mell, but just as enjoyable to comb through as they must have been to buy. There were sophisticated collectors, too, those with a few avant-garde watercolors and drawings by artists who will be much better known (or forgotten) three years from now; and scholarly collectors whose walls illustrate the archaeology of early Bauhaus or late Dada.

Then there were a couple of specialists: one of them concentrated on "The Eight" with surprising watercolors by Shinn, Luks and Prendergast and all the rest; the other had only abstract or near abstract paintings, a van Doesburg, a beautiful Lissitzky and, I would guess, the only privately owned Malevich in the Western Hemisphere. And finally there was the Junior Council Member who had only one painting: of excellent quality, it was unfortunately too large to be included in the exhibition.

All the other kinds of collectors are however represented though their loans taken out of context cannot now so clearly express the idiosyncrasies of the lenders. Yet, assembled here in another place, they will give pleasure to other eyes and a gauge (if our choices are just) of the quality and lively variety of the Junior Council collections.

Mrs. Charles S. Dewey, Jr., is Chairman of the Benefit Committee and Mrs. Carleton Sprague Smith and Mr. Walter Bareiss, co-chairman. Mrs. E. Powis Jones was Exhibition Chairman.

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Lenders to the exhibition include: Mr. Arthur G. Altschul; Mr. Walter Bareiss; Mr. and Mrs. Courtlandt Barnes, Jr.; Mr. and Mrs. Armand P. Bartos; Mr. and Mrs. Winslow Carlton; Mr. and Mrs. Richard Deutsch; Mrs. Charles S. Dewey, Jr.; Mr. and Mrs. Peter Farb; Mr. Harmon H. Goldstone; Mr. Robert D. Graff; Mr. Richard Hunt; Mr. and Mrs. E. Powis Jones; Mr. Harold Eliot Leeds; Mr. and Mrs. Henry Loeb; Mrs. Gertrud A. Mellon; Mr. and Mrs. Perry R. Pease; Miss Ann Resor; Mrs. John D. Rockefeller, 3rd; Mr. Peter A. Rubel; Mr. and Mrs. Robert W. Sarnoff; Mrs. Donald B. Straus; Miss Lily van Ameringen.

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Note: Photographs and catalog of the exhibition available upon request from

Mrs. Elizabeth Shaw, Publicity Director  
Museum of Modern Art  
21 West 53 Street  
New York City