

THE MUSEUM OF MODERN ART

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

TELEPHONE: CIRCLE 5-8900

RECENT ACQUISITIONS

Exhibition: December 19, 1960 - February 12, 1961

C H E C K L I S T: Painting and Sculpture

Note: Unless enclosed in parentheses dates appear on the works themselves. In dimensions height precedes width. The last two figures of the accession number indicate the year of acquisition.

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Giacomo BALIA. Italian, 1871-1958.

Spring. (c.1916) Oil on canvas, 32 x 26 1/2" (sight).
Gift of Mr. and Mrs. Arnold H. Maremont. 357.60 a-b.

(On reverse: Abstract Composition. C.1916) Distemper on canvas.)

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The Concierge. (1883) Wax over plaster, 14 1/2" high.
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Hans SCHMITHAIS. German, born 1878.

The Glacier. (1904-06) Mixed media on paper, 45 1/4 x 29 1/2".
Matthew T. Mellon Foundation Fund. 90.60.

Kurt SELIGMANN. American, born Switzerland, 1900.

The King. 1960. Oil on canvas, 24 1/4 x 20".
Gift of Stamo Papadaki (by exchange). 91.60.

Georges-Pierre SEURAT. French, 1859-1891.

Evening, Honfleur. (1886) Oil on canvas, 25 1/4 x 31 1/2".
Gift of Mrs. David M. Levy. 266.57.

Sarai SHERMAN. American, born 1922.

Bear Cat. (1959) Casein and oil on canvas, 39 1/2 x 27 1/2".
Gift of Joseph H. Hirshhorn. 35.60.

Walter Richard SICKERT. British, 1860-1942.

La Galeté Montparnasse (Self Portrait). (c. 1905) Oil on canvas, 24 1/8 x 20".
Mr. and Mrs. Allan D. Emil Fund. 422.60.

Francesco SOMAINI. Italian, born 1926.

Wounded, II. (1960) Cast iron, 17 5/8" high. Blanchette Rockefeller Fund.
366.60.

Frank STELLA. American, born 1936.

The Marriage of Reason and Squalor. 1959. Oil on canvas, 7' 6 3/4" x 11' 3/4".
Larry Aldrich Foundation Fund. 725.59.

George TOOKER. American, born 1920.

Sleepers, II. 1959. Egg tempera on composition board, 16 1/8 x 28".
Larry Aldrich Foundation Fund. 370.60.

Joaquin TORRES GARCIA. Uruguayan. 1874-1949.

Portrait of Wagner. 1940. Oil on cardboard, 16 1/8 x 14 5/8". Gift of
Mr. and Mrs. Louis J. Robbins. 36.60.

Henri de TOULOUSE-LAUTREC. French, 1864-1901.

La Goulue at the Moulin Rouge. (1891-92) Oil on cardboard, 31 1/4 x 23 1/4".
Gift of Mrs. David M. Levy. 161.57.

Victor VASARELY. French, born Hungary 1908.

Undho. 1959-60. Oil on canvas, 86 5/8 x 71". Gift of G. David Thompson
as of 1961.

Edouard VUILLARD. French, 1868-1940.

Family of the Artist. (1892) Oil on canvas, 28 1/4 x 36 3/8".
Gift of Mr. and Mrs. Sam Salz and an anonymous donor. 424.60.

Hiram D. WILLIAMS. American, born 1917.

Challenging Man. 1958. Oil and enamel on canvas, 96 1/4 x 72 1/8". Purchase.
425.60

Jane WILSON. American, born 1924.

The Open Scene. 1960. Oil on canvas, 60 3/8 x 80". Given anonymously. 110.60.

Note: Among recent acquisitions which could not be included in this exhibition are paintings by Christian Bérard, Antonio Corpora, Lucio Fontana, Wally Hedrick, Ellsworth Kelly, James McGarrell, Knud Merrild, Nathan Oliveira, Robert Richenburg, Karl Schmidt-Rottluff, Albert Tucker, Jack Youngerman, and sculptures by César, Étienne Hajdu, Umberto Mastroianni, Takis, and Jean Tinguely. These will be shown in a future exhibition.

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No. 146e
December 21, 1960

RECENT ACQUISITIONS: PAINTING AND SCULPTURE

Gifts of Mrs. David M. Levy

If we except the bequest of the Lillie P. Bliss Collection in 1931, no single gift of works of art in the history of the Museum has surpassed in value and importance the paintings by Cézanne, Degas, Seurat and Toulouse-Lautrec presented to the Collection in 1957 by Mrs. David M. Levy, the Museum's Vice President at the time of her death last March. Mrs. Levy had retained a life interest in these paintings so that they did not actually come to the Museum until this autumn. In addition, Mrs. Levy bequeathed the Museum a fifth painting, the Picasso Violin and Grapes of 1912, which the Museum has also received, thanks to her husband, Dr. David M. Levy, who most generously waived his own life interest in it.

The four 19th century paintings given by Mrs. Levy are of such quality and fame that they scarcely need comment. At the Milliner's by Degas is one of a number of pastels rivaled in their originality of composition and acuteness of observation only by the artist's series of bathing women and ballet scenes. Le Château Noir, one of Cézanne's latest and most abstract landscapes, was once in the collection of that excellent connoisseur, Claude ~~Monet~~ In La Goulue at the Moulin Rouge Toulouse-Lautrec examines Louise Weber, nicknamed The Glutton, who won fame during the early 1890's as a dancer. Here she is seen with her sister on the right and her intimate friend, La Môme Fromage, on the left. She died a pauper in 1929; her tombstone is inscribed "Muse de Toulouse-Lautrec."

Seurat spent the summer of 1886 at Honfleur "to wash the studio light from his eyes." Early in 1887 at the Indépendants, he exhibited Evening, Honfleur which J. K. Huysmans, reviewing the show, described as a "vision of nature more drowsy than melancholy, a nature which is nonchalantly at ease under wrathless skies, sheltered from the wind . . ." In the Violin and Grapes of 1912 Picasso enriches and complicates his highly abstract style of the year before by means of textures, realistic details and a wider range of color.

Monet's single-panel mural

Last year the Museum exhibited the 42-foot triptych by Claude Monet now shown again. By comparison with the dramatic magnificence of this composition, the newly acquired single 20-foot canvas at first glance seems somewhat pallid and abstract.

more . . .

Longer contemplation reveals subtleties of color and a dematerialization of natural form in light so radical that the substantial world, even the sense of gravity, seems lost. In spite of Monet's loyalty to the realities of objective vision, one feels that this ethereal painting is more visionary than visual. In fact it might be described as one of the most beautiful monuments of Western nature mysticism.

In the Museum's new building these two great compositions would be permanently installed opposite each other as they are now. Instead, one or the other will have to be sent to storage after the close of this exhibition. Like so many of the Museum's great 20th century paintings, both Monet compositions have been bought with funds provided by Mrs. Simon Guggenheim.

Notes on late 19th and early 20th century acquisitions

In his extraordinary and psychologically revealing Family of the Artist of 1892 Vuillard forgets his enthusiasms for Degas, the Japanese and Gauguin to paint his mother, grandmother, sister and his own shy self in a lamplit composition of Le Nain-like simplicity.

La Gaieté Montparnasse confirms the judgement that Sickert was the best English painter of Vuillard's generation. The man in the bowler hat at the very bottom of the mirror reflection is reputedly a self portrait.

Hans Schmithals was until recently a forgotten artist of the German Jugendstil (Art Nouveau) movement. An exhibition in Munich two years ago revealed several paintings which were among the most abstract produced in Europe before 1910.

In spite of Futurism's dogmatic insistence on machines and speed Balla loved trees, defended them against depredations of urban "progress", and painted them in Spring, 1916.

Torres García was internationally the most esteemed South American painter of his generation. In his mid-sixties he briefly turned his back on Mondrian, Klee and Indian pictographs to paint several portraits of Wagner and other historic personages.

The four sculptors among these older artists were all related in one way or another to the dominant figure of Rodin. Bourdelle was his studio assistant and foremost pupil; Matisse was refused admission to Rodin's studio and turned to Bourdelle as a second choice; Duchamp-Villon worked in Rodin's style at first and then in strong reaction against it.

The oldest of the four, Medardo Rosso, won Rodin's admiration and friendship. Then the young Italian's work grew so radical in its light-inspired indifference to

gravity and its disintegration of surface that such figures as the Man Reading, 1892, may well have influenced Rodin's Balzac in stance if not in style. Rosso, believing Rodin had borrowed from him without acknowledgement, never forgave the older and greater sculptor. Famous at first as the leading impressionist sculptor, then, in 1912, praised enthusiastically by the Futurist, Boccioni, Rosso was indeed the most advanced sculptor of the 1890's. His best-known early work, The Concierge, was bought by Zola. The Museum's cast, surfaced with subtly modeled wax, is inscribed to the opera composer, Giordano.

The Concierge is a characterization of an obscure doorkeeper but, by coincidence, three other portraits in this gallery are of famous men long dead -- Beethoven, Baudelaire, Wagner -- and two more, by Sickert and Vuillard, are of the painters themselves, in humorously parenthetical circumstances.

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Julius SCHMIDT. American, born 1923.

Iron Sculpture. (1960) Cast iron, 22 1/2" high x 38 1/4" long x 21 3/4" wide.
Gift of Mr. and Mrs. Samuel A. Marx. 123.60.

Hans SCHMITHAIS. German, born 1878.

The Glacier. (1904-06) Mixed media on paper, 45 1/4 x 29 1/2".
Matthew T. Mellon Foundation Fund. 90.60.

Kurt SELIGMANN. American, born Switzerland, 1900.

The King. 1960. Oil on canvas, 24 1/4 x 20".
Gift of Stamo Papadaki (by exchange). 91.60.

Georges-Pierre SEURAT. French, 1859-1891.

Evening, Honfleur. (1886) Oil on canvas, 25 1/4 x 31 1/2".
Gift of Mrs. David M. Levy. 266.57.

Sarah SHERMAN. American, born 1922.

Bear Cat. (1959) Casein and oil on canvas, 39 1/2 x 27 1/2".
Gift of Joseph H. Hirshhorn. 35.60.

Walter Richard SICKERT. British, 1860-1942.

La Gaieté Montparnasse (Self Portrait). (c. 1905) Oil on canvas, 24 1/8 x 20".
Mr. and Mrs. Allan D. Emil Fund. 422.60.

Francesco SOMAINI. Italian, born 1926.

Wounded, II. (1960) Cast iron, 17 5/8" high. Blanchette Rockefeller Fund.
366.60.

Frank STELLA. American, born 1936.

The Marriage of Reason and Squalor. 1959. Oil on canvas, 7' 6 3/4" x 11' 3/4".
Larry Aldrich Foundation Fund. 725.59.

George TOOKER. American, born 1920.

Sleepers, II. 1959. Egg tempera on composition board, 16 1/8 x 28".
Larry Aldrich Foundation Fund. 370.60.

Joaquin TORRES GARCÍA. Uruguayan. 1874-1949.

Portrait of Wagner. 1940. Oil on cardboard, 16 1/8 x 14 5/8". Gift of
Mr. and Mrs. Louis J. Robbins. 36.60.

Henri de TOULOUSE-LAUTREC. French, 1864-1901.

La Goulue at the Moulin Rouge. (1891-92) Oil on cardboard, 31 1/4 x 23 1/4".
Gift of Mrs. David M. Levy. 161.57.

Victor VASARELY. French, born Hungary 1908.

Undho. 1959-60. Oil on canvas, 86 5/8 x 71". Gift of G. David Thompson
as of 1961.

Edouard VUILLARD. French, 1868-1940.

Family of the Artist. (1892) Oil on canvas, 28 1/4 x 36 3/8".
Gift of Mr. and Mrs. Sam Salz and an anonymous donor. 424.60.

Hiram D. WILLIAMS. American, born 1917.

Challenging Man. 1958. Oil and enamel on canvas, 96 1/4 x 72 1/8". Purchase.
425.60

Jane WILSON. American, born 1924.

The Open Scene. 1960. Oil on canvas, 60 3/8 x 80". Given anonymously. 110.60.

Note: Among recent acquisitions which could not be included in this exhibition are paintings by Christian Bérard, Antonio Corpora, Lucio Fontana, Wally Hedrick, Ellsworth Kelly, James McGarrell, Knud Merrild, Nathan Oliveira, Robert Richenburg, Karl Schmidt-Rottluff, Albert Tucker, Jack Youngerman, and sculptures by César, Étienne Hajdu, Umberto Mastroianni, Takis, and Jean Tinguely. These will be shown in a future exhibition.