

The Museum of Modern Art

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

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RECENT ACQUISITIONS OF PAINTING AND SCULPTURE ON VIEW

Twenty-two paintings and sculptures being shown for the first time as recent acquisitions to The Museum of Modern Art collection will be on view in the Museum's third floor galleries through September 13.

The works in the exhibition, acquired by gift and purchase, span a half century of 20th century art, from a 1918 canvas by James Henry Daugherty to Repetition 19 (III) a fiberglass piece of 1968 by Eva Hesse, who died this spring at the age of 34.

Other young artists whose works have entered the Museum collection for the first time are Shusaku Arakawa, born in Japan, and Bernar Venet, born in France, who borrow from science for the formal content of their pictures; Key Hiraga whose painting, The Window, suggests cinematic sources; Daniel LaRue Johnson, whose assemblage, Freedom Now, is a metaphor for oppression and injustice, and Gladys Nilsson, who creates a fantasy world of grotesques in her satirical paintings.

Among works from the 1940s are a gem-like painting by Hans Hofmann, two major works from the early forties by Richard Pousette-Dart, two canvases by Janet Sobel, a self-taught painter of abstractions, and a 1948 picture by Mark Tobey.

The late Rollin Crampton is represented by one of his near-monochrome paintings of the early fifties. Other works from this decade include an oil by Tomlin, completed the year of his death in 1953, and a study by Frederick Kiesler for his large Galaxy (Horse). Among the work from the 1960s is one of Yves Klein's "anthropometries," paintings made by pressing the paint-covered body of a female nude onto a canvas, Christo's Package on Wheelbarrow, and William N. Copley's The Common Market.

A single gallery devoted to the work of Eva Hesse contains her 1968 fiberglass piece entitled Repetition 19 (III) and an untitled drawing of 1966. In both works a repeated motive is used. In the delicately executed drawing, the formal structure is unvarying, though within the nests of concentric circles subtle changes of color and value occur. The fiberglass piece Repetition 19 (III) makes more explicit use of the

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contradictions of order and chance. The 19 translucent "buckets" have some of the properties of systemic units - they are alike in color, size, material and basic form - but their individual shapes differ and their relationship one to the other is discretionary, not fixed. A further contradiction arises from the use of a hard, rigid material for shapes which look soft and flaccid.

The earliest work in the show, Simultaneous Contrasts (1918) by James Henry Daugherty, refers in its title to one of the color theories that interested the Synchronists, Delaunay, Patrick Henry Bruce and other artists in the early part of the century: the law of simultaneous contrasts governing the effects of changes of hue and intensity on juxtaposed colors.

Desert, 1940, a masterpiece of Richard Pousette-Dart's early period, combines a rich, mosaic-like color with totemic forms to hint at powerful, primitive forces of nature. Another major painting, his Fugue, Number 2, 1943, more somber in color provides a contrast in its freer, more calligraphic impasto to the almost carved elements in Desert. The late Janet Sobel, like many self-taught artists who take up painting relatively late in their lives, began as a naive painter in 1939. But very rapidly she acquired the language of abstraction and by 1945 was painting pictures such as Milky Way, in this show, which are unusual for their formal daring. In 1945 Mrs. Sobel was given a one-man show at Art of This Century, the gallery run by Peggy Guggenheim where Jackson Pollock had his first one-man show in 1943. Milky Way was included in that show.

The art and religion of the Orient have been pervasive forces in Mark Tobey's art, though in the 1948 picture on view he deals with a Christian theme, Homage to the Virgin. The painting is a personal expression outside the tradition of Western religious painting, though there are compositional references to the altarpiece triptych with its episodic subsidiary panels.

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The late Rollin Crampton, when asked by the Museum whether his painting, Premise, 1950-51, had any special symbolic significance, replied: "The direct simplicity, the devotion and calm of Buddhism." Indeed, the picture's dark, subtly articulated surface lends it a quality of reticence and stillness. Crampton's nearly monochromatic paintings were unprecedented in American art at that time. Bradley Walker Tomlin's composition is typical of his late work in its atmospheric use of patches and spots of color which appear to move, almost dance, in front of a darker background.

Frederick Kiesler, an architect and designer as well as painter and sculptor, envisioned a single art which would transcend the traditional divisions between painting, sculpture and architecture. In his "galaxy" paintings he attempted to realize this concept through the use of painted panels each related, as he said, in the sense that members of a family are related. By hanging them at varying distances from the walls, laying them on the floor or suspending them parallel to the ceiling, he intended them to be seen also as sculptural and architectural elements. The large "Galaxy (Horse)" for which the Museum's three-part work is a study, had seven panels.

Yves Klein created "living brushes" out of his models by having their bodies coated in International Klein Blue paint and then pressed onto or dragged across a canvas. In the Museum's Princess Helena the effect of the moving body has been rendered in the most literal sense. Until his death in 1962 Klein was a member of the Paris group called "The New Realists," as was Christo who is represented in the show by an early example of his packages -- an elaborately trussed bundle of unknown contents on a well-used wheelbarrow.

Cy Twombly's untitled canvas of 1968 reincarnates a classroom blackboard with its illegible notes, inscrutable shapes and half-erased traces of the thoughts of other days in a work of consummate illusionism. Arakawa, in Back and Front of Time: S.A. Equation adds to the visual language of science, forms of his own invention to express a metaphysical concept. Bernar Venet's Time Spectrum of Coincidences Between

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Electrons and Gamma Rays transmutes a dry diagram from a book on nuclear physics into an engaging visual exercise. The title of Key Hiraga's The Window refers to the film, Rear Window, and the composition of separate frames and the way they appear to "roll off" the left edge suggest cinematic sources.

Daniel LaRue Johnson's assemblage, Freedom Now (1964) takes its name from the slogan of the civil rights movement of the early sixties, and the work, with its "Freedom Now" button, wire, hacksaw, and dismembered doll on a ground of black pitch is a metaphor for oppression and injustice. William N. Copley, who signs his pictures -- Speedwriting style -- "Cply," is devoted to a naive and exuberant celebration of love and the female nude. In The Common Market, his 1961 canvas, Copley ranges his half-nude odalisque against the flags of six nations to suggest that there are no trade barriers to love. Gladys Nilsson developed her highly accomplished watercolor technique in Chicago, where she was one of the lively "Hairy Who" group.

The exhibition was selected and installed by Alicia Legg and Betsy Jones, Associate Curators in the Painting and Sculpture Department.

Another exhibition of new acquisitions of painting and sculpture is running concomitantly with this one on the first floor of the Museum. Both are part of the continuing series of small acquisitions shows which have included during that past year and a half works by Carl Andre, Jo Baer, Larry Bell, Ron Davis, Dan Flavin, Sam Francis, Ralph Humphrey, Robert Irwin, Craig Kauffman, Don Kaufman, Sol LeWitt, Robert Mangold, John McCracken, Robert Morris, William Pettet, Jules Olitski and William T. Williams.

Photographs and checklist available from Elizabeth Shaw, Director, Department of Public Information, The Museum of Modern Art, 11 West 53rd Street, New York, New York 10019. (212) 956-7501.

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RECENT ACQUISITIONS: PAINTING AND SCULPTURE

July 27 - September 13, 1970

CHECKLIST

Note: Unless enclosed in parentheses, dates appear on the works themselves. In dimensions height is followed by width and then depth. The last two figures of the accession number indicate the year of acquisition.

Shusaku ARAKAWA. Japanese, born 1936. To U.S.A. 1961.

Back and Front of Time: S.A. Equation. 1965. Oil, pencil and colored pencil on canvas, 89 x 63-3/4". Gift of Mrs. Bliss Parkinson, 1967. 2307.67

CHRISTO (Christo Javacheff). Born Bulgaria 1935. In Paris 1958-1964. To U.S.A. 1964.

Package on Wheelbarrow. (1963). Cloth, metal, wood, rope and twine, 35-1/8 x 59-1/2 x 20-1/4". Purchase. 867-68.

William N. COPLEY. American, born 1919.

The Common Market. 1961. Oil on canvas, 31-7/8 x 51-1/4". Gift of Philip Johnson. 772.69.

Rollin CRAMPTON. American, 1886-1970.

Premise. (1950-1951). Oil on canvas, 50-1/8 x 36". Larry Aldrich Foundation Fund. 2519.67.

James Henry DAUGHERTY. American, born 1889.

Simultaneous Contrasts. 1918. Oil on canvas, 35-3/4 x 40-1/2". Gift of Mr. and Mrs. Henry M. Reed. 119.69.

Eva HESSE. American, born Germany. 1936-1970.

Repetition 19 (III). (1968). 19 fiberglass units, 19 to 20-1/4" high x 11 to 12-3/4" diameter. Gift of Charles and Anita Blatt. 1004.69 a-s

Untitled. 1966. Pencil and wash, 11-7/8 x 9-1/8". Gift of Mr. and Mrs. Herbert Fischbach. 1016.69.

Hans HOFMANN. American, born Germany. 1880-1966. To U.S.A. 1931

Spring. 1940. Oil on wood, 11-1/4 x 14-1/8". Gift of Mr. and Mrs. Peter A. Rubel. 1516.68.

Key HIRAGA. Japanese, born 1936.

The Window. 1964. Oil on canvas, 57-1/4 x 44-3/8". Given anonymously. 2310.67.

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Daniel LaRue JOHNSON. American, born 1938.

Freedom Now. 1964. Pitch on canvas with "Freedom Now" button, broken doll, hack-saw, mousetrap, etc. 53-7/8 x 55-3/8 x 7-1/2". Given anonymously. 4.65.

Frederick J. KIESLER. American, born Austria. 1890-1965. To U.S.A. 1926.

Study for "Galaxy (Horse)." 1954. Oil and enamel on wood, in 3 parts, left panel: 23-1/8 x 29"; right panel: 24-1/4 x 17-5/8"; center panel: 24-3/8 x 17-3/4". Gift of Mr. and Mrs. Thomas B. Hess. 499.69 a-c

Yves KLEIN. French. 1928-1962.

Princess Helena. 1960. Oil on wood, 78 x 50-1/2". Gift of Mr. and Mrs. Arthur Wiesenberger. 1068.69.

Gladys NILSSON. American, born 1940.

The Pink Suit. (1965). Watercolor, 9-7/8 x 9-1/8". Larry Aldrich Foundation Fund. 676.65

People Houses. (1967). Watercolor and pencil on paper. 16 x 22-1/8". Larry Aldrich Foundation Fund. 4.68

Richard POUSETTE-DART. American, born 1916.

Desert. 1940. Oil on canvas 43 x 72". Given anonymously. 1099.69

Fugue Number 2. 1943. Oil and sand on canvas, 41-1/8 x 9'10-1/2". Given anonymously. 1100.69

Janet SOBEL. American, born Russia. c.1893-1968. To U.S.A. 1908.

Milky Way. 1945. Enamel on canvas, 44-7/8 x 29-7/8". Gift of artist's family. 1311

Untitled. (c. 1946?). Oil and enamel on composition board, 18-1/8 x 14". Promised gift of William S. Rubin.

Mark TOBEY. American, born 1890. Lives in Switzerland.

Homage to the Virgin. 1948. Tempera on cardboard, 9x15". Gift of Mr. and Mrs. Daniel Saidenberg. 1071.69

Bradley Walker TOMLIN. American, 1899-1953.

Number 3. 1953. Oil on canvas, 46x31". Gift of John E. Hutchins in memory of Francis E. Marder Hutchins. 655-69

Cy TWOMBLY. American, born 1929.

Untitled. 1968. Oil and crayon on canvas, 68-1/8x85-1/8". Gift of Mr. and Mrs. John R. Jakobson. 5.69

Bernar VENET. French, born 1941. To U.S.A. 1966.

Time Spectrum of Coincidences Between Electrons and Gamma Rays. 1967. Synthetic polymer paint on canvas, 71-5/8 x 72". Gift of Paul Schupf. 1524.68