

THE MUSEUM OF MODERN ART

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

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MUSEUM OF MODERN ART TO OPEN EXHIBITION OF GRAVURE TECHNIQUES

On Wednesday, June 28, the Museum of Modern Art, 11 West 53 Street, will open in its auditorium galleries an exhibition entitled Hayter and Studio 17: New Directions in Gravure. The exhibition will consist of one hundred prints from etched or engraved copper and zinc plates, carved plaster reliefs, original plates, and intaglio and relief prints. The exhibition will remain on view through September 17.

Studio 17 was founded in Paris in 1927 by William Stanley Hayter, an English graphic artist resident in that city. Established as a workshop where experimentation in gravure methods could be carried on by artists, with equipment and technical assistance provided by Hayter if required, the Studio took its name from the street number of its address--the name in French being L'Atelier Dixsept. The exhibition will be retrospective and will include work of eight artists now in Europe who cannot be reached. Most of the other artists in the exhibition are now working in the United States. Twelve nationalities are represented: 14 Americans, 4 French, 4 English, 3 Hungarian, Spanish, Argentine, Chilian, Belgian, German, Austrian, Egyptian and Roumanian.

The workshop was active in Paris until 1939. In the summer of 1940 it was re-established with a group in the San Francisco School of Art and in October of the same year a workshop was provided at the New School for Social Research in New York. **Before the war** many exhibitions were held abroad, not only in Paris but also in Holland, Prague and London.

After the exhibition closes at the Museum on September 17 it will be sent to other cities by the Museum's Department of Circulating Exhibitions.

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FOR RELEASE WEDNESDAY, JUNE 28

STUDIO 17 OPENS EXHIBITION OF GRAVUREAT MUSEUM OF MODERN ART

Hayter and Studio 17: New Directions in Gravure, an unusual exhibition of the work of the founder and members of a studio group workshop will go on view in the auditorium galleries of the Museum of Modern Art, 11 West 53 Street, Wednesday, June 28. After closing September 17, the exhibition will be sent on a tour of other cities by the Museum's Department of Circulating Exhibitions.

Comprising about fifty prints from etched or engraved copper and zinc plates, carved plaster reliefs and original plates, the exhibition is the result of some of the most vital researches in graphic art since the time of William Blake. James Johnson Sweeney, in an article in the Museum's Bulletin on the exhibition, writes:

"The story of Studio 17 is the story of an artist who saw the neglect into which engraving as a medium of creative expression had fallen during the last four centuries and who realized the possibilities it offered for the exploration of those pictorial interests which most attracted twentieth century artists. Its founder, Stanley William Hayter, combines in an unusual fashion a scientist's technical interests with a plastic artist's imagination and feeling for form.

"Through his enthusiasm and personal qualities, Hayter was able to bring together, during the seventeen years of the Studio's activity in Paris, leaders in the most diversified expressions of painting and sculpture, from Chagall, Picasso and Lipchitz of one generation, to Miro, Ernst and Calder of another. The Studio was conceived as a workshop where equipment and technical assistance were available for artists wishing to experiment in graphic methods. There was no interference with the direction of the artists who worked in it. The result was not merely the revival of old techniques, but rather the adaptation of certain features of such techniques to essentially twentieth century pictorial interests.

"With Hayter and his associates the copper plate has recovered its dignity as a completely independent medium. For them it was not merely a plane-surface to draw on like a paper, a lithographic stone, or a canvas. Thanks to the different depths and types of stroke possible to the burin, line engraving exists in a middle realm between relief-sculpture and drawing--perhaps closer to goldsmiths' work than to either.

"But what is probably the greatest achievement of Hayter and his Studio 17 is the freshness with which they have revived an antiquated procedure and the vitality with which they have exploited it in step with the most

venturesome plastic research of the period. And through their concerted efforts under Hayter's leadership a wide field is being reclaimed."

Studio 17 (Atelier dix-sept) was founded in Paris in 1927 by Mr. Hayter and before the war held exhibitions not only in Paris but in Holland, Prague and London. Active in Paris until 1939, the workshop was re-established in San Francisco in the summer of 1940 and in October of that year a workshop was provided at the New School for Social Research, New York.

The current exhibition is retrospective and includes the work of eight artists now in Europe who cannot be reached; most of the others are in the United States. Among the eleven nationalities represented are 14 Americans, 4 French, 4 English, 3 Hungarians, and one each of the following: Spanish, Argentine, Belgian, German, Austrian, Egyptian and Roumanian. The exhibiting artists include ^{Adler} Alder, Becker, Buckland Wright, Calder, Chagall, Drewes, Fuller, Hayter, Hugo, Kolos Vari, Lasansky, Lipchitz, Masson, Mayo, Mead, Miro, Negri, Norton, Olmsted, Peterdi, Phillips, Platt, Racz, Rattner, Roesch, Ryan, Szenes, Trevelyan, Ubac, Vieillard and Yarrow.