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CONTEMPORARY
PRINTMAKING
IN THE
UNITED STATES

CONTEMPORARY ART SOCIETY OF AUSTRALIA

CONTEMPORARY PRINTMAKING IN THE UNITED STATES

AN EXHIBITION FROM THE MUSEUM OF MODERN ART IN NEW YORK CIRCULATED
THROUGHOUT AUSTRALIA BY THE CONTEMPORARY ART SOCIETY OF AUSTRALIA

FEBRUARY - JULY 1958

MELBOURNE SYDNEY BRISBANE ADELAIDE PERTH HOBART

I congratulate the Museum of Modern Art in New York and the Contemporary Arts Society of Australia upon their generous enterprise in bringing to Australia an Exhibition of Contemporary Printmaking in America. Such an exhibition should be interesting and stimulating to our people and I express the hope that it will meet with deserved success.

The Rt. Hon. Sir John Latham President Australian American Association



BEN SHAHN PHOENIX 1952 Serigraph and watercolor $33\frac{1}{2} \times 26\frac{1}{2}$ inches $85 \times 67\frac{1}{2}$ cm

THE MUSEUM OF MODERN ART. The museum of Modern Art, founded in New York in 1929 by a small group of art patrons, is now one of the world's most famous art institutions.

From the beginning it has been concerned with all the visual arts, and, in a broad sense, it has confined its activities to the period from about 1875 to the present. As its name implies, it has at all times been the sponsor of Modern Art in America.

From the beginning, also, it has been almost exclusively financed, as well as directed, by private individuals and organisations. Originally launched with the aid of specific donations, its continuance has been made possible through membership dues, admission fees, sales of books and reproductions, and by further donations from various sources. It has never received state aid.

The Museum now has its own very fine centrally situated building, which includes a cinema and restaurant as well as all the essential facilities for displaying its many and varied exhibitions, which range from 'Ancient Arts of the Andes' to 'Dada and Surrealism', and from one-man retrospective shows of such artists as Picasso, Matisse, Braque, Klee, Dali and Rouault, to displays of mass produced objects as diverse as business machines, kitchen utensils, fabrics and ceramics.

Chairman of the Board of Trustees, which administers the affairs of the Museum, is Nelson A. Rockefeller. Among other Trustees, many of whom have outstanding art collections of their own, are John Hay Whitney, Ambassador to Great Britain; Wallace K. Harrison, noted architect; A. Conger Goodyear; Mrs. Henry Luce, former Ambassador to Italy; etc.

Director of the Museum is Rene d'Harnoncourt, with Alfred Barr, Jr., as Director of the Museum Collections.

THE INTERNATIONAL EXHIBITIONS PROGRAM OF THE MUSEUM OF MODERN ART. It is from this program that the current exhibition 'CONTEMPORARY PRINTMAKING IN THE UNITED STATES' is taken.

In 1952, the Rockefeller Brothers' Fund established a 5-year subsidy for the Museum at the rate of 125,000 dollars a year to enable it to launch and develop an International Program of circulating exhibitions. Its purpose was to create greater understanding between the United States and other nations through reciprocal presentation of significant achievements in the arts.

Already, under this Program, more than 30 exhibitions have been sent out to 24 different countries, and 9 exhibitions, with material from 15 foreign countries have been shown in the United States. Also numerous subsidiary but important activities have been undertaken, such as the organisation of American representation at international exhibitions of contemporary art, and the organisation of exhibitions which have been shown by museums and institutions abroad as part of their own programs.

The future of the International Exhibitions Program now seems assured through a further subsidy from the Rockefeller Brothers' Fund, and through plans which aim to make it ultimately self-supporting,



The Contemporary Art Society of Australia is today opening the doors of this country to the Museum of Modern Art of New York.

It would be quite useless for me to try to conceal our great enthusiasm for this fact under the terms of a formal statement.

Although this exhibition is only one example of the magnificent collections of this American Art institution, I cannot help feeling that its showing in Australia is one of the most significant achievements of my Society.

All museums, all societies, small or large, must have behind their achievements a moving spiritual force, a general concept and firm approach to art, and it is in the activities of the Museum of Modern Art of New York where we find the foundations of our own art society.

I particularly wish to express my thanks to those who have supported my society on this occasion: the International Exhibitions Program of the Museum of Modern Art, New York; the United States Consulate and Information Service; the Australian-American Association and the Junior Australian-American Association, and I join my voice to that of Mr. Porter McCray, Director of the International Exhibitions Program, in hoping that this exhibition may be the beginning of a long and fruitful co-operation between our two organizations.

GEORGES MORA President Contemporary Art Society of Australia (Victoria)

ALTON PICKENS PASTORALE 1947 Etching and aquatint 23 × 29 inches 58½ × 73½ cm



ANTONIO FRASCONI

THE STORM IS COMING

1950 Color woodcut
29 × 23 inches 73½ × 58½ cm

- | | | |
|----|-------------------------------|--|
| 1 | Barnet, Will, Born 1911 | ENFANT 1951 Color lithograph |
| 2 | Baskin, Leonard, Born 1922 | THE ANATOMIST 1952 Color woodcut |
| 3 | Citron, Minna, Born 1896 | SQUID UNDER PIER 1948 Color etching and engraving |
| 4 | Crawford, Ralston, Born 1906 | COLOGNE LANDSCAPE 1951 Color lithograph |
| 5 | Forsberg, Jim, Born 1919 | COMPOSITION TEN 1951 Woodcut |
| 6 | Frasconi, Antonio, Born 1919 | DAIRY 1951 Woodcut |
| 7 | Frasconi, Antonio, Born 1919 | THE STORM IS COMING 1950 Color woodcut |
| 8 | Jones, John Paul, Born 1924 | SELF PORTRAIT 1951 Aquatint and etching |
| 9 | Kohn, Misch, Born 1916 | TIGER 1949 Wood engraving |
| 10 | Kohn, Misch, Born 1916 | FISHERMEN 1950 Wood engraving |
| 11 | Krisel, Harold, Born 1920 | NEW SERIES 1953 Color serigraph |
| 12 | Landeck, Armin, Born 1905 | STAIRHALL 1950 Drypoint |
| 13 | Landeck, Armin, Born 1905 | MINETTA STREET 1952 Drypoint |
| 14 | Lasansky, Mauricio, Born 1914 | PIETA 1947 Color etching and engraving |
| 15 | Lebrun, Rico, Born 1900 | VILLON'S DEATH BALLAD 1945 Color lithograph |
| 16 | Margo, Boris, Born 1902 | THE SEA 1949 Color cellocut |
| 17 | McClintock, Byron, Born 1930 | UNTITLED, No. 1. (Series 1) 1951 Color lithograph |
| 18 | Moy, Seong, Born 1921 | FISH QUARTET 1949 Color woodcut |
| 19 | Peterdi, Gabor, Born 1915 | GERMINATION 1950-52 Etching, engraving, aquatint, offset color |

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BORIS MARCO

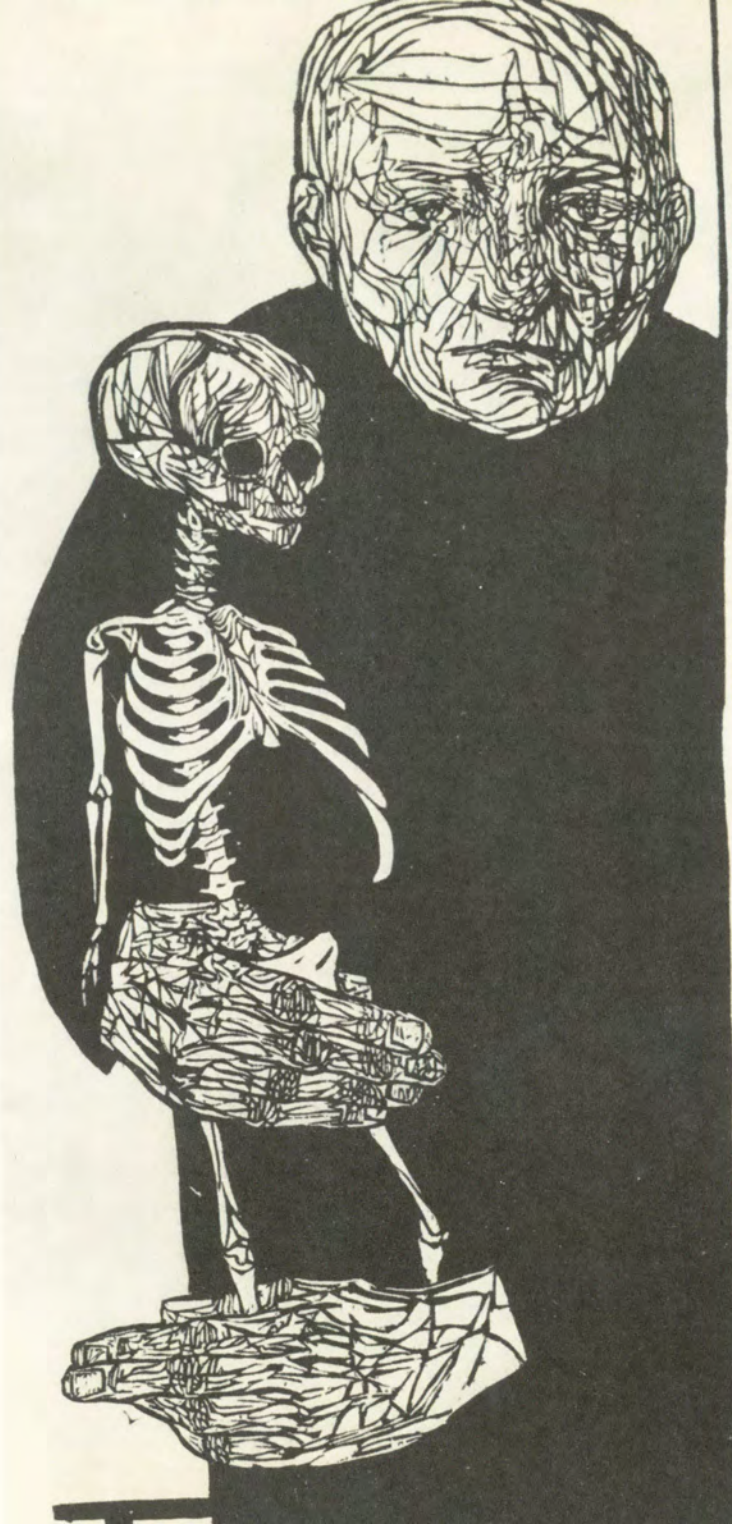
THE SEA 1949 Color cellocut 29 × 23 inches 73½ × 58½ cm



MISCH KOHN

TIGER 1949 Wood engraving 23 × 29 inches 58½ × 73½ cm

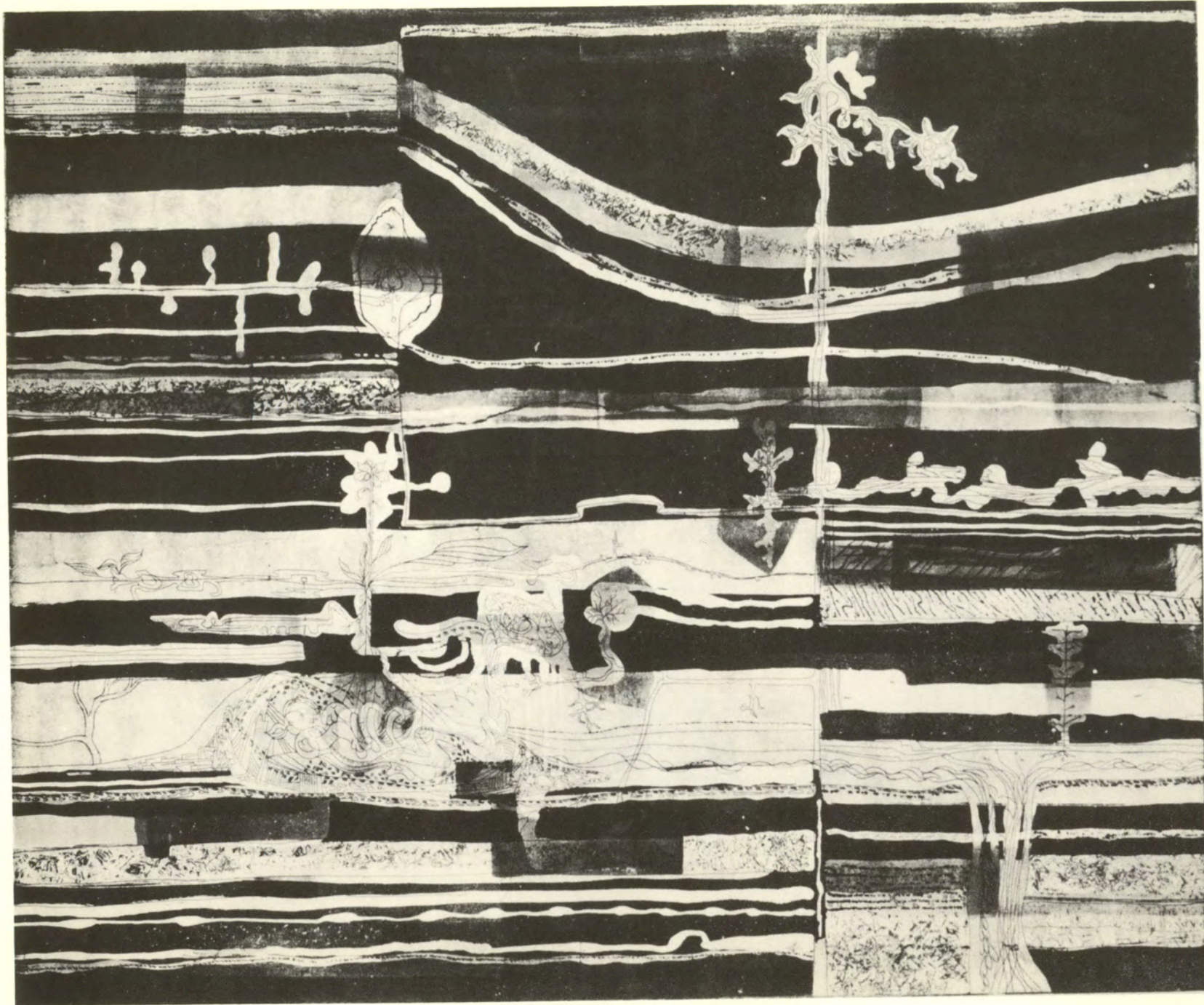




LEONARD BASKIN THE ANATOMIST 1952 Color woodcut 29 × 23 inches 73½ × 58½ cm

- | | |
|----------------------------------|---|
| 20 Peterdi, Gabor, Born 1915 | HERALD OF AWAKENING 1951 Etching, engraving, aquatint, offset color |
| 21 Pickens, Alton, Born 1917 | PASTORALE 1947 Etching and aquatint |
| 22 Pickens, Alton, Born 1917 | SATURN AND FAMILY 1953 Etching and aquatint |
| 23 Quastler, Gertrude, Born 1909 | COUNTERPOINT 1951 Woodcut |
| 24 Racz, Andre, Born 1916 | PERSEUS BEHEADING MEDUSA 1947 Etching and engraving |
| 25 Racz, Andre, Born 1916 | PILLAR OF SALT 1953 Etching and engraving |
| 26 Reder, Bernard, Born 1897 | TWO BIRDS 1953 Color woodcut |
| 27 Riggs, Robert, Born 1896 | PSYCHOPATHIC WARD 1946 Lithograph |
| 28 Schanker, Louis, Born 1903 | CARNIVAL 1945 Color woodcut |
| 29 Schanker, Louis, Born 1903 | ARRANGEMENT OF FORMS 1949 Color woodcut |
| 30 Schrag, Karl, Born 1912 | FALLING NIGHT 1949 Color woodcut |

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GABOR PETERDI GERMINATION 1950-52 Etching engraving aquatint offset color 26½ × 33½ inches 67½ × 85 cm

31 *Shahn, Ben, Born 1898*
32 *Steg, J. L., Born 1922*

33 *Todd, Harold C., Born 1930*
34 *Wald, Sylvia, Born 1914*
35 *Wald, Sylvia, Born 1914*
36 *Wallace, Frank, Born 1915*
37 *Wayne, June C., Born 1918*
38 *Williams, Richard E., Born 1921*
39 *Yunkers, Adja, Born 1900*
40 *Zerbe, Karl, Born 1903*

PHOENIX 1952 Serigraph and watercolor
NEW ORLEAN'S BANANA WAGON 1953 Color wood-
cut
THE HUNTER AND THE HUNTED 1953 Engraving
BETWEEN DIMENSIONS 1950 Color serigraph
SPIRIT'S CONSTELLATION 1952 Color serigraph
POMPEII 1949 Color woodcut
THE ADVOCATE 1952 Lithograph
CONCERT HALL 1951 Etching and engraving
LAS LOLITAS 1952 Color woodcut
FACE OF THE BIG LIE 1951 Color woodcut

COVER DESIGN FRED WILLIAMS

DESIGN AND LAYOUT PETER BURNS

