

FOR IMMEDIATE RELEASE**The Museum of Modern Art****RARE MIES VAN DER ROHE DRAWING, LONG PRESUMED LOST, ACQUIRED BY THE DEPARTMENT OF ARCHITECTURE AND DESIGN AT THE MUSEUM OF MODERN ART**

In this Stunning Drawing, the Seminal Architect's Neo-Classical Training Begins to Show Signs of a Modernist Aesthetic

A 1910 competition drawing by Ludwig Mies van der Rohe (1886-1969), thought to be lost since the 1920s, was among the works acquired by The Museum of Modern Art's Department of Architecture and Design on April 22, 1998. Unbeknownst to architectural historians, this early work, an unusually large gouache on canvas (55 x 94") entitled *Deutschlands Dank* (*Germany's Gratitude*), was in the possession of the family of the architect's brother.

"This stunning dramatic work establishes Mies's debt to Karl Friedrich Schinkel (1781-1841), the influential Prussian Neo-Classicist, with its romanticized use of color and imposing monumentality. At the same time, its severity of line and highly restrained ornamentation show Mies already working in a nascent Modern idiom," said Terence Riley, Chief Curator, Department of Architecture and Design. "This extraordinary work, which had attained near-mythic status after it vanished decades ago, will undoubtedly be a highlight of the Mies exhibition we have scheduled for the year 2000."

The drawing surfaced in the possession of a grand-nephew of Mies's brother, Ewald. The two brothers collaborated on the 1910 competition after Mies, then twenty-four, moved to Berlin to work for architect Peter Behrens. The commission was to build a monument in honor of Germany's first chancellor, Otto von Bismarck, at Bingen-am-Rhein, and Ewald's sculpture of Bismarck is visible in the work, drawing the eye to its vanishing point. *Deutschlands Dank* had been shown publicly at least once in recent years, notably at a centenary exhibition in Mies's hometown, Aachen, Germany, in 1986. As there was no catalogue for that exhibition, the drawing's whereabouts remained effectively unknown.

Among the architectural drawings, models, and additions to the design and graphic design collections, other significant works acquired by the department on April 22 include a limited edition 1989 "*Miss Blanche*" *Chair* by Japanese designer Shiro Kuramata (1934-91), made from paper flowers, acrylic resin, and aluminum (36 7/8 x 24 7/8 x 20 1/4"), a gift of Agnes Gund in honor of Patricia Phelps de Cisneros; the 1914 *Desk* for the Anglo-Österreichische Bank II by the Viennese architect Adolph Loos (1870-1933), made of stained oak and brass (48 13/16 x 34 5/8 x 18 7/8"), a gift of Jo Carole and Ronald S. Lauder; and twenty-eight silkscreened works (1996-97) by Japanese graphic designer Tadanori Yokoo (b. 1936), a gift of the designer.

No. 43

[press office](#)

[menu](#)

©1998 The Museum of Modern Art, New York