

The Museum of Modern Art

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

RECENT ACQUISITIONS 1968-1973
PRINTS AND ILLUSTRATED BOOKS

NO. 51B

WALL LABEL

June 20 through September 20

The customary procedure of announcing the Museum's newest acquisitions by means of publication and/or exhibition has never applied with any degree of thoroughness to prints and illustrated books. Only selections from the more than 1,200 works in the print media acquired over the past five years have appeared on the Museum's walls. These have included a large and important group of prints by the Norwegian artist Edvard Munch, many works by California-based artists and from the Los Angeles workshop of Gemini G.E.L., and numerous examples of recent exploration into the techniques of printmaking (etching, aquatint, mezzotint, and innovative photographic methods).

This exhibition of prints acquired between 1968 and 1973 is a survey of the types of collecting that have been possible in a field that is limited to the period between about 1885 and the present. The largest portion of works executed before 1960 were accepted as gifts or purchased in order to augment an already fine and encyclopedic collection. They range from preliminary drawings for prints (Pierre Bonnard and Juan Gris) to the large, brilliant still life by Louis Marcoussis. The group of Jacques Villon's major cubist prints, formerly in the possession of the American artist Charles Sheeler, came to the Museum as a particularly appropriate memorial to the late respected dealer in modern prints, Peter H. Deitsch. A rare E. L. Kirchner woodcut was also presented in memory of Mr. Deitsch by his colleagues in the Art Dealers Association of America. The quite-evident print boom of the 1960s, which seems to be continuing well into this decade, is represented by a diverse group of works. From

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abroad come examples of current Japanese printmaking as well as a few caustic etchings from Eastern Europe. Jim Dine's early intimate drypoints (1961) and Robert Motherwell's monumental illustrated book A la Pintura (1972) characterize the breadth of development among the American artists who have made printmaking an essential part of their work. Variations of conceptual art that have found form in print bring the selection up to the present.

The Abby Aldrich Rockefeller Print Room is open by appointment (telephone 956-2676) Monday, Wednesday, and Friday afternoons between two and five for those who would like to see more prints acquired during this period.

The Museum of Modern Art is indebted to many generous donors for their contributions of works of art and purchase funds, and gratefully acknowledges the support of its exhibition program by the New York State Council on the Arts.

Riva Castleman