

MUSEUM CELEBRATES 25TH ANNIVERSARY
OF AMERICA'S FOREMOST PRINT WORKSHOP

The upcoming exhibition FOR 25 YEARS: PRINTS FROM ULAE will mark the anniversary of the founding of Universal Limited Art Editions in 1957 by Tatyana Grosman. The recent explosion of printmaking in this country owes much to the existence of ULAE and to the enterprise and vision of its founder. Largely because of the exacting standards she fostered in her work with a select number of the most innovative artists of the post-World War II era, ULAE has had a vast impact on the acceptance of the contemporary print as a major form of artistic expression. ULAE's publications have been widely acknowledged to be of exceptional quality, often the finest work in any medium by its artists. Directed by Riva Castleman, Director of the Department of Prints and Illustrated Books of The Museum of Modern Art, the exhibition of 25 works from the Museum's collection of ULAE prints will be on view in the First Floor Foyer beginning June 17.

"Tanya" Grosman's workshop began in 1957 in the living room of her modest Long Island cottage with 2 fine lithographic stones she discovered in her front yard. In the ensuing years, ULAE has produced such landmark works as Robert Rauschenberg's Accident (1963), so named because the stone broke during proofing, adding a "dynamic diagonal element to the composition," according to Castleman, and Jasper Johns' 1964 lithograph Ale Cans, the best-known print made by any artist in the last two decades. Both works will be included in the exhibition.

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In its 25 years, Universal Limited Art Editions has produced nearly 700 prints by 19 painters and sculptors, all of whom will be represented in the exhibition. From the start, Mrs. Grosman approached only those artists whom she admired personally. "She was interested in artists who had a lot of backbone, a lot of creative verve," comments Castleman. It is interesting to note that several of these artists, particularly Johns and Rauschenberg, who got involved with printmaking for the first time at ULAE, have become major artists in that medium.

Larry River, the first artist to work at ULAE, will be represented by his 1957 print Bird and Circle II, which is a simple drawing made on a very small stone. A leaf from Nostalgia for the Present by Andrei Voznesensky and Alexander Liberman, made while the Russian poet was in America, will be exhibited. Helen Frankenthaler's East and Beyond (1973) which heralded the burgeoning interest in woodcut in this country and was the first woodcut made at ULAE, will be included, as will etchings by Robert Motherwell and Cy Twombly, produced in a special studio for this medium established in 1967 with the aid of a grant from the National Endowment for the Arts. Prints by Lee Bontecou, Jim Dine, Sam Francis, Robert Goodnough, Fritz Glarner, Grace Hartigan, Marisol, Barnett Newman, Claes Oldenburg, James Rosenquist, Edwin Schlossberg and Saul Steinberg will also be shown.

The Museum's collection of ULAE prints is unique in that it contains the #1 copy of all but a few prints produced at ULAE since its founding. Because of space constraints, the wonderful books produced at ULAE, the results of collaborations between artists and writers such as Frank O'Hara, Alain Robbe-Grillet, Terry Southern and Tony Towle, and the monumental

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Tetrascroll by Buckminster Fuller, cannot be included.

The exhibition, which will remain on view through September 7, has been made possible in part by public funds from the New York State Council on the Arts.



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For further information, please contact Luisa Kreisberg, Director (212) 708-9747, or Pamela Sweeney, 708-9753, Department of Public Information, The Museum of Modern Art, 11 West 53rd Street, New York, New York 10019
