

The Museum of Modern Art

For Immediate Release
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MUSEUM PRESENTS FOUR NEW INSTALLATIONS IN COLLECTION GALLERIES

The Museum of Modern Art regularly rotates the exhibitions in its collection galleries to make a broad spectrum of its holdings available to the public.

STILL LIFE INTO OBJECT

Through February 19, 1991

This exhibition of prints traces innovations in the traditional genre of still life from the last decade of the nineteenth century to the 1970s. A variety of stylistic approaches to this conventional subject matter are presented, beginning with works by the Nabis and Cubists, and including master prints from the 1940s and 1950s by Georges Braque, Henri Matisse, and Pablo Picasso. The exhibition concludes with prints by Jim Dine, Jasper Johns, and Claes Oldenburg, who, in depicting commonplace objects, redefined the subject matter of the still life and questioned the objective character of the print itself. Organized by Lindsay Leard, Curatorial Assistant, Department of Prints and Illustrated Books. (Paul J. Sachs Gallery, third floor)

GIFTS OF THE ASSOCIATES: 1975-1990

Through February 19, 1991

This exhibition brings together thirty-nine prints by twenty-one artists, all of which were acquired annually with funds given by the Associates of the Museum's Department of Prints and Illustrated Books. The selection includes early twentieth-century prints by Erich Heckel, Mikhail Larionov, Henri Matisse, and Pablo Picasso, as well as recent works by Richard Diebenkorn, Donald Judd, Barbara Kruger, and Roy Lichtenstein.

In 1975, a small group of print collectors joined together to form the Associates in order to acquire new works for the collection, to study prints and printmaking, and to sponsor special departmental programs. Over the years, there have been more than 120 members of the Associates, and the present exhibition serves to celebrate their fifteen years of activities and their significant contribution to the Museum. Organized by Deborah Wye, Curator, Department of Prints and Illustrated Books. (Tatyana Grosman Gallery, third floor)

DRAWN IN AMERICA, 1898-1945

Through March 5, 1991

The history of drawing in the United States from the turn of the century to the end of World War II is surveyed in this exhibition. The period is a complex one marked by persistent traits that give it an identifiable unity: the competition between self-consciously modern styles and a more conservative, if no less modern, urban realism; American artists' selective use of European models and native subjects to produce a kind of "homemade modernism"; and the artists' tendency in drawing to cling tenaciously to the material facts of their vision, whether they be of a motif drawn from nature or an abstract arrangement of line and form.

The exhibition begins by tracing key developments in this century's first three decades, from the American-accented modernism of artists including Charles Demuth, Arthur Dove, Georgia O'Keeffe, and Max Weber, to the varieties of realism seen in the work of such artists as Edward Hopper, Jacob Lawrence, and Charles Sheeler. It then documents a second wave of modernism in which artists working in America responded to the influence of Surrealist art and used it to produce a new kind of abstraction, substituting for the human figure forms evoking the ebb and flow of psychic forces. Organized by Bernice Rose, Senior Curator, Department of Drawings. (Drawings Galleries, third floor)

CONTEMPORARY PAINTING AND SCULPTURE GALLERIES

Through March 20, 1991

The contemporary Painting and Sculpture galleries have been reinstalled to include forty-three works from the mid-1950s to the present. The galleries bring together works by artists working in the mainstream (Jasper Johns's *Flag*, 1954-55, and Ellsworth Kelly's *Running White*, 1959), with those by artists more peripheral to it (Alfred Jensen's *Here-Then-There!*, 1959). The selection of works emphasizes the range in artists' attitudes towards materials, whether the raw texture of Cy Twombly's untitled painting of 1968, the junk assemblage in Richard Stankiewicz's *Natural History* (1959), or the gouged wood of Jackie Windsor's *Laminated Plywood* (1973).

A gallery of abstract paintings, sculptures, and drawings from the 1960s reveals the remarkable variations possible within a basically reductive, minimalist vocabulary, as exemplified by the works of such artists as Jo Baer, Ronald Bladen, Al Held, Yves Klein, Agnes Martin, Robert Ryman, and Tony Smith. In emphasizing a shift away from painting, the installation juxtaposes Richard Tuttle's ethereal, delicate wire octagon with Robert Irwin's light and shadow sculpture; and Louise Bourgeois's *Torso: Self-Portrait* (c. 1963-64) with Eva Hesse's *Vinculum II* (1969), which were made at different moments in their careers.

The final galleries mark a return to painting with Susan Rothenberg's *Axes*, Lois Lane's untitled work of 1979, and Joan Mitchell's *Taillade* (1990). The installation also includes works by Ida Applebroog, Alice Aycock, Mike Kelley, Dorothea Rockburne, Tim Rollins & K.O.S., and Richard Serra, among others. Organized by Robert Storr, Curator, Department of Painting and Sculpture. (Painting and Sculpture Galleries, third floor)

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No. 118

For further information or photographic materials, contact the Department of Public Information, 212/708-9750.