

# The Museum of Modern Art

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For Immediate Release  
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## MUSEUM PRESENTS THREE 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.

### SELECTIONS FROM THE CIRCULATING VIDEO LIBRARY

Through March 5, 1991

Videotapes in the Museum's collection, made from 1972 to the present by twenty artists and one video collective, represent experimental, documentary, and narrative genres. One of the earliest works in this presentation is pioneering artist Nam June Paik's *Global Groove* (1973), which captures the character of the late 1960s and early 1970s through images of eastern and western cultures. Other works show the deep personal reflection that preoccupied artists during the initial period of independent video. Joan Jonas's *Vertical Roll* (1972), Peter Campus's *Three Transitions* (1973), and Pier Marton's *Unity Through Strength* (1981-82) explore aspects of the self while expanding the creative potentials of the medium. Ida Applebroog and Beth B's *Belladonna* (1989), Julie Zando's *The Bus Stops Here* (1989), and Mako Idemitsu's *Kyoko's Situation* (1990) investigate aspects of contemporary life.

The exhibition is made possible by grants from the New York State Council on the Arts, the National Endowment for the Arts, and the Sony Corporation of America. Organized by Barbara London, Assistant Curator, Video, Department of Film. (Garden Hall, third floor)

### PHOTOGRAPHY: NEW ACQUISITIONS

Through April 9, 1991

In the Museum's view, contemporary art is not *sui generis*, but rather the most recent additions to a body of ideas and experiments that reaches backwards beyond history. In the case of photography, the medium's past is both recent and little known, and the conversation between old and new is lively, unpredictable, and fecund. This exhibition of contemporary and historic photographs comprises approximately thirty works selected from those acquired by the Department of Photography during the past two years. It includes work by the nineteenth-century pioneers Roger Fenton and Charles Nègre, by the modern masters Manuel Alvarez-Bravo and Edward Weston, and by the established contemporary figures Lee Friedlander, Jan Groover, and Cindy Sherman. Organized by John Szarkowski. (Edward Steichen Photography Center, second floor)

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**DESIGNED IN THE EIGHTIES: SELECTED ACQUISITIONS**

Through May 19, 1991

This selection presents twenty-eight recently designed objects acquired by the Museum during the past decade. The design collection's principal focus on industrially produced artifacts is reflected in works ranging from new plastics to an electronic musical instrument, a solar lantern, and a racing wheelchair. While the exhibition can be viewed as a summary of 1980s design, several of the products made during the last few years are perhaps more indicative of some of the major technological and social issues facing designers in the 1990s. Organized by Cara McCarty, Associate Curator, Department of Architecture and Design. (Philip L. Goodwin Gallery, fourth floor)

*Continuing installations:***STILL LIFE INTO OBJECT**

Through February 19, 1991

Innovations in the traditional genre of still life are traced from the last decade of the nineteenth century to the 1970s. The exhibition begins with works by the Nabis and Cubists and includes master prints from the 1940s and 1950s by Georges Braque, Henri Matisse, and Pablo Picasso. It 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 over the past fifteen years with funds given by the 120-member Associates of the 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. 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. This complex period is marked by 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 include forty-three works from the mid-1950s to the present. Paintings by artists working in the mainstream (Jasper Johns's *Flag*, 1954-55, and Ellsworth Kelly's *Running White*, 1959) are brought together with those by artists more peripheral to it (Alfred Jensen's *Here-Then-There!*, 1959). The range in artists' attitudes toward materials is emphasized, 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).

The remarkable variations possible within a minimalist vocabulary are revealed in the 1960's paintings, sculptures, and drawings by 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, Richard Tuttle's ethereal, delicate wire octagon is juxtaposed with Robert Irwin's light and shadow sculpture, while Louise Bourgeois's *Torso: Self-Portrait* (c. 1963-64) is placed next to Eva Hesse's *Vinculum II* (1969). A return to painting is exemplified by Susan Rothenberg's *Axes*, Lois Lane's untitled work of 1979, and Joan Mitchell's *Taillade* (1990). Organized by Robert Storr, Curator, Department of Painting and Sculpture. (Painting and Sculpture Galleries, third floor)

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