

## SEVEN EXHIBITIONS OPENING IN 1997 ADDED TO MoMA SCHEDULE

The Museum of Modern Art announces the addition of seven exhibitions to its 1997 schedule, representing an extraordinary variety of mediums, genres, and artists.

### ***From the Grace M. Mayer Collection***

April 24–July 15, 1997

Grace M. Mayer (1901–1996), Curator Emeritus, Department of Photography, joined the Museum staff in 1959 as an assistant to Edward Steichen and was named Curator in 1962. After her retirement in 1968, she continued to serve the Museum into the 1990s as Curator of the Steichen Archive. Ms. Mayer's exceptional collection largely comprises gifts from her photographer friends, among them Berenice Abbott, Harry Callahan, Paul Caponigro, Helen Levitt, W. Eugene Smith, and Steichen. Chosen from her generous bequest to the Museum, this exhibition presents a selection of outstanding photographs, along with a group of prints by Henri de Toulouse-Lautrec, which Ms. Mayer collected assiduously. The exhibition is organized by Peter Galassi, Chief Curator, Department of Photography.

### ***Stenberg Brothers: Constructing a Revolution in Soviet Design***

June 10–September 2, 1997

This exhibition is the first retrospective of the work of Vladimir and Georgii Stenberg, prominent designers of the Russian avant-garde. Including some 100 works, it is the largest graphic design exhibition the Museum has ever organized. Working in a remarkable variety of mediums in a Constructivist style, the Stenbergs designed a range of projects from bridges and automobile plants to women's shoes. Their most important and best known works are the inventive and original posters they designed for the burgeoning Russian cinema in the 1920s and early 1930s. Characterized by extraordinary compositional dynamism, scale juxtapositions, and severe color contrasts, the Stenbergs' posters took graphic arts from a primarily narrative and descriptive medium toward an increasingly abstract and expressive one. In addition to posters, the exhibition includes Constructivist sculptures, paintings, drawings, and set and costume designs. A film and lecture series accompanying the exhibition is planned. Organized by Christopher Mount, Assistant Curator, Department of Architecture and Design, the exhibition is made possible by a generous grant from Laboratory All Fashion Art Co., Ltd.

### ***Cindy Sherman: The Complete Untitled Film Stills***

June 26–September 2, 1997

In December 1995, The Museum of Modern Art acquired the only complete set of *Untitled Film Stills*, a series of sixty-nine black-and-white photographs created by American artist Cindy Sherman (b. 1954) from 1977 to 1980. Widely regarded as one of the landmark achievements in the art of the past two decades, the photographs comprise a lively and imaginative catalogue of female roles derived from the movies, all played by Sherman herself. Many of the individual works are potent alone, but when seen as a whole the series is powerfully compelling. In each photograph Sherman appears in different guises: the ingenue, the sex kitten, the hardened film-

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noir heroine, the sophisticate. Together, the pictures deftly encapsulate a fictional culture of femininity, whose artificiality is made all the more salient by the viewer's knowledge that Sherman herself plays every role. The exhibition is organized by Peter Galassi, Chief Curator, Department of Photography.

***Paris—The 1890s***

June 19–September 2, 1997

The 1890s in Paris, forever popularized as the time of the can-can and cabaret, was a period of unparalleled activity in printmaking by such artists as Pierre Bonnard, Maurice Denis, Pierre-Auguste Renoir, Paul Signac, Théophile Steinlen, Henri de Toulouse-Lautrec, and Edouard Vuillard. Their brightly colored, innovative works, created for both private enjoyment and the public realm, provide a vivid portrait of fin-de-siècle Paris. This exhibition is the first at the Museum in almost twenty years to present these celebrated prints. Featuring some 150 works, the exhibition includes prints and illustrated books; posters advertising commercial products and cabaret entertainment; and ephemera such as political broadsides, theater programs, menus, and sheet music. By organizing the works around the themes of public dispersal and private contemplation, ***Paris—The 1890s*** demonstrates the proliferation of uses for printmaking in this renowned decade. The exhibition is organized by Deborah Wye, Chief Curator, and Audrey Isselbacher, Associate Curator, Department of Prints and Illustrated Books.

***On The Edge: Contemporary Art from the Werner and Elaine Dannheisser Collection***

September 30, 1997–January 20, 1998

The Museum celebrates the recent donation of the Elaine and Werner Dannheisser Collection with a major exhibition of works selected from the more than 80 paintings, sculptures, video installations, photographs, and drawings included in the gift. Assembled over the last fifteen years, the Dannheissers' collection of contemporary art is one of the most daring and focused of its kind. Notable for prime examples of work by both established and emerging artists including Carl Andre, Richard Artschwager, Matthew Barney, Joseph Beuys, Tony Cragg, Katharina Fritsch, Andreas Gursky, On Kawara, Anselm Kiefer, Jeff Koons, Richard Long, Brice Marden, Reinhard Mucha, Robert Ryman, Richard Serra, Cindy Sherman, Thomas Struth, and Lawrence Weiner, the Dannheisser Collection also incorporates large concentrations of work by Robert Gober, Felix Gonzalez-Torres, Bruce Nauman, and Sigmar Polke. The exhibition is organized by Kirk Varnedoe, Chief Curator, and Robert Storr, Curator, Department of Painting and Sculpture.

***Egon Schiele: Selections from the Collection of the Leopold Museum, Vienna***

October 9, 1997–January 4, 1998

The Austrian Expressionist Egon Schiele (1890–1918) is the focus of this exhibition of works from the collection of the Leopold Museum in Vienna. Presenting approximately 150 of Schiele's oils, gouaches, watercolors, and drawings from 1905 through 1918, the exhibition sheds light on a large portion of the artist's oeuvre that has remained relatively unknown in the United States. Schiele, one of the leading contributors to the Austrian modernist movement, produced an extensive body of work before his death at the age of twenty-eight. Whether portraits, allegorical compositions, or landscapes, Schiele's works were a poignant reflection of the contemporaneous intellectual and psychoanalytic thought in Vienna. Schiele was especially

gifted as a draftsman, and his most powerful works—unashamedly erotic male and female nudes—reveal the human figure in various contortions, in a highly idiosyncratic style. Expressing emotions ranging from despair to passion, the figures capture a sense of urgency and crisis that conveys the malaise of modern man, often through symbolic representation and metaphor. The exhibition is organized by Magdalena Dabrowski, Senior Curator, Department of Drawings.

***Achille Castiglioni: Design!***

October 16, 1997–January 6, 1998

This retrospective devoted to the Italian architect and designer Achille Castiglioni (b. 1918) presents works from all periods of his remarkably long and productive career. Although loved and admired by designers worldwide, his work has never before been the subject of a museum exhibition in the United States. Best known for his furniture, lighting, and exhibition work, Castiglioni has created finely styled, highly imaginative designs for items as diverse as ashtrays, glassware, bathroom fixtures, and vacuum cleaners. Expressive and playful, his work conjures surprising associations: a chaise longue resembles a windmill, a table makes reference to a spiral staircase. The exhibition, featuring displays of some of his most interesting pieces, is based on reconstructions of interiors designed by Castiglioni for exhibitions in 1957, 1965, and 1984, where the designer arranged domestic objects in innovative combinations. Also included are full-scale drawings of furniture and objects from 1946 to the present. The exhibition is organized for the Museum by Paola Antonelli, Associate Curator, Department of Architecture and Design, and was initially produced by Cosmit, the coordinator of the annual Furniture Fair in Milan.

Please note that these seven exhibitions are in addition to those already described in the Museum's Advance Schedule of Exhibitions:

***Projects: Architecture as Metaphor***

April 10–June 3, 1997

***Projects: Rirkrit Tiravanija***

April 3–June 3, 1997

***Objects of Desire: The Modern Still Life***

May 25–August 26, 1997

For further information, contact Alexandra Partow, Assistant Director of Communications, The Museum of Modern Art, 212/708-9756. Visit our Web site at [www.moma.org](http://www.moma.org). No. 11