

# The Museum of Modern Art

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

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Recent trends in drawing and print making are documented in three exhibitions of works from The Museum of Modern Art's collections, selected by young Curatorial Assistants in the Museum's Department of Drawings and Prints, on view simultaneously from May 23 to August 31.

Pop Art Prints, Drawings, and Multiples illustrates the serious efforts of such British artists as Richard Hamilton, Eduardo Paolozzi, and Joe Tilson to investigate popular culture in the early and mid-fifties, and the vital work executed in the sixties by such American artists as Andy Warhol, Claes Oldenburg and Tom Wesselmann, whose ideas emerged from direct contact with a "pop" culture. Selected by Howardena Pindell, the exhibition demonstrates the wide and diverse range of techniques these artists used to turn the familiar and banal into the monumental.

Popular Mechanics in Print Making, selected by Donna Stein shows the wide range of possibilities reproductive techniques have introduced to the traditional processes of print making. Works by twenty-five artists including Roy Lichtenstein, Keith Milow, and Ushio Shinohara, employing methods formerly considered commercial, indicate some of the new trends.

Preliminary Drawings is a selection by Joan Rosenbaum of drawings for works in other media, indicating the change in their function from tentative sketches for traditional paintings and sculpture to documents for conceptual projects. The drawings cover a period from the turn of the century to the present, encompassing a broad range of styles and attitudes by such artists as the Pointillist Seurat, the Futurist Boccioni, and minimal sculptor Sol LeWitt.

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Additional information available from Garry George, Assistant, and Elizabeth Shaw, Director, Department of Public Information, The Museum of Modern Art, 11 West 53 Street, New York, New York, 10019. (212) 956-7504.

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## POP ART PRINTS, DRAWINGS AND MULTIPLES

Pop Art emerged in England and America in the 1950s and early '60s. For decades, urban society had been saturated with persuasive images produced by mass media in an effort to coerce the consumer into consuming more. These and other images such as comic strips, previously thought to be unworthy of attention and regarded as a debasement of life, now became valid and exciting subjects for an art that incorporated techniques heretofore considered only for industrial or commercial use.

Decades before Pop Art emerged as a movement, proto-Pop images had been used in Cubist collages. Stuart Davis used a single commercial motif, an Odol can, in 1924. In Germany, shortly after World War I, the technique of photomontage was developed, which also frequently incorporated fragments from advertisements. Years later, one of these Dadaists, Kurt Schwitters, incorporated comic-strip images in his collage, For Käte. Similarly, Willem de Kooning superimposed a cut-out mouth from a "T Zone" ad for Camel cigarettes in his Study for Woman in 1950.

The investigation of popular culture in England grew out of polemical debates held by the Independent Group, which formed in 1952 at the Institute for Contemporary Art in London. Richard Hamilton and Eduardo Paolozzi, along with other artists, writers, architects, and photographers, were interested in a thorough investigation of man and his interactions and conflicts in a technological world. Their sources of popular culture were mainly glossy, American-based advertisements of consumer goods, popular music, car styling, comic books, and pin-ups. In Hamilton's serigraph, Interior, a consumer is virtually inundated by commercial goods. David Hockney, Allen Jones, and Peter Phillips, students at the Royal College of Art, were influenced by their American classmate, R. B. Kitaj, who helped make more immediate the impact of mass culture emanating from Madison Avenue, Hollywood, and Detroit.

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In America, the vitality of the work done by Pop artists rests in the fact that they incorporated images that were part of day-to-day existence. Their use of these images arose spontaneously from this immediate intimate experience. The work of Robert Rauschenberg and Jasper Johns represents a transitional period, in which artists combined Pop imagery with highly personalized gestures inherited from Abstract Expressionism. The major Pop artists, Andy Warhol, Claes Oldenburg, James Rosenquist, Roy Lichtenstein, and Tom Wesselmann, had all worked in commercial art and were in large part responsible for the proliferation of commercial techniques. Warhol had worked as a shoe-fashion illustrator, Oldenburg as a magazine illustrator, Rosenquist as a billboard painter, and Lichtenstein in display. Wesselmann had studied to be a cartoonist.

Although British artists worked from the same type of thematic material, incorporating blatant images, they were more subjective, self-restricting, and cautious than the Americans, preferring to express their points of view through carefully chosen images. American Pop artists were more random in their choices and more impersonal in their rendering of thematic material, although their range of attitudes and treatment of images was quite diverse. Lichtenstein's comic-book motifs are so subtly altered that they seem to have been used as they were found; and George Segal made casts directly from his subjects, as can be seen in Chicken. Jim Dine, however, selects and transforms more personal images, whether it be a necktie or a water faucet. Peter Saul, a West Coast Pop artist, injects satirical wit into his images, while Oldenburg's choice of subject matter reflects his humor. Both American and British Pop artists initiated new vitality into art through their response to mass culture and, by refusing to accept preconceived notions of what is art, created a new reality.

H. Pindell

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BLAKE, Peter. British, born 1932.

The Beach Boys. 1964. Serigraph, printed in color, 20 13/16 x 12 1/16". Purchase. 522.65.

D'ARCANGELO, Allan. American, born 1930.

Side-View Mirror, from Seven Objects in a Box. (1966). Serigraph, printed in color on plexiglas, mounted on side view mirror, 6 7/8 x 5 1/2 x 6 1/8". Gift of Mr. and Mrs. Lester Francis Avnet. 29.67.1. (Mathews 4249).

DINE, Jim. American, born 1935.

The Universal Tie. (1961). Drypoint, colored with watercolor, 35 7/8 x 17 7/8". Leon A. Mnuchin Fund. 649.63. (Sunami 17.956).

Awl, from the portfolio Eleven Pop Artists. 1965. Serigraph, printed in color, 23 7/8 x 19 11/16". Gift of Original Editions. 274.66.1e.

Rainbow Faucet, from Seven Objects in a Box. (1966). Sand cast aluminum, dipped in synthetic polymer paint, 4 15/16 x 2 5/8 x 5 3/16". Gift of Mr. and Mrs. Lester Francis Avnet. 29.67.2.

HAMILTON, Richard. British, born 1922.

Interior. 1964. Serigraph, printed in color, 19 5/16 x 25 1/8". Gift of Mrs. Joseph M. Edinburg. 168.65. (MMA 7818).

HOCKNEY, David. British, born 1937.

Untitled. 1964. Serigraph, printed in color, 32 3/16 x 19 1/2". Purchase. 619.65.

INDIANA, Robert. American, born 1928.

The American Hay Company. 1962. Frottage and conté crayon, 25 1/8 x 19 1/8". Eugene and Clare Thaw Fund. 212.63. (Sunami 18.451).

Number One, from the portfolio Numbers. 1965. Serigraph, printed in color, 23 7/16 x 19 5/8". Gift of Mr. and Mrs. Armand Bartos. 1644.68.1.

JOHNS, Jasper. American, born 1930.

Beer Cans. 1964. Lithograph, printed in color, 14 1/4 x 11 3/16". Gift of Celeste and Armand Bartos Foundation. 635.64. (Pollitzer 7883).

JONES, Allen. British, born 1937.

Untitled. 1965. Lithograph, 28 15/16 x 22 5/16" (irreg.). Gift of Kleiner, Bell and Company. 1537.67.

KITAJ, Ronald. American, born 1932.

The Desire for Lunch is a Bourgeois Obsessional Neurosis or Grey Schizoids. (1965). Serigraph, printed in color, 27 3/4 x 18 3/16". John B. Turner Fund. 659.66.

LAING, Gerald. British, born 1936.

Deceleration II, from the portfolio Dragsters. 1968. Serigraph, printed in color, 19 7/16 x 18 1/16". The Celeste and Armand Bartos Foundation Fund. 1607.68.2.

LICHTENSTEIN, Roy. American, born 1923.

The Melody Haunts My Reverie, from the portfolio Eleven Pop Artists. 1965. Serigraph, printed in color, 27 1/8 x 22 15/16". Gift of Original Editions. 274.66.2d. (Mathews 4251).

Sunset, from Seven Objects in a Box. (1966). Stencil; printed in color on baked porcelain enamel over metal, 8 1/16 x 11 x 1". Gift of Mr. and Mrs. Lester Francis Avnet. 29.67.3.

OLDENBURG, Claes. American, born 1929.

Pizza, from the portfolio New York Ten. (1965). Lithograph, printed in color, 15 5/8 x 21 3/8". Law Foundation Fund. 523.65.8. (RP 536).

OLDENBURG, Claes. American, born 1929.

Baked Potato, from Seven Objects in a Box. (1966). Molded aluminum, fiberglass and polyester metal, hand painted with synthetic polymer paint, on ceramic plate, a) 5 x 8 1/2 x 4 1/4", b) 1 x 10 3/8 x 7 1/8". Gift of Mr. and Mrs. Lester Francis Avnet. 29.67.4a-b.

PAOLOZZI, Eduardo. British, born 1924.

Untitled, from the portfolio Moonstrips Empire News. 1967. Serigraph, printed in color, 15 x 10". Gift of the artist. 2463.67.82.

Secrets of the Internal Combustion Engine, from the portfolio Moonstrips Empire News. 1967. Serigraph, printed in color, 15 x 10". Gift of the artist. 2463.67.100.

PHILLIPS, Peter. British, born 1939.

Custom Print I, from the portfolio Eleven Pop Artists. 1965. Serigraph, printed in color, 24 x 20". Gift of Original Editions. 274.66.1f.

RAUSCHENBERG, Robert. American, born 1925.

Marilyn Monroe (Booster Study I). 1967. Lithograph, 17 1/16 x 13 5/8" (irreg.). John B. Turner Fund. 2186.67. (Mathews 225).

RAMOS, Mel. American, born 1935.

Tobacco Rose, from the portfolio Eleven Pop Artists. 1965. Serigraph, printed in color, 28 x 22 1/16". Gift of Original Editions. 274.66.lk.

ROSENQUIST, James. American, born 1933.

Forehead II. 1968. Lithograph, printed in color, 28 7/16 x 24 3/8". John B. Turner Fund. 306.69.

RUSCHA, Edward. American, born 1937.

Hollywood. 1968. Serigraph, printed in color, 12 1/2 x 40 13/16". John B. Turner Fund. 916.69.

SAUL, Peter. American, born 1934.

Untitled. 1961. Colored crayons and paper collage, 26 3/8 x 27 1/8".  
Gift of Allan Frumkin. 119.63. (Sunami 18.319).

SELF, Colin. British, born 1941.

Cinema. 1965. Gouache, transfer process, airbrush and ink,  
15 1/4 x 23 7/8". S. Brooks Barron Fund. 1326.68. (Mathews 3199).

SEGAL, George. American, born 1924.

Chicken, from Seven Objects in a Box. (1966). Molded aluminum,  
fiberglass and polyester metal, 12 5/8 x 17 5/16 x 4 1/8". Gift of  
Mr. and Mrs. Lester Francis Avnet. 29.67.5.

SMITH, Richard. British, born 1931.

Philip Morris. 1963. Serigraph, printed in color, 19 x 30".  
Purchase. 626.65. (Mathews 2453).

TILSON, Joe. British, born 1928.

Diapositive Clip-o-matic Lips. 1967. Serigraph, printed in color  
on clear and metallized acetate film, 26 3/4 x 19". D. S. and R. H.  
Gottesman Foundation Fund. 315.69.

WARHOL, Andy. American, born 1930.

Marilyn Monroe, from the portfolio Marilyn Monroe. 1967.  
Serigraph, printed in color, 36 x 36". Gift of David Whitney.  
70.68.9.

WESLEY, John. American, born 1928.

Maiden, from the portfolio Eleven Pop Artists. 1965. Serigraph,  
printed in color, 23 7/8 x 19 15/16". Gift of Original Editions.  
274.66.lg.

WESSELMANN, Tom. American, born 1931.

Untitled. 1967. Inkless intaglio, outlined in pencil and colored  
by hand in watercolor, 10 9/16 x 13 7/16". John B. Turner Fund.  
102.69.

Little Nude, from Seven Objects in a Box. (1966). Stencil, printed  
in color on vacuformed plastic, backed with foam, 7 3/4 x 7 3/4 x  
1 1/4". Gift of Mr. and Mrs. Lester Francis Avnet. 29.67.7.

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## POPULAR MECHANICS IN PRINT MAKING

### Wall Label

Historical definitions of the processes of printmaking, for example etching, woodcut, serigraph, and lithograph, do not encompass the developments and advances in thought and process made during the last decade. Contemporary artists, besides seeing their role as innovators of visual concepts, are interested in the social implications of a more widely distributed art. They are less involved with the idea of the "precious" object and are exploring new approaches through mechanical reproductive techniques, many of which have previously had only commercial or industrial application. The study of technology, in turn, has had a profound effect on the kind of object produced and the artist's ideas about what is possible. The realization that a popular mechanistic technology does not preclude creativity has also contributed to this change.

Artists have moved away from the two-dimensional paper print to investigate new and diverse materials, including aluminum, mylar, polyurethane, vinyl, and other plastics. Inherent in the nature of many of these materials is the potential for a highly finished surface, which suggests an impersonal quality. In this exhibition, the tendency toward three dimensions, introduced through collage, assemblage, dye-cutting and molds -- techniques generally associated with painting and sculpture -- has given rise to a new type of limited-edition work of art, the multiple.

Using photography and mass production, artists have attained greater immediacy in confronting problems of our multidimensional technological world. Many artists use such direct processes as blueprint or Xerox, without alteration or interference, to document their concept. Others, in their search for an instant view of the total world landscape, have relied on mass media for secondhand information about nature. Advertisements, magazines and newspapers, movies and television, translated photographically

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onto silkscreens or offset plates, permit a directness of approach, a reduction in the number of steps, and a repetition and accessibility of imagery, not possible heretofore in printmaking. The photographic image as interpreted by mass media has enlarged the scale of contemporary prints and provided a major source of visual inspiration. Often, color is used synthetically instead of naturalistically, setting up paradoxical relationships to emphasize philosophic or metaphorical content.

The twenty-five artists whose works are grouped together here do not represent any specific style but were selected because they have all investigated techniques of mass production to realize their ideas.

Donna M. Stein

## POPULAR MECHANICS IN PRINT MAKING

May 23 - August 31, 1970

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BAUMEISTER, Mary. American, born Germany, 1934.

Sketch for Tanglewood Press from the portfolio New York International. 1966. Photo-lithograph, printed in color, with collage of color photographs and glass, stone and wood objects, 22 x 17 1/8". Gift of Tanglewood Press. 275.66.10a-j.

BRONER, Robert. American, born 1922.

Turret II. (1967). Intaglio printed automatic firing mechanism circuit, 15 9/16 x 15 9/16". John B. Turner Fund. 1348.68.

BURY, Pol. Belgian, born 1922.

Piccola Guida All'uso di un viaggiatore in Italia by Stendahl. Milan, Sergio Tosi Paolo Bellasich Stampatori, 1967. Photo-lithographs, printed in color, 13 3/4 x 10". Monroe Wheeler Fund. 325.67.5,6.

FONTANA, Lucio. Italian, 1899-1968.

4 Oggetti di Lucio Fontana e 2 Poesie di Salvatore Quasimodo by Salvatore Quasimodo. Milan, Sergio Tosi Stampatore (1965). Aluminum cut-out over serigraph, printed in color, 19 7/16 x 19 1/4". Gift of the International Graphic Arts Society. 576.66.3.

Portrait d'Antonin Artaud by Otto Hahn. Paris, Le Soleil Noir, 1968. Dye-cuts in copper, plexiglas and steel, 7 3/8 x 5 3/4". Monroe Wheeler Fund. 932.69.

GURDUS, Melissa. American, born 1943.

Electronic Variations. Madison, Wisconsin, 1966. Xerox-produced plates, printed by offset, 9 1/2 x 6 5/8". John B. Turner Fund. 87.67.

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HAMILTON, Richard. British, born 1922.

Bing Crosby. (1967). Serigraph, printed in color, 22 1/8 x 33 7/8".  
The Celeste and Armand Bartos Foundation Fund. 1356.68.

IPOUSTEGUY, Jean. French, born 1920.

Leaders et Enfants Nus by Jean Ipousteguy. Lausanne, Le Soleil Noir,  
1970. Color anodized on aluminum, 10 3/4 x 10 3/4".  
Monroe Wheeler Fund. 201.70.

KITAJ, Ronald B. American, born 1932.

Fifties Grand Swank. (1968). Serigraph, printed in color,  
31 7/16 x 14 7/8". John B. Turner Fund. 1368.68. (Mathews 4231).

LAING, Gerald. British, born 1936.

Screen from the portfolio Witness. 1968. Serigraph, printed in  
color, with chrome mylar collage, 19 x 19 15/16". Gift of The  
Celeste and Armand Bartos Foundation Fund. 432.69.6.

LEVINE, Les. Canadian, born Ireland, 1935.

Iris Print-out Portrait. 1969. Offset lithographs, printed in  
color, 18 1/4 x 25 9/16" each. Gift of Ulrich and Josephine Franzen.  
183.70.1-3.

LICHTENSTEIN, Roy. American, born 1923.

Fish and Sky from the portfolio Ten from Leo Castelli. (1967).  
Serigraph on photograph with laminated textured plastic over  
photograph, printed in color, 11 1/16 x 14". Gift of Mrs. Rosa Esman.  
2415.67.2. (Mathews 4234).

Landscape 8 from the portfolio Ten Landscapes. 1967. Stencil-cut  
silver vinyl elements, mounted on black vinyl and clear moiré-  
patterned vinyl with coated verso, 19 9/16 x 11 3/16". Gift of  
Mr. Lester Avnet. 2460.67.8.

MACK, Heinz. German, born 1931.

Plate from the portfolio Made in Silver. 1966. Repoussé polished  
aluminum with cut edges, mounted on aluminum sheet, 6 3/16 x 8 3/8".  
The Celeste and Armand P. Bartos Fund. 2646.67.3.

MENEELY, Edward. American, born 1927.

VIII from Illustrations for Tender Buttons by Gertrude Stein. New York, Teuscher Editions, 1965. Xerograph, 14 x 8 1/2". John B. Turner Fund. 661.65.8.

IBM Drawings. New York, Teuscher Editions, 1966. Xerograph, 14 x 8 1/2". John B. Turner Fund. 447.67.5.

METZ, Gary. American, born 1941.

The Song of the Shirt by Gary Metz. New York, Rochester Institute of Technology, 1967. Offset lithographs, printed in color, (a) 5 9/16 x 7 1/2", (b) 7 9/16 x 6 1/8". John B. Turner Fund. 114.69.15,16.

MILOW, Keith. British, born 1945.

Pr2nt A. 1969. Serigraph, printed in color, 20 1/4 x 30 1/4". Gift of the artist. 125.70. (Mathews 4232).

NICHOLS, James. American, born 1928.

Juggernaut by Kirby Congdon. New York, Interim Books, 1966. Photo offset, 11 1/4 x 8 5/8". Given anonymously. 89.67.

OLDENBURG, Claes. American, born Sweden, 1929.

Right and left knees from the portfolio London Knees. 1968. Cast plexible latex coated in polyurethane (cream colored), 14 15/16 x 5 3/8 x 5 5/8" each. Gift of Mr. and Mrs. Lester Francis Avnet. 1610.68.1-2.

The Knees Monument Noon (postcard) from the portfolio London Knees. 1968. Offset lithograph, printed in color, 10 1/4 x 15 3/4". Gift of Mr. and Mrs. Lester Francis Avnet. 1610.68.6.

RAUSCHENBERG, Robert. American, born 1925.

Tides. 1969. Lithograph on photo-sensitized stones, printed in color, 42 1/16 x 29 1/8". Gift of The Celeste and Armand Bartos Foundation. 911.69. (Mathews 4230).

ROSENQUIST, James. American, born 1933.

Sketch for Forest Ranger from the portfolio Ten from Leo Castelli. 1967. Serigraph on two vinyl sheets, printed in color and mounted on interlocking plexiglas bars, (a) 24 x 20 1/16", (b) 23 x 18 3/16". Gift of Mrs. Rosa Esman. 2415.67.9a-b.

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SELF, Colin. British, born 1941.

Hot Dog Plans 14. (1965). Blueprint, 15 9/16 x 20 15/16".  
Joseph M. and Dorothy B. Edinburg Charitable Trust Fund. 2482.67.

Power and Beauty No. 4. (1968). Serigraph, printed in color,  
41 3/16 x 26 5/16". The Celeste and Armand Bartos Foundation Fund.  
482.69.4.

SHIELDS, Alan. American, born 1944.

c.b.a.r.l.a.a. (old)y. (odd)o. (taken from #18 of a group of 23  
drawings titled, 'Lonely Night' 1968\* 1969), from the portfolio  
NY 10/69. 1969. Serigraph and pochoir on sheet perforated with  
sewing machine needle, printed in color, 18 x 17 7/8". John B.  
Turner Fund. 847.69.4.

SHINOHARA, Ushio. Japanese, born 1933.

Marcel Duchamp. (1965). Blueprint, 25 5/8 x 20 3/4". Gift of  
the artist. 668.66. (RP 2492).

TILSON, Joe. British, born 1928.

Is This Che Guevara? 1969. Serigraph, printed in color, with  
collage, printed in color, serigraph on folded paper strips attached  
with brads, printed in color, and black and white photograph  
attached with paper clips, 39 7/8 x 23 11/16". Donald Karshan Fund.  
922.69.

VASARELY, Victor. French, born Hungary, 1908.

Vasarely. Neuchâtel, Editions du Griffon, 1965. Stencil on  
aluminum, 14 9/16 x 10 3/4". Monroe Wheeler Fund. 315.66.2.

WEEGE, William. American, born 1935.

Peace from the portfolio Peace is Patriotic. 1967. Offset  
lithograph, 22 1/2 x 13 13/16". John B. Turner Fund. 1393.68.4.  
(Mathews 4233).

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## PRELIMINARY DRAWINGS

### WALL LABEL

Each drawing in this exhibition was created to assist an artist in conceptualizing a work proposed for another medium; painting or sculpture, a monument or an environment. In some cases, these initial ideas were realized; in others, the projected work was never accomplished.

For the 20th-century artist, preliminary drawings serve, as they have since the Renaissance, as explorative tools. He uses them as compositional studies (Boccioni, Picasso, Rivers), as complete statements to define a germinal idea (Léger, Pollock, Gorky), or as diagrams which he passes on to a workshop or factory for execution (Freeman, Antonakos, Judd).

For the spectator, preliminary drawings describe a changing stylistic language. They give insight into the evolution of an artist's idea -- both its content and its formal expression. Boccioni's Muscular Dynamism, for example, elucidates the principles of Futurist style. By delineating the muscular lines of the body, the artist evokes the tension and movement he felt in the world around him. Considered separately from the sculpture to which it relates, the drawing synthesizes the essentials of Boccioni's style.

The symbolic nature implicit in this and other preliminary drawings becomes even more apparent when final works have not been realized. In architecture, there are many instances of projects for ideal situations, such as the Mies Van der Rohe drawing shown here. Some of them became prototypes, whether or not the buildings themselves were ever actually constructed. Mies's 1921 proposal for a glass skyscraper (on view in the Goodwin Galleries, 3rd Floor) is such a case.

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Malevich's more abstract Suprematist Architectural Drawing is another instance of a similar phenomenon. Here a painter has used the language of architecture to create a highly intellectual solution for coming to terms with the machine age. Though produced in an era that lacked the means to realize his visions, Malevich's drawings became metaphors for a new use of space.

Today, evolving styles are often concerned more with ideas than with executed works. Making something concrete has become secondary to the formulation of intellectual possibilities. As a result, the artist deliberately uses preliminary drawings to visualize his work and is free to explore a limitless frame of reference. The schematic drawings of Judd, Antonakos, and Freeman, who create works fabricated in workshops or factories, illustrate these artists' exploration of the potential use of new materials and a sophisticated technology. And the sketches of environmentalists such as Robert Smithson document aspects of concepts which often cannot be experienced spatially and temporally in their entirety.

The drawing for a building by Michael Webb, Claes Oldenburg's proposal for a monument, and Christo's plan to wrap The Museum of Modern Art are all expressive of a sense of fantasy. They are further extensions of a tendency in art that enable the artist to visualize his ideas without the necessity of making them actual.

Joan Rosenbaum

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## PRELIMINARY DRAWINGS

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### Checklist

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**ANTONAKOS, Stephen.** American, born Greece 1926.

1. Neon for 57th Street. August 30, 1967. Colored and black crayon, 23 1/8 x 21 1/4". Larry Aldrich Foundation Fund. 805.69. (Mathews 4144).

Note: Study for unexecuted sculpture

**BOCCIONI, Umberto.** Italian, 1882-1916.

2. Muscular Dynamism. (1913). Charcoal, 34 x 23 1/4". Purchase. 330.49. (S-9826).

Note: Related to sculpture, Unique Forms of Continuity in Space. (1913), bronze, Museum of Modern Art, New York, Acquired through the Lillie P. Bliss Bequest, 231.48.

3. Study for The Laugh. (1910-1911). Pencil, 6 1/8 x 4 1/2". Gift of Herbert and Nanette Rothschild. 2109.67. (Mathews 238).
4. Study for The Laugh. (1910-1911). Pencil, 4 1/2 x 6". Gift of Herbert and Nanette Rothschild. 2110.67. (Mathews 239).

Note: The above two drawings are studies for The Laugh, (1911), oil on canvas, Museum of Modern Art, New York, Gift of Herbert and Nanette Rothschild, 656.59.

**CHRISTO, (Javacheff).** Bulgarian, born 1935.

5. The Museum of Modern Art Packed-Project. 1968. Photomontage, oil, pencil, and pastel on cardboard. 15 5/8 x 21 3/4". Gift of Dominique and John de Menil. 869.68.
6. 441 Barrel Structure - The Wall. 1968. Photomontage and enamel paint on cardboard, 22 1/8 x 28 1/8". Gift of Louise Ferrari. 1652.68.

Note: Plan for wall to be built on 53rd Street between 5th and 6th Avenues.

**FREEMAN, John.** American, born 1942.

7. Untitled: From Muskogee System, Westinghouse. (1970). Felt-tipped pen and pasted paper on plastic over paper, 18 1/8 x 24". Purchase. 163.70.

Note: Study for unexecuted environmental sculpture



GORKY, Arshile. American, born Turkish Armenia, 1904-1948.

8. Objects. 1932. Pen, brush and ink, 22 1/4 x 30". Van Gogh Purchase Fund. 324.41. (S-3129).

Note: Related to series of paintings, Nighttime Enigma and Nostalgia, 1931-32.

GROSVENOR, Robert. American, born 1937.

9. Untitled. (1969). Spray metallic paint, graphite, pencil, pen and ink, 14 x 16 7/8". Larry Aldrich Foundation Fund. 823.69. (Mathews 4143).

Note: Related to sculpture, Untitled, 1968, plywood and steel, Walker Art Center, Minneapolis

10. Untitled. (1969). Graphite, pencil, pen and ink, 14 x 17". Larry Aldrich Foundation Fund. 824.69. (Mathews 4142).

Note: Related to sculpture, Untitled, 1969, plywood and steel, collection: the artist

JONES, Allen. British, born 1937.

11. Study for Fleet of Busses. (1966). Chalk, crayon, pencil and ball-point pen, 26 x 38 1/4". Given anonymously. 16.67. (Mathews 154).

Note: Study for Fleet of Busses, series of 5 lithographs, (1966), printed in color, published by Tamarind Lithography Workshop, Inc.

JUDD, Don. American, born 1928.

12. Untitled. 1966. Felt-tipped pen on yellow paper, 17 1/4 x 22 1/8". Purchase. 468.67. (Mathews 270).

Note: Study for sculpture, 1965, stainless steel and plexiglas, collection: unknown.

KIESLER, Frederick J. American, born Vienna, 1890-1965.

13. Hommage a Tanguy-Trois-Plan-Plan (T). 1947. Gouache, wash, brush, pen and ink, 14 3/4 x 19 7/8". Kay Sage Tanguy Bequest. 57.65. (S-19.195).

Note: Design for "Room of Superstitions", Exposition Internationale du Surréalism, July-September, 1947, Glaerie Maeght, Paris

KIRSCHNER, Ernst Ludwig. German, 1880-1938.

14. Street Scene. (1913). Pen and ink, 21 1/2 x 15 1/2". Gift of Curt Valentin. 330.41. (S-7584).

Note: Related to paintings, drawings and prints, 1913-16.

LEGER, Fernand. French, 1881-1955.

15. Repose. 1921. Pencil, 10 3/8 x 14 3/4". Gift of Mr. and Mrs. Daniel Saldenberg. 1651.68. (Mathews 3196).

Note: Study for The Repose, 1921, oil on canvas, collection: unknown

LEWITT, Sol. American, born 1928.

16. Plan for Wall Drawing. May 20, 1969. Pencil, pen and ink, 20 7/8 x 20 3/4". Purchase. 1019.69. (Mathews 4285)

Note: Plan for drawing executed on a wall of Paula Cooper Gallery, May, 1969.

MALEVICH, Kasimir. Russian, 1878-1935.

17. Suprematist Architectural Drawing. 1917. Pencil, 13 7/8 x 20 3/8". Purchase. 251.35 a. (S-17.206).

MATISSE, Henri. French, 1869-1954.

18. Maguerite Reading. (c. 1906). Pen and ink, 15 5/8 x 20 1/2". Acquired through the Lillie P. Bliss Bequest. 417.53. (S-12.117).

Note: Study for Portrait de Maguerite: La Liseuse, (1906), oil, collection: Musée de Peinture et de Sculpture, Grenoble.

MIES VAN DER ROHE, Ludwig. American, born Germany 1886-1969.

19. Museum for a Small City. 1942. Pencil and photomechanical reproduction on illustration board, 30 x 40". Gift of the architect. 995.65.

Note: Interior perspective for project, 1942.

MOHOLY-NAGY, László. American, born Hungary, 1895-1946.

20. Composition. (c. 1926). Watercolor and pencil, 19 5/8 x 26 3/4". Given anonymously in honor of Paul J. Sachs. 324.60. (S-16.829).

Note: Study for Plexiglas space modulators.

OLDENBURG, Claes. American, born Sweden, 1929.

21. Proposed Colossal Monument-Fan in Place of the Statue of Liberty, Bedloes Island. 1967. Pencil, 23 1/2 x 18 1/2". Lent by Richard Oldenburg. 70.404.

PICASSO, Pablo. Spanish, born 1881, lives in France.

22. Guernica: Studies and Postscripts. (Composition Study, May 9, 1937). Pencil, 9 1/2 x 17 7/8". Extended loan from the artist. E.L. 39.1093.6. (294).

POLLOCK, Jackson. American, 1912-1956.

23. Untitled. (1943). Pen, ink and pencil, 16 1/2 x 25 1/2" framed. Anonymous extended loan. E.L. 70.423.

Note: Related to Number Eleven, 1951, enamel on canvas, estate of the artist.

PYE, William. British, born 1938.

24. Studies for Sculpture. 1967. Wash, pasted paper, pen and colored inks, 30 x 22". S. Brooks Barron Fund. 2402.67. (Mathews 1612).

Note: Related to sculpture, Triple Loop, 1968, chrome-plated steel, Redfern Gallery, London.

RIVERS, Larry. American, born 1923.

25. Study for Washington Crossing the Delaware. (1953). Pencil, 13 3/4 x 11". Given anonymously. 26.554. (S-14.000).

Note: Study for Washington Crossing the Delaware, 1953. Oil on canvas, Museum of Modern Art, New York 25.55.

SEURAT, George Pierre. French, 1889-1891.

26. Lady with a Parasol. (1885). Conte crayon, 12 1/4 x 9 1/2". Abby Aldrich Rockefeller Bequest. 271.48. (Juley - Kraushaar 541).

SMITHSON, Robert. American, born 1938.

27. Mud Flow. 1969. Crayon and felt-tipped pen, 18 x 27 1/4". Lent by the artist. TR 3187.1.

Note: Study for unexecuted project

28. White Museum - Cornell Proposition. 1968. Pasted photographs and pencil, 17 3/4 x 24". Lent by the artist. TR 3187.2.

Note: Study for unexecuted project

STEINER, Michael. American, born 1942.

29. Untitled. (1967). Pen and ink on tracing paper, 14 x 6 7/8". Purchase. 476.67. (Mathews 273).

Note: Study for sculpture, collection: unknown.

TINGUELY, Jean. Swiss, born 1925.

30. Sketch for Homage to New York. 1960. Felt-tipped pen and ink on bristol board, 22 1/8 x 28". Gift of Peter Selz. 92.60. (S-16.349).

Note: Sketch for Homage to New York, Tinguely's "Self-destroying" machine, exhibited and destroyed in the Museum Garden, March 7, 1960.

WEBB, Michael. British, born 1937.

31. Office Building Project, Side Elevation. (c. 1958). Pen, pencil and ink, 11 3/4 x 17 3/8". Gift of the architect. ASC 14/66. (B-3284/6).

WESSELMANN, Tom. American, born 1931.

32. Study for Mouth #18. (1968). Pencil, 15 x 15 1/2" framed. Purchase. 205.70.

Note: Study for Mouth #18, (Smoker #4), 1968, oil on canvas, collection: unknown.