

The Museum of Modern Art

For Immediate Release
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DRAWINGS AND PRINTS COLLECTION GALLERIES CHANGED AT THE MUSEUM OF MODERN ART

Two new installations at The Museum of Modern Art focus on particular aspects of the Museum's permanent collection. AMERICAN PRINTS: 1900-1960, organized by Deborah Wye, associate curator in the Department of Prints and Illustrated Books, surveys the evolution of a distinctly American view of twentieth-century printmaking. LARGE DRAWINGS, organized by John Elderfield, director of the Department of Drawings and a curator in the Department of Painting and Sculpture, reveals how large-scale drawing is not simply a recent phenomenon, showing precedents from the early twentieth century alongside recent examples. On view through March 1986, both installations are consistent with the Museum's policy of rotating its collection galleries at least three times a year.

AMERICAN PRINTS: 1900-1960 includes over eighty works in the various print media. This installation demonstrates the tradition of American prints as incorporating a complex narrative in which stylistic developments share an equal role with the primacy of subject matter. Such American masters as John Sloan, George Bellows, and Edward Hopper provide the look and feel of American life, along with artists known mainly in the print media such as Louis Lozowick, Martin Lewis, and Armin Landeck. John Marin, Stuart Davis, Max Weber, Werner Drewes, among others, demonstrate an American interpretation of formal elements from the European avant-garde; while prints by such figures as Jackson Pollock, Mark Rothko, and David Smith show the artistic developments that brought American art to a new level of international recognition.

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LARGE DRAWINGS presents works by such early modernists as Henri Matisse, Piet Mondrian, and Hans Richter, as well as by contemporary American artists Robert Morris and Bruce Nauman. The installation also includes works on paper by such younger contemporaries as Jonathan Borofsky, Jannis Kounellis, and Lois Lane, and by such mature contemporaries as Jim Dine and Al Held. The installation consists of thirty-two of the larger works on paper from the collection, ranging from a minimum of at least one dimension of four feet to some that are considerably larger.

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For further information, contact Jeanne Collins or Jessica Schwartz,
Department of Public Information 212/708-9750