

**The maximal sixties : Pop, Op, figuration  
from the drawing collection : the  
Museum of Modern Art, January 18-  
April 29, 1997**  
[Laura Hauptman]

Author

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primary documents, installation views, and an  
index of participating artists.

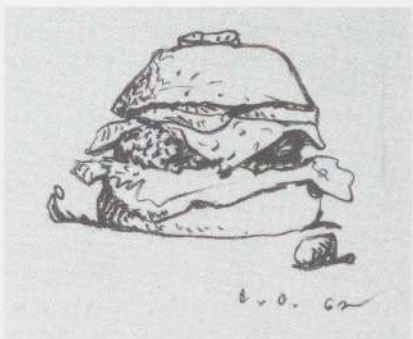
## The Maximal Sixties

### Pop, Op, and Figuration from the Drawing Collection

The Museum of Modern Art, January 18–April 29, 1997

The cultural picture of the sixties was marked by the flowering of a range of simultaneously operating styles, creating a surprisingly pluralistic artistic landscape. At the same moment that Minimalism was dominating critical discourse in the pages of the international art magazines, Pop, Kinetic, and Op art flourished in the U.S., while new European figurative and narrative movements like British Pop (progenitor of the eponymous American group), German Capitalist Realism, French and Italian Nouveau Réalisme, and the inter-European New Tendency, among others, constituted the flip side of Minimalism's reductive abstraction and visual austerity. This exhibition concentrates on those styles that, in contrast to Minimalism, were optically seductive. Using sensory stimulation, the graphic language of advertisement, and a heady narrative mix of sex, politics, and kitsch, these "maximal" works openly engaged the viewer on a visual and emotional level.

"The truth is, the art galleries are being invaded by the pin-headed and contemptible style of gum-chewers, bobby soxers, and, worse, delinquents," wrote the critic Max Kozloff in a 1962 description of Pop art's explosion onto the New York art scene. So quickly did Pop penetrate both the art world and the



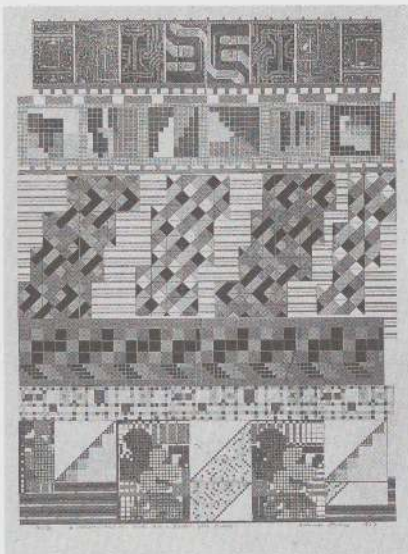
Claes Oldenburg. *Hamburger*. 1962. Lithographic crayon, 14 x 17". Philip Johnson Fund

consciousness of the general public that it did seem to have breached fine art's precincts, if not its temples. The New York artists whose work was called Pop—Roy Lichtenstein, Andy Warhol, Tom Wesselmann, Jim Dine, James Rosenquist, and Claes Oldenburg most prominently—shared a common sensibility that included bright colors, bold graphics, and refreshingly recognizable subject matter that, by its very ordinariness, challenged artistic preconceptions. Roy Lichtenstein commented at the time that "Pop art looks out into the world" but merely "appears to accept its environment." Neither celebrating nor satirizing icons of consumer culture, Pop artists presented hamburgers and cigarette butts, soup cans and dollar bills directly and dispassionately, seemingly without judgment.

Although it was through the work of American artists that Pop achieved international recognition, the seeds of its aesthetic—interest in quotidian subject matter, the punchy language of graphic design and particularly advertising—were planted by a group of artists, architects, and critics who began meeting in London in the early fifties at the Institute of Contemporary Art. Calling themselves the Independent Group, artists like Eduardo Paolozzi, Richard Hamilton, and Peter Blake wrote articles, produced publications, and, most importantly, organized exhibitions on issues surrounding the intersection of the contemporary arts and the mass media, advertising, fashion, and product design. Their imagery, culled from glossy magazines and product advertisements, revealed an intoxication with the most popular elements of postwar urban consumerism, including movie stars, rock and roll, and late-model American cars. Paolozzi's *Universal Electronic Vacuum* (1967) was a series of collages produced in preparation for a screenprint edition. Compositionally dense combinations of wallpaper scraps, computer printout tapes, photographs, and magazine illustrations of everything from machines to Mickey Mouse, these visual equivalents of electronic static reflected British Pop's peculiar fascination with the vulgarities and excitements of mechanized mass culture.

In other cities in Europe during the early and mid-sixties, groups of artists began incorporating found objects and images from daily life—from tooth-

brushes to advertising posters—into their work. The Nouveaux Réalistes, made up of thirteen artists from all over Europe, worked in diverse styles, but all displayed a commitment to conveying the experience of everyday life by incorporating real objects and staging live actions. Works like Arman's *Accumulation of Toothbrushes* clearly related to both Claes Oldenburg's remaking of household objects and Warhol's silkscreened images of consumer goods. However, whereas American Pop often had the fresh, shiny quality of a product in a grocery display, Nouveau Réaliste work depicted the detritus of urban life. Arman's mountains of used goods, like Jacques



Eduardo Paolozzi. *No. 2 A Formula That Can Shatter into a Million Glass Bullets*. Study for *Universal Electronic Vacuum*. 1967. Collage of paper, contact paper, cardboard, and graph paper, 36 x 26½". Gift of Mrs. Alexander Keiller

de la Villeglé's layers of weathered advertisements, vilified the waste that results from overproduction. In Germany, too, the variants of Pop gloried in the vulgarity of popular culture, but refused to copy American Pop's ambivalence to its subject matter. Sigmar Polke, like Roy Lichtenstein, played with photographic effects by covering paintings not with ben-day dots, but with his coyly self-titled "Polke dots." With an ironic wink at Socialist Realism, he and his fellow artists Gerhard Richter and Konrad Lueg (later known as Konrad Fisher) started a movement they called "Capitalist Realism." Absurdist and openly satirical, the Capitalist Realists set out to expose the threat of the rapidly increasing culture of consumerism by hijacking and then dissecting its messenger: mass media.

Artists like Öyvind Fahlström, Peter Saul, Ray Johnson, and Paul Thek, among others, shared Pop artists' commitment to a readable narrative and a punchy illustrative style but also rejected its ambivalence towards its subject matter. Wrestling with the political issues that convulsed Europe and the Americas during the sixties, the American artist John Fawcett conjured the bloody "long hot summer" of rebellion that swept the ghettos from Watts to Washington in his pointedly titled *Algiers Motel—Detriot* (1968). In a similarly detailed but chaotic drawing that called to mind the goofy language of underground comics (another product of the period), Fahlström satirized U.S. interventionism with his boardgame-inspired *Plans for World Trade Mono-*



Peter Blake. *Little Sonny Summer*. 1969. Watercolor, tempera, and pen and ink, 18 1/4 x 11 1/2". The Joan and Lester Avnet Collection

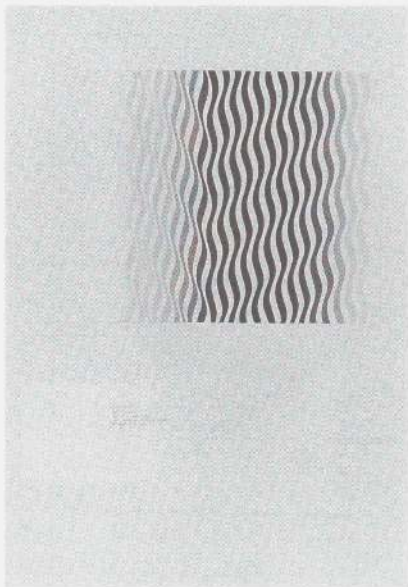
*poly* and *Notes 4 (C.I.A. Brand Bananas)* (1970). Working contemporaneously with the Pop explosion, British artist David Hockney and American expatriate R.B. Kitaj developed figurative styles that were related to Pop but were more intimate in technique and subject matter. Using highly detailed methods of rendering that recalled illustration, both artists concentrated on the depiction of the people and places they knew best, affording the viewer a daringly sentimental peep at friends, lovers, and even themselves. The British performance duo Gilbert and George's *To Be with Art Is All We Ask* takes this almost literary aestheticism to its kookiest extreme. Adopting the style of a late-nineteenth-century British sketchbook, *To Be with Art* is a billboard-sized double portrait of the artists as Edwardian dandies, communing with the flowers in a bosky wood. A far cry from American Pop celebration of baser pleasures, Gilbert and George's work makes an equally strong appeal for an art that indulges the senses.



Those artists who experimented with Kinetic and Optical art in the early to mid-sixties were more interested in investigating the visual effects of light and movement than in exploring the possibilities of metaphoric transport. Building on the influential color theories of Joseph Albers and the surface-piercing "Spatial Conceptions" of the Italian artist Lucio Fontana, artists like Victor Vasarely of the French Groupe de recherche d'art visuel (GRAV) manipulated light and shadow, complementary colors, and visual illusions to create the effect of movement and multidimensional space on flat surfaces. Drawings by artists like Bridget Riley, Carlos Silva, and Yayoi Kusama strove

for dynamic effect solely through optical means. Radical for their aggressively participatory nature, these works engaged the viewer directly by causing what Bridget Riley called a "visual prickle" that was both mesmerizing and disturbing. Recalling the perceptual instability caused by hallucinogenic drugs, these works sought to give a stimulating shock of pleasure and ultimately to broaden perceptual experience—without the aid of pharmaceuticals.

"I am for an art that is political-erotic-mystical, that does something other than sit on its ass in a museum," wrote Claes Oldenburg at the beginning of 1961 in what became a kind of credo for the decade. "I am for an art that takes its form from the lines of life itself, that twists and extends and accumulates and spits and drips, and is heavy and coarse and blunt and sweet and stupid as life itself." Whether they hypnotize us with their optical effects or excite us with movement, amuse us with their irreverence or shock us with their vulgarity, the works in this exhibition share the very sixties desire to celebrate direct, unmediated experience. With a full-throttle quality that stands in absolute contrast to Minimalist restraint, these "maximal" works add a rollicking, sensuous, and contentious element to the cultural picture of this complex decade.



Bridget Riley, *Study for Painting (12011-DG)*, 1965.  
Gouache and pencil on graph paper, 41 x 29". The Riklis  
Collection of McCrory Corporation (fractional gift)

Laura Hoptman  
Assistant Curator  
Department of Drawings

# The Maximal Sixties

## Pop, Op, and Figuration from the Drawing Collection

All works are from the collection of The Museum of Modern Art and are on paper unless otherwise indicated.

### Valerio Adami

Italian, born 1935  
*An Easy Chair in the Showcase*. 1970  
 Crayon and watercolor,  
 30% x 22% (77.1 x 56.8 cm)  
 Purchase

### Joseph Albers

American, born Germany, 1888–1976  
*MM3*. 1961  
 Pen and ink, 18 x 23%  
 (45.8 x 58.6 cm)  
 Gift of the artist

### Arman

American, born France, 1928  
*Black Toothbrushes*. 1972  
 Charcoal and spray paint,  
 23% x 18" (60.3 x 45.7 cm)  
 Gift of Mrs. Bertram Smith

### Richard Artschwager

American, born 1923  
*Table and Two Chairs*. 1965  
 Charcoal, 19 x 25"  
 (48.3 x 63.6 cm)  
 Gift of Paul Bianchini

### Peter Blake

British, born 1932  
*Colin MacInnes*. 1966  
 Pencil and colored pencil,  
 7% x 6% (19.5 x 17.0 cm)  
 S. Brooks Barron Fund

*Little Sonny Summer*. 1969  
 Watercolor, tempera, and pen  
 and ink, 18% x 11%  
 (46.3 x 29.4 cm)  
 The Joan and Lester Avnet  
 Collection

### Lee Bontecou

American, born 1931  
 Untitled. 1960  
 Charcoal and pencil,  
 19 x 25% (48.4 x 63.8 cm)  
 Gift of James L. Goodwin in  
 memory of Philip L. Goodwin

Untitled. 1967  
 Pencil and black and red  
 felt-tipped pens, 20 x 26"  
 (50.7 x 66.1 cm)  
 Gift of Wilder Green

### Robert Breer

American, born 1926  
*Homage to Jean Tinguely's*  
*"Homage to New York."*  
 March 21, 1960  
 16mm film, b&w, sound,  
 10 minutes  
 Courtesy The Museum of  
 Modern Art Circulating Film  
 and Video Library

### Christo

#### (Christo Javacheff)

American, born Bulgaria, 1935  
*The Museum of Modern Art*  
*Packed (Project)*. 1968  
 Pasted photographs, oil, pen-  
 cil, pastel, colored pencil, cut-  
 and-pasted tracing paper, and  
 scotch tape mounted on card-  
 board 21% x 15%  
 (55.2 x 39.5 cm)  
 Gift of D. and J. de Menil

*441 Barrels Structure—"The*  
*Wall"* (Project for 53rd Street  
 between Fifth and Sixth  
 Avenues). 1968  
 Pasted photographs and  
 synthetic polymer paint on  
 cardboard, 22% x 28"  
 (56.1 x 71.1 cm)  
 Gift of Louise Ferrari

### Chuck Close

American, born 1940  
*Study for Self-Portrait*. 1968  
 Photograph, pen and ink,  
 pencil, masking tape, synthetic  
 polymer paint, wash, and blue  
 plastic strips on cardboard,  
 18% x 13% (47.2 x 33.9 cm)  
 Gift of Norman Dubrow



James Wyeth. **Andy Warhol**. 1976.  
 Gouache, watercolor, and pencil on  
 cardboard, 16% x 13%. Acquired  
 with matching funds from  
 Mrs. Walter N. Thayer and the  
 National Endowment for the Arts

### Öyvind Fahlström

Swedish, born Brazil,  
 1928–1976  
*Notes 4 (C.I.A. Brand*  
*Bananas)*. 1970  
 Synthetic polymer paint, pen  
 and ink, 16% x 14"  
 (42.2 x 35.3 cm)  
 Mrs. Bertram Smith Fund

*Plan for World Trade*  
*Monopoly*. 1970

Synthetic polymer paint, pen  
 and ink, colored pencil, and  
 cut-and-pasted paper,  
 16% x 14" (42.0 x 35.3 cm)  
 Mrs. Bertram Smith Fund

### John Fawcett

American, born 1939  
*Algiers Motel—Detroit*. 1968  
 Pen and ink, rubber stamp and  
 red and black ink, cut-and-  
 pasted photographs and  
 printed papers, and pencil,  
 22% x 29" (56.7 x 73.7 cm)  
 Phillip Johnson Fund

### Lucio Fontana

Italian, born Argentina,  
 1899–1968  
 Untitled. 1956  
 Incised paper, and pen and ink,  
 12% x 9% (31.6 x 24.9 cm)  
 Gift of John S. Newberry

### Gilbert and George

Gilbert: Italian, born 1943  
 George: British, born 1942  
*To Be with Art Is All We Ask*.  
 1970

Charcoal and wash on partially charred sheets of paper in three parts, overall 110 3/8 x 320 3/4" (280.3 x 814.6 cm)  
Elizabeth Bliss Parkinson Fund

### **Richard Hamilton**

British, born 1922  
*Study for the Solomon R. Guggenheim*. 1965  
Pastel, gouache, colored crayon, and synthetic polymer paint, 20 x 23" (50.7 x 58.4 cm)  
Gift of Charles B. Benenson

### **David Hockney**

British, born 1937  
*Portrait*. 1966  
Pencil, 12 1/2 x 10" (31.8 x 25.4 cm)  
Given anonymously

*Ready Cleaners*. 1966  
Pencil and colored pencil, 10 7/8 x 13" (31.8 x 25.4 cm)  
Given anonymously

*Costume Design for Ubu Roi (Mr. and Mrs. Ubu)*. 1966  
Colored crayon, metallic crayon, and pencil, 11 3/4 x 15 3/4" (29.6 x 40.6 cm)  
Gift of the Trustees of the Pastorale Fund

*Patrick Procktor in New York*. 1966  
Pen and ink, 17 x 14" (42.9 x 35.3 cm)  
S. Brooks Barron Fund

### **Ray Johnson**

American, 1927–1995.  
*Second Marilyn Monroe*. 1926–62. 1967  
Ink and gouache on cardboard, 10 7/8 x 8" (27.0 x 20.4 cm)  
Frances Keech Bequest

### **Allen Jones**

British, born 1937  
*Costume Design for Oh Calcutta! (The Ultimate Development in Ladies Undergarments: Pantyhose)*. 1970  
Pastel, pencil, pen and ink, and ballpoint pen, 22 7/8 x 30 7/8" (58.1 x 77.9 cm)  
Purchase

### **Alex Katz**

American, born 1927  
*Ada*. 1973  
Pencil, 19 3/4 x 26 1/8" (50.3 x 66.0 cm)  
Gift of Edgar B. Howard

*Boy with a Hat*. 1974  
Pencil, 16 3/8 x 22 3/8" (41.7 x 57.9 cm)  
Acquired with matching funds from the Lily Auchincloss Foundation, Inc., and the National Endowment for the Arts

*John Ashbery*. 1976  
Pencil, 15 x 22 1/8" (38.2 x 56.1 cm)  
Acquired with matching funds from the Lily Auchincloss Foundation, Inc. and the National Endowment for the Arts.

### **R.B. Kitaj (Ronald Brooks Kitaj)**

American, born 1932.  
Lives in London  
Untitled (cover for *Times Literary Supplement*). (1963)  
Cut-and-pasted paper, charcoal, and pencil, 15 x 10 3/4" (38.0 x 27.3 cm)  
John B. Turner Fund

### **Yayoi Kusama**

Japanese, born 1929  
*Flower*. c. 1953–63  
Ink, watercolor and pastel, 15 3/4 x 13 1/4" (40.0 x 33.7 cm)  
Purchased with funds given by Sheldon H. Solow

### **Roy Lichtenstein**

American, born 1923  
*Baked Potato*. 1962  
Ink and synthetic polymer paint, 22 1/4 x 30 1/8" (56.6 x 76.5 cm)  
Gift of Abby Aldrich Rockefeller (by exchange)

*Brushstrokes*. 1966–68  
Pencil and tusche pochoir, 22 1/8 x 29 1/8" (56.5 x 75.5 cm)  
Gift of Leo Castelli in memory of Toiny Castelli

### **Claes Oldenburg**

American, born Sweden, 1929  
*Hamburger*. 1962  
Lithographic crayon, 14 x 17" (35.3 x 43.0 cm)  
Phillip Johnson Fund

*Empire Sign—with M and I Deleted*. 1960  
Casein and spray paint on cut-and-pasted corrugated cardboard, 54 1/4 x 24" (137.6 x 61.0 cm)  
Gift of Agnes Gund

*Store Poster—Torn Out Letters, Newspaper, Pie, Cup Cakes and Hot Dog*. 1961  
Cut-and-pasted paper, newspaper, watercolor, ink, enamel, and charcoal, 20 x 26" (51.0 x 66.0 cm)  
Purchased with funds given by Mr. and Mrs. Henry Kravis

*Dropped Cup of Coffee: Preliminary Study for "Image of the Buddha Preaching" by Frank O'Hara*. 1967  
Pencil, crayon, and wash, 30 1/8 x 22 1/8" (76.5 x 56.4 cm)  
Gift of the artist

*Colossal Fagend: Dream State*. 1967  
Pencil, 30 x 22" (76.1 x 56.1 cm)  
Gift of Lily Auchincloss, Charles B. Benenson, and Ronald S. Lauder, and purchase

### **Panamarenko (Henri)**

Belgian, born 1940  
*High Efficiency Gas Turbine II*. 1969  
Pen and ink, 39 3/8 x 39 1/4" (99.8 x 99.7 cm)  
Joseph G. Mayer Foundation Fund in memory of René d'Harnoncourt

### **Eduardo Paolozzi**

British, born 1924  
*No. 2: A Formula That Can Shatter into a Million Glass Bullets*



Study for *Universal Electronic Vacuum*. 1967  
Collage of paper, contact paper, cardboard, and graph paper, 36 x 26½" (91.3 x 67.1 cm)  
Gift of Mrs. Alexander Keiller

No. 3: *Horizon of Expectations*  
Study for *Universal Electronic Vacuum*. 1967  
Collage of paper, wrapping paper, cardboard, magazine paper, graph paper, 41 x 28" (104.0 x 71.0 cm)  
Gift of Mrs. Alexander Keiller

No. 5: *Spontaneous Discremination and Non-Spontaneous Discrimination Altered to Poster for Editions ALECTO*  
Study for *Universal Electronic Vacuum*. 1967  
Collage of paper, contact paper, and thin cardboard, 41 x 28" (104.0 x 71.0 cm)  
Gift of Mrs. Alexander Keiller

No. 6: *7 Pyramide in Form Einer Achtelskugel*  
Study for *Universal Electronic Vacuum*. 1967  
Collage of paper, magazine paper, wrapping paper, gummed label paper, cardboard, graph paper, 40½ x 28" (104.0 x 71.0 cm)  
Gift of Mrs. Alexander Keiller

No. 7: *Sun City*  
Study for *Universal Electronic Vacuum*. 1967  
Collage of paper, cardboard, metallic paper, newspaper, 40½ x 28" (104.0 x 71.0 cm)  
Gift of Mrs. Alexander Keiller

No. 9: *883 Whipped Cream, A Taste of Honey, Peanuts, Lemon Tree and Others*  
Study for *Universal Electronic Vacuum*. 1967  
Collage of paper, wrapping paper, magazine paper, and graph paper, 41 x 28" (104.0 x 71.0 cm)  
Gift of Mrs. Alexander Keiller

**David Park**  
American, 1911-1960  
*Richard Diebenkorn*. 1960  
Watercolor, 14½ x 11½" (37.0 x 29.6 cm)  
Larry Aldrich Foundation Fund

**Sigmar Polke**  
German, born 1941  
Untitled (*Witz*). 1964  
Felt-tipped pen and watercolor, 11¾ x 8¾" (29.8 x 21.2 cm)  
Purchased with funds given by Ronald S. Lauder

Untitled. 1963  
Ballpoint pen, watercolor and permanent white on paper, 11½ x 8¼" (29.2 x 21.0 cm)  
The Joan and Lester Avnet Collection (by exchange) and John S. Newberry Collection (by exchange)

*Junge komm bald wieder!* (*Young Man Come Back Soon!*) 1963  
Ballpoint pen and watercolor, 11¾ x 8¼" (30.7 x 21.0 cm)  
Gift of Heinz Berggruen and Klaus Perls in memory of Frank Perls (by exchange), Glickstein Foundation (by exchange), and Mrs. Alfred P. Shaw, Chicago (by exchange)

*Physiognomy with Car*. 1966  
Ballpoint pen and gouache, 11½ x 8¼" (29.2 x 21.0 cm)  
Gift of The Cosmopolitan Arts Foundation

**Patrick Procktor**  
Irish, born 1936  
*Cecil Beaton*. 1967  
Watercolor, 11½ x 9" (23.4 x 22.9 cm)  
The Joan and Lester Avnet Collection

*Tangier*. 1968  
Watercolor, 14½ x 20" (35.6 x 50.6 cm)  
The Joan and Lester Avnet Collection

**Bridget Riley**  
British, born 1931  
Study for *Painting (12011-DG)*. 1965  
Gouache and pencil on graph paper, 41 x 29" (104.1 x 71.0 cm)  
The Riklis Collection of McCrory Corporation

*Scale Study*. 1967  
Gouache and pencil on graph paper, 41 x 28½" (104.1 x 71.3 cm)  
Joseph G. Mayer Foundation Fund in memory of René d'Harnoncourt

**Leo Rabkin**  
American, born 1919  
Study for *Triangles of the Field*. 1967  
Rubber stamp and ink, silver paper, and pen and ink on graph paper, 7½ x 10¼" (19.4 x 27.3 cm)  
Gift of Barbara Jakobson

**Edward Ruscha**  
American, born 1937  
*Wax*. 1967  
Gunpowder and fixative, 14½ x 23" (36.8 x 58.5 cm)  
The Joan and Lester Avnet Collection

1984. 1967  
Gunpowder and fixative, 14½ x 23" (36.8 x 58.5 cm)  
The Joan and Lester Avnet Collection

**Lucas Samaras**  
American, born Greece, 1936  
Untitled. 1961  
Pastel on red paper, 12½ x 9" (30.5 x 22.8 cm)  
D.S. and R.H. Gottesman Foundation Fund

**Peter Saul**  
American, born 1934  
Untitled. 1961  
Colored crayons, cut-and-pasted paper and turpentine, 26¾ x 27½" (67.0 x 68.9 cm)  
Gift of Allan Frumkin



# The Museum of Modern Art Library

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## Colin Self

British, born 1941  
*Drive, He Said.* 1965  
Pencil, 19 3/4 x 15 1/8"  
(50.1 x 38.3 cm)  
Gift of Carol O. Selle

*Woman in Fur Coat and Tulip.*  
1964

Pencil and crayon,  
22 1/8 x 15 1/4" (56.1 x 38.7 cm)  
Joseph G. Mayer Foundation  
Fund in memory of René  
d'Harnoncourt

## Carlos Silva

Argentine, born 1930  
*Deyber.* 1968  
Gouache and pencil,  
19 5/8 x 18 3/8" (49.7 x 47.2 cm)  
Given anonymously

## Leon Polk Smith

American, 1906–1996  
*Torn Drawing.* 1961  
Gouache on torn and pasted  
paper, 23 7/8 x 17 1/8"  
(60.7 x 45.6 cm)  
Given anonymously in memory  
of Mrs. Henry Epstein

## Kenneth Snelson

American, born 1927  
Untitled. 1967  
Plastic and electrical tape,  
12 3/4 x 15 1/4" (32.5 x 38.8 cm)  
John S. Newberry Fund

## Frank Stella

American, born 1936  
Untitled. 1964  
Pencil and colored crayons on  
graph paper, 17 1/8 x 22"  
(43.7 x 56.2 cm)  
Gift of the artist

Untitled. 1965  
Felt-tipped pen and colored ink  
on graph paper, 17 x 21 7/8"  
(43.4 x 55.8 cm)  
Gift of the artist

## Takis

### (Takis Vassilakis)

French, born Greece, 1925  
*Tele Sculpture.* 1960–62  
Three-part construction:  
electromagnet, 10 5/8" x 12 5/8"  
(26.8 x 31.9 cm); top-shaped  
black-painted cork, 4" x 1 3/4"  
(9.9 x 4.3 cm); and white-painted  
wood sphere, 4" d (10.1 cm)  
Gift of D. and J. de Menil

## Paul Thek

American, 1933–1988  
Untitled (*Green Potato*). c. 1974  
Synthetic polymer paint and  
gesso on newspaper,  
22 3/4 x 33" (57.8 x 83.8 cm)  
Purchase through the Vincent  
d'Aquila and Harry Saviak  
Bequest

## Jean Tinguely

Swiss, 1925–1991  
Sketch for *Homage to New*  
*York.* 1960  
Felt-tipped pen and ink on  
bristol board, 22 1/8 x 28"  
(56.0 x 71.0 cm)  
Gift of Peter Selz

## Victor Vasarely

French, born Hungary, 1908  
Study for *Deuton RB.* 1966  
Gouache, 9 7/8 x 9 7/8"  
(25.1 x 25.1 cm)  
Gift of Lily Auchincloss

## Jacques Mahé de la Villeglé

French, born 1926  
*122 Rue du Temple.* 1968  
Torn and pasted printed papers  
on linen, 62 3/4 x 82 3/4"  
(159.2 x 209.6 cm)  
Gift of Joachim Aberbach  
(by exchange)

## Andy Warhol

American, 1930–1987  
*Roll of Bills.* 1962  
Pencil, felt-tipped pen, and  
crayon, 40 x 30 1/8"  
(101.6 x 76.4 cm)  
Purchase

Jimmy Cagney. 1964  
Screenprint, 29 7/8 x 39 13/16"  
(75.9 x 101.2 cm)  
Vincent d'Aquila and Harry  
Saviak Bequest

## Tom Wesselmann

American, born 1931  
Study for *Mouth.* 8. 1966  
Synthetic polymer paint and  
pencil, 10 3/8 x 13 7/8"  
(26.2 x 35.2 cm)  
John B. Turner Fund

Final Study for *Little Still*  
*Life.* 13. 1963  
Pencil on brown paper,  
13 3/4 x 14 1/8" (35.0 x 37.1 cm)  
The Joan and Lester Avnet  
Fund

## William T. Wiley

American, born 1937  
*Peacock Gap.* 1970  
Watercolor and pen and ink,  
28 7/8 x 20 7/8" (73.5 x 53.3 cm)  
Larry Aldrich Foundation Fund

## James Wyeth

American, born 1946  
*Andy Warhol.* 1976  
Gouache, watercolor and  
pencil on cardboard,  
16 1/8 x 13 3/8" (41.3 x 34.4 cm)  
Acquired with matching funds  
from Mrs. Walter N. Thayer  
and the National Endowment  
for the Arts

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