

POINTS OF VIEW, NEW PRINT SHOW, AT MUSEUM

Death, work, theatre, water and windows are the themes explored in Points of View, an exhibition of 44 prints on view from March 12 through June 8 in the third-floor Sachs Galleries of The Museum of Modern Art. The exhibition has been selected and installed by Assistant Curator of Prints and Illustrated Books Howardena Pindell, who says, "These themes clearly were not chosen to form a predetermined pattern; rather they were proposed by the artists' work itself, by recurrent concerns and interests evident throughout a century of printmaking." All works are from the Museum's collection.

The grouping of works by themes allows the comparison of attitudes, activities and aesthetic intentions of a diverse group of artists, most of whom lived between the mid-19th and mid-20th centuries. "All artists are in a sense voyeurs," notes Ms. Pindell, "stimulated to make notations on life around them, becoming thereby the monitors of an epoch, recorders of the essence of an age."

Depending on the artist and era, work may be seen as physical labor (Signac's "Stonebreakers" [1896]), social interaction (Hart's "Haiti Market" [1924]) or as charged with political meaning (Benton's "Mine Strike" [1936]). Windows may be looked into, as in Sloan's "Night Windows" (1910), where the view is a tableau of various tenement windows, or looked through as in Redon's "Day" (1891), in which a window frames a bright exterior scene viewed from a dark room.

Water may be violent (Ensor's "The Cataclysms"), whimsical (Hockney's "Water Pouring into a Swimming Pool, Santa Monica") or it may present a barrier (Chagall's "Crossing the Red Sea"). Death might be portrayed in a sombre scene of mourning (Munch's "The Death Chamber") or with supernatural overtones, images of evil and symbols of death such as skeletons and ravens, as in the works of Ensor, Redon, Klinger, and Posada. Aspects of the theatre appear in the works of Degas, Toulouse-Lautrec, Marsh and Grosz.

The Museum of Modern Art gratefully acknowledges the support of its exhibition program by the New York State Council on the Arts.

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