

The Museum of Modern Art

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

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THE MUSEUM OF MODERN ART PRESENTS RECENT AMERICAN ACQUISITIONS

Sixteen works by American artists in such diverse styles as abstract expressionism, pop, minimal and conceptual art, mostly dating from the 1960's and recently acquired by The Museum of Modern Art, are on view in a special ground floor exhibition, selected and installed by Kynaston McShine. They will remain on view through March 11.

Robert Motherwell is represented by an important and beautiful example of his recent "Open Series". Open, Number 17 (Blue) (1968) is a large painting with a sensitively nuanced blue surface on which an open window is suggested by a charcoal line. This is a gift of the artist. Other gifts from artists include Sixty-four Panels: Colors for a Large Wall, an early painting by Ellsworth Kelly (1951 -- the earliest in the show), a schematized work consisting of colored squares laid out almost in the form of a crossword puzzle. This is an important antecedent to recent "minimal" concerns, Mr. McShine comments, while also perhaps continuing the geometric tradition of modern art.

An outstanding important acquisition is Jasper Johns Map (1961), a successful combination of painterliness and the emblematic flat form of a map of the United States. This is a gift of Mr. and Mrs. Robert C. Scull, New York.

Claes Oldenburg has given a rough papier mâché sculpture "Empire" ("Papa") Ray Gun, a pivotal early work shown in his major retrospective at the Museum last year. This obviously erotic metaphor has been described as Oldenburg's alter ego; the artist has remarked that one of Ray Gun's aims is "to make hostile objects human".

Robert Goodnough has given the Museum a vivid collage, Struggle, in which large areas of color suggest chance and an informal attitude towards composition. The Museum is also displaying Cy Twombly's delicate and graffiti-like painting, The Italians, (1961). The painting is the second work by this American artist, who lives in Rome, to be acquired by the Museum.

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Tom Wesselmann's gigantic Still Life 57 (1969-70), one of the five works in the show given to the Museum by artists, is in the Main Hall. Wesselmann's monumental construction consists of a kitchen table top on which a four-foot orange and a six-foot radio rest, overlooked by a vase of extraordinary daffodils. It is one of the major pop works which bridges the gap between painting and sculpture.

Another work which employs a different approach to the everyday objects that are part of the American consciousness is Jim Dine's Still Life Painting (1962), in which a dozen toothbrushes in a glass and metal holder are attached to a black painted canvas. Roy Lichtenstein's Seascape with Dunes (1965) in which the artist uses heavy paper and plastic to achieve very simply a red moire "sky" and "sea" separated by a yellow "beach", and Agnes Martin's subtle Red Bird (1964) consisting of penciled red lines on a painted white canvas, are among the new acquisitions. There is also an austere painting by the late Paul Feeley. These four works are gifts of Philip Johnson, a Trustee of the Museum and well-known collector and architect.

Among the artists represented for the first time in the Museum collection are Malcolm Bailey, whose Hold, Separate but Equal (1969) transmutes the black experience of the slaveship through diagrammatic imagery into the common immigrant experience of all Americans, and Sam Gilliam, a Washington artist whose romantic abstract watercolor is given a shimmering surface by his use of aluminum powder. This work was acquired through the Richard H. Emerson Fund. The Bailey was acquired through the Mr. and Mrs. John R. Jakobson Fund. William T. Wiley's Peacock Gap (1970), is a watercolor which depicts a surrealist and enigmatic wasteland or an abandoned construction site or possibly a landscape after an earthquake. Wiley is a major young Californian artist.

Two works were first shown at the Museum in the exhibition Information last summer. Douglas Huebler's Location Piece #6 - National (1970), has been dictated by newspapers in various parts of the country which agreed to send the artist a "local interest" photograph of their choosing. The seeming casualness of the piece is emphasized by the random arrange-

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ment of the photographs and the documents relating to the project. Another advanced innovative work is Joseph Kosuth's paradoxical One and Three Chairs (1965) which consists of a wooden folding chair, the text of the dictionary definition of a chair and a photograph of the actual chair itself. Both the Huebler and Kosuth, Mr. McShine says, show the continued influence of Marcel Duchamp on younger artists in the ways they extend the definitions of art. The Kosuth was purchased through the Larry Aldrich Fund which is restricted to works by artists not previously represented. Both of these works were among those acquired from the exhibition Information show at the Museum last summer.

The exhibition of these recently acquired works by American artists will be followed by an exhibition of major acquisitions including Duchamp, Matisse, Picasso and Seraphine, opening the middle of March.

Additional information available from Elizabeth Shaw, Director, Department of Public Information, The Museum of Modern Art, 11 W. 53 St., New York, NY 10019. Telephone: (212) 956-7501.

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RECENT ACQUISITIONS (AMERICANS)

February 26 - March 11, 1971
Main Hall and North East Gallery

CHECKLIST

Note: Unless enclosed in parentheses dates appear on the works themselves. In dimensions height is followed by width and then depth. The last two figures of the accession number indicate the year of acquisition.

Malcolm BAILEY. American, Born 1947

Hold, Separate but Equal. (1969). Synthetic polymer paint, presstype, watercolor and enamel on composition board, 84 x 48".
Mr. and Mrs. John R. Jakobson Fund 386.70

Jim DINE. American, born 1935

Still Life Painting. 1962. Oil on canvas, toothbrushes, plastic cup, metal holder, 35 7/8 x 24 1/4 x 4 1/4". Gift of Philip Johnson 504.70

Paul FEELEY. American, 1910-1966

Alniam. (1964). Synthetic polymer paint on canvas, 59 3/8 x 59 3/8". Gift of Philip Johnson 507.70

Sam GILLIAM. American, born 1933

Watercolor 4. 1969. Watercolor and aluminum powder on fiberglass paper, 23 7/8 x 18 1/8". Richards H. Emerson Fund 498.69

Robert GOODENOUGH. American, born 1917

Struggle. 1967. Synthetic polymer paint, oil and charcoal on canvas, 59" x 9' 8 1/8 ". Gift of the artist 1084.69

Douglas HUEBLER. American, born 1924

Location Piece #6 - National. 1970. Typewritten page and four panels of photographs, 34 x 86 1/2" over-all. Purchase 44.71

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Jasper JOHNS. American, born 1930

Map. (1961). Oil on canvas, 6' 6" x 10' 3 1/8". Gift of Mr. and Mrs. Robert C. Scull 277.63

Ellsworth KELLY. American, born 1923

Sixty-four Panels: Colors for a Large Wall. 1951. Oil on canvas, mounted on wood panels, over-all 94 1/4 x 94 1/2", each panel 94 1/4 x 47 1/4". Gift of the artist 1067.69a-b

Joseph KOSUTH. American

One and Three Chairs. (1965). Wood folding chair, photograph of the chair, photographic enlargement of dictionary definition of chair, chair 32 3/8" high, photograph 36 x 24 1/8", definition 24 1/8 x 24 1/2". Larry Aldrich Foundation Fund 393.70a-c

Roy LICHTENSTEIN. American, born 1923

Seascape with Dunes. 1965. Plastic and heavy paper, 11 1/8 x 23 1/8". Gift of Philip Johnson 513.70

Agnes MARTIN. American, born Canada 1912. To U.S.A. 1933

Red Bird. 1964. Synthetic polymer paint and colored pencil on canvas, 71 1/8 x 71 1/8". Gift of Philip Johnson 514.70

Robert MOTHERWELL. American, born 1915

Open, Number 17 (Blue). 1968. Synthetic polymer paint and charcoal on canvas, 8' 4" x 16' 5". Gift of the artist 1254.69

Claes OLDENBURG. American, born Sweden 1929. To U.S.A. 1936

"Empire" ("Papa") Ray Gun. (1959). Newsprint soaked in wheat paste over wire, painted with casein, 35 7/8 x 44 7/8 x 14 5/8. Gift of the artist 791.69

Cy TWOMBLY. American, born 1929

The Italians. 1961. Oil, pencil, crayon on canvas, 6' 1/2" x 8' 6 1/4". Purchase 504.69

Tom WESSELMANN. American, born 1931

Still Life 57. (1969-70). Oil on canvas and synthetic polymer paint on synthetic fiber rug, 10' 3 1/8" x 16' 2" x 6'. Gift of the artist 1253.69a-g

William T. WILEY. American, born 1937

Peacock Gap. 1970. Watercolor, pen and ink on paper, 29 x 21". Larry Aldrich Foundation Fund 395.70