

The Museum of Modern Art

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PRINTS: ACQUISITIONS 1973-1976

A selection of nearly 100 works acquired by the Department of Prints and Illustrated Books of The Museum of Modern Art, surveying both the growth of the Museum's collection and the increased activity by contemporary artists in these areas, will be on view at the Museum from November 26, 1976 through February 20, 1977. PRINTS: ACQUISITIONS 1973-1976 is a sampling which represents only one-twentieth of the prints donated or purchased during this period, ranging from a rare etching by Piet Mondrian of a view of a Dutch church to a large serigraph by the contemporary "Super Realist" Richard Estes. The exhibition, in the third-floor Sachs Galleries, has been selected and installed by Riva Castleman, Director of the Department.

The interest of contemporary artists in the printmaking media is demonstrated by the fact that more than 90 percent of the works acquired since 1973 were produced during the past ten years. Among those on view are representative lithographs and serigraphs from two portfolios created in celebration of the Bicentennial, and selections from a portfolio honoring the great art historian Meyer Shapiro by Claes Oldenburg and Robert Motherwell. Jasper Johns is represented by two important lithographs made within the past year; Corpse and Mirror and Scent, and Ellsworth Kelly by two works from his Third Curve Series, also done this year. A group of portraits by contemporary artists includes Jim Dine's Rimbaud done in 1973, his Self-Portrait as a Negative, Robert Rauschenberg's portrait of Tatyana Grosman of 1974, David Hockney's large lithograph Celia Smoking, and Susan Kapor's two self-portraits made with a color Xerox machine in 1975. Realist prints include works by Chuck Close, Sylvia Mangold, Audrey Flack, and Ben Schonzeit as well as the Estes.

Some of the older prints acquired to fill gaps in the collection are a colored monotype by Milton Avery, a bizarre etching by Otto Dix, and works

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by Picasso, Matisse, and Tanguy. Among the illustrated books on view are Jean Arp's first effort in this field, Phantastische Gebete by Richard Huelsenbeck, and Arnolfo Pomodoro's jewel-like decorations for Jorge Luis Borges' Seven Saxon Poems, as well as recent books by Sol LeWitt, Ben, Pat Steir, and Vito Acconci.

Additional information available from Michael Boodro, Assistant, and Elizabeth Shaw, Director, Department of Public Information, The Museum of Modern Art, 11 W. 53 Street, New York, NY 10019. Phone: 956-7504; 7501.
