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The Museum of Modern ArtFor Immediate Release
November 2000**ARTISTIC REPLICAS AND THE HUMAN BODY USED TO EXAMINE THE ISSUE OF SCALE
IN TWO-PART EXHIBITION*****Actual Size***
October 19, 2000-March 4, 2001
Fourth Floor

New York, November 2000 - For many artists of the last half-century, the issue of scale has been a critical concern. The exhibition ***Actual Size*** investigates scale in two ways, with both the human body and actual measurements providing fixed points of references. The works in this exhibition thrive on the "double take" and encourage the viewer to engage with them. ***Actual Size***, part of ***Open Ends***, the final cycle of **MoMA2000**, is organized by Lilian Tone, Assistant Curator, Department of Painting and Sculpture, and is on view from October 19, 2000 to March 4, 2001.

Actual Size consists of two sections: "Dimensions of the Real" and "Impressions of the Real." The works in the exhibition approach and duplicate the real through distinct and contrasting strategies. In "Dimensions of the Real," the focus is on works that bear a one-to-one relationship with the object they represent. These slightly twisted duplicates of the real are not found objects but rather facsimiles that trick the viewer's perception, as in Andy Warhol's *Brillo Box (Soap Pads)* (1964) and Jeff Koons' *Baccarat Crystal Set* (1986), made of stainless steel. This section also includes Robert Gober's *Cat Litter* (1989) and Kiki Smith's *Yolk* (1999), both slightly skewed replicas of the objects they represent.

The history of modern art contains many images produced by direct impression, from artists such as Pablo Picasso and Jackson Pollock. In "Impressions of the Real," unlike replicas and doubles, the works are not achieved by illusion or imitation, but by direct impression of the human body. They leave an image that maintains a fundamental physical relationship with the departing figure, freezing them in a moment in time and documenting an absence, or a negative space, as much as a positive one. Bruce Conner, Joel Shapiro, and Robert Watts have each created works of art by using their thumbprints. Jasper Johns used imprints of his hands and face in the lithograph *Skin with O'Hara Poem* (1965), which is accompanied by a poem by Frank O'Hara. Bruce Nauman documents his ongoing interest in the use of his own body as a sculptural tool in *Collection of Various Flexible Materials Separated by Layers of Grease with Holes the Size of My Waist and Wrists* (1966), where the artist makes an impression of himself in a stack of pliable material made of aluminum foil, felt, plastic, foam rubber, and grease, leaving behind the negative space of his presence.

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