FOR IMMEDIATE RELEASE

The Museum of Modern Art

THE DIVERSE EFFECTS OF TRANSPARENCY ARE REVEALED AS A DEFINING MOTIF OF MODERNISM

THE DIVERSE EFFECTS OF TRANSPARENCY

ARE REVEALED AS A DEFINING MOTIF OF MODERNISM

Seeing Double

April 30-September 26, 2000

Third Floor

In twentieth-century art, architecture, and design, the experience of seeing one thing through another is pervasive and highly diverse in both form and content. The multiple effects of transparency and overlay cross and recross the modern era, from the invention of Cubism at the beginning of the century to the plurality of current artistic experiment. Seeing Double, organized by Peter Galassi, Chief Curator, Department of Photography, explores those effects by assembling more than 100 paintings, drawings, sculptures, photographs, architectural models, and design objects. On view from April 30 through September 26, 2000, as part of Making Choices, the second cycle of MoMA2000, the exhibition features work by Eugène Atget, Anthony Caro, Helen Frankenthaler, Lee Friedlander, Mona Hatoum, Toyo Ito, Paul Klee, Sol LeWitt, Ludwig Mies van der Rohe, László Moholy-Nagy, the Office for Metropolitan Architecture, Pablo Picasso, Jackson Pollock, Robert Rauschenberg, Sigmar Polke, and dozens of others.

"Works of art that invite or oblige us to see one thing through another have played a very lively role in twentieth-century visual culture—so much so that one might say that this potent formal device is part of what makes modern art modern," notes Mr. Galassi. "By demonstrating its extraordinary plastic and metaphoric range, the exhibition aims to stress the continuity as well as the inventiveness of modern art."

The advent of Cubism just before World War I closed a five-hundred-year chapter of Western art, in which painting had served as a transparent window offering an unobstructed view of tangible things and sculpture had been a solid object in empty space. By introducing transparency into the fabric of the work itself, Cubism created an opportunity so rich that, nearly a century later, artists have not yet exhausted it. By nearly dissolving the human figure into a network of semitransparent planes, for example, Picasso's Ma Jolie (1911-12) suggests that the language of visual representation is infinitely elastic.

At one end of the aesthetic continuum of transparency is the modern ideal of perfect clarity and rationality. The other extreme, defined by works that superimpose two or more distinct and often competing images, evokes the equally modern experience of mutually incompatible realities. Between

these two poles lies a great diversity of artistic experiment.

Mies's glass architecture and design, represented in the exhibition by an imposing early drawing for a glass-curtained skyscraper in Berlin (an unbuilt project of 1921) and his glass-topped "Tugendhat" coffee table (1930), embody the aim of bringing lucid order into our lives and environment. Conceived decades later, LeWitt's drawing Lines in Four Directions Superimposed, Covering the Entire Surface of the Wall (1969, executed anew for Seeing Double) reinvigorates that aim by celebrating the mysterious order and precision of geometry.

Atget's Department Store, avenue des Gobelins, Paris (1925) and Friedlander's Cincinnati (1963) exploit the reflections in display windows to superimpose images of inside and outside—and in doing so deploy the plate glass that was so vital to Mies's work in the service of a very different aesthetic. That aesthetic is also at work in Polke's Mao (1972) and Rauschenberg's Rush 16 (Cloister) (1980), which use a variety of techniques of visual overlay to evoke our now vast capacity to produce and consume images of all kinds.

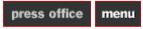
Between these divergent points of reference, the exhibition presents a considerable range of works that suggest a great variety of artistic relationships. Ray K. Metzker's Trolley Stop (1966), a tableau composed of countless tiny, overlapping photographic images, invites comparison not only to Giacomo Balla's Futurist painting Swifts: Paths of Movement + Dynamic Sequences (1913) and to the still earlier photographic motion studies of Étienne-Jules Marey, but also to the vibrant labyrinths of Pollock's Number 1, 1948 and the shimmering tapestry of LeWitt's wall drawing. Harry Callahan's photograph Multiple Exposure, Tree, Chicago (1956) and Gerhard Richter's untitled drawing (1982) each independently prove that an artist may complicate an image by subtracting from as well as by adding to it. Hatoum's Silence (1994), a child's crib rendered in fragile glass tubing, and Kara Walker's untitled set of glass kitchen canisters (1997) etched with an ironic satire of racist imagery, use the signature material of modernist lucidity to call into question the arrangements of modern life. These are only a few instances of the potential relationships that visitors are invited to discover among the work assembled in this wide-ranging exhibition.

SPONSORSHIP

Making Choices

is part of MoMA2000, which is made possible by The Starr Foundation. Generous support is provided by Agnes Gund and Daniel Shapiro in memory of Louise Reinhardt Smith. The Museum gratefully acknowledges the assistance of the Contemporary Exhibition Fund of The Museum of Modern Art, established with gifts from Lily Auchincloss, Agnes Gund and Daniel Shapiro, and Jo Carole and Ronald S. Lauder. Additional funding is provided by the National Endowment for the Arts, Jerry I. Speyer and Katherine G. Farley, and by The Contemporary Arts Council and The Junior Associates of The Museum of Modern Art. Education programs accompanying MoMA2000 are made possible by Paribas. The publication Making Choices: 1929, 1939, 1948, 1955 is made possible by The International Council of The Museum of Modern Art. The interactive environment of Making Choices is supported by the Rockefeller Brothers Fund. Web/kiosk content management software is provided by SohoNet.

No. 48



©1998 The Museum of Modern Art, New York

THE DIVERSE EFFECTS OF TRANSPARENCY ARE REVEALED AS A DEFINING MOTIF OF MODERNISM

Seeing Double

April 30-September 26, 2000

Third Floor

In twentieth-century art, architecture, and design, the experience of seeing one thing through another is pervasive and highly diverse in both form and content. The multiple effects of transparency and overlay cross and recross the modern era, from the invention of Cubism at the beginning of the century to the plurality of current artistic experiment. *Seeing Double*, organized by Peter Galassi, Chief Curator, Department of Photography, explores those effects by assembling more than 100 paintings, drawings, sculptures, photographs, architectural models, and design objects. On view from April 30 through September 26, 2000, as part of *Making Choices*, the second cycle of *MoMA2000*, the exhibition features work by Eugène Atget, Anthony Caro, Helen Frankenthaler, Lee Friedlander, Mona Hatoum, Toyo Ito, Paul Klee, Sol LeWitt, Ludwig Mies van der Rohe, László Moholy-Nagy, the Office for Metropolitan Architecture, Pablo Picasso, Jackson Pollock, Robert Rauschenberg, Sigmar Polke, and dozens of others.

"Works of art that invite or oblige us to see one thing through another have played a very lively role in twentieth-century visual culture—so much so that one might say that this potent formal device is part of

what makes modern art modern," notes Mr. Galassi. "By demonstrating its extraordinary plastic and metaphoric range, the exhibition aims to stress the continuity as well as the inventiveness of modern art."

The advent of Cubism just before World War I closed a five-hundred-year chapter of Western art, in which painting had served as a transparent window offering an unobstructed view of tangible things and sculpture had been a solid object in empty space. By introducing transparency into the fabric of the work itself, Cubism created an opportunity so rich that, nearly a century later, artists have not yet exhausted it. By nearly dissolving the human figure into a network of semitransparent planes, for example, Picasso's *Ma Jolie* (1911–12) suggests that the language of visual representation is infinitely elastic.

At one end of the aesthetic continuum of transparency is the modern ideal of perfect clarity and rationality. The other extreme, defined by works that superimpose two or more distinct and often competing images, evokes the equally modern experience of mutually incompatible realities. Between these two poles lies a great diversity of artistic experiment.

Mies's glass architecture and design, represented in the exhibition by an imposing early drawing for a glass-curtained skyscraper in Berlin (an unbuilt project of 1921) and his glass-topped "Tugendhat" coffee table (1930), embody the aim of bringing lucid order into our lives and environment. Conceived decades later, LeWitt's drawing *Lines in Four Directions Superimposed, Covering the Entire Surface of the Wall* (1969, executed anew for *Seeing Double*) reinvigorates that aim by celebrating the mysterious order and precision of geometry.

Atget's *Department Store*, avenue des Gobelins, Paris (1925) and Friedlander's Cincinnati (1963) exploit the reflections in display windows to superimpose images of inside and outside—and in doing so deploy the plate glass that was so vital to Mies's work in the service of a very different aesthetic. That aesthetic is also at work in Polke's Mao (1972) and Rauschenberg's Rush 16 (Cloister) (1980), which use a variety of techniques of visual overlay to evoke our now vast capacity to produce and consume images of all kinds.

Between these divergent points of reference, the exhibition presents a considerable range of works that suggest a great variety of artistic relationships. Ray K. Metzker's *Trolley Stop* (1966), a tableau composed of countless tiny, overlapping photographic images, invites comparison not only to Giacomo Balla's Futurist painting *Swifts: Paths of Movement + Dynamic Sequences* (1913) and to the still earlier photographic motion studies of Étienne-Jules Marey, but also to the vibrant labyrinths of Pollock's *Number 1, 1948* and the shimmering tapestry of LeWitt's wall drawing. Harry Callahan's photograph *Multiple Exposure, Tree, Chicago* (1956) and Gerhard Richter's untitled drawing (1982) each independently prove that an artist may complicate an image by subtracting from as well as by adding to it. Hatoum's *Silence* (1994), a child's crib rendered in fragile glass tubing, and Kara Walker's untitled set of glass kitchen canisters (1997) etched with an ironic satire of racist imagery, use the signature material of modernist lucidity to call into question the arrangements of modern life. These are only a few instances of the potential relationships that visitors are invited to discover among the work assembled in this wide-ranging exhibition.

SPONSORSHIP

Making Choices

is part of **MoMA2000**, which is made possible by The Starr Foundation. Generous support is provided by Agnes Gund and Daniel Shapiro in memory of Louise Reinhardt Smith. The Museum gratefully

acknowledges the assistance of the Contemporary Exhibition Fund of The Museum of Modern Art, established with gifts from Lily Auchincloss, Agnes Gund and Daniel Shapiro, and Jo Carole and Ronald S. Lauder. Additional funding is provided by the National Endowment for the Arts, Jerry I. Speyer and Katherine G. Farley, and by The Contemporary Arts Council and The Junior Associates of The Museum of Modern Art. Education programs accompanying MoMA2000 are made possible by Paribas. The publication *Making Choices: 1929, 1939, 1948, 1955* is made possible by The International Council of The Museum of Modern Art. The interactive environment of *Making Choices* is supported by the Rockefeller Brothers Fund. Web/kiosk content management software is provided by SohoNet.

No. 48

THE DIVERSE EFFECTS OF TRANSPARENCY

ARE REVEALED AS A DEFINING MOTIF OF MODERNISM

Seeing Double

April 30–September 26, 2000

Third Floor

In twentieth-century art, architecture, and design, the experience of seeing one thing through another is pervasive and highly diverse in both form and content. The multiple effects of transparency and overlay cross and recross the modern era, from the invention of Cubism at the beginning of the century to the plurality of current artistic experiment. *Seeing Double*, organized by Peter Galassi, Chief Curator, Department of Photography, explores those effects by assembling more than 100 paintings, drawings, sculptures, photographs, architectural models, and design objects. On view from April 30 through September 26, 2000, as part of *Making Choices*, the second cycle of **MoMA2000**, the exhibition features work by Eugène Atget, Anthony Caro, Helen Frankenthaler, Lee Friedlander, Mona Hatoum,

Toyo Ito, Paul Klee, Sol LeWitt, Ludwig Mies van der Rohe, László Moholy-Nagy, the Office for Metropolitan Architecture, Pablo Picasso, Jackson Pollock, Robert Rauschenberg, Sigmar Polke, and dozens of others.

"Works of art that invite or oblige us to see one thing through another have played a very lively role in twentieth-century visual culture—so much so that one might say that this potent formal device is part of what makes modern art modern," notes Mr. Galassi. "By demonstrating its extraordinary plastic and metaphoric range, the exhibition aims to stress the continuity as well as the inventiveness of modern art."

The advent of Cubism just before World War I closed a five-hundred-year chapter of Western art, in which painting had served as a transparent window offering an unobstructed view of tangible things and sculpture had been a solid object in empty space. By introducing transparency into the fabric of the work itself, Cubism created an opportunity so rich that, nearly a century later, artists have not yet exhausted it. By nearly dissolving the human figure into a network of semitransparent planes, for example, Picasso's *Ma Jolie* (1911–12) suggests that the language of visual representation is infinitely elastic.

At one end of the aesthetic continuum of transparency is the modern ideal of perfect clarity and rationality. The other extreme, defined by works that superimpose two or more distinct and often competing images, evokes the equally modern experience of mutually incompatible realities. Between these two poles lies a great diversity of artistic experiment.

Mies's glass architecture and design, represented in the exhibition by an imposing early drawing for a glass-curtained skyscraper in Berlin (an unbuilt project of 1921) and his glass-topped "Tugendhat" coffee table (1930), embody the aim of bringing lucid order into our lives and environment. Conceived decades later, LeWitt's drawing *Lines in Four Directions Superimposed, Covering the Entire Surface of the Wall* (1969, executed anew for *Seeing Double*) reinvigorates that aim by celebrating the mysterious order and precision of geometry.

Atget's *Department Store*, avenue des Gobelins, Paris (1925) and Friedlander's Cincinnati (1963) exploit the reflections in display windows to superimpose images of inside and outside—and in doing so deploy the plate glass that was so vital to Mies's work in the service of a very different aesthetic. That aesthetic is also at work in Polke's Mao (1972) and Rauschenberg's Rush 16 (Cloister) (1980), which use a variety of techniques of visual overlay to evoke our now vast capacity to produce and consume images of all kinds.

Between these divergent points of reference, the exhibition presents a considerable range of works that suggest a great variety of artistic relationships. Ray K. Metzker's *Trolley Stop* (1966), a tableau composed of countless tiny, overlapping photographic images, invites comparison not only to Giacomo Balla's Futurist painting *Swifts: Paths of Movement + Dynamic Sequences* (1913) and to the still earlier photographic motion studies of Étienne-Jules Marey, but also to the vibrant labyrinths of Pollock's *Number 1, 1948* and the shimmering tapestry of LeWitt's wall drawing. Harry Callahan's photograph *Multiple Exposure, Tree, Chicago* (1956) and Gerhard Richter's untitled drawing (1982) each independently prove that an artist may complicate an image by subtracting from as well as by adding to it. Hatoum's *Silence* (1994), a child's crib rendered in fragile glass tubing, and Kara Walker's untitled set of glass kitchen canisters (1997) etched with an ironic satire of racist imagery, use the signature material of modernist lucidity to call into question the arrangements of modern life. These are only a few instances of the potential relationships that visitors are invited to discover among the work assembled in this wide-ranging exhibition.

SPONSORSHIP

Making Choices

is part of **MoMA2000**, which is made possible by The Starr Foundation. Generous support is provided by Agnes Gund and Daniel Shapiro in memory of Louise Reinhardt Smith. The Museum gratefully acknowledges the assistance of the Contemporary Exhibition Fund of The Museum of Modern Art, established with gifts from Lily Auchincloss, Agnes Gund and Daniel Shapiro, and Jo Carole and Ronald S. Lauder. Additional funding is provided by the National Endowment for the Arts, Jerry I. Speyer and Katherine G. Farley, and by The Contemporary Arts Council and The Junior Associates of The Museum of Modern Art. Education programs accompanying **MoMA2000** are made possible by Paribas. The publication *Making Choices: 1929, 1939, 1948, 1955* is made possible by The International Council of The Museum of Modern Art. The interactive environment of *Making Choices* is supported by the Rockefeller Brothers Fund. Web/kiosk content management software is provided by SohoNet.

No. 48

THE DIVERSE EFFECTS OF TRANSPARENCY

ARE REVEALED AS A DEFINING MOTIF OF MODERNISM

Seeing Double

April 30–September 26, 2000

Third Floor

In twentieth-century art, architecture, and design, the experience of seeing one thing through another is pervasive and highly diverse in both form and content. The multiple effects of transparency and overlay

cross and recross the modern era, from the invention of Cubism at the beginning of the century to the plurality of current artistic experiment. *Seeing Double*, organized by Peter Galassi, Chief Curator, Department of Photography, explores those effects by assembling more than 100 paintings, drawings, sculptures, photographs, architectural models, and design objects. On view from April 30 through September 26, 2000, as part of *Making Choices*, the second cycle of *MoMA2000*, the exhibition features work by Eugène Atget, Anthony Caro, Helen Frankenthaler, Lee Friedlander, Mona Hatoum, Toyo Ito, Paul Klee, Sol LeWitt, Ludwig Mies van der Rohe, László Moholy-Nagy, the Office for Metropolitan Architecture, Pablo Picasso, Jackson Pollock, Robert Rauschenberg, Sigmar Polke, and dozens of others.

"Works of art that invite or oblige us to see one thing through another have played a very lively role in twentieth-century visual culture—so much so that one might say that this potent formal device is part of what makes modern art modern," notes Mr. Galassi. "By demonstrating its extraordinary plastic and metaphoric range, the exhibition aims to stress the continuity as well as the inventiveness of modern art."

The advent of Cubism just before World War I closed a five-hundred-year chapter of Western art, in which painting had served as a transparent window offering an unobstructed view of tangible things and sculpture had been a solid object in empty space. By introducing transparency into the fabric of the work itself, Cubism created an opportunity so rich that, nearly a century later, artists have not yet exhausted it. By nearly dissolving the human figure into a network of semitransparent planes, for example, Picasso's *Ma Jolie* (1911–12) suggests that the language of visual representation is infinitely elastic.

At one end of the aesthetic continuum of transparency is the modern ideal of perfect clarity and rationality. The other extreme, defined by works that superimpose two or more distinct and often competing images, evokes the equally modern experience of mutually incompatible realities. Between these two poles lies a great diversity of artistic experiment.

Mies's glass architecture and design, represented in the exhibition by an imposing early drawing for a glass-curtained skyscraper in Berlin (an unbuilt project of 1921) and his glass-topped "Tugendhat" coffee table (1930), embody the aim of bringing lucid order into our lives and environment. Conceived decades later, LeWitt's drawing *Lines in Four Directions Superimposed, Covering the Entire Surface of the Wall* (1969, executed anew for *Seeing Double*) reinvigorates that aim by celebrating the mysterious order and precision of geometry.

Atget's *Department Store*, avenue des Gobelins, Paris (1925) and Friedlander's Cincinnati (1963) exploit the reflections in display windows to superimpose images of inside and outside—and in doing so deploy the plate glass that was so vital to Mies's work in the service of a very different aesthetic. That aesthetic is also at work in Polke's Mao (1972) and Rauschenberg's Rush 16 (Cloister) (1980), which use a variety of techniques of visual overlay to evoke our now vast capacity to produce and consume images of all kinds.

Between these divergent points of reference, the exhibition presents a considerable range of works that suggest a great variety of artistic relationships. Ray K. Metzker's *Trolley Stop* (1966), a tableau composed of countless tiny, overlapping photographic images, invites comparison not only to Giacomo Balla's Futurist painting *Swifts: Paths of Movement + Dynamic Sequences* (1913) and to the still earlier photographic motion studies of Étienne-Jules Marey, but also to the vibrant labyrinths of Pollock's *Number 1, 1948* and the shimmering tapestry of LeWitt's wall drawing. Harry Callahan's photograph *Multiple Exposure, Tree, Chicago* (1956) and Gerhard Richter's untitled drawing (1982) each independently prove that an artist may complicate an image by subtracting from as well as by adding to it. Hatoum's *Silence* (1994), a child's crib rendered in fragile glass tubing, and Kara Walker's untitled

set of glass kitchen canisters (1997) etched with an ironic satire of racist imagery, use the signature material of modernist lucidity to call into question the arrangements of modern life. These are only a few instances of the potential relationships that visitors are invited to discover among the work assembled in this wide-ranging exhibition.

SPONSORSHIP

Making Choices

is part of **MoMA2000**, which is made possible by The Starr Foundation. Generous support is provided by Agnes Gund and Daniel Shapiro in memory of Louise Reinhardt Smith. The Museum gratefully acknowledges the assistance of the Contemporary Exhibition Fund of The Museum of Modern Art, established with gifts from Lily Auchincloss, Agnes Gund and Daniel Shapiro, and Jo Carole and Ronald S. Lauder. Additional funding is provided by the National Endowment for the Arts, Jerry I. Speyer and Katherine G. Farley, and by The Contemporary Arts Council and The Junior Associates of The Museum of Modern Art. Education programs accompanying **MoMA2000** are made possible by Paribas. The publication *Making Choices: 1929, 1939, 1948, 1955* is made possible by The International Council of The Museum of Modern Art. The interactive environment of *Making Choices* is supported by the Rockefeller Brothers Fund. Web/kiosk content management software is provided by SohoNet.

No. 48