

## **MoMA'S RENOWNED COLLECTION OF PAINTING AND SCULPTURE RETURNS TO VIEW IN ELEGANT AND EXPANSIVE GALLERIES**

### **Inaugural Installation in Newly Expanded Building Presents Key Movements, Artists, and Styles that Shaped the Evolution of Modern and Contemporary Art**

**New York, November 15, 2004**—The newly renovated and expanded Museum of Modern Art, opening on November 20, 2004, will present the Museum's renowned collection of painting and sculpture in a completely new reinstallation that dynamically illustrates the movements, artists, and influences that have shaped modern and contemporary art over the last 125 years. Works from the collection will be exhibited on three floors of expansive galleries, including the Museum's first galleries devoted exclusively to contemporary art. Architect Yoshio Taniguchi has designed suites of carefully calibrated spaces in which to trace the developments of art from the late 19<sup>th</sup> century to the present day, following a layout established by John Elderfield, The Marie-Josée and Henry Kravis Chief Curator of Painting and Sculpture, in collaboration with Jerome Neuner, Director of Exhibition Design and Production. Though works from the collection are exhibited in an essentially chronological sequence, the galleries' distinctive design allows that progression to be non-linear, thus emphasizing how artists, movements, and styles coincided, competed with each other, and broke new ground in the evolution of modern art. Each gallery is a cohesive presentation relating an episode in the history of modern art; while each individual gallery constitutes an integral part of the larger narrative, it can also stand alone as a self-contained chapter within that story.

"The most wonderful aspect of the new MoMA building from a curator's point of view is that it allows us to look at the collection anew," said Mr. Elderfield, who installed these galleries in collaboration with Ann Temkin and Anne Umland, Curators in the Department of Painting and Sculpture. "The movements of modern art—and accordingly these galleries—may be thought of as a succession of arguments and counterarguments on the continually disputed subject of what it means to make art for the modern age. As such, this reinstallation of the collection allows visitors to follow different paths through the galleries and follow the circuitous history of modern art." The Alfred H. Barr, Jr. Painting and Sculpture Galleries comprise over 40,000 square feet of gallery space on the fifth and fourth floors of the Museum, where works from the collection span the late nineteenth century through the late 1960s. The two floors are connected by an elegantly designed cantilevered stairwell in which several works from the collection are installed, among them Henri Matisse's *The Dance* (1909) and Constantin Brancusi's *Fish* (1930). A unique gallery in itself, the stairwell provides a view of the Museum's new atrium and offers an uninterrupted path through the installation.

Masterworks from the collection are joined on all three floors by approximately 30 new acquisitions that will be exhibited at MoMA for the first time.

On the second floor, the Contemporary Galleries, which feature 22-foot-high ceilings and 15,000 square feet of column-free space, are dedicated to works of art created between approximately 1970 and 2004. These galleries adjoin the new 5,000-square-foot Donald B. and Catherine C. Marron Atrium, in which several large-scale works from the painting and sculpture collection are installed, among them Barnett Newman's *Broken Obelisk* (1963-69) and Claude Monet's *Water Lilies* (c. 1920). Additional works from the painting and sculpture collection are displayed in other public spaces of the Museum.

### **Painting and Sculpture I (Fifth Floor)**

The twelve galleries on the fifth floor present works created between 1880 and 1940, modern art's formative period. The first gallery is dedicated to a pair of movements bracketing the turn of the century in France: Post-Impressionism, which developed during the 1880s and '90s, and Fauvism, which flourished during the first years of the twentieth century. Highlights of this gallery include Paul Cézanne's *The Bather* (c. 1885) and Vincent Van Gogh's *The Starry Night* (1889). The second gallery addresses the invention of Cubism. Its centerpiece is Pablo Picasso's *Les Femmes d'Alger (O.J.)* (1911-12), perhaps the single most influential work in the history of modern art, with its revolutionary breakdown of pictorial space, incorporation of the influence of African art, and dramatic psychological power. This gallery also charts the period during which Picasso and Georges Braque jointly pioneered the vocabulary of Cubism. Often working side-by-side, each artist developed an Analytical Cubist style that was nearly indistinguishable from that of the other. This gallery boasts several masterpieces of Analytical Cubism, including Picasso's "*Ma Jolie*" (1911-12) and Braque's *Man with a Guitar* (1911-12).

The third gallery explores the expansion of Cubism from painting into collage and *papiers collés* from 1912 through the start of World War I. This gallery includes Picasso's sheet metal construction *Guitar* (1912-13), while also tracing the development of Cubism by such artists as Fernand Léger, Juan Gris, and Kazimir Malevich. The fourth gallery is dedicated to Italian Futurist works from the same years. Highlights include *Unique Forms of Continuity in Space* (1913) by Umberto Boccioni who, like his Futurist colleagues, translated what they saw as the energy and speed of the new century's machine age into a dynamic formal language.

Austrian and German Expressionist works are on view in the fifth gallery. Characterized by vivid color and intense feeling, these works were made during the first two decades of the twentieth-century. Gustav Klimt's *Hope, II* (1907-08), a breathtaking exploration of decorative pattern, is a masterwork of this period. The sixth, monographic gallery focuses on Matisse, and features such beloved paintings as *The Red Studio* (1911), *The Moroccans* (1915-16), and *Piano Lesson* (1916).

The seventh gallery functions as a "crossroads" gallery comprising works of the 1910s and 1920s: single paintings by several artists as well as important clusters of works created by Giorgio

de Chirico and Brancusi. Picasso also appears, with *Three Musicians* and *Three Women at the Spring*, both of 1921, and several other paintings. Dada and Russian Constructivism, featured in the eighth gallery, were two movements emphatically engaged with the political and social convulsions occasioned by the First World War. Highlights of this gallery include two icons of the 1910s: Malevich's *White on White* (1918), a touchstone of the Russian avant-garde's effort to meld formal innovation with utopian aims, and Marcel Duchamp's *Bicycle Wheel* (1951 [third version, after lost original of 1913]), one of the French Dadaist's most celebrated Readymades—everyday objects that, when exhibited in a gallery setting, challenge conventional notions of what constitutes a work of art.

The ninth gallery features paintings by the Dutch artist Piet Mondrian and other international figures working in a purified language of abstraction. Mondrian's late masterpiece *Broadway Boogie Woogie* (1942-43) reflects the jazzy rhythms and pulsating energy he found after emigrating to New York City. In the tenth gallery, paintings by the politically engaged Social Realists are on view; these works by German, American, and Mexican artists address the dramatically shifting socio-political climate of the interwar period. Highlights include large-scale paintings by Max Beckmann and the Mexican muralist painters Diego Rivera and David Alfaro Siqueiros, as well as selections from Jacob Lawrence's *Migration Series* (1940-41).

The twelfth and final gallery on this floor is dedicated to Surrealism, a wide-ranging movement that originated in France but whose influence spread quickly across the world. Reflecting the burgeoning interest in psychoanalysis, dreamlife, and the unconscious, the Surrealists probed these subjects in such renowned works as Salvador Dalí's *The Persistence of Memory* (1931), Joan Miró's *The Birth of the World* (1925), and Meret Oppenheim's *Object (Le Déjeuner en fourrure)* (1936), all on view in this gallery.

## **Painting and Sculpture II (Fourth Floor)**

The fourth floor galleries present works dating from the late 1940s to the late 1960s. This floor opens with a gallery dedicated to work made in New York City during the 1940s, both by expatriate artists such as Max Ernst and André Masson, and American-born artists such as Mark Rothko, many of whom were soon to be known as leaders of the New York School. During this period, Abstract Expressionism began to emerge from its Surrealist antecedents, as seen in works such as Rothko's *Slow Swirl at the Edge of the Sea* (1944). Artists working in Europe and elsewhere during the same period are exhibited in the next gallery. The dark circumstances of this post-war era are reflected in works like Francis Bacon's *Painting* (1946), with its grotesque imagery and lurid color, as well as Alberto Giacometti's haunting sculpture *The Chariot* (1950).

The third gallery showcases the Museum's splendid holdings of the work of the visionary Abstract Expressionist painter Jackson Pollock. It traces the arc of his brief but extraordinary career, and presents the evolution of the artist's signature "drip" technique during the 1940s. Originating with such exquisitely layered works as *Full Fathom Five* (1947), it reached its apex with the monumental *One (Number 31), 1950* (1950).

Adjacent to the Pollock gallery, the visitor encounters works made by Pollock's contemporaries in the first generation of the New York School including Barnett Newman, Mark Rothko, and Clyfford Still. This presentation demonstrates that, contrary to the fact that all these artists became known as "Abstract Expressionists," their work encompassed a wide variety of approaches. Works on view range from Rothko's moody and evocative *Magenta, Black, Green on Orange* (1949) to Newman's highly ordered, largely monochromatic Zip painting *Vir Heroicus Sublimus* (1950-51). Abstract Expressionism continues into the fifth gallery, which contains such 1950s-era masterworks as *Woman I* by Willem de Kooning, whose gestural style, with its appearance of impulsiveness and spontaneity, inspired the term "action painting." Also on view in this gallery are contemporaneous works by artists outside New York, including Matisse's late masterpiece, the paper cut-out *Memory of Oceania* (1952-53).

The sixth features work made in the mid-1950s to early 1960s by Jasper Johns, Robert Rauschenberg, and Cy Twombly. These artists reacted to Abstract Expressionism with a return to representation, incorporating found objects and imagery or narrative references into their work. This gallery includes several landmark works of this groundbreaking moment, including Johns's *Flag* (1954-55) and Rauschenberg's *Bed* (1955). This gallery is followed by a second "crossroads" gallery (the seventh gallery), which brings together works by European and North and South American artists made around 1960. On view are masterworks such as Frank Stella's *The Marriage of Reason and Squalor II* (1959) and Yves Klein's *Blue Monochrome* (1961). All these artists sought ways to reinvent abstraction in the wake of Abstract Expressionism, with a pronounced emphasis on tactile surfaces. A small adjacent gallery spotlights early Conceptual work that reexamines the object of art through the use of everyday elements and explorations of language. These include influential works by the Belgian artist Marcel Broodthaers (*White Cabinet and White Table*, 1965) and the American Joseph Kosuth (*One and Three Chairs*, 1965).

The next gallery focuses on works by the artists in the U.S. and Europe loosely linked by the term "Pop." All incorporated into their work the presence of popular culture—household objects, vernacular idioms, and the mass media. Highlights of this gallery include several masterworks by Andy Warhol, such as his celebrated *Campbell's Soup Cans* (1962) and *Gold Marilyn Monroe* (1962).

The final gallery on the fourth floor is dedicated to Minimalist and Post-Minimalist works of the 1960s. Minimalism is represented in the work of such artists as Carl Andre (*144 Lead Square*, 1969), Dan Flavin (*Pink Out of a Corner—To Jasper Johns*, 1963), and Donald Judd (*Untitled, Stack*, 1967). These artists reacted against the expressionist and handmade conception of art with works whose forms were based on rational systems and made with industrial materials, often manufactured by outside contractors. The post-Minimalists, including such artists as Eva Hesse (*Repetition Nineteen, III*, 1968) and Bruce Nauman (*Collection of Various Flexible Materials Separated by Layers of Grease with Holes the Size of My Waist and Wrists*, 1966), shared the Minimalists' interest in non-art materials and approaches, but embraced a less orderly, "eccentric" abstraction that had closer ties to the human body.

## Contemporary Galleries (Second Floor)

The Second Floor Galleries present a selection of works of art of the last thirty-five years, made since approximately 1970. They juxtapose work from the Museum's six curatorial departments: Painting and Sculpture, Drawings, Photography, Prints and Illustrated Books, Architecture and Design, and Film and Media. This mix celebrates the interdisciplinary spirit that governs the art of our time. The opening installation is organized in a generally chronological fashion; that sequence is shaped by a selection that responds to formal and conceptual commonalities within each decade. While those works on view at the beginning of the galleries have assumed a place in art history like those displayed in the Fifth and Fourth Floor galleries, the presentation proceeds along a continuum to works created as recently as this year.

The installation of contemporary art begins in the 1970s, a time of profound social change when artists left behind traditional studio practice and created works that involved language, performance, film, and the natural and built environment. *Bingo* (1974), a major sculptural work by Gordon Matta-Clark, consists of three sections of a house façade which the artist cut and reassembled. *The Thousand Longest Rivers of the World* (1976-82), by the Italian artist Alighiero e Boetti, took final form as a tapestry embroidered by Pakistani craftswomen. The gallery also features a film, *Songdelay* (1973), by the influential performance artist Joan Jonas, *Exodus, or the Voluntary Prisoners of Architecture* (1972), an early project by Dutch architect and theorist Rem Koolhaas, and other major artists such as Richard Serra and On Kawara.

The center gallery features a group of works from the decade of the 1980s, which saw a revival of interest in formal language and material and subject matter of popular culture. This emphasis on consumer products and mass media resulted in such works as Jeff Koons' *New Shelton Wet/Dry Doubledecker* (1981), which presents two identical professional-grade vacuum cleaners, illuminated by fluorescent lights and stacked in Plexiglass. The 1980s also witnessed a renewed interest in painting in both Europe and the United States. Andy Warhol, a great influence at this time, is represented by *Rorschach* (1984), one of many inkblot paintings inspired by the famous psychological test. Other highlights of this gallery include Gerhard Richter's *Funeral* from the great series *October 18, 1977* (1988), as well as important works by such artists as Bruce Nauman, Elizabeth Murray, and Robert Gober.

The third and final section showcases works dating from the early 1990s to the present, and emphasizes the international dialogue and hybrid forms and materials that characterize art of this moment. The innovations of recent sculpture are evident in British artist Rachel Whiteread's *Untitled (Room)* (1993), a plaster cast of an ordinary room, and Matthew Barney's *The Cabinet of Baby Fay La Foe* (2000), a work related to the artist's famous *Cremaster* film cycle. Large-scale color photography is prominently represented through important works by Andreas Gursky and Jeff Wall, whose *After Invisible Man by Ralph Ellison, the Prologue* (2001), makes visible the narrator of Ellison's great novel. The gallery features new work by veterans such as David

Hammons and William Kentridge, and paintings by relatively young artists such as Chris Ofili, Elizabeth Peyton, and Julie Mehretu.

Spacious as they may be, the Contemporary Galleries can represent only a fraction of the Museum's holdings of the art made over these few decades, and for this reason the presentation will change every nine months. The works on view do not attempt to offer a comprehensive definition of art today; this presentation, like those to follow, provides one of many possible perspectives on the art of this moment.

## **PUBLICATIONS**

*Modern Painting and Sculpture: 1880 to the Present at The Museum of Modern Art* traces the history of the Museum's collection, from 1880 to the present. The book's six subsequent sections comprise anthologies of texts drawn from the Museum's archives and publications that offer varying perspectives on specific artworks and on modern art in general. This publication is made possible by The Blanchette Hooker Rockefeller Fund. Edited by John Elderfield. Clothbound, 9 x 12 in./536 pages/340 color illustrations. ISBN: 0870705768, \$65.00

*Modern Contemporary: Art Since 1980 At MoMA*, in a lively panorama of stimulating juxtapositions, sequences, and cross-references, provides a cornucopia of 590 works of key contemporary art. MoMA's extensive holdings of contemporary art are organized chronologically and encompass a prime selection of painting, sculpture, architecture, design, photography, drawings, prints, film, and video, offering a virtual compendium of visual culture from 1980 to the present. *Modern Contemporary* includes an introduction by the late Kirk Varnedoe, former Chief Curator of Painting and Sculpture at MoMA. This publication is made possible by The International Council of The Museum of Modern Art. Hardcover, 8.5 x 10 in./560 pages/554 color and 182 duotone illustrations. ISBN: 0870704915, \$65.00

## **SPONSORSHIP**

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