

**MoMA PRESENTS *COLOR CHART: REINVENTING COLOR, 1950 TO TODAY*, AN EXHIBITION OF WORK BY 44 CONTEMPORARY ARTISTS**

**Exhibition Explores Impact of Standardized, Mass-Produced Color on Contemporary Art**

**Six Installations Created Specifically for the Exhibition, Including One in MoMA's Lobby**

***Color Chart: Reinventing Color, 1950 to Today***

The Joan and Preston Robert Tisch Gallery, sixth floor  
March 2–May 12, 2008

**NEW YORK, February 21, 2008—***Color Chart: Reinventing Color, 1950 to Today* takes as its point of departure the commercial color chart, an item that openly attests to the status of paint as mass-produced and standardized. Midway through the twentieth century, long-held convictions regarding the spiritual aspects and scientific properties of color gave way to an acceptance and embrace of color as a commercial product. At the same time, many artists rejected traditional artistic pedagogy about the relationships between colors and instead adopted aesthetic approaches that relied on chance, readymade sources, or arbitrary systems. The first major exhibition devoted to this pivotal transformation, *Color Chart* will feature some 90 works of art—including paintings, sculptures, drawings, prints, photographs, digital art, videos, and films—by 44 artists, primarily ranging in date from the 1950s to the present. Several site-specific installations and commissions for the exhibition will be installed in the sixth-floor galleries and the Museum's lobby. The exhibition, which is organized by Ann Temkin, The Blanchette Hooker Rockefeller Curator of Painting and Sculpture at The Museum of Modern Art, is on view from March 2 through May 12, 2008, in The Joan and Preston Robert Tisch Gallery, sixth floor, and other locations in the Museum.

*Color Chart* opens with *Tu m'* (1918), Marcel Duchamp's final painting, which features a cascade of lozenge-shaped color samples inspired by a paint manufacturer's catalog. In the few years before he painted this work, Duchamp had broken ground with his invention of the readymade; with *Tu m'*, he set the stage for the interpretation of color itself as readymade. This notion would become a widespread artistic preoccupation three decades later.

The exhibition examines two separate but related meanings of readymade color: color as store-bought rather than hand-mixed, divorced from an artist's subjective taste or decisions; and color found and appropriated from everyday life—fluorescent bulbs, car color, or computer color, for example. Says Ms. Temkin, "The color chart sensibility that began to spread among artists in the middle of the twentieth century was very much tied to a rhetoric that favored the democratization of the realm of fine art. The reference point for these artists was to be ordinary life, industrial or consumer culture, rather than a transcendent realm apart. They positioned

themselves and their work not as an elite fraternity but as a part of the real world—as exemplified by the blunt utilitarianism of the housepainter’s color chart.”

*Color Chart* unites works by artists rarely considered together in the canon of contemporary art, bringing them into dialogue through provocative and revelatory juxtapositions. The exhibition includes pivotal masterpieces by such internationally renowned artists as Gerhard Richter, whose 31-foot-long *Ten Large Color Panels* (1966–71/72), never before exhibited in the United States, will be on view. *Color Chart* also explores lesser-known dimensions of the work of great artists such as Andy Warhol, John Chamberlain, and Sherrie Levine. Finally, the exhibition introduces American audiences to work by artists who have remained unfamiliar in the United States despite great success in Europe, such as Giulio Paolini, André Cadere, and François Morellet.

There are several site-specific installations in the exhibition. Damien Hirst’s spot painting, *John, John* (1988), is painted directly onto a wall, in keeping with Hirst’s original conception for this series of works. Daniel Buren has created silk vests in five different colors of his signature stripes to be worn by the Museum’s security guards. Works by Niele Toroni, Sol LeWitt, and Lawrence Weiner are all being newly created or recreated for this exhibition. *ZOBOP!* (2006) by Jim Lambie, a multicolor floor installation made of vinyl tape, will be on view in the Museum’s Agnes Gund Garden Lobby.

**SPONSORSHIP:**

The exhibition is supported by Benjamin Moore Paints.

Generous funding is provided by Jerry I. Speyer and Katherine G. Farley and by Glenstone Foundation, Mitchell P. Rales, Founder.

Additional support is provided by Cultural Services, Embassy of France in the United States and by The Contemporary Arts Council of The Museum of Modern Art.

**PUBLICATION:**

The accompanying publication, *Color Chart: Reinventing Color, 1950 to Today*, features essays by Ann Temkin, The Blanche Hooker Rockefeller Curator of Painting and Sculpture at MoMA, and Briony Fer, Professor of Art History at University College, London, which provide a historical context for understanding the impact and significance of standardized, mass-produced color on the art of the past 60 years. In its plate section, the catalogue also includes shorter essays about each artist in the exhibition written by Ms. Temkin, Melissa Ho, artist and writer, and Nora Lawrence, curatorial assistant at MoMA. *Color Chart* is published by The Museum of Modern Art and is available at MoMA Stores and online at [www.momastore.org](http://www.momastore.org). It is distributed to the trade through Distributed Art Publishers (D.A.P.) in the United States and Canada, and through Thames + Hudson internationally. Clothbound, 9 x 12 inches; 248 pages, 280 color illustrations. Price: \$55.00.

**RELATED INSTALLATIONS IN THE LEWIS B. AND DOROTHY C. CULLMAN EDUCATION AND RESEARCH BUILDING, 4 WEST 54TH STREET:**

***Color Lab***

*Color Lab*, an interactive space for families that will open at the same time as *Color Chart*, will offer materials for kids and adults to conduct their own explorations of color choice. Participants are invited to experiment with giant magnetic boards, play games and activities, or create their own color-choice systems. *Color Lab* is organized by Elizabeth Margulies, Educator, Department of Education, The Museum of Modern Art. Free with Museum admission.

***Machine for Living Color***

This Library and Archives exhibition documents color charting in twentieth-century publications, emphasizing commercial, art historical, and avant-garde works. The artists' books, industry publications, and other documentary materials to be on view exemplify the development of a color industry in this period—a machine for living color—and its influence upon modern art, design, photography, and film. Materials will include an industry-standard Munsell Color Book (c. 1930), a textile-industry sample book, and early paint color charts. Organized by Jennifer Tobias, Librarian, Reader Services.

Exhibition support is provided by The Contemporary Arts Council of The Museum of Modern Art.

**PROGRAMS:**

**PopRally Presents DFA Dance Party**

**Saturday, March 1, 9:00 p.m.–1:00 a.m.**

In conjunction with *Color Chart: Reinventing Color, 1950 to Today*, PopRally will present an exclusive exhibition preview and a dance party with DJs from DFA Records, including Juan Maclean, T&T (Tim Goldsworthy & Tim Sweeney), Holy Ghost!, Justin Miller, and Jacques Renault. Cocktails will be served. Guests will receive a colorful custom-made gift designed by PopRally and DFA.

Tickets are \$12 in advance and \$14 at the door. Tickets are available at the Museum lobby information and Film desks, and online at [moma.org/poprally](http://moma.org/poprally). Availability of door tickets is not guaranteed. Attendees must be twenty-one or older.

Special thanks to Grolsch, Starr African Rum, and Fred.

PopRally is funded by the generous support of Katherine Farley and Jerry I. Speyer.

**Conversations on Color**

**Theater 3 (The Celeste Bartos Theater), 4 West 54th Street**

A series of conversations will be moderated by Ann Temkin, curator in the Department of Painting and Sculpture, and organizer of the exhibition. Artists and scholars will explore the ways in which artists use color, whether by chance, through systems, or in the context of everyday life.

**Color and Conceptualism**

**Thursday, March 13, 6:30 p.m.**

A conversation with artists John Baldessari and Daniel Buren, and Bernard Marcadé, art critic, freelance curator, and professor of art history and aesthetics at the École nationale supérieure des beaux-arts of Paris-Cergy.

**Chromophobia/Chromophilia**  
**Wednesday, April 9, 6:30 p.m.**

A conversation with David Batchelor, artist and senior tutor in critical theory, Department of Curating Contemporary Art, Royal College of Art, London, and Chris McGlinchey, conservation scientist in the Department of Conservation, The Museum of Modern Art.

Tickets (\$10; members \$8; students, seniors, and staff of other museums \$5) can be purchased at the lobby information desk, the film desk, or online at [www.moma.org/thinkmodern](http://www.moma.org/thinkmodern).

**BROWN BAG LUNCH LECTURES:**

**Monday, March 17, and Thursday, March 20\*, 12:30-1:15 p.m.**  
**Classroom B, 4 West 54th Street**

Lectures on *Color Chart: Reinventing Color, 1950 to Today* will be given by Nora Lawrence (MA, University of Southern California; PhD candidate, The Graduate Center, City University of New York), a curatorial assistant in the Department of Painting and Sculpture at MoMA. Attendees may bring their own lunch.

Tickets (\$5; members, students, seniors, and staff of other museums \$3) can be purchased at the lobby information desk, at the Film desk, or in the Cullman Building lobby. Tickets are also available online at [www.moma.org/thinkmodern](http://www.moma.org/thinkmodern).

\*On March 20, sign language interpretation will be provided. An induction loop sound-amplification system is available for all Brown Bag Lunch Lectures.

**MoMA AUDIO:**

A MoMA Audio program features commentary by curator Ann Temkin and by artists Cory Arcangel, John Baldessari, Jennifer Bartlett, Byron Kim, Ed Ruscha, and Carrie Mae Weems. Free with Museum admission, courtesy of Bloomberg, MoMA Audio is also available for download on [www.moma.org/audio](http://www.moma.org/audio) and on the MoMA Audio podcast on iTunes.

**EXHIBITION WEB SITE:**

An accompanying Web site will feature images of the works in the exhibition and text excerpts from the exhibition catalogue. Video footage showing the installation of several of the site-specific works will be featured, as well as the MoMA Audio program for the exhibition. The Web site will be accessible at [www.moma.org/colorchart](http://www.moma.org/colorchart) when the show opens to the public on March 2.

**For high-resolution images, please register on our press office Web site:**  
**[www.moma.org/press](http://www.moma.org/press).**

**Press Contact:** Meg Blackburn, 212/708-9757 or [meg\\_blackburn@moma.org](mailto:meg_blackburn@moma.org)  
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**Public Information:**

**The Museum of Modern Art** 11 West 53rd Street, New York, NY 10019  
**Hours:** Wednesday - Monday: 10:30 a.m.–5:30 p.m. Friday: 10:30 a.m.–8:00 p.m.  
**Museum Admission:** \$20 adults; \$16 seniors, 65 years and over with I.D.; \$12 full-time students with current I.D. Free, members and children 16 and under. (Includes admittance to Museum galleries and film programs)  
Target Free Friday Nights 4:00–8:00 p.m.  
**Subway:** E or V train to Fifth Avenue/53rd Street  
**Bus:** On Fifth Avenue, take the M1, M2, M3, M4, or M5 to 53rd Street. On Sixth Avenue, take the M5, M6, or M7 to 53rd Street. Or take the M57 and M50 crosstown buses on 57th and 50th Streets.

The public may call 212/708-9400 for Museum information. Visit us on the Web at [www.moma.org](http://www.moma.org).