

**EXHIBITION OF DRAWINGS FROM MoMA'S COLLECTION EXPLORES  
THE ART OF APPROPRIATION**

***Pipe, Glass, Bottle of Rum: The Art of Appropriation***

The Paul J. Sachs Drawings Galleries, third floor  
July 30–November 10, 2008

**New York, July 30, 2008**—The Museum of Modern Art presents ***Pipe, Glass, Bottle of Rum: The Art of Appropriation***, an exhibition of roughly 100 drawings and a selection of prints from the Museum's collection that explores the long and inventive tradition of appropriation in art, linking initial modern strategies to subsequent methods of copying, quotation, and replication. When Pablo Picasso pasted pieces of newspaper onto his work *Pipe, Glass, Bottle of Rum* in 1914, he brought the outside world into his work, initiating a dialogue with popular culture that has continued for generations. Using this classic collage as a starting point, the installation focuses on early modernist roots of appropriation, the Pop Art movement in the mid-1950s and 1960s, and strategies that have emerged from the 1980s to today. Many works are on view for the first time at the Museum. Artists in the exhibition include John Baldessari, Marcel Duchamp, Sandra Gamarra, Richard Hamilton, Hannah Höch, Marine Hugonnier, Jasper Johns, Barbara Kruger, Sherrie Levine, Roy Lichtenstein, Sigmar Polke, Richard Prince, and Kurt Schwitters.

On view July 30 through November 10, 2008, the exhibition is organized by Connie Butler, The Robert Lehman Foundation Chief Curator of Drawings, The Museum of Modern Art.

The installation begins with works from the 1980s through today that both employ appropriation as a conscious artistic practice and reflect on it as a visual strategy. With a critical eye turned on art historical precedents, artists such as Sherrie Levine (American, b. 1947), Richard Prince (American, b. 1949), and Sigmar Polke (German, b. 1941) actively mine both fine art and popular sources for their subject matter, questioning originality and at times effacing or disrupting the presence of the artist's hand. For *Koko* (1991), a series of cartoon drawings of Koko the Clown, a 1919 creation of animation pioneer Max Fleischer, Levine plays with notions of authorship, ownership, and independence of the image from the artist. Prince's *Untitled (almost original)* (2006), pairs an existing photograph for a Marlboro cigarette advertising campaign with a drawing of a cowboy by a commercial artist he bought at auction. Both works are recent acquisitions on view for the first time at MoMA.

Earlier works by Hannah Höch (German, 1889–1978), Picasso (Spanish, 1881–1973), Kurt Schwitters (German, 1887–1948), and others are located in the central gallery. Borrowing freely from readily available sources—such as newspapers, advertisements, and other materials from daily life—these artists challenged the notion that a work of art must be the pure product or expressive impulse of a single artist. The appropriation of such ready-made and cast-off items

helped artists plot new directions in their work. Key works on display include the title work by Picasso, Schwitters' *Merz Picture 32 A. The Cherry Picture* (1921), Höch's *Indian Dancer: From an Ethnographic Museum* (1930), and Marcel Duchamp's (American, b. France, 1887–1968) *L.H.O.O.Q Shaved* (1965), a playing card featuring Leonardo da Vinci's *Mona Lisa* that is both a readymade and an appropriation of one of Duchamp's most famous works from 1920.

Pop Art of the mid 1950s and '60s was named for the appropriation of popular culture and is represented in the last gallery with works by Richard Hamilton (British, b. 1922), Roy Lichtenstein (American, 1923–1997), and Eduardo Paolozzi (British, 1924–2005), among others. These artists' drawings and prints incorporate cartoons, current events, and famous cultural icons, simultaneously celebrating and critiquing mainstream and consumer culture. Hamilton's *Swingeing London* (1968) reflects the proliferation of the media images and press coverage that was beginning to dominate the visual landscape at the time, in this case focusing on the arrest in 1967 of musician Mick Jagger and art dealer Robert Fraser for drug possession. In Lichtenstein's *Study for Bauhaus Stairway* (1988), the artist employed benday dots and comic book allusions for his take on Oskar Schlemmer's well-known 1932 painting *Bauhaus Stairway*.

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## **No. 80**

**Press Contact:** Kim Donica, 212/708-9752 or [kim\\_donica@moma.org](mailto:kim_donica@moma.org)

### **Public Information:**

**The Museum of Modern Art**, 11 West 53rd Street, New York, NY 10019

**Hours:** Wednesday through Monday: 10:30 a.m.-5:30 p.m. Friday: 10:30 a.m.-8:00 p.m.  
Closed Tuesday

**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 accompanied by an adult. (Includes admittance to Museum galleries and film programs)

**Film Admission:** Target Free Friday Nights 4:00 p.m.-8:00 p.m.  
\$10 adults; \$8 seniors, 65 years and over with I.D. \$6 full-time students with current I.D. (For admittance to film programs only)

**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 detailed Museum information.

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