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Wall Label

In the last fifteen years most American and British painters have also produced prints in one or more media. It is not often, however, that prints are included in surveys of the most important works of these artists. ~~Only when~~ ^{where} the artist's concept is ~~so~~ totally dependent upon the medium in which it finds form ~~then that medium can be considered~~ ^{then that medium can be considered} ~~from all media have equal~~ ^{any other that might be used.} ~~significance.~~ ^{equal to} A view of their new prints will confirm that the integration of printmaking into the artist's primary expression is complete with Robert Ryman and Richard Smith.

Ryman, whose paintings and work in various media during the past decade have utilized white pigment exclusively, has created six three-foot-square aquatints. Their subject is the relationship of an aquatint field of white ink to the white paper upon which it is printed. The varying shades of white act to clarify the basic theme of confrontation and mediation of printed and unprinted textures. =/=

Richard Smith, an artist best known for his shaped paintings, has most recently produced works consisting of overlapping squares of canvas mounted on rods. His new prints, like the paintings, hang from string at angles allowing the underlying sheets to be nearly, but not completely secret. Each sheet, printed on only one side, curls back slightly and clings to the wall.

Robert Ryman, born in Tennessee in 1930, is represented in the Museum's collection by his painting, Twin, 1966. Richard Smith, born in Great Britain in 1931, is also represented in the collection by a painting done in 1966, Ring-A-Lingling. Both works are on view in the East Wing Gallery on this floor. 5

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The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019 Tel. 956-6100 Cable: Modernart

NO.91

FOR RELEASE: November 7, 1975

NEW PRINT SHOW AT THE MUSEUM OF MODERN ART

New Prints by Robert Ryman and Richard Smith, works by two important painters who have used the print media with exceptional inventiveness, will be on view at The Museum of Modern Art from November 7 through November 30. These recent prints, according to Riva Castleman, Director of the Museum's Department of Prints and Illustrated Books, "...confirm that the integration of printmaking into the artist's primary expression is complete with Ryman and Smith."

Ryman, whose paintings and work in various media during the past decade utilize white pigment exclusively, has created six three-foot-square aquatints. Their subject is the relationship of an aquatint field of white ink to the white paper upon which it is printed. The varying shades of white act to clarify the basic theme of confrontation and mediation of printed and unprinted textures.

Richard Smith, the British artist best known for his shaped paintings, has most recently produced works consisting of overlapping squares of canvas mounted on rods, somewhat like kites. His new prints, like the paintings, hang from string at angles, allowing the underlying sheets to be nearly, but not completely, secret. Diary, seven silkscreened sheets of paper hanging from a wood rod, is the largest and most complex printed work by Smith to date.

Robert Ryman, born in Tennessee in 1930, is represented in the Museum collection by the painting, Twin, 1966. Richard Smith, born in Great Britain in 1931, is also represented in the collection by a painting done in 1966, Ring-A-Lingling. Both works are on view on the Museum's first floor.

Recent prints by other contemporary artists may be seen in the current exhibition PRINTSEQUENCE in the Museum's Paul J. Sachs Galleries.

 Additional information available from Michael Boodro, Assistant, and Elizabeth Shaw, Director, Department of Public Information, The Museum of Modern Art, 11 West 53 Street, New York, NY 10019.
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