

The Museum of Modern Art

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CONTEMPORARY PAINTERS AND SCULPTORS AS PRINTMAKERS by Elaine L. Johnson. 48 pages, 33 illustrations (10 in color). Paperbound, \$2.50. Published by The Museum of Modern Art, New York.

CONTEMPORARY PAINTERS AND SCULPTORS AS PRINTMAKERS by Elaine L. Johnson, just published by The Museum of Modern Art, reveals, within its 48-page, paperbound format, the resourcefulness of some of today's foremost American and European artists as they give a new importance and vitality to printmaking.

Associate Curator of the Museum's Department of Drawings and Prints, Miss Johnson, observes that perhaps never before have so many major painters and sculptors created prints. "Artists such as Jean Dubuffet and Robert Rauschenberg have not only enriched the imagery of printmaking, which today reflects the diversity of subject and personal style encountered in painting and sculpture, but by their experiments and innovations have also greatly extended the technical processes of the graphic media."

The text briefly discusses the history of 20th century printmaking and is supplemented by 33 illustrations, 10 of them in color, and a glossary of printmaking terms describing the new and traditional forms of printmaking, such as intaglio and planographic techniques, and the innovations based on them. Among those artists represented are: Hockney, Dine, Miró, Tàpies, de Kooning, Courtin, Picasso and Dubuffet.

The prints, all produced since 1950, demonstrate how imaginatively contemporary artists have utilized the developments of their 20th century predecessors in printmaking. Miss Johnson notes: "The wide variety of techniques in use today ... places at the artist's disposal the means for attaining sensuous effects of texture and color never before possible in the graphic media. Artists may create prints in tiny, intimate format or on a monumental scale that rivals painting; they may work in styles ranging from calligraphic to hard-edge or optical, from lyric to pop;

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they may develop in idioms of realism, romanticism, expressionism, or geometric or free-form abstraction."

The book is based on an exhibition shown at the Museum in the fall of 1964 and circulated in a different version abroad by the International Council. The book has been issued simultaneously in English, Spanish and Portuguese editions.

The International Council of The Museum of Modern Art was founded in 1953 to further the aims of the Museum's program of international exhibitions which had been started in 1938 and had greatly increased in scope in 1952 with the aid of a foundation grant. A membership organization of art patrons and community leaders, the International Council assumed full sponsorship of the program in 1957. Since 1952, approximately 100 exhibitions, prepared by The Museum of Modern Art, have been circulated throughout the world.

Additional information and review copies available from Elizabeth Shaw, Director, and Patricia B. Kaplan, Assistant, Department of Public Information, The Museum of Modern Art, 11 West 53 Street, New York, N.Y. 10019. CIRCLE 5-8900.