

The Museum of Modern Art

West 53 Street, New York, N.Y. 10019 Circle 5-8900 Cable: Modernart

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LONDON-NEW YORK-HOLLYWOOD: A NEW LOOK IN PRINTS, on view at The Museum of Modern Art from September 20 through November 6, will present approximately 50 recent lithographs and serigraphs by fifteen young painters and sculptors many of whom live and work with equal facility on both sides of the Atlantic, as well as both coasts of the United States.

William S. Lieberman, Director of the Department of Drawings and Prints, notes, "The frequency of such exchanges is comparatively recent; the results have been spontaneous, enthusiastic and often witty. These artists share a common attitude which is often best articulated by their prints. Their serigraphs and lithographs look fresh and vigorous and, at least in this small exhibition, their iconography most frequently derives from the intense, even vulgar, realism of popular images."

The American artists Jim Dine and R. B. Kitaj, working in London, use an iconography which relies on ordinary objects as well as images previously printed. Dine's portfolio of ten serigraphs, Tool Box (1966), employs collages of various materials. The more intense and complex images of Kitaj's serigraphs: Acheson Go Home (1963), The Flood of Laymen (1964), World Ruin through Black Magic (1965) and Heart (as in "he has heart") (1966), assemble dozens of pictorial and printed references to historical persons including Audubon, Isadora Duncan, Gerhart Hauptmann and Rasputin.

To the British the United States may seem more exotic than does England to the American. Thus, the young British painters and sculptors Richard Hamilton, David Hockney, Eduardo Paolozzi, Peter Phillips and Joe Tilson celebrate such diverse monuments of American culture as New York's Guggenheim Museum and Rainbow Grill Room, Hollywood's Betty Hutton and Marilyn Monroe.

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The exhibition's subtitle, "a new look in prints" is meant to point out the changes in the physical appearance of these new prints. In printmaking today, as in painting and sculpture, the distinctions between media have frequently become blurred; several artists freely employ collage and assemblage, formal elements usually associated with painting and sculpture.

Other artists have experimented with techniques and devices perfected by industry; of these Robert Rauschenberg's Shades (1964) was perhaps the pioneer effort. Shades consists of movable parts, free and subject to unrestricted rearrangement, along with a stationary title plate, all contained within a three-dimensional metal frame. Each individual plate was printed by lithography on an acetate sheet which was then laminated to plexiglas. The entire "object" is electrically illuminated.

More recently three other American artists who are represented in the exhibition, Roy Lichtenstein, Claes Oldenburg, and Tom Wesselmann, have experimented with multiple impressions on plexiglas and with vinyl; the results are as much sculptural objects as they are multiple prints.

Even when flat some of the prints seem extraordinary. A postcard by Tilson measures six and one-half feet high, and lithographs and serigraphs by James Rosenquist and Kitaj are printed in two parts. The earliest works in the exhibition were done in 1963: a serigraph by Ronald Kitaj, Acheson Go Home; two uninked impressions on white paper by Omar Rayo, Madison Avenue and Manhattan King Size; and a serigraph by Joe Tilson, Lufberg and Rickenbacker.

Photographs and additional information available from Elizabeth Shaw, Director, and Lynn Traiger, Assistant Director, Department of Public Information, The Museum of Modern Art, 11 West 53 Street, New York, N.Y. 10019. CIRCLE 5-8900.