Recent trends in drawing and print making are documented in three exhibitions of works from The Museum of Modern Art's collections, selected by young Curatorial Assistants in the Museum's Department of Drawings and Prints, on view simultaneously from May 23 to August 31.

**Pop Art Prints, Drawings, and Multiples** illustrates the serious efforts of such British artists as Richard Hamilton, Eduardo Paolozzi, and Joe Tilson to investigate popular culture in the early and mid-fifties, and the vital work executed in the sixties by such American artists as Andy Warhol, Claes Oldenburg and Tom Wesselmann, whose ideas emerged from direct contact with a "pop" culture. Selected by Howardena Pindell, the exhibition demonstrates the wide and diverse range of techniques these artists used to turn the familiar and banal into the monumental.

**Popular Mechanics in Print Making**, selected by Donna Stein shows the wide range of possibilities reproductive techniques have introduced to the traditional processes of print making. Works by twenty-five artists including Roy Lichtenstein, Keith Milow, and Ushio Shinohara, employing methods formerly considered commercial, indicate some of the new trends.

**Preliminary Drawings** is a selection by Joan Rosenbaum of drawings for works in other media, indicating the change in their function from tentative sketches for traditional paintings and sculpture to documents for conceptual projects. The drawings cover a period from the turn of the century to the present, encompassing a broad range of styles and attitudes by such artists as the Pointillist Seurat, the Futurist Boccioni, and minimal sculptor Sol LeWitt.

**Additional information available from Garry George, Assistant, and Elizabeth Shaw, Director, Department of Public Information, The Museum of Modern Art, 11 West 53 Street, New York, New York, 10019. (212) 956-7504.**
Pop Art emerged in England and America in the 1950s and early '60s. For decades, urban society had been saturated with persuasive images produced by mass media in an effort to coerce the consumer into consuming more. These and other images such as comic strips, previously thought to be unworthy of attention and regarded as a debasement of life, now became valid and exciting subjects for an art that incorporated techniques heretofore considered only for industrial or commercial use.

Decades before Pop Art emerged as a movement, proto-Pop images had been used in Cubist collages. Stuart Davis used a single commercial motif, an Odol can, in 1924. In Germany, shortly after World War I, the technique of photomontage was developed, which also frequently incorporated fragments from advertisements. Years later, one of these Dadaists, Kurt Schwitters, incorporated comic-strip images in his collage, For Käte. Similarly, Willem de Kooning superimposed a cut-out mouth from a "T Zone" ad for Camel cigarettes in his Study for Woman in 1950.

The investigation of popular culture in England grew out of polemical debates held by the Independent Group, which formed in 1952 at the Institute for Contemporary Art in London. Richard Hamilton and Eduardo Paolozzi, along with other artists, writers, architects, and photographers, were interested in a thorough investigation of man and his interactions and conflicts in a technological world. Their sources of popular culture were mainly glossy, American-based advertisements of consumer goods, popular music, car styling, comic books, and pin-ups. In Hamilton's serigraph, Interior, a consumer is virtually inundated by commercial goods. David Hockney, Allen Jones, and Peter Phillips, students at the Royal College of Art, were influenced by their American classmate, R. B. Kitaj, who helped make more immediate the impact of mass culture emanating from Madison Avenue, Hollywood, and Detroit.

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In America, the vitality of the work done by Pop artists rests in the fact that they incorporated images that were part of day-to-day existence. Their use of these images arose spontaneously from this immediate intimate experience. The work of Robert Rauschenberg and Jasper Johns represents a transitional period, in which artists combined Pop imagery with highly personalized gestures inherited from Abstract Expressionism. The major Pop artists, Andy Warhol, Claes Oldenburg, James Rosenquist, Roy Lichtenstein, and Tom Wesselmann, had all worked in commercial art and were in large part responsible for the proliferation of commercial techniques. Warhol had worked as a shoe-fashion illustrator, Oldenburg as a magazine illustrator, Rosenquist as a billboard painter, and Lichtenstein in display. Wesselmann had studied to be a cartoonist.

Although British artists worked from the same type of thematic material, incorporating blatant images, they were more subjective, self-restricting, and cautious than the Americans, preferring to express their points of view through carefully chosen images. American Pop artists were more random in their choices and more impersonal in their rendering of thematic material, although their range of attitudes and treatment of images was quite diverse. Lichtenstein’s comic-book motifs are so subtly altered that they seem to have been used as they were found; and George Segal made casts directly from his subjects, as can be seen in Chicken. Jim Dine, however, selects and transforms more personal images, whether it be a necktie or a water faucet. Peter Saul, a West Coast Pop artist, injects satirical wit into his images, while Oldenburg’s choice of subject matter reflects his humor. Both American and British Pop artists initiated new vitality into art through their response to mass culture and, by refusing to accept preconceived notions of what is art, created a new reality.

H. Pindell
POP ART PRINTS, DRAWINGS AND MULTIPLES
May 23 - August 31, 1970

Dates enclosed in parenthesis do not appear on the works. Dimensions given are composition size unless otherwise noted, height preceding width.

BLAKE, Peter. British, born 1932.

The Beach Boys. 1964. Serigraph, printed in color, 20 13/16 x 12 1/16". Purchase. 522.65.

D'ARCAINGELO, Allan. American, born 1930.

Side-View Mirror, from Seven Objects in a Box. (1966). Serigraph, printed in color on plexiglas, mounted on side view mirror, 6 7/8 x 5 1/2 x 6 1/8". Gift of Mr. and Mrs. Lester Francis Avnet. 29.67.1. (Mathews 4249).


Rainbow Faucet, from Seven Objects in a Box. (1966). Sand cast aluminum, dipped in synthetic polymer paint, 4 15/16 x 2 5/8 x 5 3/16". Gift of Mr. and Mrs. Lester Francis Avnet. 29.67.2.


Untitled. 1964. Serigraph, printed in color, 32 3/16 x 19 1/2".
Purchase. 619.65.


Number One, from the portfolio Numbers. 1965. Serigraph, printed in color, 25 7/16 x 19 5/8". Gift of Mr. and Mrs. Armand Bartos. 1644.68.1.

JOHNS, Jasper. American, born 1930.

Beer Cans. 1964. Lithograph, printed in color, 14 1/4 x 11 3/16". Gift of Celeste and Armand Bartos Foundation. 635.64. (Pollitzer 7883).


Untitled. 1965. Lithograph, 28 15/16 x 22 5/16" (irreg.). Gift of Kleiner, Bell and Company. 1537.67.


Deceleration II, from the portfolio Dragsters. 1968. Serigraph, printed in color, 19 7/16 x 18 1/16". The Celeste and Armand Bartos Foundation Fund. 1607.68.2.


Sunset, from Seven Objects in a Box. (1966). Stencil, printed in color on baked porcelain enamel over metal, 8 1/16 x 11 x 1". Gift of Mr. and Mrs. Lester Francis Avnet. 29.67.3.

OLDENBURG, Claes. American, born 1929.

OLDENBURG, Claes. American, born 1929.

Baked Potato, from Seven Objects in a Box. (1966). Molded aluminum, fiberglass and polyester metal, hand painted with synthetic polymer paint, on ceramic plate, a) 5 x 8 1/2 x 4 1/4", b) 1 x 10 3/8 x 7 1/8". Gift of Mr. and Mrs. Lester Francis Avnet. 29.67.4a-b.

PAOLOZZI, Eduardo. British, born 1924.

Untitled, from the portfolio Moonstrips Empire News. 1967. Serigraph, printed in color, 15 x 10". Gift of the artist. 2463.67.82.


PHILLIPS, Peter. British, born 1939.


RAUSCHENBERG, Robert. American, born 1925.


RAMOS, Mel. American, born 1935.

Tobacco Rose, from the portfolio Eleven Pop Artists. 1965. Serigraph, printed in color, 28 x 22 1/16". Gift of Original Editions. 274.66.1k.

ROSENQUIST, James. American, born 1933.


SAUL, Peter. American, born 1934.


SEGAL, George. American, born 1924.

Chicken, from Seven Objects in a Box. (1966). Molded aluminum, fiberglass and polyester metal, 12 5/8 x 17 5/16 x 4 1/8". Gift of Mr. and Mrs. Lester Francis Avnet. 29.67.5.


TILSON, Joe. British, born 1928.


Marilyn Monroe, from the portfolio Marilyn Monroe. 1967. Serigraph, printed in color, 36 x 36". Gift of David Whitney. 70.68.9.


Maiden, from the portfolio Eleven Pop Artists. 1965. Serigraph, printed in color, 23 7/8 x 19 15/16". Gift of Original Editions. 274.66.1g.

WESSELMANN, Tom. American, born 1931.


Little Nude, from Seven Objects in a Box. (1966). Stencil, printed in color on vacuformed plastic, backed with foam, 7 3/4 x 7 3/4 x 1 1/4". Gift of Mr. and Mrs. Lester Francis Avnet. 29.67.7.
Historical definitions of the processes of printmaking, for example etching, woodcut, serigraph, and lithograph, do not encompass the developments and advances in thought and process made during the last decade. Contemporary artists, besides seeing their role as innovators of visual concepts, are interested in the social implications of a more widely distributed art. They are less involved with the idea of the "precious" object and are exploring new approaches through mechanical reproductive techniques, many of which have previously had only commercial or industrial application. The study of technology, in turn, has had a profound effect on the kind of object produced and the artist's ideas about what is possible. The realization that a popular mechanistic technology does not preclude creativity has also contributed to this change.

Artists have moved away from the two-dimensional paper print to investigate new and diverse materials, including aluminum, mylar, polyurethane, vinyl, and other plastics. Inherent in the nature of many of these materials is the potential for a highly finished surface, which suggests an impersonal quality. In this exhibition, the tendency toward three dimensions, introduced through collage, assemblage, dye-cutting and molds -- techniques generally associated with painting and sculpture -- has given rise to a new type of limited-edition work of art, the multiple.

Using photography and mass production, artists have attained greater immediacy in confronting problems of our multidimensional technological world. Many artists use such direct processes as blueprint or Xerox, without alteration or interference, to document their concept. Others, in their search for an instant view of the total world landscape, have relied on mass media for secondhand information about nature. Advertisements, magazines and newspapers, movies and television, translated photographically
onto silkscreens or offset plates, permit a directness of approach, a reduction in the number of steps, and a repetition and accessibility of imagery, not possible heretofore in printmaking. The photographic image as interpreted by mass media has enlarged the scale of contemporary prints and provided a major source of visual inspiration. Often, color is used synthetically instead of naturalistically, setting up paradoxical relationships to emphasize philosophic or metaphorical content.

The twenty-five artists whose works are grouped together here do not represent any specific style but were selected because they have all investigated techniques of mass production to realize their ideas.

Donna M. Stein
POPPULAR MECHANICS IN PRINT MAKING

May 23 - August 31, 1970

Dates enclosed in parenthesis do not appear on the works. Dimensions given are composition size for individual prints and sheet size for books, height preceding width.

BAUMEISTER, Mary. American, born Germany, 1934.

Sketch for Tanglewood Press from the portfolio New York International. 1966. Photolithograph, printed in color, with collage of color photographs and glass, stone and wood objects, 22 x 17 1/8". Gift of Tanglewood Press. 275.66.10a-j.

BRONEK, Robert. American, born 1922.


BURY, Pol. Belgian, born 1922.


JURDUS, Melissa. American, born 1943.


IPOUSTEGUY, Jean. French, born 1920.


KITAJ, Ronald B. American, born 1932.


Screen from the portfolio Witness. 1968. Serigraph, printed in color, with chrome mylar collage, 19 x 19 15/16". Gift of The Celeste and Armand Bartos Foundation Fund. 432.69.6.

LEVINE, Les. Canadian, born Ireland, 1935.


Fish and Sky from the portfolio Ten from Leo Castelli. (1967). Serigraph on photograph with laminated textured plastic over photograph, printed in color, 11 1/16 x 14". Gift of Mrs. Rosa Esman. 2415.67.2. (Mathews 4234).

Landscape 8 from the portfolio Ten Landscapes. 1967. Stencil-cut silver vinyl elements, mounted on black vinyl and clear moiré-patterned vinyl with coated verso, 19 9/16 x 11 3/16". Gift of Mr. Lester Avnet. 2460.67.8.

MACK, Heinz. German, born 1931.


METZ, Gary. American, born 1941.

**The Song of the Shirt** by Gary Metz. New York, Rochester Institute of Technology, 1967. Offset lithographs, printed in color, (a) 5 9/16 x 7 1/2", (b) 7 9/16 x 6 1/8". John B. Turner Fund. 114.69.15,16.


**Print A.** 1969. Serigraph, printed in color, 20 1/4 x 30 1/4". Gift of the artist. 125.70. (Mathews 4232).


OLDENBURG, Claes. American, born Sweden, 1929.

Right and left knees from the portfolio **London Knees**. 1968. Cast flexible latex coated in polyurethane (cream colored), 14 15/16 x 5 3/8 x 5 5/8" each. Gift of Mr. and Mrs. Lester Francis Avnet. 1610.68.1-2.

**The Knees Monument Noon** (postcard) from the portfolio **London Knees**, 1968. Offset lithograph, printed in color, 10 1/4 x 15 3/4". Gift of Mr. and Mrs. Lester Francis Avnet. 1610.68.6.

RAUSCHENBERG, Robert. American, born 1925.


ROSENQUIST, James. American, born 1933.

**Sketch for Forest Ranger** from the portfolio **Ten from Leo Castelli**. 1967. Serigraph on two vinyl sheets, printed in color and mounted on interlocking plexiglass bars, (a) 24 x 20 1/16", (b) 23 x 18 3/16". Gift of Mrs. Rosa Esman. 2415.67.9a-b.


SHIELDS, Alan. American, born 1944.


TILSON, Joe. British, born 1928.

Is This Che Guevara? 1969. Serigraph, printed in color, with collage, printed in color, serigraph on folded paper strips attached with brads, printed in color, and black and white photograph attached with paper clips, 39 7/8 x 23 11/16". Donald Karshan Fund. 922.69.


Peace from the portfolio Peace is Patriotic. 1967. Offset lithograph, 22 1/2 x 13 13/16". John B. Turner Fund. 1393.68.4. (Mathews 4233).
PRELIMINARY DRAWINGS

WALL LABEL

Each drawing in this exhibition was created to assist an artist in conceptualizing a work proposed for another medium; painting or sculpture, a monument or an environment. In some cases, these initial ideas were realized; in others, the projected work was never accomplished.

For the 20th-century artist, preliminary drawings serve, as they have since the Renaissance, as explorative tools. He uses them as compositional studies (Boccioni, Picasso, Rivers), as complete statements to define a germinal idea (Léger, Pollock, Gorky), or as diagrams which he passes on to a workshop or factory for execution (Freeman, Antonakos, Judd).

For the spectator, preliminary drawings describe a changing stylistic language. They give insight into the evolution of an artist's idea — both its content and its formal expression. Boccioni's *Muscular Dynamism*, for example, elucidates the principles of Futurist style. By delineating the muscular lines of the body, the artist evokes the tension and movement he felt in the world around him. Considered separately from the sculpture to which it relates, the drawing synthesizes the essentials of Boccioni's style.

The symbolic nature implicit in this and other preliminary drawings becomes even more apparent when final works have not been realized. In architecture, there are many instances of projects for ideal situations, such as the Mies Van der Rohe drawing shown here. Some of them became prototypes, whether or not the buildings themselves were ever actually constructed. Mies's 1921 proposal for a glass skyscraper (on view in the Goodwin Galleries, 3rd Floor) is such a case.

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Malevich's more abstract Suprematist Architectural Drawing is another instance of a similar phenomenon. Here a painter has used the language of architecture to create a highly intellectual solution for coming to terms with the machine age. Though produced in an era that lacked the means to realize his visions, Malevich's drawings became metaphors for a new use of space.

Today, evolving styles are often concerned more with ideas than with executed works. Making something concrete has become secondary to the formulation of intellectual possibilities. As a result, the artist deliberately uses preliminary drawings to visualize his work and is free to explore a limitless frame of reference. The schematic drawings of Judd, Antonakos, and Freeman, who create works fabricated in workshops or factories, illustrate these artists' exploration of the potential use of new materials and a sophisticated technology. And the sketches of environmentalists such as Robert Smithson document aspects of concepts which often cannot be experienced spatially and temporally in their entirety.

The drawing for a building by Michael Webb, Claes Oldenburg's proposal for a monument, and Christo's plan to wrap The Museum of Modern Art are all expressive of a sense of fantasy. They are further extensions of a tendency in art that enable the artist to visualize his ideas without the necessity of making them actual.
The Museum of Modern Art
53 West 53 Street, New York, N.Y. 10019 Tel. 956-6100 Cable: Modernart

PRELIMINARY DRAWINGS
May 23 - August 31, 1970

Checklist

Dates enclosed in parenthesis do not appear on the works. Dimensions given are composition size unless otherwise noted, height preceding width.


Note: Study for unexecuted sculpture

BOCCIONI, Umberto. Italian, 1882-1916.


Note: Related to sculpture, Unique Forms of Continuity in Space. (1913), bronze, Museum of Modern Art, New York, Acquired through the Lillie P. Bliss Bequest, 231.48.


Note: The above two drawings are studies for The Laugh, (1911), oil on canvas, Museum of Modern Art, New York, Gift of Herbert and Nanette Rothschild, 656.59.

CHRISTO, (Javacheff). Bulgarian, born 1935.


Note: Plan for wall to be built on 53rd Street between 5th and 6th Avenues.


Note: Study for unexecuted environmental sculpture

8. **Objects.** 1932. Pen, brush and ink, 22 1/4 x 30". Van Gogh Purchase Fund. 324.41. (S-3129).


   Note: Related to sculpture, Untitled, 1968, plywood and steel, Walker Art Center, Minneapolis.


   Note: Related to sculpture, Untitled, 1969, plywood and steel, collection: the artist.

JONES, Allan. British, born 1937.


   Note: Study for Fleet of Busses, series of 5 lithographs, (1966), printed in color, published by Tamarind Lithography Workshop, Inc.

JUDD, Don. American, born 1928.


   Note: Study for sculpture, 1965, stainless steel and plexiglas, collection: unknown.

KIESLER, Frederick J. American, born Vienna, 1890-1965.


KIRSCHNER, Ernst Ludwig. German, 1880-1938.

14. **Street Scene.** (1913). Pen and ink, 21 1/2 x 15 1/2". Gift of Curt Valentin. 330.41. (S-7584).

   Note: Related to paintings, drawings and prints, 1913-16.

15. Repose. 1921. Pencil, 10 3/8 x 14 3/4". Gift of Mr. and Mrs. Daniel Saldenberg. 1651.68. (Mathews 3196).

Note: Study for the Repose, 1921, oil on canvas, collection: unknown


Note: Plan for drawing executed on a wall of Paula Cooper Gallery, May, 1969.


Note: Study for Portrait de Maguerite: La Liseuse, (1906), oil, collection: Musée de Peinture et de Sculpture, Grenoble.


Note: Interior perspective for project, 1942.


Note: Study for Plexiglas space modulators.

OLDENBURG, Claes. American, born Sweden, 1929.


PICASSO, Pablo. Spanish, born 1881, lives in France.


Note: Related to Number Eleven, 1951, enamel on canvas, estate of the artist.


Note: Related to sculpture, Triple Loop, 1968, chrome-plated steel, Redfern Gallery, London.


SEURAT, George Pierre. French, 1889-1891.


Note: Study for unexecuted project


Note: Study for unexecuted project


Note: Study for sculpture, collection: unknown.

TINGUELY, Jean. Swiss, born 1925.


WESSELMANN, Tom. American, born 1931.

32. Study for Mouth #18. (1968). Pencil, 15 x 15 1/2" framed. Purchase. 205.70.

Note: Study for Mouth #18, (Smoker #4), 1968, oil on canvas, collection: unknown.