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PROJECTS: SAM GILLIAM

Mingus has a book now.
I understand that Morris said it has to be about something.
Janis Joplin bought a tombstone for Bessie Smith.
Charlie Pride copped a prize as a male vocalist.
Roy Eldridge plays at the Dixieland. (smile)
Ornette Coleman doesn't need a music lesson.
Charles Crodel suggests stubbornness.
Legrace Benson is a female.
Barney thinks too.
What is Sisphus's myth? (happy)
I believe...
What is there to say? (ici)

--Sam

For the current exhibition in the series called "Projects" at The Museum of Modern Art, Sam Gilliam has hung and draped a number of painted canvases in two galleries using the space as a unifying element so that the works can be viewed in as active a situation as possible. The exhibition will be on view through December 6.

Gilliam, once a color field painter, has become more involved in freeing painting from the restrictions of the stretcher, and in the contours, shapes and almost sculptural presence that result when he adjusts and arranges painted canvases. In suspending, tying and loosely folding the canvases Gilliam emphasizes a softness not found in conventional flat paintings that are stretched and framed. Gilliam's work emphasizes his interest in baroque "S" curves, cowl shapes, capes and other swirling configurations which were previously limited to illusionistic representation on the picture plane.

Gilliam likes to adjust and arrange the same canvases in different architectural spaces. Lighting is an integral part of the work as it adds shadows,

(more)

depth and atmosphere. The large work in the smaller gallery is Gilliam's first piece which is more traditionally sculptural in dimension and in intent, but this piece too can be altered according to location.

Sam Gilliam was born in 1933 in Tupelo, Mississippi and now lives in Washington, D.C. He has had several one-man exhibitions since 1963, both in this country and in Europe; he has also participated in important national and international group exhibitions.

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