

# The Museum of Modern Art

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## EXHIBITION OF RECENT DRAWINGS FROM THE MUSEUM OF MODERN ART'S PERMANENT COLLECTION NOW ON VIEW

An extraordinary selection of contemporary American and European drawings from The Museum of Modern Art's permanent collection has been installed in the Museum's new Ronald S. Lauder Galleries. Covering the period from the late 1950s to the present, the exhibition traces the explorations of several artistic generations intent on challenging established boundaries for this most traditional of mediums. Included in the show are drawings by such celebrated artists as Andy Warhol, Roy Lichtenstein, Yves Klein, Claes Oldenburg, and James Rosenquist, to name but a few. The exhibition has been directed by Bernice Rose, Curator of Drawings at The Museum of Modern Art. It will run through April, 1985.

In all, 52 works are on view, with vanguard movements such as Pop, Minimalism, Conceptualism, and Post-Modernism represented. A number of

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the drawings are recent acquisitions that are shown for the first time at the Museum. In some cases, as many as three works by the same artist are exhibited, allowing a rare glimpse at the artist's investigations into the medium over the last three decades.

The anti-traditional approaches to drawing that would come to typify the work of contemporary artists are evident from the beginning of the exhibition. Andy Warhol's 1962 Roll of Bills and Roy Lichtenstein's Baked Potato from the same year extended long-held notions of appropriate still life subject matter.

Other artists, such as Claes Oldenburg with his Flag (1960), began to consider the drawing as object, not simply as lines on paper. At the same time, Josef Beuys's and Sigmar Polke's works of the 1960s and 70s reexamined the romanticized idea that the artist's tiniest scribble is to be treasured. Hanne Darboven's 1970-73 Ilb, made with felt-tipped pen and typewriting on lined paper, introduced the concept of time into drawing, forcing the viewer not only to calculate the passage of time through the march of numbers in the work, but also to spend time studying each individual mark.

Technical innovation is another important aspect of recent drawing. Robert Morris's large-scale Firestorm (1982), a tribute to Leonardo's Deluge drawings but addressing today's threat of nuclear holocaust, was made using a rag mop to work wet ink and wash. Yves Klein employed a blow torch and asbestos paper to make drawings where he consciously avoids the use of line.

The often rigid media classifications used by museums are subverted in the work of many artists of this period, including that of Marcel Broodthaers,

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who at one time was employed by a museum. His 1973 Journal d'un Voyage Utopiques is the fragment of a tableau environment using everyday objects such as hat stands and palm trees as well as pictures. Similarly, Jim Dine's early collage Birth of the Black Rainbow (1962) contains elements of a drawing, a painting, and an object.

In some of the works in the exhibition, the artists approach drawing in a seemingly conventional manner, but incorporate contemporary forms and effects. James Rosenquist's 1984 Digits from the Wildwood is a charcoal drawing but with a distinctively modern layered and disjunctive image. Claes Oldenburg's pencil on paper Stripper with Battleship (1967) is a parody of the grand manner of French drawing style.

The exhibition of recent American and European drawings from The Museum of Modern Art's permanent collection is the second to be installed in the Ronald S. Lauder Galleries, dedicated in November in honor of the Museum Trustee. The inaugural show was a historical survey of the collection beginning with Georges Seurat. The Lauder Galleries are the first ever to be devoted exclusively to drawings at the Museum, which has assembled what is considered to be the most comprehensive collection of modern drawings in the world. Present plans call for new exhibitions from the permanent collection to be installed approximately four times a year.

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