

The Museum of Modern Art

For Immediate Release
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MATISSE PRINTS FROM THE MUSEUM OF MODERN ART

August 6 - November 6, 1988

An exhibition of prints by Henri Matisse from The Museum of Modern Art's renowned collection opens at the Museum on August 6, 1988. Organized by Riva Castleman, director, Department of Prints and Illustrated Books, The Museum of Modern Art, and Dr. Diane Upright, former senior curator, the Modern Art Museum of Fort Worth, MATISSE PRINTS FROM THE MUSEUM OF MODERN ART concludes a national tour with this showing. Continuing through November 6, the New York presentation includes six color panels from Matisse's series, Jazz, as well as a selection of contemporary prints demonstrating his influence.

The exhibition includes ninety black-and-white prints by Matisse, spanning over fifty years of his printmaking career. The works illustrate the artist's competency and originality in the various print media--drypoint, etching, lithography, linoleum cut, monotype, and aquatint--as well as his strong devotion to black and white.

The exhibition covers a wide range of media and styles; yet all of the prints demonstrate the fluid rhythm of line so characteristic of the artist's work. Included are a sensitive self-portrait etching and drypoint made between 1900 and 1903, bold Fauvist woodcuts of nudes from 1906, delicately etched portraits of the artist's family and celebrated friends, and extraordinarily rich transfer lithographs of odalisques from the mid-twenties. Late aquatints and linoleum cuts from the fifties and a number of illustrated books demonstrate the artist's unflagging mastery of the printed line.

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In the Tatyana Grosman Gallery for Contemporary Prints, the installation Following Matisse's Line presents works created over the past twenty-five years by Richard Diebenkorn, David Hockney, and Ellsworth Kelly, which demonstrate the legacy of Matisse's extraordinary draughtsmanship. From Kelly's unbroken linear drawings of leaves and plants, to the mannered, thickly brushed outlines of Hockney's favorite model, Celia, and Diebenkorn's languid landscapes and figures, the powerful influence of the French master is revealed. These large-scale works show that Matisse's more intimate concept provides sufficient energy to support such adaptations.

Accompanying the Matisse exhibition is a fully illustrated catalogue including selected prints from the show. Copublished by The Museum of Modern Art and the Modern Art Museum of Fort Worth, it contains essays by Ms. Castleman and Dr. John Neff, Matisse scholar and art advisor to the First National Bank of Chicago.

The Matisse exhibition, which opened at the Modern Art Museum of Fort Worth in October of 1986, has been shown at the Art Museum of South Texas, Corpus Christi; The Winnipeg Art Gallery; the Cincinnati Art Museum; the Minneapolis Institute of Arts; and the University of Iowa Museum of Art, Iowa City.

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The character of Miller's line as energetic gesture relates his works to Abstract Expressionist painting. Yet, as distinguished from the gestural automatism of that style, Miller renders each line deliberately. Through the manipulation of tightly woven parallel lines, he plays with effects of light and shade, creating allusions to the atmosphere. Redrawing one line at a time

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reinforces Miller's passionate commitment to the art of drawing, which is
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