

The Museum of Modern Art

For Immediate Release
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MAJOR EXHIBITIONS SCHEDULED 1989-91

The Museum of Modern Art is pleased to announce four major exhibitions, the first of which will initiate the Museum's sixtieth anniversary year in 1989. These include a retrospective of the work of Andy Warhol, an examination of the historic working relationship between Picasso and Braque, the Museum's second landmark history of photography exhibition, and an historical survey addressing the relationship between high art and popular culture.

ANDY WARHOL

February 5 - May 2, 1989

This will be the first full-scale retrospective in this country since 1970 devoted to the work of American Pop artist Andy Warhol (1930-87). Warhol the mythological, cultural and society figure is well known. Few, however, are familiar with the extraordinary breadth of the artist's work outside of reproduction.

The exhibition will examine the issues of pictorial representation and art as environment which Warhol presents in his direct, colorful, and "powerfully" simple oeuvre. Beginning with work from the fifties, the exhibition will also include early series such as the Hand Painted images of 1960-62 (advertisements and comic strips, for example); Portraits of 1962-64 (Marilyn Monroe, Elvis Presley, and Jackie Kennedy, among others); Disaster images of 1962-67 (Car Crash, Atomic Bomb, and others); Campbell's Soup Cans (1962-65); Flowers (1964-67); and Mao (1972). More recent series will include Hammer and Sickle, Reversals, Last Supper, and Camouflage (1985-1987). Many of his self-portraits will also be featured.

Organized by Kynaston McShine, senior curator, Department of Painting and Sculpture. An international tour to London, Cologne, and Paris is planned, as well as a national showing at The Art Institute of Chicago. Catalogue. (René d'Harnoncourt Galleries, lower level)

THE UNIQUE COLLABORATION: PICASSO AND BRAQUE, 1907-1914

September 24, 1989 - January 16, 1990

This exhibition will unfold the collaboration of two twentieth-century masters, Picasso and Braque, from 1907 when they first met until Braque's departure for the war in 1914. Their works of this period represent the core of Cubism and have never before been exhibited in depth or in isolation from the rest of the movement. The exhibition will consist of approximately 250 paintings and eight reliefs, collages, and drawings.

The collaboration between Picasso and Braque was historically unique, going far beyond the implications of Monet and Renoir or Pissarro and Cézanne painting together before the same motif. Braque recalled it as "like two mountain climbers roped together." Their working relationship extended on and off for seven years, resulting in the foundation and elaboration of Cubism, one of the greatest and most enduring movements known to the history of painting.

The strength of this exhibition will be the comparative and in-depth presentation of many of the greatest and most influential works of this century. The recent cultural exchange agreement with the Soviet Union makes it possible to add important loans from Moscow and Leningrad to those from museums and private collections from cities such as Paris, London, Stockholm, Prague, and Basel, as well as from the Museum's own collections.

Organized by William Rubin, director, Department of Painting and Sculpture. The exhibition travels to the Musée National d'Art Moderne in Paris. Catalogue. (International Council and René d'Harnoncourt Galleries, ground and lower levels)

THE HISTORY OF PHOTOGRAPHY

February 18 - May 29, 1990

This exhibition will celebrate the sesquicentennial of the public announcement in 1839 of the process of L.J.M. Daguerre, the first of photography's several inventors to make his work known to the world. It will be the first critical overview of artistic achievement in the field since PHOTOGRAPHY: 1839-1937, organized in 1937 by Beaumont Newhall, then curator of photography at the Museum. The exhibition and its accompanying publication will offer a revised statement of photographic tradition, enriched by new research and previously unknown historical work.

Including approximately 250 photographs, the exhibition will focus on the reciprocal relationship of pictorial form to the evolution of photographic craft. Work will be drawn from many of the world's most important private and public collections. The publication will be both a catalog and an exposition of photography's history as seen from the point of view of the exhibition's conceptual principle. It will provide an alternative view of the dynamics of change in the evolution of the medium.

Organized by John Szarkowski, director, Department of Photography, the exhibition and its accompanying publication are part of the Springs Industries Series on the Art of Photography at The Museum of Modern Art and are generously supported by a grant from Springs Industries, Inc. National and international tours are planned. Catalogue. (International Council Galleries, ground level)

HIGH AND LOW: MODERN ART AND POPULAR CULTURE

May 12 - August 27, 1991

This exhibition will address the relationship between modern art and popular and commercial culture. From Paris prior to World War I to New York's Lower East Side today, this dialogue has been central to the modern visual experience. Although many historians have attempted to analyze this subject--especially since the advent of Pop art--this will be the first exhibition to examine thoroughly this pervasive phenomenon.

The exhibition will be divided into four basic themes: Comics and Caricature, Graffiti, Advertising, and Functional Objects. Concentrating on painting and sculpture, works by a great many artists from all periods will be included, among them Jean Dubuffet, Marcel Duchamp, Philip Guston, Roy Lichtenstein, Claes Oldenburg, Pablo Picasso, and Andy Warhol.

HIGH AND LOW will demonstrate that the popular and commercial arts are not inert or anonymous genres that have been exploited, but close partners to modernist innovation, with separate histories of invention and evolution. The works on view will show the varieties of appropriation on the one hand and transformation on the other through which "high" art has borrowed from "low," and vice-versa, throughout the twentieth century. The exhibition will also feature important work relating to the development of, and the major figures within, the "low" arts, such as George Herriman and R. Crumb in comics.

Organized by Kirk Varnedoe, adjunct curator, Department of Painting and Sculpture; in collaboration with Adam Gopnik. Catalogue. (International Council and René d'Harnoncourt Galleries, ground and lower levels)

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For further information, contact Jeanne Collins or Jessica Schwartz, Department of Public Information, 212/708-9750.