

The Museum of Modern Art

For Immediate Release
April 1991

MUSEUM PRESENTS NEW INSTALLATIONS IN COLLECTION GALLERIES

The Museum of Modern Art regularly rotates the exhibitions in its collection galleries to make a broad spectrum of its holdings available to the public. Four new spring installations include:

MEAN STREETS: AMERICAN PHOTOGRAPHS FROM THE COLLECTION, 1940s-1980s Through July 16, 1991

The development of one aspect of street photography since the end of World War II is traced in this exhibition. The subject of these pictures is the anxiety and intensely compacted energy of people in city streets. Beginning with photographs made in 1946 by Walker Evans in Chicago, the exhibition includes work by such major figures of photography as Harry Callahan, Robert Frank, William Klein, and Garry Winogrand. Photographs by less well-known photographers and recently acquired new works are also shown. The exhibition was organized by Susan Kismaric, curator, Department of Photography. (Edward Steichen Photography Center, second floor)

THE SURREALIST DRAWING: A SELECTION FROM THE COLLECTION Through July 16, 1991

An overview of surrealist inventions by European and American artists, from the end of the Dada period through the early 1940s, is provided by this exhibition of over sixty works from the holdings of the Museum's Department of Drawings. Examples of works by such major artists as André Breton, Marcel Duchamp, Salvador Dali, Max Ernst, Man Ray, Henry Moore, André Masson, Matta, Joan Miró, and Pablo Picasso highlight concerns of the surrealists such as experimenting with automatism, chance, and accident; employing biomorphic forms; using found objects; and rendering fantastic dream imagery. The exhibition was organized by Magdalena Dabrowski, associate curator, Department of Drawings. (Drawings Galleries, third floor)

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FOUR GERMAN PRINTMAKERS:**MAX KLINGER, LOVIS CORINTH, CHRISTIAN ROHLFS, AND OTTO DIX**

Through July 23, 1991

This selection of approximately eighty works surveys the printmaking careers of these German artists. Spanning four critical decades, the exhibition includes the symbolist prints of Klinger from the 1880s, expressionist prints by Corinth and Rohlfes from the early decades of this century, and the "new objectivity" of Dix's post-World War I prints. The exhibition was organized by Wendy Weitman, assistant curator, and Lindsay Leard, curatorial assistant, Department of Prints and Illustrated Books. (Paul J. Sachs Gallery, third floor)

MALELADE BY GEORG BASELITZ

Through July 23, 1991

In one of his most intensive print projects, the contemporary German painter and sculptor Georg Baselitz recently finished etching forty-one plates, scratching into them the figures and words that became the contents of his book *Malelade (Paintfool)*. Barnyard animals inhabit some of the color prints while, around and within them, strange words in a poetically childish German make up the extraordinary text. All the pages of the large book, together with English translations of the text, comprise the first exhibition of this publication. The exhibition was organized by Riva Castleman, director, Department of Prints and Illustrated Books. (Tatyana Grosman Gallery, third floor)

*Continuing installations:***DESIGNED IN THE EIGHTIES: SELECTED ACQUISITIONS**

Through May 19, 1991

This selection presents twenty-eight recently designed objects acquired by the Museum during the past decade. The design collection's principal focus on industrially produced artifacts is reflected in works ranging from new plastics to an electronic musical instrument, a solar lantern, and a racing wheelchair. While the exhibition can be viewed as a summary of 1980s design, several of the products made during the last few years are perhaps more indicative of some of the major technological and social issues facing designers in the 1990s. Organized by Cara McCarty, Associate Curator, Department of Architecture and Design. (Philip L. Goodwin Gallery, fourth floor)

CONTEMPORARY PAINTING AND SCULPTURE GALLERIES Through Summer 1991

The contemporary Painting and Sculpture galleries include forty-three works from the mid-1950s to the present. Paintings by artists working in the mainstream (Jasper Johns's *Flag*, 1954-55, and Ellsworth Kelly's *Running White*, 1959) are brought together with those by artists more peripheral to it (Alfred Jensen's *Here-Then-There!*, 1959). The range in artists' attitudes toward materials is emphasized, whether the raw texture of Cy Twombly's untitled painting of 1968, the junk assemblage in Richard Stankiewicz's *Natural History* (1959), or the gouged wood of Jackie Windsor's *Laminated Plywood* (1973).

The remarkable variations possible within a minimalist vocabulary are revealed in the 1960's paintings, sculptures, and drawings by such artists as Jo Baer, Ronald Bladen, Al Held, Yves Klein, Agnes Martin, Robert Ryman, and Tony Smith. In emphasizing a shift away from painting, Richard Tuttle's ethereal, delicate wire octagon is juxtaposed with Robert Irwin's light and shadow sculpture, while Louise Bourgeois's *Torso: Self-Portrait* (c. 1963-64) is placed next to Eva Hesse's *Vinculum II* (1969). A return to painting is exemplified by Susan Rothenberg's *Axes*, Lois Lane's untitled work of 1979, and Joan Mitchell's *Taillade* (1990). Organized by Robert Storr, curator, Department of Painting and Sculpture. (Painting and Sculpture Galleries, third floor)

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