

Gifts of the Associates : 1975-1990 : the Museum of Modern Art, New York, the Tatyana Grosman Gallery, November 27, 1990-February 19, 1991

Author

**Museum of Modern Art (New York,
N.Y.)**

Date

1990

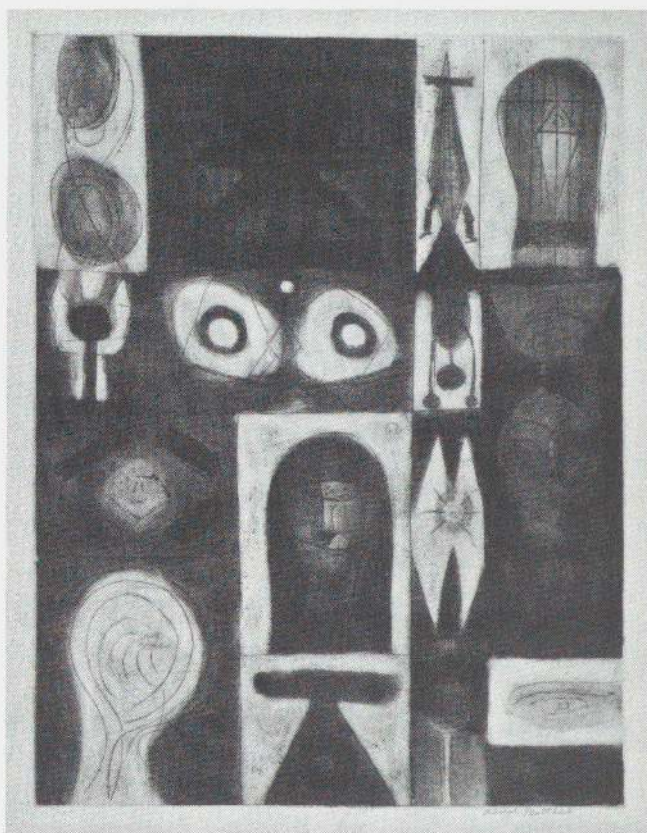
Publisher

The Museum of Modern Art

Exhibition URL

www.moma.org/calendar/exhibitions/1755

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Gifts

OF THE ASSOCIATES: 1975-1990

The Museum of Modern Art, New York

The Tatyana Grosman Gallery

November 27, 1990 - February 19, 1991

1975, during the opening reception for an exhibition titled *Printsequence*, the Department of Prints and Illustrated Books invited guests to visit and learn more about the world's most important collection of modern prints. Three sessions in October brought together a dynamic group of art lovers and print collectors who were encouraged to support the Museum's print collection by forming an association. Since that modest beginning, the Associates of the Department of Prints and Illustrated Books have met and fulfilled beyond all hopes a need that had become critical in the mid-seventies. Up to that point, the relatively low cost of prints made specialized patronage seem unnecessary. But the subsequent rise in print costs finally made it imperative that friends of the medium be found to help support the collection. The Associates group was then formed with the help of art dealers and two members of the Museum's Junior Council, and it continues today to contribute valuable additions to the print collection.

The horizons of the Department have been extended through monthly programs which were arranged for the Associates to deepen their knowledge of fine prints and the people who make them. These activities have drawn artists, printers, art historians, and collectors from all over the world. Sessions held in print workshops have allowed members to watch closely as artists cut woodblocks or make paper, and to practice the processes themselves. The programs have led the Associates to a broader understanding of contemporary prints, to new subjects for their collecting, and to a deeper awareness of how museum collections are formed.

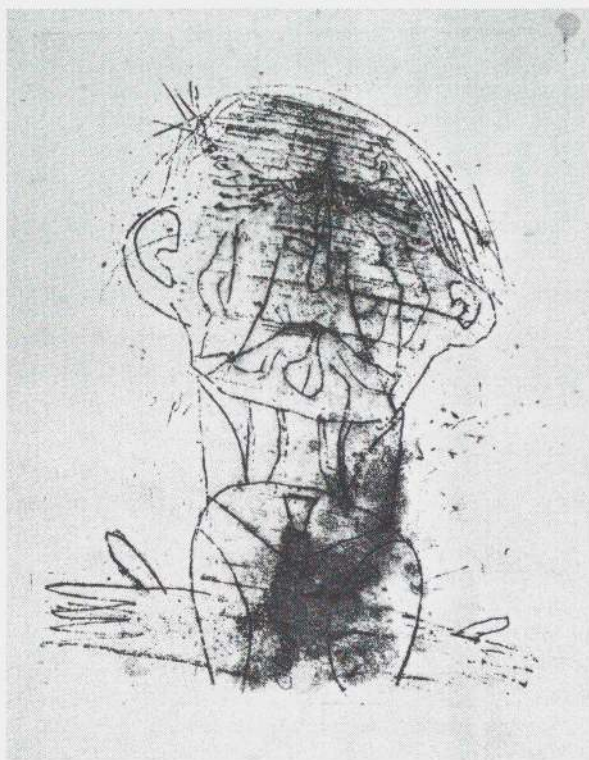
In smaller communities, identifying people who might be interested in a cause—and who might contribute time and money to it—seems simple compared to doing the same in New York City. All institutions that devote themselves to the good of the community are obliged to bring together dedicated and energetic supporters. The Museum has been fortunate to find such people with a special appreciation of prints and illustrated books, and honors these dynamic and generous Associates on their fifteenth anniversary.

Riva Castleman
Director, Department of
Prints and Illustrated Books



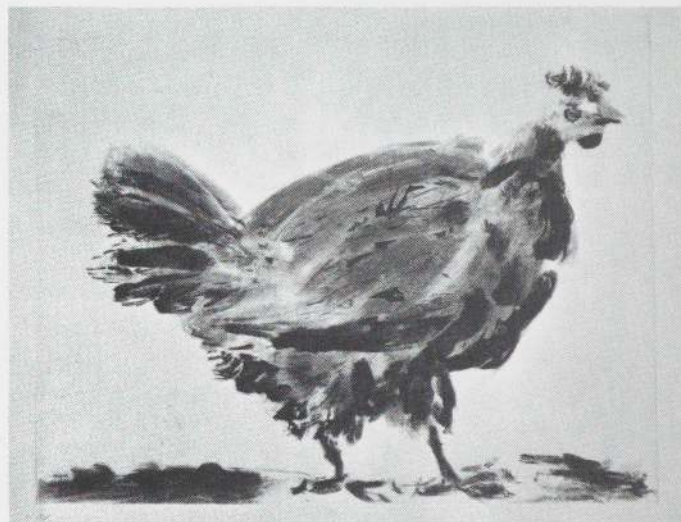
Mikhail Larionov, a leader of the Russian avant-garde in the years prior to World War I, inaugurated a short-lived artistic movement which he named Rayonism. Influenced by both Cubism and Futurism, Larionov's Rayonist compositions represent pictorially the abstract patterns created by intersecting rays of light. His aim was to portray visually newly proposed theories in physics, particularly concepts of time and space as advanced by Albert Einstein. In this linoleum cut, the artist exploits the planar quality of the medium to enhance the linear patterns of the converging rays of light. He limits the movement to the surface plane, creating a strictly two-dimensional abstract composition. Larionov created very few Rayonist compositions between 1913 and 1914, and they are among the earliest abstract works of the twentieth century.

Mikhail Larionov. *Composition*. 1913–1914.



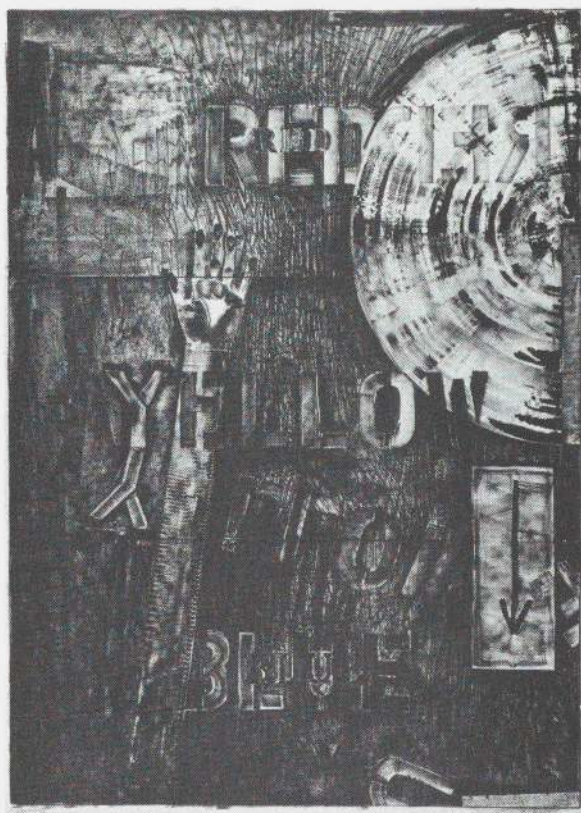
Jean Dubuffet's portrait of drama critic Paul Léautaud dates from the beginning of his career and relates to a group of paintings and drawings of writers which he exhibited in 1947 under the title *People are More Handsome Than They Think*. As this crude characterization reveals, Dubuffet drew inspiration from children's art and from *art brut*—"savage," or "uncivilized" art. This portrait, along with three others, was unknown until 1986, and it is one of only five photogravures made by the artist. Dubuffet was one of the first printmakers to experiment with this photographically assisted process for artistic purposes. Most likely, he created the print in the studio of Jean Fautrier, where the two had installed an etching press to gain greater control over the printing process. In this print, Dubuffet exploits the granular potential of photogravure to complement his deliberately direct and seemingly primitive approach.

Jean Dubuffet. *Paul Léautaud*. 1946.



Pablo Picasso created *The Hen* in June 1952, along with other prints in aquatint of bull fights and goat skulls. He first experimented with the medium in 1934, several years after he had explored the other intaglio techniques of etching and drypoint. One of his earliest uses of aquatint was to illustrate thirty-one plates of Comte de Buffon's *Histoire Naturelle*, published in 1942. Following the naturalist's intentions, Picasso rendered a physiological description of the animals, much as he did in this print. In this state of *The Hen*, Picasso uses aquatint and varies his stroke to delineate the form of the bird: he uses soft, short strokes to depict the feathers and contrasting sharp strokes for the claws. The large claws, digging into the ground, give the hen a menacing appearance and attest to Picasso's ability to convey strong temperaments through his animal and human forms.

Pablo Picasso. *The Hen*, second state. June 23, 1952.



Jasper Johns, in his 1979 print *Land's End*, applied his talent for lithography to an image that first appeared in a painting of 1963. The motifs—an extended hand, a ruler-swept semicircle, and the words red, yellow, and blue—are transformed into a black lithograph recreating the poignant image inspired by the drowning death of the poet Hart Crane. In this print, which followed two smaller etched versions, Johns exploited the transparent potential of lithography with overlapping lines and shapes, achieving an extraordinary richness of densities and textures. At a time when abstract, colorful cross-hatching dominated his paintings and screenprints, this imposing monochromatic lithograph inventively integrated an older idea with the accumulated skill of two decades of virtuoso printmaking.

Jasper Johns. *Land's End*. 1979.

Checklist

All works are from the collection of The Museum of Modern Art. Unless otherwise indicated, dimensions are for composition or plate size for prints and page size for illustrated books, and are given in inches and centimeters, height preceding width. Dates enclosed in parentheses do not appear on the works.

Richard Bosman Australian, born India, 1944

Double Trouble. New York, Brooke Alexander, Inc. (1983). Woodcut, 23 ¹⁵/₁₆ x 30 ¹/₈" (60.8 x 76.5 cm). The Associates Fund, 1983

Richard Diebenkorn American, born 1922

Large Light Blue. Oakland, Crown Point Press, 1980. Etching and aquatint, printed in color, 24 x 14 ³/₁₆" (61.0 x 36.0 cm). The Associates Fund, 1980

Jim Dine American, born 1935

Car Crash and *End of Car Crash*. New York, the artist, 1960. Series of five lithographs, one printed in color, .1-5 each sheet: 29 ¹⁵/₁₆ x 22 ³/₁₆" (76.0 x 56.3 cm) and .6 sheet: 40 ¹/₈ x 25 ¹⁵/₁₆" (102 x 66 cm). The Associates Fund in honor of Riva Castleman, 1989

Jean Dubuffet French, 1901-1985

Paul Léautaud. (1946). Photogravure, 12 ⁹/₁₆ x 9 ¹³/₁₆" (32.0 x 25.0 cm). The Associates Fund, 1986

Untitled. (1946). Photogravure, 11 ¹¹/₁₆ x 9 ⁵/₁₆" (29.7 x 23.7 cm). The Associates Fund, 1986

Adolph Gottlieb American, 1903-1974

Apparition. (1945). Aquatint, 20 ¹/₈ x 15 ¹/₁₆" (51.1 x 38.2 cm). The Associates Fund, 1988

Philip Guston American, born Canada, 1913-1980

Untitled, from the portfolio *Eight Lithographs to Benefit the Foundation for Contemporary Performance Arts*. Los Angeles, Gemini G.E.L., 1981. Lithograph, 19 ⁵/₈ x 29 ¹³/₁₆" (49.9 x 75.7 cm). The Associates Fund, 1987

Erich Heckel German, 1883-1970

Seated Woman with Crossed Legs [Frau mit Gekreuzten beinen sitzend]. 1907. Lithograph, 12 ¹⁵/₁₆ x 10 ⁷/₈" (32.9 x 27.7 cm). The Associates Fund, 1986

David Hockney British, born 1937

The Old Guitarist, *Discord Merely Magnifies*, *Figures with Still Life*, *Serenade*, and *What is this Picasso?*, from the portfolio *The Blue Guitar*. New York, Petersburg Press, Inc. (1977). Five etchings printed in color, each sheet: approx. 22 x 28" (55.9 x 71.1 cm). The Associates Fund, 1977

Jasper Johns American, born 1930

Land's End. Los Angeles, Gemini G.E.L., 1979. Lithograph, 51 ³/₁₆ x 36" (130.0 x 91.4 cm). The Associates Fund, 1987

Donald Judd American, born 1928

Two plates from an untitled portfolio. New York, Brooke Alexander Editions, 1988. Two woodcuts, printed in color, each sheet: 23 ⁵/₈ x 31 ¹/₂" (60.0 x 80.0 cm). The Associates Fund, 1989

Two plates from an untitled portfolio. New York, Brooke Alexander Editions, 1988. Two woodcuts, each sheet: 23 ⁵/₈ x 31 ⁷/₁₆" (60.0 x 80.0 cm). The Associates Fund, 1989

Mikhail Larionov Russian, 1881-1964

Composition. (1913-1914). Linoleum cut, 9 ¹/₂ x 12 ¹¹/₁₆" (24.1 x 32.2 cm). The Associates Fund, 1988

Roy Lichtenstein American, born 1923

The Sower from the series *Landscapes*. Los Angeles, Gemini G.E.L., 1985. Lithograph, woodcut and screenprint, printed in color, 38 ⁵/₁₆ x 52 ⁷/₁₆" (97.3 x 133.2 cm). The Associates Fund, 1987

Henri Matisse French, 1869-1954

The White Fox [Le renard blanc]. (1929). Lithograph, 20 ¹/₄ x 14 ¹/₂" (51.4 x 36.8 cm). The Associates Fund, 1983

Claes Oldenburg American, born Sweden, 1929

Store Poster. [New York], the artist, 1961. Lithograph with watercolor additions, 19 x 25 1/4" (48.3 x 63.8 cm). The Associates Fund, 1990

Pablo Picasso Spanish, 1881–1973. To France 1904

The Hen [La Poule], second state. (June 23, 1952). Aquatint and drypoint, 20 5/16 x 26 5/16" (51.6 x 66.8 cm). The Associates Fund, 1979

The Hen [La Poule], third state. (June 23, 1952). Aquatint, drypoint and scraper, 20 5/16 x 26 5/16" (51.6 x 66.8 cm). The Associates Fund, 1979

Julian Schnabel American, born 1951

Brenda. New York, Parasol Press, Ltd., 1984. Aquatint on velvet, 59 7/8 x 35 7/8" (152.1 x 91.2 cm). The Associates Fund, 1984

David Smith American, 1906–1965

A Letter. Woodstock, the artist, (1952). Lithograph, 16 7/8 x 22 5/8" (42.8 x 57.4 cm). The Associates Fund, 1988

Frank Stella American, born 1936

Port aux Basques from the *Newfoundland Series*. Los Angeles, Gemini G.E.L., 1971. Lithograph and screenprint, printed in color, 32 1/8 x 63 15/16" (81.6 x 162.5 cm). The Associates Fund, 1987

Illustrated Books

Jean Dubuffet French, 1901–1985

Labonfamabeber par Inbo Nom by Jean Dubuffet. Paris, the artist, 1950. Photolithographic reproductions of drawings and lithographed text, 11 3/16 x 8 11/16" (28.4 x 21.9 cm). The Associates Fund, 1981

Barbara Kruger American, born 1945

My Pretty Pony by Stephen King. New York, Library Fellows of the Whitney Museum of American Art, 1988. Nine lithographs, one with screenprint, and eight screenprints, printed in color, 20 x 13 7/16" (50.9 x 34.2 cm). The Associates Fund in honor of Riva Castleman, 1989

Joan Miró Spanish, 1893–1983

Le Courtisan grotesque by Adrian de Moluc. Paris, Le Degré Quarante et Un, 1974. Sixteen etchings and aquatints, nine with drypoint, printed in color, 16 1/2 x 11 7/16" (42.0 x 29.0 cm). The Associates Fund, 1978

Exhibition organized by Deborah Wye, Curator.

Extended captions prepared by Lindsay Leard, Curatorial Assistant.

ON THE COVER: Adolph Gottlieb. *Apparition*. 1945.

Adolph Gottlieb's *Apparition* is his most imposing early print. It exemplifies his compositions known as Pictographs, on which he had been working since 1941. Characteristic of his work in the Pictographs, Gottlieb structured this composition with a two-dimensional grid and developed biomorphic shapes within each square. The title, *Apparition*, indicates the artist's interest in the psychoanalytic dream theories of Freud and Jung, as well as in Native American myth. In delineating this supernatural vision, Gottlieb was influenced by Surrealism, particularly automatism, the painterly equivalent of free association. By combining a subjective approach with a clearly prescribed composition, the artist balances the indefinite and the rational, both formally and conceptually. In this aquatint and drypoint, Gottlieb enhances the structure by creating patterns from the black and white shapes, and he develops the forms tonally by varying the depth of the aquatint.