

THE MUSEUM OF MODERN ART

NEW YORK 19

11 WEST 53rd STREET
TELEPHONE: CIRCLE 5-8900
CABLES: MODERNART, NEW-YORK

No. 80B
FOR IMMEDIATE RELEASE

Special to the CHARLESTON DAILY MAIL and the CHARLESTON GAZETTE

Charleston-born artist Preston McClanahan is one of 21 artists and designers represented in the exhibition entitled THE OBJECT TRANSFORMED on view at The Museum of Modern Art in New York City through August 21.

Mr. McClanahan, who was born in 1933, attended the Art Academy of Cincinnati from 1951 to 1954; he now lives in New York. He is represented by an untitled work created in 1966 showing a brandy snifter overflowing with urethane foam.

The exhibition has been selected by Mildred Constantine, Associate Curator of Design in the Museum's Department of Architecture and Design, and installed by Arthur Drexler, Director of the Department. She notes in the accompanying catalog, "When an object is taken out of its familiar context, or even a single detail is removed or altered, a second set of associations may be brought into play. If the resulting visual metaphor is sufficiently powerful, even the most ubiquitous artifact may be transformed into a unique experience."

The common denominator of all the works in the show is that each was once an actual useful object, each has been changed so that it is no longer useful. The effectiveness of these transformed objects depends to some extent on our recognizing the originals within the transformation: knowing that they are, or were, an authentic cup and iron is necessary to a just appreciation of their new effectiveness. In each case what has been produced is an object of emotional utility: a work of art.

The transformations do nothing to enhance the objects in any conventional

design sense. An exception, Miss Constantine says, is Bruno Munari's clock, in which discs of colored plastic replace hands and numerals to make a kind of moving picture in which time is deprived of its urgency.

More often, a transformation removes an object entirely from the realm of design, sometimes with extraordinary fervor. A book, for example, is usually a carefully made object we are conditioned to handle with respect. Three examples of transformed books in the exhibition upset this response by acts of destruction. "Lucas Samaras covers a book with pins and nails and inserts between its pages a razor, a knife, and a broken pane of glass; seldom has a book been more dangerous to open," Miss Constantine says. "Jasper Johns presents us with an open book, but its pages are congealed in colored wax and the print is all but obliterated, concealing the information we suppose the book to contain. The desire to separate the pages is frustrated by its being contained in a glazed box, apparently to preserve it for posterity. John Latham's book--actually one book and parts of others--has been burned and the pages folded, and is forced open by a closed volume wedged between the pages like a hatchet: one book destroys another."

Almost as emotionally charged as books are household furnishings. Two of the four examples in the exhibition are chairs. One by Les Levine is completely concealed under a tautly stretched skin of shiny plastic, under which the splayed legs and arms of a Captain's chair seem to be struggling to emerge. Fabio de Sanctis' chair is swathed in painted fiberglass, its baroque folds and dripping paint combining to suggest the decomposing shroud on a mummy. A similar entombment is produced by the copper plates nailed over a table-top radio by Toni Palladino. The transformation of these three objects is brought about by covering them with an extraneous material which destroys their usefulness but presumably preserves the objects themselves. The mattress by Ralph Ortiz, however, is transformed by outright destruction. Guttled by fire and doused with water, and resembling a mass of gray seaweed, it is perhaps the embodiment of a nightmare.

"Less violent, and sometimes amusing, are those transformations which neither add, subtract, nor obliterate, but merely deform, like Janet Cooper's

cluster of sagging milk bottles and Bruno Munari's gesturing forks. Of comparable humor are Man Ray's pipe with plexiglas bubble and Preston McClanahan's brandy glass with permanent foam. Both transformations introduce images which suggest an ephemeral use while at the same time making such use impossible, because the new images are permanent."

The majority of objects were transformed in the '60s. Notable exceptions are Man Ray's famous iron with tacks, and pipe with plexiglas bubble. both from the '20s, and Meret Oppenheim's fur-covered cup and saucer which caused a sensation when first exhibited at the Museum of Modern Art in 1936.

* * * * *

Photographs and additional information available from Elizabeth Shaw, Director and Lynn Traiger, Assistant Director, Department of Public Information, The Museum of Modern Art, 11 West 53rd Street, New York, N.Y. 10019. Circle 5-8900