

The Museum of Modern Art

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PROJECTS: CHUCK CLOSE/LILIANA PORTER

Chuck Close's first major print, a portrait head which is probably the largest mezzotint ever made, and an environment by Argentine printmaker Liliana Porter will be on view at The Museum of Modern Art from January 13 through February 28 as the latest in the Museum's "Projects" series devoted to recent work by contemporary artists.

Chuck Close, known for his 9 x 7 foot paintings of portrait heads, executed the mezzotint Keith at Crown Point Press, Oakland, California, in the spring of 1972. As in his paintings, Close worked from a photograph, meticulously translating the photographic information to a large format.

Nineteen progressive proofs, which illustrate the artist's method of working, will be exhibited with the finished print and the copper plate. Close has said of his use of the medium: "I wanted the print to be more a record of an attempt to make a print. That's why I scratched the grid into the plate and why the image doesn't hold together as a whole as much as the paintings do. I didn't want to disguise the fact that I made the print piece by piece--I didn't want to try to shove it together and make it look mysteriously like one whole image afterward. The grid shows the increment that I was working with, the work-a-day problems of making the print. It was like making something out of bricks."

Liliana Porter's environment consists of actual objects such as wool, nails, and hooks, which have been affixed to the same gallery walls on which images of similar objects have been serigraphed. The interplay of images and objects and the perception of two- and three-dimensional space are a focus of the artist's environments and individual prints. Porter has said: "Reality is not [only] what you touch, but also what you feel. My work is one-half illusion and one-half reality. I don't know if the printed thing is more [of an] illusion than the reality of the real thing."

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