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The Museum of Modern Art

EXHIBITION EXPLORES SERIAL IMAGERY IN CONTEMPORARY PRINTED ART

For Immediate Release
September 2000

Exhibition Juxtaposes Modular Serial Works from the 1960s by Jasper Johns, Ellsworth Kelly, Roy Lichtenstein, and Frank Stella, with Recent Experimental Examples by John Armleder, Sherrie Levine, and Yukinori Yanagi, Among Others

One Thing After Another
September 28, 2000–January 2, 2001
Second Floor

One Thing After Another reveals the critical role printmaking has played in contemporary art through the format of the series. This exhibition juxtaposes serial print projects from the 1960s and 1970s with recent examples, emphasizing the shift from formal logic—characterized by Pop art and Minimalism’s use of standardization—to today’s more experimental approaches. The exhibition compares and contrasts well-known series and portfolios by Jasper Johns, Ellsworth Kelly, Roy Lichtenstein, Gerhard Richter, and Andy Warhol, to lesser-known recent projects by John Armleder, Sherrie Levine, Rosemarie Trockel, and Yukinori Yanagi, among others. On view from September 28, 2000 through January 2, 2001, as part of ***Open Ends***, the third and final cycle of **MoMA2000**, the exhibition is organized by Judith B. Hecker, Curatorial Assistant, Department of Prints and Illustrated Books.

“It’s exciting to see so many important, early projects paired with newer works that build upon and depart from these earlier strategies,” notes Ms. Hecker. “This diverse assembly of works and artists also attests to the vital role printed art continues to play in the contemporary period.”

The development of serial imagery has historically been linked to print techniques because of their potential for experimenting with mechanization, standardization, and successive production. The artist’s ability to reproduce images quickly and repeatedly, and to show imagery development from proof to proof in this medium has made it a natural choice for serial innovation. In the 1960s and 1970s, artists embraced its capabilities for multiplication, as seen in Pop art’s successions of everyday imagery and Minimalism’s infinitely repeatable geometric works. Frank Stella’s print projects, including *Copper Series* (1970) and *Purple Series* (1972), recapitulate in small scale the variations on geometric shapes and striped patterns found in his large paintings of the period. In Lichtenstein’s *Cathedral Series* (1969), the artist varies color to mimic, in a highly reductive and mechanical manner, the changing light-effects of Monet’s iconic views of Rouen Cathedral, rendered during different hours of the day.

Since the 1960s, serial projects have expanded upon and departed from the logic of straightforward repetition and variation, by taking more

experimental, pseudo-logical, and subversive approaches. John Armleder's *Gog* (1996), a portfolio of screenprints, parodies the aloof stillness and standardization associated with Minimalism. Here, a series of thirteen targets infused with shocking fluorescent and metallic colors turns a simple geometric motif into a pulsating optical event. Other contemporary artists, including Yukinori Yanagi, employ strategies such as chance and spontaneity. Yanagi's five etchings entitled *Wandering Position* (1997), for example, were created by tracing the paths of ants confined to the surface of five square etching plates. The prints subvert the rhetoric of Minimalism to explore the concepts of movement and entrapment, and underscore the unpredictable forces driving its serial structure.

One of the paradigmatic examples of the shift from the modular Pop and Minimalist series to the more experimental serial projects of today can be found within Warhol's own artistic development. Unlike the straightforward repetition and color variation seen in early works, such as the series of Campbell's Soup Cans and Marilyns, his later works often stress the abstract qualities of his subjects. In his last print project, *Camouflage* (1987), Warhol varies the original composition—a piece of military camouflage fabric—not only by infusing the piece with psychedelic colors, but also by changing its orientation and scale.

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