

FIRST TEMPORARY EXHIBITION IN MoMA'S NEW SIXTH-FLOOR GALLERIES INCLUDES WORKS BY EUROPEAN AND AMERICAN ARTISTS OF THE LAST 45 YEARS

Exhibition Features Works Donated to the Museum by Financial Services Firm UBS and Works on Loan from The UBS Art Collection

Contemporary Voices: Works from The UBS Art Collection

The International Council of The Museum of Modern Art Gallery, sixth floor
February 4–April 25, 2005

NEW YORK, February 2005—In recognition of a donation of exemplary works of contemporary art to The Museum of Modern Art by the financial services firm UBS, the Museum presents *Contemporary Voices: Works from The UBS Art Collection* from February 4 to April 25, 2005. The exhibition includes 40 works given to MoMA and 24 loaned by UBS that represent the firm's collection, renowned for its works by European and American artists of the last 45 years. Most of the works are being shown at MoMA for the first time. *Contemporary Voices* is the first major exhibition to be presented in The International Council Gallery, one of the Museum's two new spacious sixth-floor temporary exhibitions galleries. The exhibition was organized by Ann Temkin, Curator, Department of Painting and Sculpture, The Museum of Modern Art. The exhibition and accompanying publication are made possible by UBS, one of the world's leading financial firms and a major supporter of the arts.

The exhibition includes paintings, sculptures, photographs, and drawings by 48 artists, demonstrating UBS's collecting path over the last three decades. *Contemporary Voices* features a diverse array of works, including abstract paintings by Willem de Kooning, Brice Marden, and Robert Ryman; figurative paintings by Philip Guston, Lucian Freud, and Chuck Close; Minimalist sculptures by Dan Flavin and Donald Judd; Pop-era paintings and drawings by artists including Roy Lichtenstein, Claes Oldenburg, Edward Ruscha, and Andy Warhol; significant works by contemporary German artists such as Gerhard Richter and Anselm Kiefer; paintings from the 1980s by Francesco Clemente, Susan Rothenberg, and David Salle; photographs by Andreas Gursky, Cindy Sherman, and Thomas Struth; drawings by Cy Twombly, Bruce Nauman, and Jenny Holzer; and recent paintings by Damien Hirst and Guillermo Kuitca.

The works in this exhibition are drawn from the former PaineWebber Art Collection, which was assembled under the leadership of former PaineWebber Chairman and Chief Executive Officer Donald B. Marron, a longtime Trustee, former President, and current Vice Chairman of MoMA as well as a member of The UBS Art Collection Advisory Board. The PaineWebber Art Collection became the core of The UBS Art Collection in 2001, when UBS acquired PaineWebber. Today, The UBS Art Collection encompasses more than 900 paintings,

photographs, works on paper, and sculpture by major artists of the second half of the twentieth century.

Ms. Temkin says, "This exhibition, like the collection of which it is a microcosm, provides an exceptional window onto the art of the last 45 years, both in its heterogeneity and its particular depths."

"We began this collection in a modest way with a single vision, to buy the best representation of an artist's work and to share it with our employees," said Mr. Marron, now Chairman and Chief Executive Officer, Lightyear Capital. "It is truly gratifying to see these works on view at the finest museum of modern and contemporary art in the world, where they will be shared with an international audience."

"UBS is proud that The Museum of Modern Art is presenting *Contemporary Voices: Works from The UBS Art Collection*," said John P. Costas, Chairman & CEO, UBS Investment Bank. "My colleague, Mark Sutton, Chairman and CEO, UBS Wealth Management USA, and I believe that art is a treasure to be shared, and our donation of more than 40 works to MoMA is one way in which UBS can give back to the community in which we work and live. We congratulate MoMA on its 75th anniversary and its triumphant return to Manhattan."

The gift was initiated by Mr. Marron, MoMA Director Glenn D. Lowry, and the late Kirk Varnedoe, MoMA's former Chief Curator of Painting and Sculpture, and was formalized after PaineWebber was acquired by UBS. It constitutes the first donation from The UBS Art Collection to a museum. The works were selected by the Museum to strengthen its holdings in contemporary art. Seven of the works were given to the Museum in 1992 and the remainder was promised in 2002. All of the donated works were acquired by the company between 1978 and 2000, and many were purchased shortly after their creation.

The exhibition includes many outstanding paintings. Philip Guston's *In the Studio* (1975) depicts the disheveled painter staring at an easel in a crowded studio interior. A wry reflection on the myth of the artist as an inspired and lofty being, it is an important example of Guston's late work and one of his few self-portraits. Chuck Close's black-and-white untitled self-portrait (1991) reflects the new style he was then developing. Made after a Polaroid photograph, it shows not the warts-and-all topography of the face found in Close's early work, but an abstracted landscape of colors and shapes. Vija Celmins's *Night Sky #5* (1992), from her celebrated Night Skies series, is an exquisitely layered image of pulsating stars on a deep black ground. It is the first painting by Celmins to enter MoMA's collection.

A third of the exhibition is made up of noteworthy works on paper by Jasper Johns, Cy Twombly, Claes Oldenburg, and Edward Ruscha, among others. Ruscha's *Museum on Fire* (1968) portrays the Los Angeles County Museum from the air, flames shooting discretely off to one side. Drawn using powdered graphite, it exemplifies the artist's innovative and refined draftsmanship. Richard Long made *Untitled* (1987) by dipping his foot in River Avon mud and creating a pattern of footprints and splashes. The resulting drawing typifies the artist's explorations of the landscape and natural materials. Richard Serra created the drawing *No Mandatory Patriotism* (1989) in

response to the controversy surrounding the dismantling of his sculpture *Tilted Arc*, a site-specific sculpture from 1981 commissioned by the federal government in downtown Manhattan. At almost eight feet tall and seventeen inches wide, the drawing's monumental scale demonstrates similarities to his renowned three-dimensional work.

Most of the works in The UBS Art Collection were purchased without regard for a specific site. The exceptions are works by Susan Rothenberg and Frank Stella. In 1987, Mr. Marron commissioned both of these artists to create works for the company's headquarters in New York. Rothenberg painted six 10-foot panels for pillars in the dining room, entitled *1, 2, 3, 4, 5, 6* (1988). Rendered in shades of blue, red, black, and white, each panel shows a dancer captured mid-gesture; considered together, they suggest a continuous movement. Stella contributed two large-scale wall sculptures; *Wheelbarrow (B #3, 2X)* (1988) is featured in *Contemporary Voices*. Part of his Moby Dick series, which includes almost 300 works made between 1986 and 1997 now housed in collections around the world, this work conflates painting and sculpture—though it hangs on the wall and is painted, it is made of metal forms and is three-dimensional.

The collection also has several strong examples of works by German artists including Georg Baselitz, Anselm Kiefer, Sigmar Polke, and Gerhard Richter. The exhibition features important works by Kiefer, including *Ways of Worldly Wisdom: Arminius's Battle* (1978), a work comprising individual woodcut portraits of figures from Germany's history in a blend of printmaking and painting, and the watercolor *To the Unknown Painter* (1982), which salutes artists killed or exiled by the Nazi regime.

Since the 1980s, contemporary photography has occupied a significant place in the UBS collection, with a focus on large-scale works. Photographs by Andreas Gursky, Cindy Sherman, and Laurie Simmons are included, as well as Thomas Struth's *National Gallery 1, London* (1989), from his series of photographs of museum visitors in galleries, and a Cindy Sherman fashion photograph from 1983 commissioned by a retailer for a spread in *Interview* magazine.

ABOUT THE CURATOR

Ann Temkin joined MoMA in the fall of 2003 as Curator in the Department of Painting and Sculpture. Prior to that, she was the Muriel and Philip Berman Curator of Modern and Contemporary Art at the Philadelphia Museum of Art. Her prior exhibitions include *Thinking Is Form: The Drawings of Joseph Beuys* (1993), *Constantin Brancusi* (1995), *Alice Neel* (2000), and *Barnett Newman* (2002). She has lectured and written extensively about modern and contemporary art. Ms. Temkin received an A.B. from Harvard University and a Ph.D. in History of Art from Yale University.

THE UBS ART COLLECTION

The UBS Art Collection, formerly the PaineWebber Art Collection, originated more than 30 years ago and features works produced over the past 50 years. The UBS Art Collection includes more than 900 paintings, photographs, works on paper and sculpture, featuring the work of major artists of the second half of the twentieth century, including Jasper Johns, Willem de Kooning, Roy Lichtenstein, Robert Rauschenberg, Andy Warhol, Francesco Clemente, and Chuck Close.

In addition to works that are hung throughout UBS's offices in New York City, The UBS Art Collection is shared with a wide audience through loans to museums and tours of selected works.

Portions of the collection have been loaned to many of the world's leading museums, including The Metropolitan Museum of Art in New York and The Tate Gallery in London.

Highlights of The UBS Art Collection can be found on their new Web museum at <http://www.ubs.com/4/artcollection/index.html>.

PUBLICATION

The exhibition is accompanied by a publication that features an introductory essay by Ann Temkin, as well as interviews between the curator and 11 artists in the exhibition on topics ranging from the origin of their ideas to the mechanics of the working process. The artists interviewed include Vija Celmins and Damien Hirst. The book also contains an interview with Donald B. Marron by Glenn Lowry, Director of The Museum of Modern Art, and color reproductions of the works in the exhibition. Available in the MoMA Stores. (Price: \$45) see separate press release for more information.

PROGRAMS

Art critics engage in dialogue about the creative process with contemporary artists whose work is included in the exhibition (April 13 and April 20), and, in one special session on March 9, with Donald B. Marron. Tickets are \$10, \$8 for members, \$5 for students with current ID, and can be purchased at the information desk in the main lobby of the Museum and at the Film and Media desk. See separate press release for more information.

ACOUSTIGUIDE

An Acoustiguide audio tour featuring interviews with many of the artists in *Contemporary Voices* including Chuck Close, Elizabeth Murray, Jenny Holzer, and others, accompanies the exhibition. This tour is available with all other MoMAudio tours and can be accessed on one Acoustiguide player for one price—\$5.00, \$4.50 for Museum members. For copies of the audio tour script and CD, contact Kate Patterson, Acoustiguide, Sales & Marketing Manager, at 212/329-1229 or kpatterson@acoustiguide.com.

SPONSORSHIP

The exhibition and accompanying publication are made possible by UBS.

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