

STURTEVANT: DOUBLE TROUBLE IS THE FIRST COMPREHENSIVE SURVEY IN THE UNITED STATES OF THE ARTIST'S 50 YEAR CAREER

Sturtevant: Double Trouble

November 9, 2014–February 22, 2015

Special Exhibitions Gallery, third floor

Press Preview: Tuesday, November 4, 2014, 9:30–11:30 a.m.

NEW YORK, September 10, 2014—The Museum of Modern Art presents the first comprehensive survey in the U.S. of the 50-year career of Sturtevant (American, 1924–2014), and the only institutional presentation of her work organized in the U.S. since a solo exhibition at the Everson Museum of Art in 1973. The exhibition is on view from November 9, 2014, to February 22, 2015.

Sturtevant: Double Trouble brings together over 50 key artworks from all periods of Sturtevant's career in almost every medium in which she worked—including painting, drawing, photography, sculpture, film, and video—identifying her as a pioneering and pivotal figure in the history of modern and postmodern art. The exhibition is organized by Peter Eleey, Curator and Associate Director of Exhibitions and Programs, MoMA PS1, with Ingrid Langston, Curatorial Assistant, Department of Drawings and Prints, MoMA. The exhibition will travel to the Museum of Contemporary Art in Los Angeles from March 21, to July 27, 2015.

The artist began showing under the name “Sturtevant” in a group exhibition at the Betty Parsons Gallery in New York in 1960. She started making her own versions of the works of her contemporaries in 1964, using some of the most iconic artworks of her generation as a source and catalyst for the exploration of originality, authorship, and the interior structures of art. Beginning with her versions of works by Jasper Johns and Andy Warhol, Sturtevant initially turned the visual logic of Pop art back on itself, probing uncomfortably at the workings of art history in real time. Yet her chameleonlike embrace of other artists' art has also led Sturtevant to be largely overlooked in the history of postwar American art. As a woman making versions of the work of mostly better-known male artists, she has passed almost unnoticed through the hierarchies of mid-century modernism and postmodernism, at once absent from these histories while nevertheless articulating their structures.

Though her “repetitions” may appear to be simply mimetic exercises in proto-appropriation, Sturtevant is better understood as an artist who adopted style as her medium and took the art of her time as a loose score to be enacted and reinterpreted. Far more than mere copies, her versions of Johns's flags, Warhol's flowers, and Joseph Beuys's fat chair are studies in the action of art that expose aspects of its making, reception, circulation, and canonization. Working primarily in video during her last decade, Sturtevant extended her interest in simulation to the media environment, incorporating footage from Hollywood films, television, and advertising

to make literal reference to larger considerations of politics, truth, and violence—concerns that animated her work from its inception.

ARTIST BIO:

Sturtevant was born in Lakewood, Ohio, in 1924, and died in Paris on May 7, 2014. She received her BA from the University of Iowa, and studied thereafter at the Cleveland School of Art and the Cleveland Art Institute, as well the University of Michigan, before moving to New York in the 1950s, where she attended classes at the Art Students League and completed graduate work at Columbia University. She had her solo debut at Bianchini Gallery in 1965, and her first museum show at the Everson Museum of Art in 1973. In 1974 she withdrew from exhibiting her work for more than a decade, reappearing in New York in 1985 within the sympathetic context of postmodernism. She continued thereafter to use the art of some of the era's most iconic artists (including Robert Rauschenberg, Felix Gonzalez-Torres, Keith Haring, and Anselm Kiefer) as sources for her work, eventually expanding in 1998 to work in video, which became her primary focus. Major exhibitions of her work have been organized in Europe in the past decade, including at Serpentine Gallery, London; Moderna Museet, Stockholm; Kunsthalle Zürich; Musée d'Art Moderne de la ville de Paris; and Museum für Moderne Kunst, Frankfurt, which in 2004 turned the entire museum over to the artist. A survey of the artist's drawings, *Sturtevant Drawing Double Reversal*, will run concurrently at Museum für Moderne Kunst from November 1 through February 1, before subsequent presentations at the Albertina in Vienna and the Nationalgalerie im Hamburger Bahnhof Berlin. Sturtevant received the Golden Lion for Lifetime Achievement at the Venice Biennale (2011) and the Kurt Schwitters Prize (2013).

SPONSORSHIP:

The exhibition is made possible by The Andy Warhol Foundation for the Visual Arts and by MoMA's Wallis Annenberg Fund for Innovation in Contemporary Art through the Annenberg Foundation.

Major support is provided by The Modern Women's Fund, Lonti Ebers, Dorothy Lichtenstein, and Virginia Dwan.

Additional funding is provided by The Contemporary Arts Council of The Museum of Modern Art, The Junior Associates of The Museum of Modern Art, and the MoMA Annual Exhibition Fund.

PUBLICATION:

Sturtevant: Double Trouble.

By Peter Eleey. Interview with the artist by Bruce Hainley and Michael Lobel
Published to accompany the first major exhibition of her work organized by a U.S. museum, this book presents Sturtevant as an artist who adopts style as her medium to expose aspects of art's making, circulation, and canonization. It features works from all periods of Sturtevant's career and previously unpublished documents from her archive, linking her earliest repetitions to the video works she produced after 1998. The result is a comprehensive overview of her unique practice that is situated firmly within postwar American culture. Hardcover. 9.5 x 12"; 192 pages; 102 color illustrations. ISBN 978-0-87070-949-4. \$50. Published by The Museum of Modern Art and available at MoMA stores and online at MoMAstore.org. Distributed to the trade through ARTBOOK|D.A.P. in the United States and Canada, and through Thames & Hudson outside the United States and Canada.

No. 38

Press Contacts: Paul Jackson, (212) 708-9593 or paul_jackson@moma.org
Margaret Doyle, (212) 408-6400 or margaret_doyle@moma.org

For downloadable high-resolution images, register at MoMA.org/press.