

**THE MUSEUM OF MODERN ART ACQUIRES RECENT LARGE SCALE PAINTING BY BRICE MARDEN**

**Works by Lynda Benglis, Marcel Duchamp, Martin Kippenberger, Ernst Kirchner, and Ursula von Rydingsvard Also Enter Collection**

**NEW YORK, November 24, 2006**—The Museum of Modern Art has acquired a recent large-scale painting by Brice Marden, *The Propitious Garden of the Plane Image, Third Version* (2000-2006) that is currently on view in the Brice Marden retrospective at MoMA. The six-panel painting was donated to the Museum as a promised gift by Donald B. and Catherine C. Marron. Donald Marron is a Vice-Chairman and former President of MoMA's Board of Trustees. At 24 feet in length, the work is one in a series that are among the largest and most ambitious paintings Marden has made, and is composed of panels that explore a spectrum of six colors--red, orange, yellow, green, blue, violet--in their grounds and in intricate, layered ribbons of color.

Glenn D. Lowry, MoMA Director, says, "This promised gift brings an extraordinary work by Brice Marden, representing the culmination of his work over the past decade, into MoMA's collection. The Museum is grateful for the generosity and connoisseurship demonstrated by Donald Marron, who, with this gift and many others, has tremendously strengthened the Museum's holdings in contemporary art."

John Elderfield, The Marie-Josée and Henry Kravis Chief Curator of Painting and Sculpture, states "This recent work is coloristically richer and more complex than anything Marden has done before, yet also calls up the opacity of his own work of the early 1960s. This is a superb addition to the Museum's collection."

Donald Marron notes, "I am delighted to enhance the Museum's holdings of Marden's work with this magnificent painting, which demonstrates his singular importance as a painter who both upholds the tradition of painting, yet breaks new artistic ground with each new cycle in his work."

Other works acquired for the Painting and Sculpture collection include *In Advance of a Broken Arm* (1964, fourth version, after lost original of November 1915) an "unassisted" ready-made by Marcel Duchamp (American, born France, 1887-1968); *Standing Girl, Caryatid* (1909-1910), a carved wood sculpture by Ernst Kirchner (German, 1880-1938); an untitled 1981 painting by Martin Kippenberger (German, 1954-1997); *Embryo II* (1967), a wax relief by Lynda Benglis (American, b. 1941); and *Wall Pocket* (2003-04) a stacked wood sculpture by Ursula von Rydingsvard (American, born Germany, 1942).

*In Advance of a Broken Arm* is the first "unassisted" readymade by Duchamp to enter the collection. A common snow shovel, it is a classic example of the way Duchamp recontextualized everyday objects to upend traditional definitions of art. Having never seen a snow shovel before coming to New York; Duchamp's selection speaks to his fascination with mass production and the

commodity culture he encountered here. This new acquisition is currently installed in the Painting and Sculpture Galleries on the Museum's fifth floor.

*Standing Girl, Caryatid* is an important example of Kirchner's early sculpture rendered in roughly carved and partially painted wood. While the artist is currently well represented in paintings, drawings and prints, this is the first sculpture by Kirchner to enter the collection, an acquisition that enables the Museum to represent the artist across mediums.

Kippenberger's untitled painting is a powerful and provocative statement within the context of contemporary self-portraiture. The work belongs to the series "Lieber Maler, Male Mir" (Dear Painter, Paint for Me) the body of work the artist prepared for his first museum exhibition in Berlin in 1981. The painting derives from a photograph of Kippenberger sitting on a discarded sofa on a New York City sidewalk. In contrast to the setting, the well-dressed and poised artist appears as if he were comfortably ensconced in a men's club. The Museum has strong holdings of Kippenberger's work in all mediums, and with this acquisition, will become one of the most important centers of the artist's work.

Benglis's *Embryo II* is a superb wax relief that significantly enhances the Museum's collection of the artist's achievement and the Museum's holdings of Post-Minimalist sculpture. The artist's work explores the forms of the body, often rendered in non-traditional materials that are imbued with a blatantly artificial character brashly challenging definitions of taste, beauty, and aesthetic decorum. Rendered in pigmented beeswax and gesso on masonite in a lozenge shape about three feet in length, *Embryo II* is simultaneously masculine and feminine, natural and unnatural, eerily abstract and vaguely figurative.

*Wall Pocket*, a monumental sculpture measuring more than 13 feet high, typifies von Rydingsvard's work, which is usually constructed from multiple, carved, hacked and sliced cedar beams that allude to architectural, landscape and domestic motifs. The piece is made of stacked lengths of cedar beams that form a towering column open on one side, with an intricately textured surface that is dusted with graphite, giving the wood a scorched appearance. This is the first work by von Rydingsvard to enter MoMA's collection, adding an important dimension to the Museum's holdings of Post-Minimalist sculpture.

The Duchamp readymade is a gift of The Emily and Jerry Spiegel Family Foundation. The Kippenberger painting is a promised gift of Steven A. Cohen. The Kirchner sculpture is a promised gift of Leon Black, a MoMA trustee. The sculptures by Lynda Benglis and Ursula von Rydingsvard are gifts of Agnes Gund, MoMA's President Emerita, and Daniel Shapiro.

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