

SCORES OF NEW ACQUISITIONS ON VIEW IN NEWLY RENOVATED AND EXPANDED MUSEUM OF MODERN ART

NEW YORK, November 15, 2004—The Museum of Modern Art has acquired a wide variety of paintings, sculptures, drawings, photographs, prints, film and media works, and design objects, many of which will be on view in the renovated and expanded Museum designed by Yoshio Taniguchi, which opens to the public on November 20, 2004.

Glenn D. Lowry, Museum Director, says, "These works, new to our collection, will be shown to full advantage in the distinctive new galleries and public spaces within the new Museum. The variety and quality of the acquisitions attest to the vitality of modern and contemporary art and to the superb job done by the Museum's curatorial staff to acquire only the best."

Newly acquired works of painting and sculpture by Peter Doig, Richard Diebenkorn, Donald Judd, Jasper Johns, Alex Katz, Sol LeWitt, Gordon Matta-Clark, Julie Mehretu, Elizabeth Peyton, and Andy Warhol will be displayed throughout the Museum: in the second floor Contemporary Galleries, the first dedicated space for contemporary art within the Museum; in The Edward Steichen Photography Galleries on the third floor; in The Alfred H. Barr, Jr. Painting and Sculpture galleries on the fourth floor, and in public spaces on the fourth and sixth floors.

In the Contemporary Galleries on the second floor, new large-scale works of sculpture and painting by Matta-Clark and Mehretu are displayed on the north and south sides of the expansive space. *Bingo* (1974), one of the major sculptural works of Matta-Clark's tragically short career, is comprised of three cut and reassembled sections of a house facade. This work exemplifies the 1970s impulse to take art out of the studio into the landscape, or in Gordon Matta-Clark's case, our surrounding architectural environment. Mehretu's abstract painting of sweeping scale, *Empirical Construction, Istanbul* (2003), reflects the artist's interest in epic history painting, digital cartography, and physical engagement with the viewer.

Untitled (1989), Judd's sculpture of enameled aluminum, is displayed prominently in a fourth floor gallery overlooking The Abby Aldrich Rockefeller Sculpture Garden. It represents an outstanding example of the large-scale works made by the artist late in his career, and will be the only piece of its type in the United States. *Bushbaby* (2003) by Johns, installed on the fourth floor, is executed in encaustic on canvas and wood, and utilizes cryptic elements of art history and autobiography. Installed in the sixth floor lobby, Katz's *Lawn Party* (1965), one of the most important early works by the artist, is a large group figure painting depicting a number of recognizable individuals, including the artists Rudi Burckhardt, Rackstraw Downes, Edwin Denby and others enjoying a summer party.

New acquisitions of photographs include works by Philip-Lorca diCorcia, Robert Frank, Andreas Gursky, Boris Mikhailov, Jeff Wall, and Gillian Wearing. Wall's *After Invisible Man by Ralph Ellison, The Prologue* (2001) and Gursky's *Rhine II* (1999) are exhibited in the Contemporary Galleries, while the others are installed in the photography galleries on the third floor. The installation includes fifteen works from Frank's seminal 1950s series *The Americans*, and five photographs from the 1980s by diCorcia, among many others.

In The Philip Johnson Architecture and Design Galleries, also on the third floor, twenty five percent of the works on view are newly acquired since 1999, including a 1955 Vespa GS 150, a 1949 Vincent-HRD Series C Black Shadow Motorcycle, a lithograph of the 1970 New York City subway map by Massimo and Lella Vignelli. Signaling a curatorial reexamination of the collection's chronology, an 1821 travel cutlery set is now the oldest item on view, a distinction previously held by Ford Madox Brown's *Sussex Corner Chair* of 1865.

The Department of Prints and Illustrated Books will be exhibiting eighteen new acquisitions in their inaugural installation in The Paul J. Sachs Prints and Illustrated Books Galleries on the second floor. Among those works given especially in honor of the new Museum for the reopening are Damien Hirst's *Methamphetamine* (2004), Lucian Freud's *Solicitor's Head* (2003), Henri Matisse's *Marie-Josée in a Yellow Dress* (1950), and Edward Ruscha's *Mocha Standard* (1969).

In The Yoshiko and Akio Morita Gallery on the second floor, the first dedicated space for the exhibition of moving-image and sound works in the Museum, new media works by Eve Sussman, *89 Seconds at Alcázar* (2004) and Li Yongbin, *Face 7* (2000), will be screened. Other new film and media acquisitions will be shown in the Roy and Niuta Titus Theaters. New acquisitions include Abbas Kiarostami's *Five* (2004), and the newly restored *Italianamerican*, directed by Martin Scorsese (1974).

A recently acquired drawing on view for the first time is *Vision: Bernice's Teeth* (1883) by Odilon Redon, which will be shown in The Paul J. Sachs Drawings Galleries on the third floor. A number of other new acquisitions from mid-century were given to the Museum in honor of its reopening and will be exhibited in the second rotation of the collection, in March 2005. *Drawing* (1953) by Philip Guston and *Seated Woman* (1953-54) by Willem de Kooning will be joined by a key early drawing by Johns, *Flag* (1955), among several others.

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Press Contacts: pressoffice@moma.org