



**MAJOR WORKS FROM RENOWNED UBS PAINWEBBER COLLECTION  
DONATED TO THE MUSEUM OF MODERN ART**

**New Gift of 37 Works Enhances MoMA's Postwar Holdings and  
Builds on Gift of Seven Works Donated in 1992**

**Exhibition of UBS PaineWebber Collection Scheduled for 2005**

**NEW YORK, April 11, 2002** – An important group of modern and contemporary works from the UBS PaineWebber Collection, the preeminent corporate collection of postwar art in the United States, has been donated to The Museum of Modern Art, it was announced today by Glenn D. Lowry, MoMA Director. The gift encompasses 37 paintings, sculpture, and works on paper as well as seven other works that were promised and partially given to the Museum in 1992. These works by major American and European artists were selected by the Museum to strengthen its holdings in modern and contemporary art. The entire gift constitutes the first donation from the UBS PaineWebber Collection to a museum.

Representing key artistic developments of the past 50 years, the gift deepens the Museum's holdings of works by 27 artists who are widely represented in its collection, including: Joseph Beuys, Chuck Close, Willem de Kooning, Philip Guston, Jasper Johns, Anselm Kiefer, Roy Lichtenstein, Brice Marden, Elizabeth Murray, Bruce Nauman, Claes Oldenburg, Gerhard Richter, Susan Rothenberg, Edward Ruscha, Robert Ryman, Richard Serra, Lorna Simpson, Frank Stella, Cy Twombly, and Andy Warhol.

The entire gift of 44 works will be featured in an exhibition of the UBS PaineWebber Collection during the opening year of MoMA's new midtown Manhattan building in 2005. The exhibition, to be augmented by 24 additional works from the UBS PaineWebber Collection, will be accompanied by a catalogue and is expected to travel internationally. At later dates, the Museum will also organize smaller and more sharply focused exhibitions related to one or more of the gifted works.

The gift was drawn from the more than 850 works in the UBS PaineWebber Collection, which was developed over the past three decades under the direction of UBS America Chairman Donald B. Marron, a Vice Chairman and former President of the Museum and a trustee since 1975. All of the gifted works were acquired by the company between 1978 and 1992, and nearly half were purchased around the time of their creation.

Mr. Lowry states: “The Museum is honored by the generosity of this gift, which will serve the public interest by making an incomparable body of work widely accessible for generations to come. It reflects the depth of commitment on the part of UBS to the arts and to the cultural life of New York City, and the personal vision and passion of Donald Marron, whose connoisseurship has enabled the company to build this outstanding collection.”

“UBS is pleased to make this contribution to MoMA,” said Marcel Ospel, chairman of UBS AG. “The UBS PaineWebber Collection is an important part of our corporate identity in the United States and a source of inspiration for our employees. We will continue to build the Collection, which is a cornerstone of our ongoing commitment to the arts.”

### **UBS PaineWebber Gift Highlights**

The new gift comprises 20 paintings, 16 works on paper, and one sculpture, with many works extending the chronological range of the MoMA collection in a particular artist’s oeuvre. For example, a self-portrait by Chuck Close (1991), a strong example of a late Willem de Kooning painting (1982), and an important Roy Lichtenstein painting from the Mirror series (1970) all complement deep holdings of works by those artists. UBS commissioned a six-panel series of paintings by Susan Rothenberg as an environment for the corporate dining room.

Rothenberg’s work, titled *1, 2, 3, 4, 5, 6* (1988), depicts dancers’ bodies larger than life—spinning and turning, each performing a different movement—in shades of red and blue. In the 1975 painting *In the Studio*, Philip Guston employs narrative structure to depict the artist’s alter ego, smoking two cigarettes and staring intensely at a small painting propped on an easel in a crowded studio interior. *Grey Moon*, a large wall piece by the British sculptor Tony Cragg (1985), explores the poetic and the mundane relationship to the natural world: a crescent moon is created out of discarded plastic objects, ranging from a disposable lighter to a toy spaceman.

Vija Celmins's painting *Night Sky #5* (1992) portrays an open, crystalline sky saturated with an infinite number of pulsating stars dispersed across the matte blackness.

Kynaston McShine, Acting Chief Curator, Department of Painting and Sculpture, states: "It is a very rare occasion that a museum is given the opportunity to select works from one of the finest corporate collections in the country to enhance its own holdings. The generosity of this gift essentially gives greater depth to the representation in the collection of many of the most important artists of our time."

Among the examples of works on paper in the UBS PaineWebber gift are Andy Warhol's *Cagney* (1962), a unique silkscreen on paper that is among the artist's first uses of the photo-silkscreen technique. It is based on a publicity still from the 1931 film *The Public Enemy* and shows James Cagney portraying a gangster in a synthesis of Warhol's celebrity and disaster series. In Brice Marden's *Study II* (1981), a superb example of classic abstraction in oil and graphite on paper, the sensuous surface and vivid color columns expressing the elements of air, fire, water, and earth are balanced in a perfect equilibrium. The 1982 watercolor by Anselm Kiefer titled *Dem unbekanntem Maler (To the Unknown Painter)* shows a neoclassical courtyard under an ominous sky, in which an artist's palette stands alone and elevated on a pole, recalling the regenerative power of art in the face of repression.

## **UBS and the Arts**

Considered one of the foremost collections of modern art in the United States, the UBS PaineWebber Collection was built on the conviction that good contemporary art reflects current trends and might even suggest the future. Individual works from the Collection are hung throughout UBS PaineWebber's headquarters in midtown Manhattan, and works are regularly loaned to museums for exhibitions, including The Art Institute of Chicago; Museum of Contemporary Art, Los Angeles; The Royal Academy of Arts; Tate Modern; and the Whitney Museum of American Art. UBS sponsors major exhibitions throughout the world and has developed an ongoing exhibition program at the UBS PaineWebber Gallery, which provides regional cultural institutions with a midtown Manhattan venue to mount exhibitions and to gain expanded visibility while attracting new audiences.