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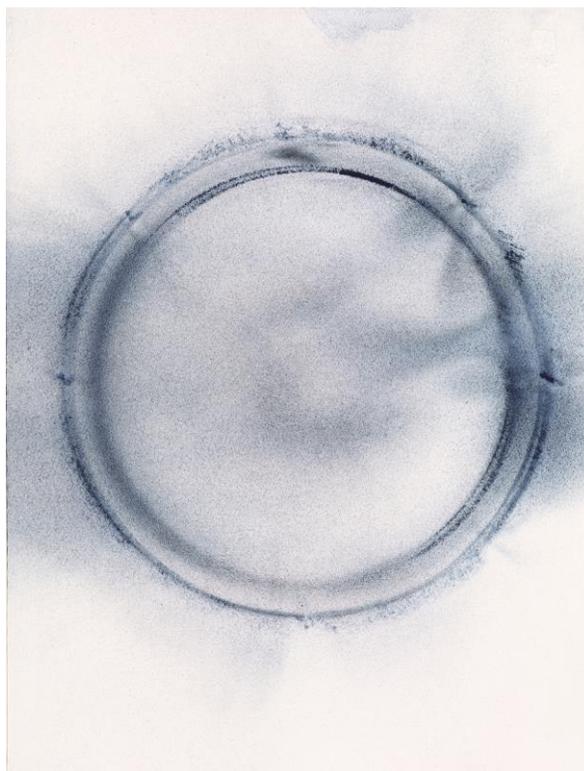
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## A NEW EXHIBITION AT THE MORGAN PRESENTS INNOVATIVE CONTEMPORARY DRAWINGS

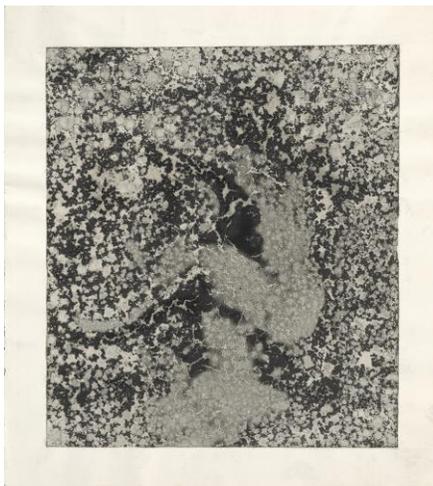
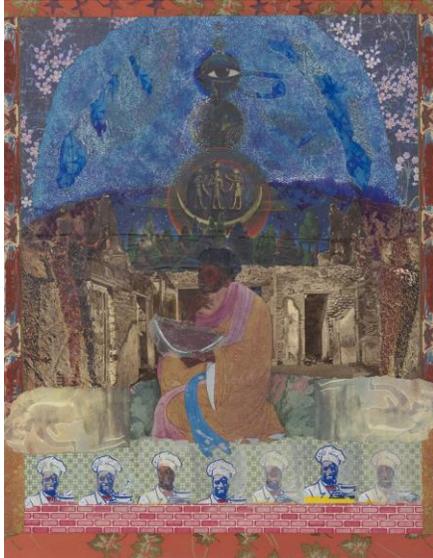
*By Any Means: Contemporary Drawings from the Morgan*  
January 18 to May 12, 2019

**New York, NY, Tuesday, December 11, 2018** — A new exhibition of contemporary drawings from the Morgan's collection asks, what can drawing do? For many artists, drawing represents an attitude of experimentation and open-endedness more than a devotion to specific materials or techniques. *By Any Means: Contemporary Drawings from the Morgan* presents twenty-four innovative works on paper, including many recent acquisitions, by artists such as John Cage, Sol LeWitt, Vera Molnar, Robert Rauschenberg, Betye Saar, Gavin Turk, and Jack Whitten.

Opening January 18, 2019, the show presents works from the 1950s to today by artists who have absorbed and built upon the legacy of their Cubist, Futurist, Dada, and Surrealist predecessors.



Stephen Vitiello (b. 1964), *Speaker Drawing (22.06)*, 2006, Pigment and spray fixative. The Morgan Library & Museum, 2012.41; Gift of an anonymous donor. Courtesy of the artist. Photography by Steven H. Crossot.



Top: Betye Saar (b. 1926), *A Secretary to the Spirits* (from the series *A Secretary to the Spirits [for Ishmael Reed]*), 1975. Collage of cut printed papers and fabrics, with matte and metallic paint and ink stamps on laminated paperboard. The Morgan Library & Museum, 2017.306:1; Gift of the Modern and Contemporary Collectors Committee, 2017. Courtesy of the artist and Roberts Projects, Los Angeles, California. Photography by Robert Wedemeyer.

Bottom: Jack Whitten (1939-2018), *Dispersal 'A' #2*, 1971. Dry pigment and Rhoplex AC-33 on paper. The Morgan Library & Museum, 2018.30; Gift of the Modern & Contemporary Collectors Committee, 2018. Courtesy The Estate of Jack Whitten and Hauser & Wirth. Photography by Janny Chiu.

Drawing has traditionally been valued as an expression of the singular hand of the artist. But many of the works in this exhibition were not produced “by hand” in any conventional sense. Instead, these artists have pursued drawing by any means, whether by pouring, pressing, rolling, rubbing, folding, pasting, printing, plotting, or pushing. Embracing the contingencies of chance, they have worked in collaboration with cars, trains, gravity, sound, and time.

A few of the exhibition’s highlights include Betye Saar’s *A Secretary to the Spirits* (1975), which demonstrates the power of collage to communicate complex ideas; Stephen Vitiello’s *Speaker Drawing (22.06)* (2006), in which the artist sought to visualize sound; and Jack Whitten’s *Dispersal 'A' #2* (1971), an early experiment by the artist in which he combined black pigment with an adhesive used in art conservation. Also notable are works by Frederick Hammersley and Vera Molnar, which are among the earliest drawings made with computers.

“These drawings expand on a long, rich history of artistic experimentation, but offer their own playful and distinctive approaches,” said Colin B. Bailey, director of the museum.

“*By Any Means* allows visitors to experience our evolving and growing collection of contemporary works. We are proud to present this multifaceted selection of innovative drawings, which provides an introduction to some of the most dynamic contemporary practices on paper.”

“Throughout the twentieth century and into the twenty-first, drawing has been one of the most fertile arenas of artistic experimentation,” said Rachel Federman, assistant curator of Modern and Contemporary Drawings and the exhibition’s organizer. “*By Any Means* offers a focused look at a range of innovation that has occurred over the past sixty years.”

## **Public Program**

### **Lunchtime Lecture: Drawing in the Computer Age**

**Rachel Federman**

During the 1960s, a number of artists became keenly interested in the nascent field of computing. Mainframe computers on college campuses and collaboration with industry provided unprecedented access to this new technology. Rachel Federman, Assistant Curator of Modern and Contemporary Drawings and curator of the exhibition *By Any Means: Contemporary Drawings from the Morgan*, will investigate the intersection of drawing and computer technology and its impact on contemporary art.

**Tuesday, March 5, 12 PM\***

**Tickets:** \$15; free for Morgan Members and students with a valid ID.

\*The exhibition *By Any Means: Contemporary Drawings from the Morgan* will be open for program attendees.

## **Organization and Sponsorship**

*By Any Means: Contemporary Drawings from the Morgan* is organized by the Morgan Library & Museum, New York. The curator is Rachel Federman, Assistant Curator of Modern and Contemporary Drawings.

The exhibition is made possible with the support of Louisa Stude Sarofim and Nancy Schwartz.

The programs of the Morgan Library & Museum are made possible with public funds from the New York City Department of Cultural Affairs in partnership with the City Council, and by the New York State Council on the Arts with the support of Governor Andrew Cuomo and the New York State Legislature.



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## **The Morgan Library & Museum**

A complex of buildings in the heart of New York City, the Morgan Library & Museum began as the private library of financier Pierpont Morgan, one of the preeminent collectors and cultural benefactors in the United States. Today it is a museum, independent research library, music venue, architectural landmark, and historic site. A century after its founding, the Morgan maintains a unique position in the cultural life of New York City and is considered one of its greatest treasures. With the 2006 reopening of its newly renovated campus, designed by renowned architect Renzo Piano, and the 2010 refurbishment of the original library, the Morgan reaffirmed its role as an important repository for the history, art, and literature of Western civilization from 4000 B.C. to the twenty-first century.

**The Morgan Library & Museum | 225 Madison Avenue | 212.685.0008 | [themorgan.org](http://themorgan.org)**