

Exposition: **Compass in hand: Selections from the Judith
Rothschild Foundation Contemporary Drawings
Collection**

Institut Valencià d'Art Modern (IVAM)
October 28, 2010 – January 16, 2011

Organize: The Museum of Modern Art (MoMA)

Curator: Christian Rattemeyer, The Harvey S. Shipley Miller
Associate Curator of Drawings



Sponsor:

The IVAM presents *Compass in Hand: Selections from The Judith Rothschild Foundation Contemporary Drawings Collection*, an exhibition that features 241 works by over 118 artists from this collection. This exhibition features selections from the donation of approximately 2,500 works on paper by more than 650 artists that entered the MoMA's collection in 2005. The exhibition surveys the collection for the first time in Spain and shows the various methods and materials within the styles of gestural and geometric abstraction, representation and figuration, and systems-based and conceptual drawings. Brought together are historical works by Lee Bontecou and Joseph Beuys, Minimalist and Conceptual works by Dan Flavin, Donald Judd, and Hanne Darboven, detailed narrative drawings by Elizabeth Peyton and John Currin and collages by Amelie von Wulffen and Lucy McKenzie and Paulina Olowka. The catalogue of the exhibition includes works on display and texts by Christian Rattemeyer and an interview with Harvey S. Shipley Miller and Gary Garrels by Cornelia Butler and Christian Rattemeyer.

Compass in Hand is made possible by Bancaja and is organized by Christian Rattemeyer, The Harvey S. Shipley Miller Associate Curator of Drawings, with Connie Butler, The Robert Lehman Foundation Chief Curator of Drawings, The Museum of Modern Art. The Judith Rothschild Foundation Collection of

Contemporary Drawings was assembled over a two-year period and ranges from the 1930s to 2005 with a heavy focus on contemporary practice. The collection was formed by the Foundation's sole trustee, Harvey S. Shipley Miller, who is also a MoMA trustee, in consultation with Gary Garrels, who was MoMA's Chief Curator of Drawings and Curator of Painting and Sculpture from 2000 to 2005, and André Schleichriem, independent curator.

The central galleries of the exhibition explore the most current tendencies in drawings today. The galleries are organized by time periods, artistic movements, and geographic locations, the principles on which the collection was generally based, and features contemporary works by artists including Kai Althoff, Peter Doig, Charline von Heyl, Christian Holstad, Jasper Johns, Nick Mauss, Paul McCarthy and Andrea Zittel. An exceptional selection of Minimal and Conceptual drawings from the 1960s and 1970s by artists including Jo Baer, Bridget Riley and Fred Sandback, and works by significant outsider artists such as Henry Darger and James Castle form thematic groupings of historic abstraction and figuration, respectively, addressing both sides of the exhibition's focus.

Selectively pairing works by artists from similar geographic centers—such as New York, Los Angeles, Great Britain (with London and Glasgow as the centers), and Germany (with Berlin as the current center, and Cologne and Düsseldorf as historically significant cities)—or different generations—comparing, for instance, the work of the young American artist Elizabeth Peyton to that of David Hockney—the exhibition suggests genealogies and influences, highlighting the ways in which certain basic genres and methods have endured over time. The title, *Compass in Hand*, refers to the exhibition's ambition for geographical exploration and discovery (the navigational compass) and its attention to modes of making (the compass as a drafting tool).

Compass in Hand also addresses the ever-shifting role of drawing between the sketch and finished object and introduces a wide range of material practices, from pencil drawings to vividly colored paintings on paper, from experimentation grounded in innovative processes and materials to collage and appropriation practices that do away with the hand of the artist entirely. Bringing together works by over 150 artists, the exhibition contrasts masterworks with more surprising and unexpected works by lesser known and emerging artists.

The works in the contemporary portion of the exhibition heavily feature the strategies of appropriation, citation, collage, and montage. Assemblage exists as a practice parallel with other forms of production and serves as an experimental arena in which an artist can negotiate an increasingly mediated outside world.