

WHITNEY

Press Release

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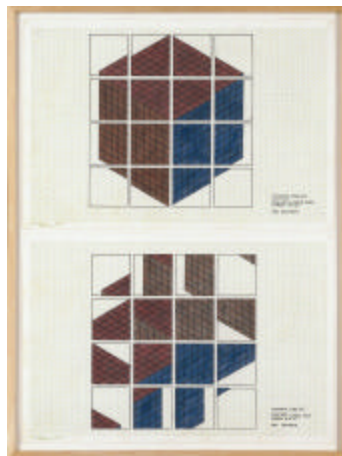
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September 2005

WHITNEY TO PRESENT BUILDING AND BREAKING THE GRID, 1962-2002

On view September 1, 2005-January 8, 2006



Mel Bochner, *Isomorph-Plan for a Photopiece*, 1966-1967

With approximately 30 works from the Whitney's drawing collection, *Building and Breaking the Grid, 1962-2002* explores the ways in which artists have approached the grid as one of the fundamental compositional and structuring devices in the last four decades. The exhibition, curated by drawings curator Carter Foster, is on view at the Whitney Museum of American Art from September 1, 2005 to January 8, 2006.

Artists have widely used the grid since the Renaissance. One basic drawing technique is the "squaring" of an image, or making a grid over an image, to aid in copying it to another surface. In more recent art, the grid is employed as a framework for exploring both abstract form and conceptual practice.

The grid became especially significant to postwar artists and the generation of Minimal and Conceptual artists of the 1960s. This exhibition traces some of the ways artists have used the grid to create great variety and subtlety from that period to the present. Some, like Agnes Martin, have parsed its structure; others, such as Jasper Johns and Robert Morris, have played against its inherent severity or used it as a

framework for ideas. Artists including Vija Celmins have worked with notions of expansiveness and infinity suggested by the regularity inherent in the grid.

This show will also include works by Carl Andre, Mel Bochner, Blythe Bohnen, Theresa Chong, Chuck Close, Bruce Conner, Agnes Denes, Richard Diebenkorn, Jacob El Hanani, George Fitzpatrick, Robert Irwin, Sol LeWitt, Mark Lombardi, Sylvia Plimack Mangold, Brice Marden, John McLaughlin, Joan Mitchell, Al Souza, Terry Winters, and Christopher Wool.

ABOUT THE WHITNEY MUSEUM

The Whitney Museum of American Art is the leading advocate of 20th- and 21st-century American art. Founded in 1930, the Museum is regarded as the preeminent collection of American art and includes major works and materials from the estate of Edward Hopper, the largest public collection of works by Alexander Calder, Louise Nevelson, and Lucas Samaras, as well as significant works by Jasper Johns, Donald Judd, Agnes Martin, Bruce Nauman, Georgia O'Keeffe, Claes Oldenburg, Kiki Smith, and Andy Warhol, among other artists. With its history of exhibiting the most promising and influential American artists and provoking intense critical and public debate, the Whitney's signature show, the Biennial, has become a measure of the state of contemporary art in America today.