

THE MUSEUM OF CONTEMPORARY ART

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**FOR IMMEDIATE RELEASE**

Monday, August 19, 2019

**MOCA PRESENTS**

***WITH PLEASURE: PATTERN AND DECORATION IN AMERICAN ART 1972–1985***

**October 27, 2019–May 11, 2020**

**MOCA Grand Avenue**



**LOS ANGELES**—This fall The Museum of Contemporary Art (MOCA) presents *With Pleasure: Pattern and Decoration in American Art 1972–1985*, the first full-scale scholarly North American survey of the groundbreaking yet understudied Pattern and Decoration art movement. Including painting, sculpture, collage, ceramics, textiles, installation art, and performance documentation, the exhibition spans the years 1972 to 1985 and features forty-five artists from across the United States. *With Pleasure* examines the Pattern and Decoration movement's defiant embrace of forms traditionally coded as feminine, domestic, ornamental, or craft-based and thought to be categorically inferior to fine art. This expansive exhibition traces the movement's broad reach in postwar American art by including artists widely regarded as comprising the core of the movement, such as Valerie Jaudon, Joyce Kozloff, Robert Kushner, Kim MacConnel, and Miriam Schapiro; artists whose contributions to Pattern and Decoration have been underrecognized, such as Merion Estes, Dee Shapiro, Kendall Shaw, and Takako Yamaguchi; as well as artists who are not normally considered in the

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context of Pattern and Decoration, such as Emma Amos, Billy Al Bengston, Al Loving, and Betty Woodman. Organized by MOCA Curator Anna Katz, with Assistant Curator Rebecca Lowery, the exhibition will be on view at MOCA Grand Avenue from October 27, 2019 to May 11, 2020. It is accompanied by a fully illustrated, scholarly catalogue published in association with Yale University Press.

Often described as the first contemporary art movement comprised of majority female artists, Pattern and Decoration—or P&D, as it is commonly known—defied the dominance of modernist art by embracing the much-maligned category of the decorative. P&D artists gleaned motifs, color schemes, and materials from the decorative arts, freely appropriating floral, arabesque, and patchwork patterns and arranging them in intricate, almost dizzying, and sometimes purposefully gaudy designs. Their work across mediums pointedly evokes a pluralistic array of sources from Islamic architectural ornamentation to American quilts, wallpaper design, Persian carpets, and Japanese Imari ware ceramics. Pattern and Decoration's maximalist, eclectic citation of all things ornamental flew in the face of the reductive, cool aesthetics of minimalism, modernist ambitions to purity and self-reflexivity, and conceptual art's demotion of the handmade. Most importantly, it was intended as a recuperation of forms and techniques historically discredited on the basis of their "femininity" and their status as craft. Shaped and driven in large part by feminism and the development of feminist art historical methods that demystified the logic and rhetoric of value assignation, Pattern and Decoration artists understood modernism as a puritanical art of exclusion—of progressively stripping away or excluding forms and materials deemed extraneous—and sought to create an art based on both aesthetic and political principles of inclusion.

P&D artists practiced a postmodernist art of appropriation born of love for its sources rather than the cynical detachment that became *de rigueur* in the international art world of the 1980s. Though little studied today, the Pattern and Decoration movement was institutionally recognized, critically received, and commercially successful from the mid-1970s to the mid-1980s. The overwhelming preponderance of craft-based practices and unabashedly decorative sensibilities in art of the present-day point to an influential legacy that is ripe for consideration.

### **About the Catalogue:**

The 328-page exhibition catalogue, *With Pleasure: Pattern and Decoration in American Art 1972–1985*, is edited by Anna Katz, and features seven newly commissioned essays by Katz, Elissa Auther, Alex Kitnick, Rebecca Skafsgaard Lowery, Kayleigh Perkov, Sarah-Neel Smith, and Hamza Walker, as well as artist biographies, a bibliography, an exhibition history, and reprints of historically significant writings. It marks the first publication in three or more decades for many of the artworks in the exhibition, and presents new photography of the vast majority of the artworks. Designed by Green Dragon Office, the catalogue is published by MOCA, in association with Yale University Press.

### **Artist List:**


Neda Alhilali (b. 1938, Cheb, Czechoslovakia (now Czech Republic); lives in Los Angeles)  
Emma Amos (b. 1938, Atlanta; lives in New York)  
Ralph Bacerra (b. 1938, Garden Grove, California; d. 2008, Los Angeles)  
Tony Bechara (b. 1942, San Juan, Puerto Rico; lives in New York)  
Lynda Benglis (b. 1941, Lake Charles, Louisiana; lives in New York; Santa Fe, New Mexico; and Ahmedabad, India)  
Billy Al Bengston (b. 1934, Dodge City, Kansas; lives in Venice, California, and Honolulu)  
Cynthia Carlson (b. 1942, Chicago; lives in New York)  
Lia Cook (b. 1942, Ventura, California; lives in Berkeley, California)  
Brad Davis (b. 1942, Duluth, Minnesota; lives in New York)  
Merion Estes (b. 1938, Salt Lake City; lives in Los Angeles)  
Sam Gilliam (b. 1933, Tupelo, Mississippi; lives in Washington, DC)  
Tina Girouard (b. 1946, DeQuincy, Louisiana; lives in Cecilia, Louisiana)  
Nancy Graves (b. 1939, Pittsfield, Massachusetts; d. 1995, New York)  
Mary Grigoriadis (b. 1942, Jersey City, New Jersey; lives in New York)  
Diane Itter (b. 1946, Summit, New Jersey; d. 1989, Bloomington, Indiana)

Valerie Jaudon (b. 1945, Greenville, Mississippi; lives in New York and East Hampton, New York)  
Jane Kaufman (b. 1938, New York; lives in Jersey City, New Jersey, and Kingston, New York)  
Joyce Kozloff (b. 1942, Somerville, New Jersey; lives in New York)  
Robert Kushner (b. 1949, Pasadena, California; lives in New York)  
Pat Lasch (b. 1944, New York; lives in New York and Palm Desert, California)  
Al Loving (b. 1935, Detroit; d. 2005, New York)  
Kim MacConnel (b. 1946, Oklahoma City; lives in Encinitas, California)  
Constance Mallinson (b. 1948, Washington, DC; lives in Los Angeles)  
Susan Michod (b. 1945, Toledo, Ohio; lives in Chicago)  
Ree Morton (b. 1936, Ossining, New York; d. 1977, Chicago)  
Judy Pfaff (b. 1946, London; lives in Annandale-on-Hudson, New York)  
Howardena Pindell (b. 1943, Philadelphia; lives in New York)  
Faith Ringgold (b. 1930, New York; lives in Englewood, New Jersey)  
Tony Robbin (b. 1943, Washington, DC; lives in New York and Gilboa, New York)  
Sandra Sallin (b. 1940, Los Angeles; lives in Los Angeles)  
Lucas Samaras (b. 1936, Kastoria, Greece; lives in New York)  
Miriam Schapiro (b. 1923, Toronto; d. 2015, Hampton Bays, New York)  
Dee Shapiro (b. 1936, New York; lives in Great Neck, New York)  
Kendall Shaw (b. 1924, New Orleans; lives in New York)  
Alan Shields (b. 1944, Herrington, Kansas; d. 2005, Shelter Island, New York)  
Arlene Slavin (b. 1942, New York; lives in New York)  
Sylvia Sleigh (b. 1916, Llandudno, Wales; d. 2010, New York)  
Ned Smyth (b. 1948, New York; lives in Shelter Island, New York)  
Frank Stella (b. 1936, Malden, Massachusetts; lives in New York)  
Franklin Williams (b. 1940, Ogden, Utah; lives in Petaluma, California)  
William T. Williams (b. 1942, Cross Creek, North Carolina; lives in New York and Woodbridge, Connecticut)  
Betty Woodman (b. 1930, Norwalk, Connecticut; d. 2018, New York)  
Takako Yamaguchi (b. 1952, Okayama, Japan; lives in Santa Monica, California)  
Robert Zakanitch (b. 1935, Elizabeth, New Jersey; lives in Yonkers, New York)  
Barbara Zucker (b. 1940, Philadelphia; lives in New York and Burlington, Vermont)

*With Pleasure: Pattern and Decoration in American Art 1972–1985* is organized by Anna Katz, Curator, with Rebecca Lowery, Assistant Curator, The Museum of Contemporary Art, Los Angeles.

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Image credit: Miriam Schapiro, *Heartland*, 1985, acrylic and fabric on canvas, 85 × 94 in. (215.9 × 238.76 cm).  
Orlando Museum of Art, purchased with funds provided by the Women for Special Acquisition and Council of 101, ©  
2019 Estate of Miriam Schapiro / Artists Rights Society (ARS), New York. Photo by Zach Stovall.

### **RELATED PROGRAMS**

**Members' Preview Day: *With Pleasure* and *Open House***

**FRIDAY, OCTOBER 25, 2019, 11AM–6PM**

**MOCA GRAND AVENUE**

INFO 213/621-1794 or [membership@moca.org](mailto:membership@moca.org)

FREE for MOCA members; no reservations necessary

**Members' Opening: *With Pleasure* and *Open House***

**SATURDAY, OCTOBER 26, 2019, 7–9PM**

**MOCA GRAND AVENUE**

INFO 213/621-1794 or [membership@moca.org](mailto:membership@moca.org)

FREE for MOCA members; no reservations necessary

**Exhibition Walkthrough: Anna Katz on *With Pleasure***

**SUNDAY, OCTOBER 27, 2019, 3PM**

**MOCA GRAND AVENUE**

INFO 213/621-1741 or [visitorengagement@moca.org](mailto:visitorengagement@moca.org)

FREE with admission; priority entry for members

**Artists on Artists: Diedrick Brackens on *With Pleasure***

**SUNDAY, NOVEMBER 17, 2019, 3PM**

**MOCA GRAND AVENUE**

INFO 213/621-1741 or [visitorengagement@moca.org](mailto:visitorengagement@moca.org)

FREE with admission; priority entry for members

**Promiscuous Patterns: The Pleasure Overload Effect**

**THURSDAY, NOVEMBER 21, 2019, 7PM**

**MOCA GRAND AVENUE**

INFO 213/621-1741 or [visitorengagement@moca.org](mailto:visitorengagement@moca.org)

FREE with admission; priority entry for members

Please check [moca.org](http://moca.org) for updates on related programs.

### **THE MUSEUM OF CONTEMPORARY ART**

**About MOCA:** Founded in 1979, MOCA is the defining museum of contemporary art. In a relatively short period of time, MOCA has achieved astonishing growth; a world-class permanent collection of more than 7,000 objects, international in scope and among the finest in the world; hallmark education programs that are widely-emulated; award-winning publications that present original scholarship; groundbreaking monographic, touring, and thematic exhibitions of international reputation that survey the art of our time; and cutting-edge engagement with modes of new media production. MOCA is a not-for-profit institution that relies on a variety of funding sources for its activities.

**Hours:** MOCA Grand Avenue (located at 250 South Grand Avenue in Downtown Los Angeles) is open Monday, Wednesday, and Friday from 11am to 6pm; Thursday from 11am to 8pm; Saturday and Sunday from 11am to 5pm; and closed on Tuesday. The Geffen Contemporary at MOCA (located at 152 North Central Avenue, Los Angeles, CA 90012) has the same hours as MOCA Grand Avenue during exhibitions. Please call ahead or go to [moca.org](http://moca.org) for the exhibition schedule for The Geffen Contemporary at MOCA. The MOCA Store at MOCA Grand Avenue (located at

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250 South Grand Avenue) is open Monday through Wednesday and Friday from 10:30am to 5:30pm; Thursday from 10:30am to 8:30pm; and Saturday and Sunday from 10:30am to 6:30pm.

**Museum Admission:** General admission is free for all MOCA members. General admission is also free for all people on Thursdays from 5pm to 8pm. General admission at MOCA Grand Avenue and The Geffen Contemporary at MOCA is \$15 for adults; \$8 for students with I.D.; \$10 for seniors (65+); and free for children under 12 and jurors with I.D.

**More Information:** For 24-hour information on current exhibitions, education programs, and special events, call 213/626-6222 or access MOCA online at [moca.org](http://moca.org).

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