

The Museum of Modern Art

NO. 141
FOR IMMEDIATE RELEASE

11 West 53 Street, New York, N.Y. 10019 Tel. 956-6100 Cable: Modernart

SCHEDULE OF EXHIBITIONS AND EVENTS FOR FEBRUARY 1973 Listing Future Openings through June 1973

Note: Full releases and photographs on each exhibition available from Elizabeth Shaw, Director, Department of Public Information. Phone: (212) 956-7501, 7298.

HOURS

Mon. - Sat.: 11 am - 6 pm
Thursdays: 11 am - 9 pm
Sundays: 12 noon - 6 pm

ADMISSION

Adults: \$1.75; Children & Sr. Citizens: 75¢
Full-time Students with Current Identification: \$1
Members: Free
Pay what you wish: Wednesdays

MASTERS OF MODERN ART FROM THE MUSEUM COLLECTIONS

OPENING MARCH 15. Press Preview March 12, 11 a.m. - 4 p.m.

The new and greatly expanded exhibition of the Museum's Painting and Sculpture Collection will be inaugurated next month. Remodeled galleries on the first, second and third floors have been re-hung to provide the visitor with a thorough and coherent survey of the crucial movements and influential masters of modern art from around 1880 to 1970. Integrated with masterpieces long familiar to the Museum's public are a number of new and important acquisitions including works by Picasso, Alexander Liberman, Barnett Newman, and Tony Smith, which have been installed in the Abby Aldrich Rockefeller Sculpture Garden. This revised presentation has been made possible in part by a grant from the National Endowment for the Arts. Directed by William Rubin, Chief Curator, Painting and Sculpture Collection. 1st, 2nd and 3rd floors.

Selections from the Painting and Sculpture Collection, 1st, 2nd, and 3rd floors and Sculpture Garden.

Selections from the Architecture and Design Collection, Philip L. Goodwin Galleries, 2nd floor.

Selections from the Drawings and Prints Collection, Paul J. Sachs Galleries, 3rd floor.

Selections from the Photography Collection, Edward Steichen Galleries, 3rd floor.

FEBRUARY OPENINGS

Feb. 5 - DESIGNING PROGRAMS/PROGRAMMING DESIGNS: AN EXHIBITION BY KARL GERSTNER.
Mar. 20 Three didactic audio-visual presentations, specially designed for this exhibition by the well-known Swiss graphic designer, theorist and artist, illustrate his methodological approach to solving design and visual problems. Seeking a general program valid for many solutions, he analyzes in design terms the conceptual and emotional aspects of form and color. Mr. Gerstner's work is represented in the Museum's Design Collection and was also shown here in The Responsive Eye and Word and Image. The exhibition is made possible in part by a grant from Pro Helvetia Stiftung. Directed by Emilio Ambasz, Curator of Design. Goodwin Galleries, 2nd floor.

(over)

NO. 141

FEBRUARY OPENINGS (Continued)

Feb. 13 - THE PRINTS OF EDVARD MUNCH. The recent gift of the William B. and Evelyn
Apr. 29 Jaffe Collection of Munch's prints devoted to the relationship of man and
woman is the central focus of this selection of 65 prints from the Museum
Collection. Letters to and from the artist and books from his library re-
Press lating to the prints and their subjects have been lent by the Munch Museum
Preview Oslo, and The Houghton Library, Harvard University. Also included are se-
Feb. 12 eral woodblocks from the Munch Museum showing the artist's unique method
11 am-4 pm making woodcuts. Directed by Riva Castleman, Curator, Prints and Illustrations
Books. 1st floor.

LECTURE: The Prints of Edvard Munch by Pål Hougen, Director,
Munch Museum, Oslo. Sunday, February 18, at 3 p.m. in the
Founders Room, 6th floor.

FUTURE OPENINGS (Incomplete listing; dates tentative)

Mar. - PHOTOGRAPHS BY MARK COHEN. Directed by John Szarkowski, Director, Department
Jun. of Photography. Steichen Galleries, 3rd floor.

Mar. 7 - WORKS ON PAPER FROM THE COLLECTION: RE-INSTALLATION OF THE DRAWINGS
May 16 COLLECTION. A selection of approximately 80 collages, watercolors, and
drawings provides a survey of some of the major artists and movements in
twentieth-century art. Among the artists represented are Boccioni, Kupka,
Léger, Oldenburg, Sheeler, and Seurat. Directed by Bernice Rose, Associate
Curator, Drawings. Sachs Galleries, 3rd floor.

Mar. 27 - CHARLES EAMES. Directed by Arthur Drexler, Director of Architecture and
May 30 Design. Goodwin Galleries, 2nd floor

May 22 - VAN GOGH TO MONDRIAN: DRAWINGS AT THE KRÖLLER MÜLLER STATE MUSEUM.
Aug. 26 More than 100 works on paper will offer the first opportunity in America
to survey the richness and variety of this outstanding, but little-known
collection of the Kröller Müller State Museum in Otterlo. Included are
35 drawings by van Gogh ranging from a childhood pencil sketch of 1862
to watercolors of the garden of the hospital at St. Remy. Van Gogh seldom
is seen in context with his Dutch contemporaries; a small section is devoted
to their work. Symbolism, synthetism, and art nouveau are introduced by
11 drawings by Redon, followed by those of other symbolists, French as well
as Belgian, Dutch, and Italian. Cubism in France is represented by Picas-
Gris, and Léger; de Stijl in the Netherlands, by Mondrian, van der Leek,
van Doesburg. There are also selections from two special collections of
drawings owned by the Kröller Müller: drawings by sculptors (Giacometti,
Gonzalez, Marini, Moore) and by architects associated with the architecture
of the Kröller Müller (H.P. Berlage, Mies van der Rohe, and Henry van de
Directed by William S. Lieberman, Curator of Drawings. 1st floor.

NO. 141

FUTURE OPENINGS (Continued)

- May 30 - PROJECTS: 100 BOOTS by Eleanor Antin. An ongoing mailwork begun in California
July 8 consisting of dozens of photographic picture postcards showing 100 black rubber boots in special, often dramatic or enigmatic situations, sent by the artist to approximately 1,000 people. The boots' adventures can be compared to installments of picaresque novels such as Huckleberry Finn or works by Charles Dickens, or as Antin has come to see the cards, as highlighted frames from an adventure movie. The appropriate conclusion to the boots' peripatetic adventures is to come to New York and use the Museum as their "crash pad" while they are further adventuring in New York City. In addition to the postcards, the exhibition will include the documentary photographs of their forays into New York and situations photographed in California. Directed by Jane Neol, Curatorial Assistant, Department of Painting and Sculpture. 1st floor.
- June 7 - VISIONS OF HARLEM. The Harlem area contains many buildings of significant
Aug. 5 architectural quality. This exhibition will review the historical development of the area, highlight planning and development trends as well as individual buildings of architectural interest, and review recent development plans for renewal. The exhibition will be shown in Harlem and in The Museum of Modern Art. Joseph Black, Guest Director. Goodwin Galleries, 2nd floor.
- June 12 - STREETS. The most promising area of action for a municipality to induce
Aug. 28 private aid in urban renewal is the most conspicuous public space: streets. For this reason, in 1970 HUD commissioned the Institute for Architecture and Urban Studies, which is affiliated with the Museum's Department of Architecture and Design, to study the uses of the street as an instrument of urban renewal. The study included an analysis of the historic evolution of street design as well as complete design proposals for a case-study street in Binghamton, N.Y., with recommendations as to the economic, legal and design mechanisms required to effect a controlled sequence of urban improvements. This will be the second exhibition at the Museum concerned with problems of urban renewal in the series which began with the 1967 exhibition on New York City, The New City: Architecture and Urban Renewal. Directed by Arthur Drexler, Director, Department of Architecture and Design. 1st floor.

CURRENT EXHIBITIONS

- Through FROM THE PICTURE PRESS. By the mid-1920's the technologies of photography,
Apr. 29 photo-mechanical reproduction, and photo-telegraphy had advanced to the point where photographs had become a central component of the modern newspaper. Pictures were radically unlike those that had documented previous eras: they appeared to be unimpeachably frank; they destroyed prior standards of privacy and the privilege of anonymity; they dealt not with the intellectual significance of facts, but with their emotional content; they directed journalism toward a subjective and intensely human focus. The character and significance of news photography have received little serious

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NO. 141

CURRENT EXHIBITIONS (Continued)

Through study. This exhibition concentrates not on what is in conventional terms
Apr. 29 most newsworthy, but rather on those universal aspects of human experience
that news photography has in fact described; the recurring tragedies, cele-
brations, victories, defeats, and ceremonies that identify preoccupations
and values of an era. The exhibition is sponsored by the New York News.
Directed by John Szarkowski, Director, Department of Photography. 1st floor
(opened Jan. 30)

Through RECENT ACQUISITIONS. This selection includes new acquisitions from
Mar. 18 the five curatorial departments: illustrated books, theatre designs, a
stereo turntable, unique photographs, and paintings by major artists.
Installed by Arthur Drexler, Director, Department of Architecture and Design.
1st floor (opened January 17)

Through ART LENDING SERVICE EXHIBITION AND SALE. Recent works available for rent
Feb. 28 or purchase through the Art Lending Service. Directed by Pierre Apraxine,
Assistant Curator, Painting and Sculpture. Members Penthouse, 6th floor.
Open to public 3:00 - 5:30. (opened January 15)

Through PROJECTS: CHUCK CLOSE/LILIANA PORTER. The exhibition consists of two projects
Feb. 21 that reveal unusual approaches to printmaking. Chuck Close's first major
print, Keith, is a portrait head executed in mezzotint, probably the largest
ever printed. Keith, printed in California in 1972, is being shown with
18 progressive proofs which demonstrate the artist's method of bringing out
the image a section at a time. Liliana Porter, an Argentinian printmaker,
has created an environment by silkscreening directly on the gallery wall.
She incorporates both real objects, such as nails and hooks, and serigraphed
objects to create an illusion of reality. Directed by Howardena Pindell,
Assistant Curator, with assistance on the Close Project of Carol Giamartin
Curatorial Intern, Prints and Illustrated Books. 1st floor. (opened Jan.

GALLERY TALKS Thursdays at 6 pm with Sylvia Milgram

- February 1 The Inner Vision - Paul Klee
- 8 Naif Painting
- 15 Mondrian
- 22 Modernism before 1900

SCHEDULES OF FILM SHOWINGS AND CIRCULATING EXHIBITIONS AVAILABLE ON ON REQUEST

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