



Summergarden

For Immediate Release
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PICASSO CONSTRUCTIONS COMPLEMENT FINAL SUMMERGARDEN PERFORMANCE

The 1991 **SUMMERGARDEN** series at The Museum of Modern Art closes August 30 and 31 with a performance of Erik Satie's score for the Diaghilev ballet *Parade* (1917). Performed by young artists from The Juilliard School and conducted by Paul Zukofsky, the final program also includes music for the Börlin ballet *Relâche* (1924). **SUMMERGARDEN 1991** is sponsored in part by NYNEX Corporation.

For this occasion, two costumes designed for the ballet by Pablo Picasso are on display in the Garden Hall, overlooking the Abby Aldrich Rockefeller Sculpture Garden. The monumental Cubist constructions were recreated according to Picasso's original designs by Kermit Love for a Joffrey ballet performance in 1973, and displayed at the Museum's 1980 exhibition **Pablo Picasso: A Retrospective**.

Parade, a collaborative effort by Satie, Picasso, Jean Cocteau, and the choreographer Léonide Massine, represented the first incursion of the avant-garde into the realm of classical ballet. At the initial performance in 1917 at the Theatre du Châtelet, an outraged audience watched as members of the venerable Ballet Russe cavorted in a vaudevillian two-man horse costume to Satie's ragtime score. Even more shocking was the fact that *Parade's* characters parodied popular performers currently on view in the circuses, cinemas, and music-halls of Paris.

**Friday and Saturday evenings in the Sculpture Garden of
The Museum of Modern Art are made possible in part by NYNEX**

The one-act ballet was based on the parade of travelling circuses, a sort of "preview of coming attractions" in which the performers would advertise their acts outside the theater in order to draw an audience. The Picasso constructions on view at the Museum include the costumes for the French and American Managers, comical figures derived from the sandwich-board men who hawked products on the streets of Paris. Picasso, who had never visited the United States, presented the American Manager as an amalgam of all things American, sporting cowboy chaps, a cowcatcher, an oversized holster, and a skyscraper complete with smoking chimney. Nautical flags, a megaphone, and a placard reading PA/RA/DE completed the picture. The French Manager, by contrast, epitomized the urbane elegance of a Parisian dandy; in top hat and tails, and with a tree-lined boulevard attached to his back, he was a thinly disguised caricature of Diaghilev.

A tradition since 1971, SUMMERGARDEN offers New Yorkers and visitors an escape from the city in the heart of Manhattan. The 1991 program marks the fifth year The Museum of Modern Art has collaborated with The Juilliard School and artistic director Paul Zukofsky on the Summergarden programs.

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