

No. 164
FOR RELEASE:
December 30, 1969

The Museum of Modern Art

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

SPECIAL TO ARCHITECTURAL MAGAZINES AND EDITORS

SPACES EXHIBITION AT MUSEUM OF MODERN ART

A completely quiet white room, a black room lined at one end with coated glass and lit only by bouncing light, a room whose dimensions are transformed by free-standing structures of green and yellow fluorescent tubes, an outdoor sculpture garden turned into an environment of sound, light, and heat, an interior room where 144 trees have been planted on large eye-level pedestals faced with Cor-ten steel and separated by narrow paths of Cor-ten steel, and a room of canvas objects constitute an exhibition called Spaces on view at The Museum of Modern Art from December 30th through March 1st.

The exhibition not only reveals experimental ways to handle indoor and outdoor space, but also touches on architecture and the role of museums themselves. As Jennifer Licht, Associate Curator of Painting and Sculpture, who directed the exhibition, says in the catalogue: an exhibition in which the installation becomes the actual realization of the work of art and rooms must be planned and built according to the artist's needs, challenges the usual role of the museum and makes unaccustomed demands of its staff and resources. "A museum traditionally houses and conserves objects of art", she observes, "but now it becomes responsible for the execution of the artist's idea. This calls for collaboration of people and flexible adjustment of roles and areas of responsibility."

Specialists called in by the artists and The Museum of Modern Art range from Manhattan Gardner Ltd. to an eminent physicist flown in from the mid-west to consult with the experts from Owens-Corning Fiberglas, who donated the acoustical panels for one gallery.

This tranquil room, designed by a young West Coast artist, Michael Asher, is acoustically dead. Lined with 2000 square feet of acoustical board, the room is a passageway for visitors who will wear paper slippers. In the all black room sculptor Larry Bell uses coated glass on an architectural scale he has not attempted before to surround the viewer. The fluorescent tube structures made by Dan Flavin, consist of two long barriers of 32 inch and 14 inch fluorescent tubes donated by General Electric Large Lamp

(more)

