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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	KM	II.A.32

PROJECTS Program 1974-1975

PROJECTS: Sonia Landry Sheridan/ Keith Smith	June 5 - July 14, 1974	Directed by Dennis Longwell, Assistant Curator
PROJECTS: Marlene Scott V	July 29 - September 8, 1974	Directed by Martha Beck, Curatorial Assistant
PROJECTS: Video Program	August - October, 1974	Selected by Jennifer Licht, Associate Curator
PROJECTS: Michael Hurson	September 16 - October 20, 1974	Directed by Cora Rosevear, Curatorial Assistant
PROJECTS: Helen Levitt	September 16 - October 20, 1974	Directed by
PROJECTS: Jess	October 28 - December 4, 1974	Directed by Kynaston McShine, Curator
PROJECTS: John Walker	December 16 - January 19, 1975	Directed by Howardena Pindell, Assistant Curator
PROJECTS:	January 29 -	To be determined
PROJECTS: Ger Van Elk	April - May	To be determined
PROJECTS: Walter Pichler	May - July	Directed by Emilio Ambasz, Curator
PROJECTS: The Panama Canal	July - August	Directed by Dennis Longwell, Assistant Curator
PROJECTS: Loren Madsen	August - September	To be determined

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File: Projects-
possible funding

The Museum of Modern Art

To Riva Castleman, Richard L. Palmer, Waldo Rasmussen
From Kynaston McShine
Date July 6, 1978
Re The Netherlands Visual Arts Office for Abroad

About one week ago I met with Gijs van Tuijl who is in charge of The Netherlands Visual Arts Office for Abroad. It seems that this is a bit parallel to the British Council activities and that they would be willing to assist us in special projects, particularly those involving younger artists.

Let us keep it in mind in terms of any future plans.

Kynaston

Gijs van Tuijl
Bureau Beeldende Kunst Buitenland
(Visual Arts Office for Abroad)
postbus 2242 Amsterdam
oostelijke handelskade 29
The Netherlands
Tel. 020.223501

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Holly
Solomon
Gallery

cc: Riva
ML Bandy

Dec. 22, 1977

Mr. Kynaston McShine
Museum of Modern Art
11 West 53rd Street
New York, New York 10019

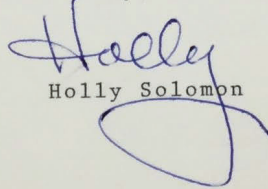
Dear Kynaston,

I saw Laurie last weekend and she is delighted about the exhibition for the Special Projects room. She will be returning to New York after the 1st of January. When she does I will call and make an appointment for Laurie and myself to discuss the project with you.

I spoke with Jane Crawford who schedules Laurie's performances, and she has told me that Laurie is scheduled to perform at the Basle Museum on May 9 - 10. It appears that there is a little scheduling conflict, but I am sure we can easily work something out.

I'll speak to you as soon as Laurie returns. In the meantime, my best wishes to you for a happy holiday season,

Fondly,


Holly Solomon

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	KM	II.A.32

cc: KM

File:Projects:Broodthaers

March 1, 1976

Telegram
Jürgen Harten
Städtische Kunsthalle
Grabbeplatz
Düsseldorf, West Germany

Dear Jürgen:

Thank you for sending me that very sad telegram. Bad news does travel quickly, so I had already heard. Nevertheless, I was truly saddened, not only of March's death, but at how slow bureaucracy and appreciation for good artists still goes on. I regret not having been able to do his exhibition before he died, but still hope that we can have a small show, and of course I would like him to be represented in the collection.

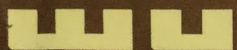
It seems your Motherwell show is going well, and I think we are trying to cooperate as best we can. Documenta continues to be disorganized and I am not sure what is happening. Let me know when next you are going to be here.

With best wishes,

Kynaston McShine
Curator

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western union

Telegram

TIC032(0844)(1-002311A029)PD 01/29/76 0843

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ICS IPMTI31

UWB0068 DP8111P499 UWNX CO)INTL

DUESSELDORF/TF VIA WUI 24 01-29 1144

KINWSTON MCSHINE MUSEUM OF MODERN ART

11 WEST 53 ST

NEW YORK NY 10019

MARCEL BROODTHAERS PASSED AWAY ON JANUARY 28, 1976

REGARDS JUERGEN HA?TEN KUNSTHALLE DUESSELDORF

COL 11 53 10019 28 1976

NNNN

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MARCEL BROODTHAERS

This that or

During six months

Nigel Greenwood Inc Ltd
41 Sloane Gardens London SW1
Tel 730 8824

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Kynaston McS
Museum of Mo
New York

July 18 '75³

Delivering note:

Kynaston Machine.
Museum of Modern Art
New York.

- | | | |
|---|------------------------------|-------|
| 1 | A Voyage on the North Sea. | £5.00 |
| | M. Broodthaers | |
| 1 | Broodthaers cat. | £1.50 |
| | Museum of Modern Art Oxford. | £4.25 |
| 1 | Broodthaers cat. | £2.25 |
| | Palais des Beaux-Arts | £4.20 |
| 1 | Cat. Palais des Beaux-Arts | |
| | January/feb 1974 | .80 |
| 1 | Interfunktion No. 11. | |

To be invoiced

available from
Nigel Greenwood Inc
41 sloane gardens
London S.W.1.W 8eb
tel 01-730 8824

£18.00

London NW5
485-2239

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Selection

NIGEL GREENWOOD INC LTD

Kynaston McShine
Museum of Modern Art
New York

Please reply to

41 Sloane Gardens
London S.W.1.

Invoice

Date

18th. July 1975

Invoice no B 0715

I Broodthaers Voyage on the North Sea	£5.00
I Broodthaers MOMA Oxford catalogue	£1.50
I Broodthaers Brussels catalogue	£4.25
I Palais des Beaux Arts catalogue Jan/Feb 1974	£2.25
I Interfunktion No. II	£4.20
postage & packing	.80

Total

£18.00

17 miles X 1000
London NW5
485-2239

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Selection

Photographs.

Dec. 8th — Jan. 18th Marcel Broodthaers

* Bechers. (May 16) — June

Dusseldorf 401847.

Marcel Broodthaers

49 Willes Road

London NW5

485-2239

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fil. Broodthaers

10/30/75

Dear Hilda--

Would you please have a messenger bring this package to:

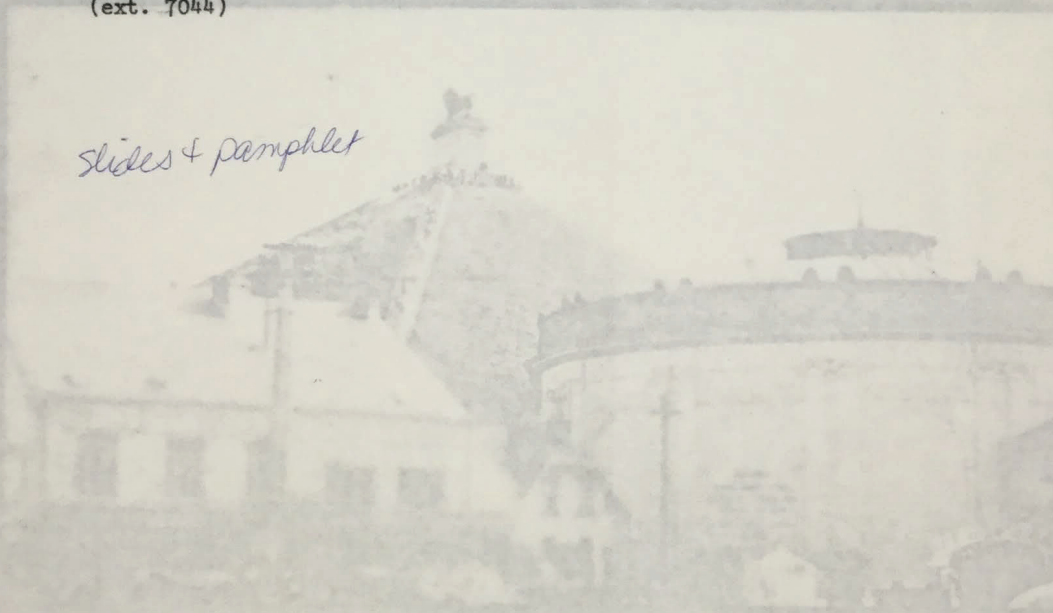
Marion Goodman
Multiples, Inc.
55 East 80th Street
NYC

Please charge to the Projects program (I don't know the account no.).

If any questions, please call me.

Thanks,
Diane
Painting and Sculpture
(ext. 7044)

slides & pamphlet

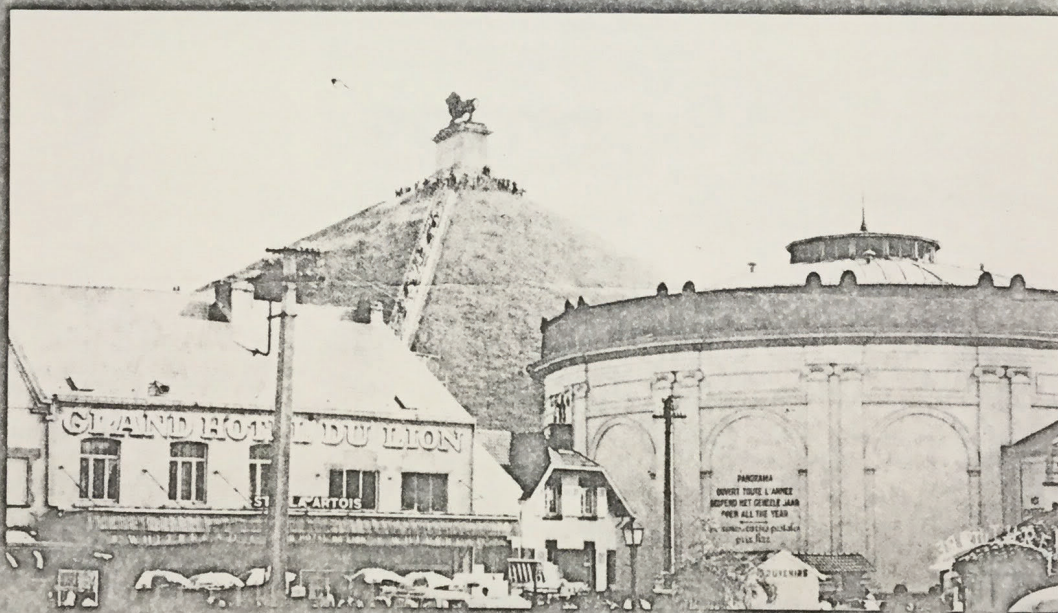


Décor

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ICA
JUNE
CALENDAR
1975



Décor

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EXHIBITIONS

BROODTHAERS

Wednesday June 11th—Sunday June 29th
Private View Tuesday June 10th 6–8pm
Members and their guests welcome

Marcel Broodthaers was born in Brussels in 1924 and now works in London, Brussels and Berlin. He has recently had exhibitions at the Palais des Beaux Arts, Brussels, the Kunstmuseum Basel, the National Gallery, Berlin and the Museum of Modern Art, Oxford.

Broodthaers includes in his work objects, photographs, texts, slides and films; but it cannot be readily classified as painting, sculpture, film or poetry. Amongst other things, he exposes the idea of a reality which is to be found not so much in each of these separate forms, but in the area between them. He often does this through the process of contrast or exchange known as metonymy (ie substitution of the name of an attribute for that of the thing meant, eg crown for king). The work causes us to examine the effect of 'context' on the meaning of any word or image and to question the terms of the context itself.

Free

BOYLE

Sculptures

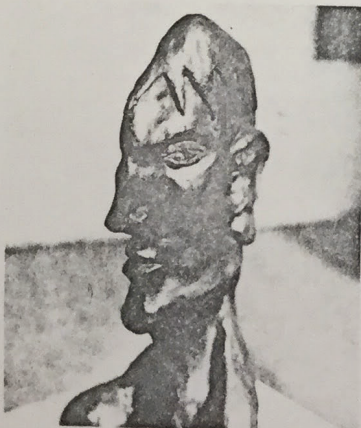
Thursday June 5th—Sunday June 22nd

"Having completed a selection of sculptures over the past year I ask myself, am I an artist?"

"Prior to August 1973 I hadn't any inclination to be creative in an art sense, and really I can, from time to time, shake my head in amazement when looking at my work. Why do I do this sculpture? There is no specific/precise answer to this, but obviously I've given the question much thought. I often wonder if it's due to the fact that my whole past, from the womb onwards, was so totally lacking in creativity that there must come a period in my life when it would surface, as it has now. The ironic point is that I had to experience creativity to realise how much I'd lacked it throughout my life."

Jimmy Boyle is serving life imprisonment.

Free



Jimmy Boyle: self portrait

TILLYER

A Furnished Landscape

Tuesday June 24th—Sunday July 20th

A portfolio of 25 prints published in edition of 90 by Bernard Jacobson Ltd., London.

William Tillyer was born in 1938. He studied painting at Middlesborough College of Art and at the Slade School of Fine Art, London. He has taught drawing and lithography at the Central School of Art, London and etching at Bath Academy of Art, Corsham. He was awarded a French Government scholarship in 1963 and was the prize winner in both Krakow (1972) and Ljubljana (1973) International Print Biennales. He has had one-man and group exhibitions and his work is included in private and public collections in this country and abroad.

Pat Gilmour in her introduction to the catalogue writes: 'This portfolio must be one of the most all-embracing graphic explorations on a theme of landscape ever made by a single artist, for in addition to etching and screen printing, Tillyer added both lithography and woodcut to his repertoire, thus embracing all four graphic techniques.'

Free

POETRY

POETRY INTERNATIONAL '75

Monday June 16th

6pm An Evening without Philip Larkin:

an anthology of poems by Philip Larkin, chosen and introduced by Charles Osborne, read by Ian Hamilton and Harold Pinter.

8.30pm A successor to last year's *Peregrine Prykke's Pilgrimage*, which was written by Clive James and performed by himself, Martin Amis and Russell Davies. This year Clive James has again written a type of short satirical revue in verse, and will take part in it himself, with others.

Tuesday June 17th

6pm A Collection of Characters: a programme of Light/Comic Verse, presented and chosen by Anthony Thwaite, and read by two voices.

8.30pm A reading of the new Ted Hughes poem, *Cave Birds*, read by Gary Watson and others.

Wednesday June 18th

6pm Groupings/Gropings: a programme of prose, poetry and music, devised by Cicely Berry.

8.30pm *The Poetry of Lust*: presented by George McBeth and others.

Thursday June 19th

6pm A reading by Stefan Aug. Doinas, the Romanian poet; with English translations read.

7pm A Celebration of David Jones: a programme devised and presented by Douglas Cleverdon, with other voices.

8.30pm *The Poet in the Cinema*: a programme presented by Philip Jenkinson and illustrated by movie clips. This is not simply a programme featuring films with poets taking part, but will include bits of old movies about famous poets of the past, fictional poets, etc.

Price

THEATRE

The London premiere of Lumiere and Son's
PEST CURE AND MOLESTER

Tuesday June 24th—Saturday June 28th
7.30pm

First presented at the 1975 Science Fiction Festival in Rotterdam, Lumiere & Son's latest show chronicles the events that befall a mysterious stranger as he makes his way to Hollywood through a twilight world inhabited by child molesters, girl faith-healer duos and juggled hares. Although the intimate anatomical researches of the molester fail to dismay the solemn visitor, the latter is rendered catatonic by the offer of a rabbit sandwich. Tragically his aptitude for rendering coarse bar-room anecdotes endears him to the two amateur health-workers, and he is compelled to divulge the innermost secrets of his culture to them. These include the special traditional body positions, the special ways of speaking and the sacramental rites of taking water. Enraged at the social success of the urbane alien the molester assumes a canine alter ego and stalks the imperturbable traveller to a grisly climax involving broken glass and visiting cards on the outskirts of Los Angeles.

Price £1

The First Church of the Phantom Captain (Reformed) presents

SECRETIANS or the SECRET SERVICE

Tuesday June 3rd—Saturday June 7th
7.30pm

The Phantom Captain, founded by Neil Hornick in 1970, is one of Britain's leading multi-media groups, specializing in creating situations which blur the lines between 'performance' and 'real life'. Its co-directors — Neil Hornick, Joel Cutrara and Peter Godfrey — describe themselves as Vision-Mongers whose basic aim is to recreate the present. Augmented by the Phantom Captain Irregulars, the company experiments with different forms of public encounters.

They are presently involved in a long-term, perhaps even a life project which explores one possible identity of the company as a religious cult organisation. The First Church of the Phantom Captain (Reformed) is a spiritual movement based upon the twin pillars of Secretism and Nauticulture. This Movement is neither merely a joke nor an impersonation but a faithful expression of the company's actual beliefs and aspirations. The Movement has already attracted some 50 'signed-on' members, plus numerous followers, and has established Chapters in Holland and South America. 'Secretians' is the FCPC's Service, Mystery Play and Introductory Lecture; a modular structure which changes as the Movement itself evolves. Its Navigators include the extraordinary author of *Grey Bright's Maze Book*.

Visitors may also browse through a display of Nauticulture and buy A-Tracts, Meditation Kits and other spiritual matter in the 'Divine Sails' section.

Price £1

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Projects: Broodthaers

Marcel Broodthaers (to be)

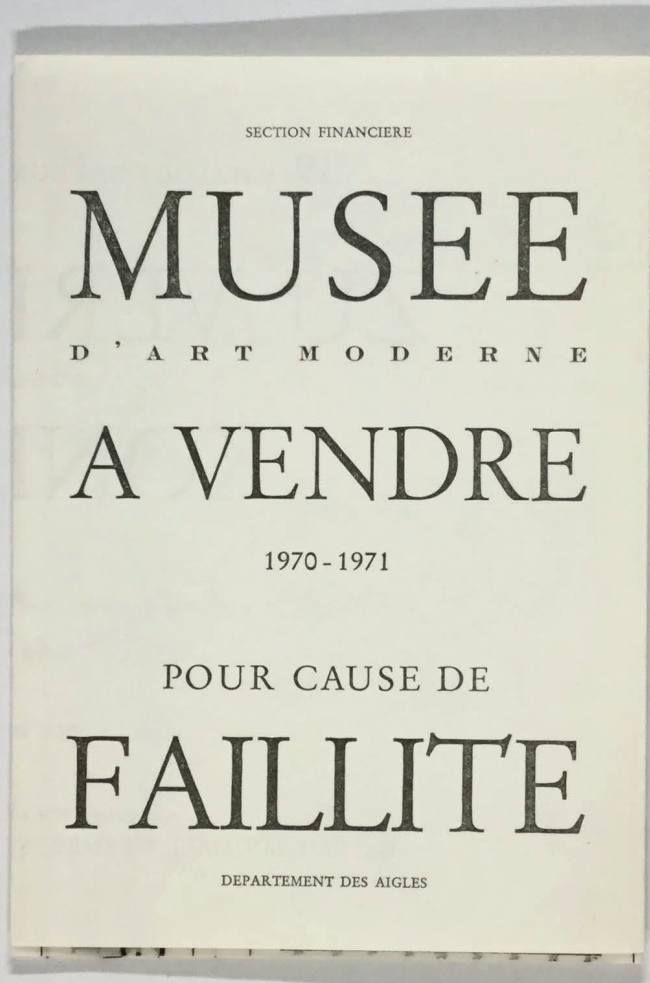
FILME:

- 1957 La Clef de L'Horloge
(Kurt Schwitters)
16 mm, s/w, 7', Prod. M. B.
- 1967 Le Corbeau et le Renard
16 mm, Farbe, 7', Prod. W. W. S. Gallery, Antwerpen
- 1968 Section XIX^e Siècle
(Musée d'Art Moderne, Département des Aigles)
16 mm, s/w, 12', Prod. M. B.
- 1970 La Signature
35 mm — 16 mm, s/w, 1", Prod. M. B.
- 1970 La Pluie
(Projet pour un Texte)
16 mm, s/w, 3', Prod. M. B.
- 1970 La Pipe
(René Magritte)
35 mm — 16 mm, s/w 5', Prod. M. B.
- 1970 "M.T.L. D.T.H."
5-Minuten-Farbfilm
Produktion M. B.
- 1971 Un film de Ch. Baudelaire
35 mm, Farbe, 7', Prod. M. B.
- 1971 Histoire d'Amour
(Dr. Huysmans)
16 mm, Farbe, 5', Prod. M. B.
- 1971 Le Poisson
35 mm — 16 mm, s/w, 7'30", Prod. M. B.
- 1971 Paris
16 mm, Farbe, 2', Prod. M. B.
- 1972 Au delà de cette limite
16 mm, s/w, 7', Prod. Yvon Lambert, Paris
- 1972 Chère petite soeur
16 mm, Farbe, 5', Prod. M. B.
- 1973 Voyage en mer du Nord
16 mm, Farbe, 4', Prod. Petersburg Press, London + M. B.
- 1972 „Ah, que la chasse soit le plaisir des rois“
16 mm, Farbe, Prod. M. B.
- 1974 Un jardin d'Hiver
35 mm — 16 mm, Farbe, 7', Prod. M. B.
- 1974 Eau de Cologne
35 mm — 16 mm, Farbe, 2', Prod. M. B.
- 1974 Berlin oder ein Traum mit Sahne
35 mm — 16 mm, Farbe 15', Prod. DAAD + M. B.
- 1974 Jeremy Bentham. 16 mm, Farbe, 15', Q. Prod. London

File

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19 KATALOGE DES KUNSTMARKTES KÖLN 1971

LES AIGLES

ZU VERKAUFEN WEGEN KONKURS

*Section Financiere. Musée d'Art Moderne.
Dt des Aigles.*

PREIS DM 300,-

AUSSTELLUNG VOM 8. - 13. NOVEMBER 1971

GALERIE MICHAEL WERNER, 5 KÖLN 1, ST. APERNSTRASSE 14

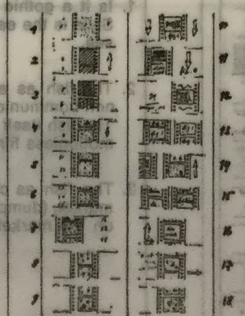
Dans le but de nouer une intrigue, je dédie cette jaquette recouvrant le catalogue de la foire artistique de Cologne aux personnes imaginaires et réelles dont les noms suivent. La plupart d'entre elles ne s'étant jamais rencontrées.

Marcel Broodthaers

Charles Boudaire
J. B. Clément
Paul Colinet
Jacques Darche
Robert Demos
Lucien Goldmann
Victor Hugo
J. D. Ingres
Buster Keaton
René Magritte
Edvard Poe
Jean Rodon
Mark Rothko
Kurt Schwitters
Jonathan Swift
J. B. Uttercliffe
Gustave ***
Jean Vigo
Witte

Der Fisch / ein Film von M

1. Le poisson est-il gothique? Le style, c'est l'aigle des mers.
2. Le poisson comme idée de non-communication. Le poisson, lui-même, comme film immobile.
3. Le poisson comme marché d'art enfantin. (Jeter du poisson sur le marché)



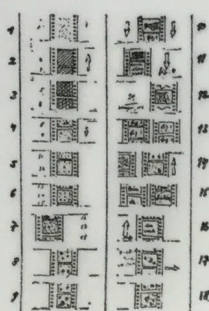
PROJET
POUR
UN
POISSON

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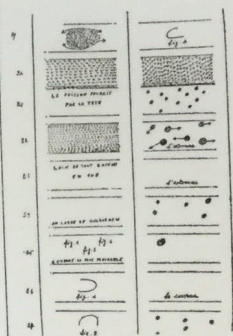
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Der Fisch / ein Film von Marcel Broodthaers

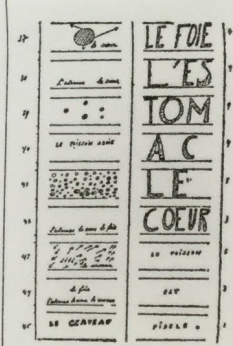
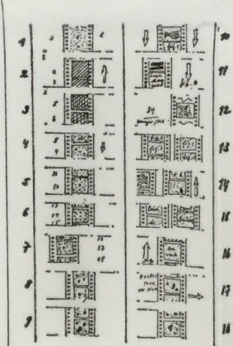
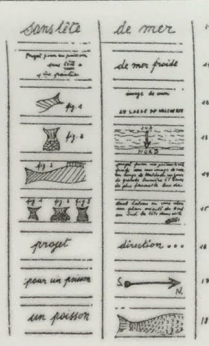
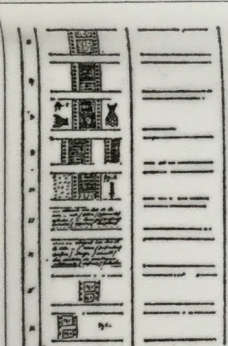
1. Le poisson est-il gothique? Le style, c'est l'aigle des mers.
2. Le poisson comme idée de non-communication. Le poisson, lui-même, comme film immobile.
3. Le poisson comme marché d'art enfantin. (Jeter du poisson sur le marché)



PROJET
POUR
UN
POISSON



1. Is it a gothic fish? Style is the eagle of the sea.
2. The fish as an idea of non-communication. The fish itself as a motionless film.
3. The fish as childish art market. (dumping fish on the market)



1. Ist der Fisch gotisch? Der Stil ist der Adler der Meere.
2. Der Fisch als Idee der Nicht-Kommunikation. Der Fisch selbst als unbewegter Film.
3. Der Fisch als kindlicher Kunstmarkt. (Fisch auf den Markt werfen)

Dessins gravés sur pellicule avec les procédés du sous-titrage. Copy 16 mm d'un film réalisé en 35 mm. 7 min. 35 sec.

Drawings applied to film by sub-titling process. 16 mm copy of a 35 mm film. 7 min. 30 sec.

Durch Untertitelungsmaschine auf Filmmaterial übertragene Zeichnungen. 16 mm Kopie eines 35 mm Films. 7 min. 30 sec.

DM 800,-

Galerie Michael Werner
5 Köln 1 St. Apenstraße 14-18

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Fig. 0

ô Mélancolie
aigre chateau des aigles

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cc: Km
File: Projects-Broodthaers

July 15, 1975

Marcel Broodthaers
49 Willes Road
London N.W.5, England

Dear Marcel:

I was extremely pleased to see you in London and, as you know, more than delighted ~~at~~ your beautiful exhibition at the I.C.E. I'm happy to inform you that the Museum is quite enthusiastic at the possibility of your perhaps participating in our Projects program. We thought that it would be very nice if we could do the exhibition in late June, 1976. Ironically enough, your show will be on at the time of the July 4th celebrations of the American bicentennial, so we very much hope you will agree to this. There is also a great deal of interest that your films form part of your exhibition. I am away until the middle of August and will then be in touch more fully, if this is at all agreeable to you.

I discussed the possibility of the exhibition with both Nigel and Barry Barker, and they would be willing to help. Please let me know any thoughts you may have about this.

With kindest regards to Maria, and I'm looking forward to hearing from you,

Yours sincerely,

Kynaston McShine
Curator

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cc: KM

✓ File: Projects--Broodthaers

July 15, 1975

Marcel Broodthaers
c/o Anny de Decker
Wide White Space
Schildersstraat 2
Antwerpen, Belgium

Dear Marcel:

I was extremely pleased to see you in London and, as you know, more than delighted at your beautiful exhibition at the I.C.E. I'm happy to inform you that the Museum is quite enthusiastic at the possibility of your perhaps participating in our Projects program. We thought that it would be very nice if we could do the exhibition in late June, 1976. Ironically enough, your show will be on at the time of the July 4th celebrations of the American bicentennial, so we very much hope you will agree to this. There is also a great deal of interest that your films form part of your exhibition. I am away until the middle of August and will then be in touch more fully, if this is at all agreeable to you.

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With kindest regards to Maria, and I'm looking forward to hearing from you,

Yours sincerely,

Kynaston McShine
Curator

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cc: KM

File: Projects-Broodthaers

July 15, 1975

Mr. Barry Barker
c/o Nigel Greenwood
41 Sloane Gardens
London S.W. 1, England

Dear Barry:

Just a note to let you know that the Museum is indeed quite interested in our doing a Broodthaers exhibition in late June of 1976. Under separate cover I'm sending a copy of our floor plans of the space, which Nigel knows very well and which Marcel also knows vaguely. There is also some interest in having his film shown around the same time. As I have to again present this proposal to other committees, I would appreciate it if you could send as much relevant material as is possible, and also if there are photographs of the recent installation at the I.C.E., I would very much like to have those. Please let me have some information about his prints, and if the poster decor still exists, I would appreciate having that also.

I would be very pleased if you could help us with this project, and in the fall a more concrete proposal about travel, etc., will be worked out. Anyway, I count on your acting as a catalyst for Marcel, to whom I have written.

Please write to me, even though I shall be away until the middle of August. It was good seeing you, as usual. With best wishes,

Sincerely yours,

Kynaston McShine

P.S. Please don't forget that our budget is rather limited for transportation, etc., and we would be much happier if what was created was done here.

cc: Nigel Greenwood

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	KM	II.A.32

*films / Broodhaers
Information*

Mary Rosenfeld

Jane Adlin

4/30/74

Dear Mary:

Here is the screen upon which was projected the Marcel Broodhaers film, *Le Corbeau et le Renard*, from the Information show. Kynaston has already turned over to your film archives, the 16mm silent/color film!