

# The Museum of Modern Art

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## 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

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Division, which converge at the end of the gallery.

Pulsa, a group whose researches are sponsored by the Yale School of Art and Architecture and the Graham Foundation for Advanced Studies in the Arts uses the entire Museum of Modern Art Sculpture Garden for a computer-programmed environment of light and sound for which ten electronic and related companies have given or lent the necessary equipment requested by the artists.

Robert Morris combines several sensory perceptions in his gallery: confined space as visitors walk through the narrow passages lined with Cor-ten steel; endless vistas as the eye sees 144 Norway spruce trees, donated by Kimberly-Clark, planted in false perspective on enormous, five-foot tall pedestals. Full Spectrum Vita-lites, donated by Duro-Test Light Bulb Center, help keep the trees alive as does an elaborate refrigeration system, installed by Tomlinson Refrigeration and Supply Company, which keeps the temperature at 50 degrees and the humidity at 80 per cent. It is expected that the Cor-ten steel will be affected by these atmospheric conditions. Manhattan Gardner Ltd., who keeps many indoor and outdoor gardens blooming, have donated their horticultural services to keep the trees alive.

The room of canvas objects was designed by German-born artist Franz Erhard Walther. The artist and his wife will be on hand to help visitors try on, hold, handle and manipulate the objects, which he calls "Instruments of Processes."

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Additional information, catalogues, and photographs available from Joan Wiggins, Coordinator, Press Services, and Elizabeth Shaw, Director, Department of Public Information, The Museum of Modern Art, 11 West 53rd Street, New York, New York, 10019. (212) 956 - 7297, 7501.