

The Museum of Modern Art

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

NO. 34

FOR IMMEDIATE RELEASE

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SCHEDULE OF EXHIBITIONS

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

HOURS

Mondays: 12 noon - 7 pm
Tues., Wed., Fri., Sat: 11 am - 6 pm
Thursdays: 11 am - 9 pm
Sundays: 12 noon - 6 pm

ADMISSION

Members Free
Tues. - Sun. Adults \$1.75
Children .75
Mondays Pay-what-you-wish

THE MUSEUM COLLECTION

The 2nd and 3rd floor galleries in which a selection from the Museum's collection of painting and sculpture is always on view are planned to give an overall view of significant artistic directions from the 1880's through the present, as well as to allow the exhibition of newly acquired works in the context of the collection.

RECENT ACQUISITIONS: 20th-CENTURY PIONEERS. Seven major works recently acquired by the Museum: Picasso's Sleeping Woman (1908); Guitar (1912), Picasso's first construction sculpture in the modernist tradition; Picasso's The Charnel House (1945), inspired by the first published photographs of the concentration camps, the painting has many affinities with Guernica; Matisse's Reading (1905-06), the first Fauve period painting by the artist to enter the Museum collection; Network of Stoppages (1914) and Rotary Demisphere (precision optics) (1925), two key works by Duchamp; and a painting by the Primitive Seraphine. Selected and installed by William S. Rubin, Chief Curator, Painting and Sculpture Collection. 1st floor. (through April 26)

THE NUDE: THIRTY 20th-CENTURY DRAWINGS FROM THE MUSEUM COLLECTION. Selected and installed by William S. Lieberman, Director, Department of Painting and Sculpture. 1st floor. (through April 11)

SURREALIST ILLUSION FROM THE MUSEUM COLLECTION. Paintings by de Chirico, Delvaux, Magritte, Matta and Tanguy. Selected and installed by William S. Rubin, Chief Curator, Painting and Sculpture Collection. 3rd floor. (through April 18)

SELECTIONS FROM THE ARCHITECTURE AND DESIGN COLLECTION, including newly acquired objects. The Philip L. Goodwin Galleries, 2nd floor.

SELECTIONS FROM THE PHOTOGRAPHY COLLECTION, including a new installation of recent work. The Edward Steichen Photography Galleries, 3rd floor.

APRIL OPENINGS

April 22 -
Sept. 30

THE WORK OF FREI OTTO. An actual tent, constructed in the Museum Garden, will house a survey of the work of one of Germany's most imaginative ar-

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chitects. The exhibition, consisting of major theoretical studies and executed projects shown in enlarged photographs and drawings with accompanying texts, will be installed on the upper terrace of the Museum's Garden. A structure made of a translucent membrane suspended from masts and anchored by steel cables, the tent was specially developed for the exhibition in consultation with the architect by one of his former associates, Professor Larry Medlin, Director of the Lightweight Construction Center, Washington University in St. Louis. It was produced in Germany with funds donated by the Farberke Hoechst. The Foreign Ministry of the Federal Republic of Germany provided an additional grant for the development expenses and the production of a catalogue. Directed by Ludwig Glaeser, Curator, Department of Architecture and Design. Upper Terrace, Sculpture Garden.

FUTURE OPENINGS (Incomplete listing)

- May 5 - TECHNICS AND CREATIVITY: SELECTIONS FROM GEMINI G.E.L. Multiple art works from Gemini G.E.L. of Los Angeles. Working with some of America's major artists, the printers and craftsmen of Gemini have produced the largest lightographs (Rauschenberg), the largest multiple (Oldenburg), new uses for computers (Albers), special printing and molding devices (Johns) and, in general, have used the industry's resources to meet the creative demands of the artists. Directed by Riva Castleman, Associate Curator for Prints and Illustrated Books. 1st floor.
- July 6
- May 11 - A SELECTION OF DRAWINGS AND WATERCOLORS FROM THE MUSEUM COLLECTION. Recently acquired contemporary works by artists from the U. S., Europe, Asia and Latin America shown in the context of earlier works representative of the principal artists and styles of the 20th century. Directed by Elaine Johnson, Associate Curator, Department of Painting and Sculpture. Sachs Galleries, 3rd floor.
- July 23
- May 13 - ARCHITECTURE FOR THE ARTS: THE STATE UNIVERSITY OF NEW YORK COLLEGE AT PURCHASE. The new campus of the State University of New York at Purchase will open this year and by 1980 will have a peak enrollment of 6,000 students. In addition to a College of Letters and Science the campus includes a professional School of the Arts which will offer training in dance, film, music, theater, television and the visual arts. Edward Barnes has provided a master plan remarkable for the architectural variety it encourages. He and seven other architects have designed the 14 buildings that will make up the campus, all shown in models and drawings. Directed by Arthur Drexler, Director, Department of Architecture and Design. Goodwin Galleries, 2nd floor.
- June 22
- NOTE CHANGE
IN DATE
- July 1 - THE ARTIST AS ADVERSARY. Approximately 250 works in all media drawn from the Museum collections illustrating some of the ways modern artists have addressed themselves to the larger public issues and events of our time: war and revolution, problems of social reform and political questions. Included will be photographs by Jacob Riis and Lewis Hine of urban poverty at the turn of the century; paintings, drawings, posters and prints by Rouault, Dix, Grosz, Kokoschka and Beckmann inspired by World War I and its disastrous aftermath in Germany; Orozco's Dive Bomber and Tank; Picasso's Guernica studies; Jacob Lawrence's Migration of the Negro series.
- Sept. 27

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and more recent work by artists such as Benny Andrews, Malcolm Bailey and Robert Indiana. A concurrent film program will include films by Henri Cartier-Bresson, Joris Ivens, Emile de Antonio and Pare Lorentz, among others. Directed by Betsy Jones, Associate Curator, Department of Painting and Sculpture. 1st floor.

July 7 -
Aug. 25

MANUEL ALVAREZ-BRAVO: PHOTOGRAPHS. An exhibition of approximately 60 photographs taken over the past 40 years by the Mexican photographer, organized by the Pasadena Art Museum. Installed by John Szarkowski, Director, Photography Department. Steichen Galleries, 3rd floor.

July 21 -
Sept. 27

CLARENCE H. WHITE: PHOTOGRAPHS. Clarence White, born in Ohio in 1871, made his first photographs about 1894 and by the turn of the century had gained an international reputation with his intimate and lyric genre studies. A founding member of the Photo-Secession, he was -- with Stieglitz, Steichen and Coburn -- one of the most important and innovative photographers of the pictorial photographic movement. The last significant showing of White's work was in 1926. The Museum's exhibition of more than 60 photographs, will attempt to affirm White's position in the history of photography and to provide an historical comparison to much contemporary work being done from similar motivation. Directed by Peter Bunnell, Curator, Photography Department. 1st floor.

Sept. -
Oct.

VISIONS OF HARLEM. The Harlem area contains many buildings of significant 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.

NOTE CHANGE
IN DATE

Oct. 14 -
Jan. 10, 1972

BARNETT NEWMAN. In the planning stage for several years, the Newman retrospective was finally approved about a year before the artist's death. As conceived by Thomas B. Hess, Guest Director, the exhibition will be a drama of contrast between the large works, such as Vir Herocus Sublimus and Cathedra, which will be installed more or less chronologically, and the small paintings of the late 40's and 50's, small drawings and narrow, tall paintings. Also included will be Newman's six sculptures, which will be installed in the Garden, and his series of paintings, 14 Stations of the Cross. More than 60 works are being loaned by Mrs. Newman and the Estate. The Museum will publish an illustrated book in conjunction with the exhibition which will include an essay by Mr. Hess. 1st floor.

NOTE CHANGE
IN DATE

CURRENT EXHIBITIONS

Through
April 11

WALKER EVANS. This definitive retrospective includes approximately 225 pictures covering the years from 1928 to the present. Directed by John Szarkowski, Director, Department of Photography. 1st floor. (opened Jan. 27)

Through
April 11

ALEXANDER RODCHENKO. Paintings, watercolors and drawings form the core of the exhibition, supplemented by rare documentary photographs of lost or destroyed works; about 15 photographs; some 20 copies of Novi Lef, the magazine on which Rodchenko collaborated with the leading Russian Futurist poet, Mayakovsky; book designs and a poster. Directed by Jennifer Licht, Associate Curator, Department of Painting and Sculpture. 1st floor. (opened February 2)

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Through
May 3

WILL INSLEY: CEREMONIAL SPACE. Models, photographs and drawings of a project for an architectueal landscape -- a roofless structure meant to suggest the spiritual preoccupations of an imaginary civilization. Installed by Arthur Drexler, Director, Department of Architecture and Design. Goodwin Galleries, 2nd floor. (opened March 30)

Through
May 3

JASPER JOHNS: LITHOGRAPHS. A selection of the artist's work produced from 1960-70 providing the first opportunity to observe some of the methods used by one of America's foremost artists to create what are agreed by many to be the finest prints of today. Directed by Riva Castleman, Associate Curator for Prints and Illustrated Books. Sachs Galleries, 3rd floor. (opened Dec. 22)

Through
June 7

ROMARE BEARDEN: THE PREVALENCE OF RITUAL. The exhibition includes work from the past 30 years of the artist's career with emphasis on the collages and photomontages of the last 10 years. It concentrates on those works which best illustrate his extraordinary ability to express black consciousness aesthetically. Photo enlargements of the pivotal collages of 1964, the Projections, are included. Also of special interest is the 10 foot relief mural of a block in Harlem with a taped collage of street sounds, which the artist has constructed for the exhibition. There is an accompanying publication. The exhibition will tour in the U. S. Carroll Greene, Guest Director. 1st floor. (opened March 25)

Through
June 7

THE SCULPTURE OF RICHARD HUNT. An exhibition surveying the work of the Chicago-based sculptor. Hunt is recognized as one of the foremost practitioners of direct-metal sculpture in America, and although his work has been widely exhibited, this is his first major museum retrospective. It covers the full range of his work from the found-object sculptures through the linear "drawings-in-space" to the more volumetric pieces of the last few years. The exhibition is accompanied by a publication. Directed by William S. Lieberman, Director, Department of Painting and Sculpture. 1st floor. (opened March 25)

SCHEDULES OF FILM SHOWINGS AND CIRCULATING EXHIBITIONS AVAILABLE ON REQUEST.

The Sculpture of Richard Hunt by William S. Lieberman with chronology compiled by Carolyn Hammer. 24 pages; 17 black and white illustrations; \$1.75.

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