

The Museum of Modern Art

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

NO. 74

FOR IMMEDIATE RELEASE:

SCHEDULE OF EXHIBITIONS AND EVENTS - OCTOBER 1973

Listing exhibitions through September 1974.

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

HOURS

Mon-Sat: 11am-6pm
Thursdays: 11am-9pm
Sundays: 12 noon-6pm

ADMISSION

Members: Free; Adults: \$2.00; Children under 16 and Senior Citizens: 75¢; Full-time students with current identification: \$1.25; Wednesdays: Pay-what-you-wish

PHOTOGRAPHY: POINTS OF VIEW

This is the second in a two-part lecture series offered jointly by The Museum of Modern Art and The Metropolitan Museum of Art.

Four Wednesdays at 8 pm in the auditorium of The Museum of Modern Art, 11 West 53 Street, New York, NY 10019

October 24: The Mirror of Reflection: Thoughts on Meaning in Photographs: Peter C. Bunnell, McAlpin Professor of the History of Photography and Modern Art, Princeton University

October 31: Idea in Photography: Aaron Siskind, photographer; Adjunct Professor, Rhode Island School of Design

November 7: Time and Photography: Hollis Frampton, filmmaker, photographer, critic

November 14: One Time, One Place: Eudora Welty, writer

This project is supported by a grant from the National Endowment for the Arts.

Members \$10. Non-members \$11. Single admission at \$3 and student tickets at \$1 will go on sale one hour before each lecture.

OCTOBER OPENINGS

Oct. 10 - MIRÓ IN THE COLLECTION OF THE MUSEUM OF MODERN ART (including remainder-interest and promised gifts).
Dec. 10

Press

Preview:

Oct. 9
11am-4pm

To celebrate the artist's 80th birthday, the Museum will bring together all its promised and remainder-interest gifts and will show them in the context of the works already at the Museum. The finest and most complete collection of Miró's work in public or private hands, the Museum's collection spans nearly every facet of Miró's career, from 1921 to 1972. The exhibition will consist of more than 60 paintings, sculptures, collages, and drawings including several recent gifts from the artist himself, among them a series of studies never before publicly exhibited or published for the Museum's paintings, Dutch Interior I of 1928 and Portrait of Mistress Mills in 1750 of 1929. A number of

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OCTOBER OPENINGS (continued)

unrivaled masterpieces, such as The Birth of the World, acquired last year, are included as well. The works cover a span from Miró's realist painting of 1921 to the "tapestry" Sobreteixim 5, which brings the Museum's representation up to late 1972. In 1930, a few months after it was founded, the Museum first showed Miró's work, and in 1935 began to acquire his work. During the past 15 years the Collection has more than doubled. The publication, Miró in the Collection of The Museum of Modern Art, by William Rubin, illustrates and analyzes each work in the exhibition, which is directed by Mr. Rubin, Chief Curator, Painting and Sculpture Collection. 1st floor.

- Oct. 12 - PUBLISHED IN GERMANY, 1923. A selection from the Museum's collection
Jan. 13 of prints published fifty years ago. In the fall of 1923 Adolf Hitler participated in the Munich Putsch, was imprisoned and began to write Mein Kampf. The previous summer the Bauhaus in Weimar had its first exhibition and during the year the Kestner Gesellschaft and Kurt Schwitters in Hannover published their first prints (Arp, Lissitzky, Moholy-Nagy, Schwitters) while Paul Cassirer in Berlin issued Marc Chagall's Mein Leben. At the same time the prints by Beckmann, Dix, and Kokoschka focused on the painful situation in which mankind found itself during the social and economic upheaval of post-war Germany. Directed by Riva Castleman, Curator, Prints and Illustrated Books, with the assistance of Howardena Pindell, Assistant Curator. Sachs Galleries, 3rd floor.
- Oct. 19 - PAINTERS FOR THE THEATRE: AN INVITATION TO THE THEATRE ARTS COLLECTION.
Jan. 13 The Theatre Arts Collection of the Museum is an aspect of the collections little known to the general public. Such a collection is particularly relevant to a museum concerned with the arts of our time, when so many painters have contributed their talents to theatrical collaborations. The selection of designs for plays, operas, ballets, films, circuses, happenings, as well as for unrealized projects, suggests the variety of the Museum's holdings. (The Theatre Arts Collection of the Museum was initiated by Lincoln Kirstein in 1939. It was incorporated in the Department of Drawings and Prints in 1962.) Directed by William S. Lieberman, Curator, Drawings, Sachs Galleries, 3rd floor.
- Oct. 29 - PROJECTS: BARRY FLANAGAN. Barry Flanagan, the young British sculptor,
Dec. 9 has worked since the mid-1950s with such non-traditional materials as cloth, rope, and sand, creating stuffed containers to be erected, stacked, or heaped; floor sculptures and most recently hanging wall pieces. This exhibition is sponsored by The British Council and the National Endowment for the Arts. Directed by Nancy Karumba, Curatorial Assistant, Painting and Sculpture. 1st floor.

FUTURE EXHIBITIONS (Incomplete listing; dates tentative)

- Dec. 5 - MARCEL DUCHAMP. A major retrospective of more than 200 works, including
Feb. 11 many unfamiliar works from private collections. Oils, drawings,
Press objects, readymades, lithographs, books, replicas, and miscellaneous
Preview: items including posters and films. Marcel Duchamp's long and varied
Dec. 3 career, which lasted more than fifty years, has changed the history
11am-4pm of modern art. His influence on the twentieth century is rivaled

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FUTURE EXHIBITIONS (continued)

only by that of Matisse and Picasso. Duchamp's work presents many paradoxes and ironies and there remain many enigmas. His early career begins with the paintings done in the "Fauve" style, moves to those reflecting Cubism, and culminates in masterpieces such as the Nude Descending a Staircase and Le Passage de la Vierge à la Mariée. His "playful physics" resulted in several benchmarks, including 3 Stoppages Etalon and Network of Stoppages (both in the Museum's collection). The very important innovations of "the machine style" from 1913 to 1918 led to the Large Glass, undoubtedly one of the great works of art of all times. Duchamp's "Readymades," embodying his "anti-art" ideas and Dada humor, undermined traditional art attitudes. While to the public at large his more recent output may have seemed negligible, Duchamp worked on a great many etchings, drawings, and book designs as well as a number of lesser-known objects, which will be included in the exhibition. Upon his death it was revealed that he had spent the last twenty years working on an important masterpiece, Etant Donnés, now installed in the Philadelphia Museum of Art. This work, as a culmination of his prolific activity, now allows to look at the total oeuvre in a very new way. The exhibition is jointly presented by The Museum of Modern Art and the Philadelphia Museum of Art, and made possible by a grant from the National Endowment for the Arts. It will be shown in Philadelphia September 20 - November 11, and at the Art Institute of Chicago, March 6 - April 14, 1974. A book on Duchamp to be published in December is edited by the directors of the exhibition: Anne d'Harnoncourt, Curator of 20th-Century Art, Philadelphia Museum of Art, and Kynaston McShine, Curator of Painting and Sculpture, The Museum of Modern Art. 1st floor.

- Dec. 15 continuing NEW DIRECTIONS. Reinstallation of recent work in the Painting and Sculpture Collection. Directed by William Rubin, Chief Curator. Painting and Sculpture Collection. 1st floor.
- Feb. 5 - PRINTED, FOLDED & TORN. Directed by Howardena Pindell, Assistant
May 5, Curator, Prints and Illustrated Books. Sachs Galleries, 3rd floor.
1974 *postponed*
- Mar. 5 - ARP: WORKS ON PAPER. Major retrospective. Directed by William S.
May 19, Lieberman, Curator, Drawings. 1st floor.
1974 *postponed*
- Mar. 20 - NEW JAPANESE PHOTOGRAPHY. Major retrospective. Co-directed by John
May 19, Szarkowski, Director, Photography, and Shoji Yamagishi. 1st floor.
1974
- June 13 - SEURAT TO MATISSE. Directed by William S. Lieberman, Curator,
Sept. 8, Drawings. 1st floor.
1974

CURRENT EXHIBITIONS

- through PHOTOGRAPHY: RECENT ACQUISITIONS. Forty-eight photographs selected
Oct. 8 from the works acquired by the Department of Photography since 1970.

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CURRENT EXHIBITIONS (continued)

The photographs range from a view of Egyptian pyramids by Francis Frith (1822-1899) to studies of California tract houses by Lewis Baltz (b. 1945). Directed by John Szarkowski, Director, Photography. Steichen Galleries, 3rd floor. (opened July 16)

through
Oct. 10

TAPESTRIES BY HELENA HERNMARCK. Helena Hernmarck, a Swedish-born textile weaver who now lives in London, works from photographs of her subjects (political leaders, a football game, a street scene), enlarging the image so that details and values break up into semi-abstract patterns or textures. She then weaves these patterns on large looms in wool, metallic yarn, and other materials. At close range the resulting design sometimes seems abstract, but a clear image is always retained. Her work has been commissioned by many architects here and abroad, and her portrait of Mao Tse-Tung entered The Museum of Modern Art Design Collection last year. Directed by Arthur Drexler, Director, Architect and Design; installed by John Garrigan, Assistant Curator, Graphic Design. Goodwin Galleries, 2nd floor. (opened August 10)

through
Oct. 21

PROJECTS: KLAUS RINKE. Klaus Rinke is a well-known German artist working in Düsseldorf. He has been involved with performances, the essential elements being body actions and water, particularly as they relate to the processes of time and distance: "I like to conserve moments of the time which exist between man and matter." The exhibition is a photographic record of one of his performances which is essentially a self-portrait. Projects is supported through a grant from the National Endowment for the Arts. Directed by Kynaston McShine, Curator, Painting and Sculpture. 1st floor. (opened Sept. 19)

through
Nov. 4

ELLSWORTH KELLY. This exhibition clarifies both the evolution and the continuity of Ellsworth Kelly's work over the years. His unique combination of color and shape, derived in large part from natural phenomena, has long since established him as one of the most individualistic of major contemporary artists.

The exhibition is comprised of approximately 50 paintings, sculptures, and wood reliefs, plus about 25 collages and drawings selected from Kelly's work over 24 years. The prophetic character of the works done in France between 1948 and the mid-1950s, predicting such later styles as the "shaped canvas" and "minimalism," is amply illustrated. Such well-known pieces as Window, Museum of Modern Art, Paris, 1949, and White Plaque: Bridge Arch and Reflection 1952-55, are included, as well as many others of the French period never before shown in the United States. Several of these earlier pictures wherein the elements were arranged by chance will also be shown. From the late 1950s paintings and sculptures of the kind which gave rise to the term "hard-edge" will be on exhibit along with a large number, both early and late, of the "panel" pictures, from the Spectrum to the Chatham series. The exhibition concludes with examples of Kelly's current Curve series and other works. In conjunction with the exhibition the Museum has published a book on Kelly by Eugene C. Goossens, Guest Director of the exhibition. 1st floor. (opened September 12)

The Museum of Modern Art gratefully acknowledges the support of its exhibition program by the New York State Council on the Arts.

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THE PAINTING AND SCULPTURE COLLECTION

In recently remodeled galleries the exhibition of the painting and sculpture collection begins on the second floor with Cezanne and continues through the great historical movements of the 20th century -- Cubism, Expressionism, Futurism, and the School of Paris. On the third floor the galleries are devoted to Dada and Surrealism, post-war European work, Abstract Expressionism, and related art from the early fifties. Four galleries are set aside for sculpture from 1880 to 1960. Ground-floor galleries exclusively for work executed since the mid-1950s bring the exhibition of the collection up to date. This revised presentation has been made possible in part by a grant from the National Endowment for the Arts. Directed by William Rubin, Chief Curator, Painting and Sculpture Collection.

SELECTIONS FROM THE MUSEUM COLLECTIONS

Architecture and Design. Philip L. Goodwin Galleries, 2nd floor.

Drawings and Prints. Paul J. Sachs Galleries, 3rd floor.

Painting and Sculpture. 1st, 2nd and 3rd floor galleries, and Sculpture Garden.

Photography. Edward Steichen Galleries, 3rd floor.

GALLERY TALKS

Thursdays at 6:00 with Sylvia Milgram

October 4	Big Sculpture
October 11	Ellsworth Kelly
October 18	Monet
October 25	Miró

SCHEDULES OF FILM SHOWINGS AND TRAVELING EXHIBITIONS AVAILABLE ON REQUEST
