

The Museum of Modern Art

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

NO. 87

FOR RELEASE:

NOVEMBER 1, 1973

SCHEDULE OF EXHIBITIONS AND EVENTS - NOVEMBER 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; 956-7504.

HOURS

Mon-Sat 11am-6pm
Thursdays: 11am-9pm
Thanksgiving: 11am-6pm
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 end of a two-part lecture series offered jointly by The Museum of Modern Art and The Metropolitan Museum of Art. The series, held on Wednesdays at 8 pm at The Museum of Modern Art, concludes with the following lectures:

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. Single admission at \$3 and student tickets at \$1 will go on sale one hour before each lecture.

NOVEMBER OPENINGS

- Nov. 8 - ARCHITECTURAL MODELS, DRAWINGS AND OBJECTS FROM THE COLLECTION. This exhibition of infrequently shown material from the Architecture and Design Collection includes many objects of historic interest, among them the plaster cast of a finial from Antoni Gaudi's Church of the Sagrada Familia in Barcelona; a model of a window from the same church; a section of the balustrade from one of Hector Guimard's Paris Metro Station entrances; a mass-produced wrought iron balcony also by Guimard; a columnar structure demonstrating the principle of tensegrity by Kenneth Snelson; an assortment of architectural models and drawings, including work by Le Corbusier, Finsterlin, Paul Nelson, Buckminster Fuller, and Louis Kahn; and drawings by Ludwig Mies van der Rohe from the Museum's Mies Archive. Selected and installed by Arthur Drexler, Director, Architecture and Design. Goodwin Galleries, 2nd floor.
- Jan. 1
- Nov. 19 - PAINTERS FOR THE THEATRE: AN INVITATION TO THE THEATRE ARTS COLLECTION. The Theatre Arts Collection of the Museum is an aspect of the collection 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. Directed by William S. Lieberman, Curator, Drawings. Sachs Galleries, 3rd floor.
- Jan. 13
- Note
new
opening
date

(over)

FUTURE EXHIBITIONS (Incomplete listing; dates tentative)

- Grand letter*
- Dec. 5 - MARCEL DUCHAMP. A major retrospective of more than 200 works, including many unfamiliar works from private collections. Oils, drawings, objects, readymades, lithographs, books, replicas, and miscellaneous items including posters and films. Marcel Duchamp's long and varied career, which lasted more than fifty years, has changed the history of modern art. His influence on the twentieth century is rivaled 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 us 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 is being 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 - 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 Curator, Prints and Illustrated Books. Sachs Galleries, 3rd floor.
- May 5
- Mar. 5 - ARP: WORKS ON PAPER. Major retrospective. Directed by William S. Lieberman, Curator, Drawings. 1st floor.
- May 19
- Mar. 20 - NEW JAPANESE PHOTOGRAPHY. Major retrospective. Co-directed by John Szarkowski, Director, Photography, and Shoji Yamagishi. 1st floor.
- May 19
- June 13 - SEURAT TO MATISSE. Directed by William S. Lieberman, Curator, Drawings. 1st floor.
- Sept. 8

CURRENT EXHIBITIONS

- 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,

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CURRENT EXHIBITIONS (continued)

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. In conjunction with the exhibition the Museum has published a book on Kelly by Eugene C. Goossen, Guest Director of the exhibition. 1st floor. (opened Sept. 12)

through
Dec. 9 PROJECTS: BARRY FLANAGAN. Barry Flanagan, the young British sculptor, 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. (opened October 29)

through
Dec. 10 MIRÓ IN THE COLLECTION OF THE MUSEUM OF MODERN ART (including remainder-interest and promised gifts). To celebrate the artist's 80th birthday, the Museum has brought together all its promised and remainder-interest gifts and is showing 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 consists of more than 60 paintings, sculptures, collages, and drawings including several recent gifts from the artist himself, among them a series of studies never 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 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. (opened Oct. 10)

through
Jan. 6 UNFAMILIAR PLACES: A MESSAGE FROM BILL DANE. Eighty slides, reproducing a selection of the photographic postcards made and mailed by William Thatcher Dane during the past three years, describing his observations of Paris, Oakland, Point Richmond, Las Vegas, Baton Rouge, Little Rock, and various other points of interest. Directed by John Szarkowski, Director, Photography. Steichen Galleries, 3rd floor. (opened Oct. 22)

through
Jan. 13 PUBLISHED IN GERMANY, 1923. A selection from the Museum's collection 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 Hanover 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

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CURRENT EXHIBITIONS (continued)

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. (opened October 12)

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

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

November 1	Ellsworth Kelly
8	Americana
15	Matisse - Part I
22	no lecture/Thanksgiving
29	Matisse - Part II

SCHEDULES OF FILM SHOWINGS AND TRAVELING EXHIBITIONS AVAILABLE ON REQUEST