

Advance Schedule

Fall 1977
Quarterly for the Press
The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019

Department of Public Information, (212) 956-7501, 7504

NO. 63

Listings incomplete; dates subject to change

Detailed information inside

MAJOR EXHIBITIONS

Impresario — Ambroise Vollard
 Cézanne: The Late Work
 Sol LeWitt

through Sep 6
 Oct 7 - Jan 3
 Feb 3 - Apr 4

OTHER FUTURE EXHIBITIONS

Abstraction-Création (prints & drawings)
 American Drawn and Matched (drawings)
 Dream/Reality/Dream (various media)
 Impressions (prints)
 Projects: Video XIV
 Public Relations (photographs by Garry Winogrand)
 Herbert Bayer: Photographic Works
 Noguchi: The Sculptor as Designer

Sep 20 - Dec 4
 Sep 20 - Dec 4
 Sep 28 - Nov 28
 Sep 30 - mid-Nov
 Oct 17 - Dec 11
 Oct 18 - Dec 11
 Oct 31 - Jan 29
 Nov 11 - Jan 6

CONTINUING

Selections from the Art Lending Service (various media)
 Extraordinary Women (drawings)
 Projects: Nam June Paik (video)
 Projects: Video XIII
 Photographs by Chauncey Hare
 The Graphic Revolution: 1915-1935
 Universal Pictures (film stills & posters)

through Sep 18
 through Sep 20
 through Oct 9
 through Oct 16
 through Oct 23
 through Oct 31
 through Jan 31

Selections from the Collections of Painting and
 Sculpture, Drawings, Prints and Illustrated Books,
 Photography, and Architecture and Design
 Gallery Talks

SPECIAL FILM SERIES

Universal Pictures — 65 Years

through Jan 29

CONTINUING FILM SERIES

History of Film
 Films for Young People
 Cineprobe
 What's Happening?
 Requests from the Archives
 Films from the Archives

SPECIAL EVENTS

Summergarten
 Once Upon a Sunday (family day)
 Cézanne: The Late Work (lectures & symposia)
 The Graphic Revolution (symposium)
 Garry Winogrand lectures
 Looking at Film (film course)

through Oct 2
 Sep 25
 Oct 7 - Nov 29
 Oct 14
 Oct 22, Nov 11 & 18
 Nov 9 - Dec 10

HOURS: 11:00 am - 6:00 pm; Thursdays 11:00 am - 9:00 pm; Thanksgiving Day 11:00 am - 6:00 pm; Closed Wednesdays
 ADMISSION: Members free; Adults \$2; Children (under 16) 75¢; Senior Citizens 75¢; Full-time students with current identification \$1.25;
 TUESDAYS PAY-WHAT-YOU-WISH

FUTURE OPENINGS

- Sep 20 - ABSTRACTION-CREATION. A selection of approximately 40 prints and
 Dec 4 drawings from the Museum Collection by members of the Abstraction-Création/Art Non-Figuratif group, an international organization based in Paris during the 1930s that also published a periodical by the same name. Included are works by Albers, Calder, Kandinsky, Moholy-Nagy, and Vordemberge-Gildewart. Directed by Howardena Pindell, Associate Curator, Department of Prints and Illustrated Books. Sachs Galleries, 3rd floor.
- Sep 20 - AMERICAN DRAWN AND MATCHED. In 1972 and 1976, the Museum received
 Dec 4 two grants from the National Endowment for the Arts for the acquisition of drawings by living American artists. The grants were made with the provision that matching sums be found elsewhere. This exhibition is the result, a collaboration of the Federal Government, private individuals, and foundations. Thirty-three artists--among them Carl Andre, Romare Bearden, John Cage, Lee Krasner, Pat Steir, and James Wyeth--are represented by 50 drawings. Included in the selection are four drawings given by donors on the occasion of the second NEA grant. Directed by William S. Lieberman, Director, Department of Drawings. Sachs Galleries, 3rd floor.
- Sep 28 - DREAM/REALITY/DREAM. Works in a variety of media exploring the areas
 Nov 28 in which the imagined and the real become indistinguishable, by such artists as Joseph Cornell, Max Ernst, André Masson, Duane Michaels, Bea Nettles, and Jerry Uelsmann. Presented by the Art Lending Service. Penthouse, 6th floor.
- Sep 30 - IMPRESSIONS. Prints from the Museum Collection in which the images
 mid-Nov are created from impressions of the human body. Jasper Johns, Bernard Cohen, and George Segal are some of the artists who have used this technique, the foundation of all printmaking. Directed by Riva Castleman, Director, Department of Prints & Illustrated Books. 1st floor.
- Oct 7 - CEZANNE: THE LATE WORK. During the final decade of Paul Cézanne's
 Jan 3 life (1895-1906), his art underwent a series of profound changes. The balanced, almost classical style, characteristic of his work of the 1880s, gradually gave way to an expressive, dramatically intense manner that in many ways echoes the impetuous romanticism of his youthful works. However, the animated execution and vibrant colors of the late paintings are always contained by an unerring sense of structure that distinguishes them as the culminating creations of his long development. This exhibition, one of the most important in the Museum's history, is the first ever to focus on the work of the ten years preceeding Cézanne's death -- work that was crucially important as a foundation and sanction for the development of Cubism and other modernist styles. Presenting more than 100 paintings and

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FUTURE OPENINGS (continued)

watercolors, the exhibition is organized around the recurrent themes of the late period. In an adjacent orientation gallery are a series of illustrated wall panels and two slide programs. Made possible by grants from IBM and the National Endowment for the Humanities. Jointly directed by William Rubin, Director, Department of Painting and Sculpture; John Rewald, Professor of Art History, the Graduate School, City University of New York; and Theodore Reff, Professor of Art History, Columbia University, New York.

- Oct 17 - PROJECTS: VIDEO XIV. Videofest: recent European and American video-
Dec 11 tapes being shown for the first time in New York, featuring one work each week. Directed by Barbara London, Curatorial Assistant in charge of the Museum's video program. Auditorium Gallery.
- Oct 18 - PUBLIC RELATIONS. In 1969, Garry Winogrand was awarded a Guggenheim
Dec 11 Fellowship to photograph what he called "the influence of the media on events." Until 1973, he photographed the marches, demonstrations, rallies, moratoria, press conferences, games, funerals, parades, strikes, ceremonies, and celebrations that made up the public life of that time. This exhibition of his photographs reports on how we behaved under pressure during that period, and how continuously and outrageously we displayed what we wanted. To be accompanied by a publication by Tod Papageorge, guest director of the exhibition.
1st floor.
- Oct 31 - HERBERT BAYER: PHOTOGRAPHIC WORKS. Approximately 50 pictures select-
Jan 29 ed from the larger exhibition directed by Betty Gold and Leland Rice for the Arco Center for the Visual Arts in Los Angeles. The exhibition, which includes photomontage and "fotoplastiken" (fabricated still lifes), describes Bayer's work in photography from 1925 to 1937, and is the first comprehensive view in this country of his work in this medium. Directed by John Szarkowski, Director, Department of Photography. Steichen Galleries, 3rd floor.
- Nov 11 - NOGUCHI: THE SCULPTOR AS DESIGNER. An exhibition of the akari--light
Jan 6 sculptures/lamps--that Isamu Noguchi has been designing since 1951. Akari have their roots in the traditional spiral paper lanterns of Japan, but, through a constant process of refinement, Noguchi has transformed them into self-sustaining art objects. Akari are hand-made in the Japanese city of Gifu from Mino, the exceptionally strong Japanese paper drawn from the inner bark of the mulberry bush. Such a material expresses qualities of lightness and fragility and reflects Noguchi's attempt to create an art that does not overwhelm our senses. In the newest akari, Noguchi has sought to overturn their usual method of construction by eliminating the bamboo ribbing that previously acted as the structural support. Also on exhibition will be a number of sculpted tables Noguchi has made over the years. Directed by Arthur Drexler, Director, Department of Architecture and Design, together with J. Stewart Johnson, Curator of Design. Goodwin Galleries, 2nd floor.
- Feb 3 - SOL LEWITT. Sol LeWitt was a pioneer figure in the Minimalist move-
Apr 4 ment of the 1960s, and his work has possibly generated wider influence and had more prolonged ramifications for future developments than has the work of other artists of the movement. This retrospective will

FUTURE OPENINGS (continued)

show the full scope of LeWitt's work to date, including his early structures--geometric, lattice cubes in modular form; serial works that demonstrate the clarity of logical progression; and wall drawings. His increasing emphasis on the "idea" as against its concrete realization had much to do with the movement from Minimalism to Conceptual Art. The wall drawings, which are LeWitt's most recent development, embody signal concerns of contemporary art--chance, impermanence, and the incorporation of architectural space. As the artist has stated, he wanted to do a work of art that was as two-dimensional as possible. The SOL LEWITT exhibition will travel to three other museums after its New York showing. It will be accompanied by a book designed by the artist, who is already noted for his graphic design. The book will include texts by Lucy Lippard, Bernice Rose, and Robert Rosenblum, and is being edited by Alicia Legg, Associate Curator of Painting and Sculpture, who is also director of the exhibition. 1st floor.

CURRENT EXHIBITIONS

- through
Sep 18 SELECTIONS FROM THE ART LENDING SERVICE. An exhibition of works in a variety of media selected from the Art Lending Service of the Museum's Junior Council. All the works are available for rent or sale. Penthouse, 6th floor. (opened July 1)
- through
Sep 20 EXTRAORDINARY WOMEN. A score of recently acquired drawings by Alexandra Exter, Sonia Gechtoff, Natalie Gontcharova, Hannah Höch, Lee Krasner, Jeanne Mammen, Mary Petty, Lyubov Popova, Edda Renouf, Dorothea Rockburne, Susan Rothenberg, Sophie Taeuber-Arp, and Suzanne Valadon. Directed by William S. Lieberman, Director, Department of Drawings. 1st floor. (opened July 22)
- through
Oct 9 PROJECTS: NAM JUNE PAIK. Video-Buddha and a selection of Nam June Paik's other video works from 1963 to 1977, including the premiere of a new videotape, a tribute to Merce Cunningham. Directed by Barbara London. 1st floor. (opened August 29)
- through
Oct 16 PROJECTS: VIDEO XIII. Ira Schneider: Several Minutes of Several Days in the Hamptons, 1976, black and white, 13 1/2 min. -- Bill Viola: Four Songs, 1976, color, 33 min. -- Ron Clark: Dialectical Facts, 1977, color, 38 min. Directed by Barbara London. Auditorium Gallery. (opened August 1)
- through
Oct 23 PHOTOGRAPHS BY CHAUNCEY HARE. Forty-eight pictures of public and private interiors, generally with their inhabitants. The photographs were made in California (1968-70) where Hare has worked as a petroleum engineer for 20 years, and in the upper Ohio Valley (1971-72) where Hare's father's family lived for seven generations. This work is part of a continuing project documenting the impact of technology on the individual. Directed by John Szarkowski, Director, Department of Photography. Steichen Galleries, 3rd floor. (opened July 18)
- through
Oct 31 THE GRAPHIC REVOLUTION: 1915-1935. In 1950 the Museum acquired a collection of modern graphics assembled by designer Jan Tschichold

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CURRENT EXHIBITIONS (continued)

in the 1920s and '30s--posters, book jackets, magazine covers, stationery, and brochures, by such masters as Theo van Doesburg, Moholy-Nagy, El Lissitzky, Rodchenko, Max Bill, Herbert Bayer, and Kurt Schwitters. Selections from this unique assemblage are shown with other objects from the Museum Collections such as a Rietveld architectural model, Breuer chair, Mies floor plan, and Anni Albers wall hanging, pointing up the relationship between graphic design and the aesthetic that permeated the period. Directed by J. Stewart Johnson, Curator of Design, Department of Architecture and Design. Goodwin Galleries, 2nd floor. (opened August 5)

through Jan 31 UNIVERSAL PICTURES. Seventy-three film stills and seven posters illustrating the history of Universal Pictures are being shown in conjunction with the current film retrospective. Among the films represented are The Phantom of the Opera, Show Boat, Frankenstein, Spartacus, and American Graffiti. This exhibition is made possible through the courtesy of Universal Pictures. Organized by Mary Corliss, Curatorial Assistant, Department of Film. Auditorium Gallery. (opened June 9)

The Museum of Modern Art's exhibition program is made possible in part by public funds from the New York State Council on the Arts, a state agency whose funds are recommended by the Governor and appropriated by the State Legislature.

SELECTIONS FROM THE MUSEUM COLLECTIONS

The Museum's collections of modern painting, sculpture, drawings, prints, architecture, design, photography and film are the most comprehensive in the world. They offer an unrivaled review of the modern masters and movements that have made the period from about 1885 to the present one of the most varied and revolutionary in the entire history of art. The collections provide an essential background for the Museum's temporary loan exhibitions.

PAINTING AND SCULPTURE

2nd floor (Alfred H. Barr, Jr. Galleries): work from about 1880 to 1930, including Cézanne, Chagall, Degas, van Gogh, Hopper, Kandinsky, Klee, Matisse, Monet, Picasso. 3rd floor: works from about 1930 to the mid-1950s, including Brancusi, Calder, Duchamp, Giacometti, de Kooning, Motherwell, Pollock, Rodin, Rothko, David Smith.

ARCHITECTURE AND DESIGN

Philip L. Goodwin Galleries, 2nd floor: included are furniture, mass-produced and hand-made objects, posters, architectural drawings, by Aalto, Eames, Le Corbusier, Mackintosh, Mies van der Rohe, Thonet, and Tiffany, among others.

PHOTOGRAPHY

Edward Steichen Galleries, 3rd floor: This small survey of photography from its beginnings to the present day includes works by Adams, Atget, Avedon, Brassai, Callahan, Erwit, and Weston.

GALLERY TALKS

Informal talks will be given by graduate students on various aspects of the

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GALLERY TALKS (continued)

Cézanne exhibition: Mondays, Tuesdays, Thursdays, Fridays at 1:00 p.m.; Thursdays at 7:30 p.m.; Saturdays and Sundays at noon. This program is made possible by a grant from the National Endowment for the Humanities.

Thursdays at 6:00 p.m., plus Saturdays, October 15 and 29 and November 12 and 26 at noon, Sylvia Milgram talks about the collections and special exhibitions:

Sep 1	Kandinsky	Oct 20	Matisse -- Part 1
Sep 8	Big Sculpture*	Oct 27	Matisse -- Part 2
Sep 15	Naives and Visionaries	Oct 29	Aspects of Cézanne: The Portraits (repeat)
Sep 22	Fernand Léger	Nov 3	Chagall
Sep 29	The Inner Eye--Paul Klee	Nov 10	Monet's Waterlilies
Oct 6	Henri Rousseau	Nov 12	Aspects of Cézanne: The Still Lifes
Oct 13	Cézanne: The Early Years	Nov 17	After Cézanne: The Birth of Cubism
Oct 15	Aspects of Cézanne: The Portraits	Nov 26	Aspects of Cézanne: The Still Lifes (repeat)

* In case of rain, the dates of this talk and next Thursday's will be reversed.

SPECIAL FILM SERIES

through UNIVERSAL PICTURES — 65 YEARS. A retrospective of more than 300
Jan 29 pictures presented on the occasion of the 65th anniversary of the oldest film studio in Hollywood. (opened June 9)

CONTINUING FILM SERIES

SHORTS & DOCUMENTARIES	Mondays and Tuesdays at noon
CINEPROBE	Mondays at 6:00 resuming in October
FILMS FROM THE ARCHIVES and REQUESTS FROM THE ARCHIVES	Tuesdays at 2:30 and Fridays at 6:00
WHAT'S HAPPENING?	Tuesdays at 6:00 resuming in October
FILMS FOR YOUNG PEOPLE	Saturdays and Sundays at noon
HISTORY OF FILM	Sundays at 5:00

SPECIAL EVENTS

through SUMMERGARDEN. The Museum's outdoor Sculpture Garden is open as a
Oct 2 free public park every Friday, Saturday, and Sunday evening from 6 to 10 p.m. with informal entertainment on Fridays and Saturdays at 8 p.m. "Summergarden" is made possible through the generosity of the Mobil Oil Corporation. Enter at 8 West 54th Street. (opened June 3)

Sept. 2 & 3, 9 & 10, 16 & 17: Trouble in Tahiti, an operatic satire of the 1950s by Leonard Bernstein, and a selection of songs from Bernstein's show music.

Sept. 23 & 24: Composer Charlie Morrow--works for 40 celli.

Sept. 30 & Oct. 1: Garrett List's A-1 Art Band

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SPECIAL EVENTS (continued)

Sep 23 ONCE UPON A SUNDAY. A day of events for children and their parents. Entrance with Museum admission.

11:30 Universal Pictures cartoons. 45 min. The Roy and Niuta Titus Auditorium.
 1:00 Father Goose. 1964. By Ralph Nelson. With Cary Grant, Leslie Caron, Trevor Howard. 116 min.
 2:00 Marshall Izen, puppeteer, pianist, artist, and performer, will present "Dinosaurs, Puppets & Picasso," a multi-media music-art-puppet happening. Founders Room, 6th floor.
 12:00 Tony Montanaro, Pantomimist and performer. Sculpture
 -4:00 Garden.

/
 CÉZANNE: THE LATE WORK

A special program of lectures and symposia at 8:30 p.m. presented in conjunction with the forthcoming exhibition is made possible by IBM Corporation and the National Endowment for the Humanities. Tickets are free (maximum: 2 per event).

Oct 7 - Cézanne: The Late Work Five Public Lectures

Oct 10 Lecturers: John Rewald, Theodore Reff, Lawrence Gowing, and Wayne Andersen.

Oct 25 - Cézanne in Perspective Six Public Lectures

Nov 29 Lecturers: Michael Marrinan, Robert L. Herbert, Henri Dorra, Ellen Oppler, John Elderfield, William Agee.

Oct 22 PUBLIC RELATIONS. Garry Winogrand will lecture and discuss his work in a program especially for students and faculty in conjunction with his current exhibition Public Relations, at 10:00 a.m. Tickets are free.

Nov 11 Lecture at 8:30 p.m. in connection with PUBLIC RELATIONS exhibition; to be announced.

Nov 18 Garry Winogrand: A Photographer Looks at His Work. Tod Papageorge, photographer and guest director of PUBLIC RELATIONS exhibition, will discuss the 30-year development of Winogrand's work, at 8:30 p.m. Tickets \$4, members \$3, students \$2.

Oct 14 THE GRAPHIC REVOLUTION. A discussion by prominent graphic designers concerning the relevance of the design movement represented in The Graphic Revolution: 1915-1935 to contemporary advertising and graphic design, at 6:00 p.m. Tickets \$3, members \$2, students \$1.

Nov 9 - LOOKING AT FILM. Talking Pictures: The Art of the Screenwriter, the first in this year's series of film courses designed for the general public will be conducted by Richard Corliss, writer, critic, and editor of Film Comment magazine, on Wednesdays at 6:00 p.m. and Saturdays at 8:00 p.m. LOOKING AT FILM is made possible by a grant from the National Endowment for the Humanities (NEH), a Federal agency. The Museum of Modern Art is a NEH Learning Museum. The course is available in order of application for a \$20 application fee.