Advance Schedule

Spring 1978
Quarterly for the Press
The Museum of Modern Art
11 West 53 Street, New York, N.Y. 10019
Department of Public Information, (212)956-2648

Detailed information inside

NO. 8

Listings incomplete; dates subject to change

MAJOR EXHIBITIONS
Sol LeWitt
A Treasury of Modern Drawing:
The Joan and Lester Avnet Collection
Jim Dine's Etchings
Mirrors and Windows: American Photography Since 1960

OTHER FUTURE EXHIBITIONS
Projects: Shigeko Kubota
Mexican Art
Projects: Reeva Potoff
Projects: Video XVII
Nine Windows by Chagall
Bang & Olufsen: Design for Sound by Jakob Jensen
Art for Corporations
Designed for Film: The Hollywood Art Director

CONTINUING
Arp on Paper
Le Corbusier: Architectural Drawings
Steichen: The Master Prints 1895-1914
Projects: Video XVI
New Art for the New Year
New Standpoints: Photography 1940-1955

SELECTIONS FROM THE COLLECTIONS of Painting and
Sculpture, Drawings, Prints and Illustrated Books,
Photography, and Architecture and Design

GALLERY TALKS

SPECIAL FILM SERIES
Perspectives on French Cinema
Recent Acquisitions
New Directors/New Films
Steve Dwoskin: A Personal Cinema

CONTINUING FILM SERIES
History of Film
Films for Young People
Cineprobe
What's Happening?
Requests from the Archives/Films from the Archives
Shorts and Documentaries

SPECIAL EVENTS
Pablo Picasso (lectures)
Looking at Film (course)
Video Viewpoints (lectures)
Sol LeWitt (lectures)
The Independent Producer and Public Television (conference)
Poetry 6
FUTURE OPENINGS

Mar 16 - PROJECTS: SHIGEKO KUBOTA. Nude Descending a Staircase by the Japanese artist Shigeko Kubota, a specially constructed wooden staircase with four TV sets inserted into the risers, was created as a video tribute to the work of Marcel Duchamp. Directed by Barbara London, Curatorial Assistant in charge of the Museum's video program. Projects Galleries, 1st floor.

Mar 16 - MEXICAN ART. Eighty prints, paintings, and drawings from the Museum Collection. The exhibition begins with the pre-revolutionary engravings of Posada, who arrived in Mexico City in 1887. Posada's heritage was a popular idiom alternately realistic and fantastic and, sometimes, aggressive. It gave impetus to artists who followed the revolution and who were often concerned with political and social commentary. Paintings by the three muralists Orozco, Siqueiros, and Rivera are included in the survey. Jointly directed by Alexandra Schwartz, Assistant Curator, Department of Prints and Illustrated Books, and William S. Lieberman, Director, Department of Drawings. Sachs Galleries, 3rd floor.

Apr 3 - PROJECTS: REEVA POTOFF. Reeva Potoff, a New York artist whose work is based on natural rock formations, has built a 32' long structure of folded and cut cardboard and transparent paper entitled Bristol Bluffs. The materials of the work, which was constructed especially for the PROJECTS series, contrast strongly with its large scale. The work is supplemented by related drawings, site photographs, and models. Directed by Carolyn Lanchner, Research Curator, Department of Painting and Sculpture. 1st floor.

Apr 14 - NINE WINDOWS BY CHAGALL. In 1976, the Union Church of Pocantico Hills in New York dedicated nine stained glass windows by Marc Chagall. Illustrating episodes in the Old and New Testaments, they are the only cycle of ecclesiastical windows by Chagall in America. The exhibition shows for the first time anywhere Chagall's 27 drawings for the project. Photographs of the windows as completed and installed are also included. Directed by William S. Lieberman, Director, Department of Drawings. 1st floor.
FUTURE OPENINGS (continued)

Apr 14 - BANG & OLUFSEN: DESIGN FOR SOUND BY JAKOB JENSEN. The hi-fi components and radio and television sets manufactured by the small Danish firm of Bang and Olufsen have become recognized for their suave design. Unlike much recent Japanese design for sound, which has tended toward a macho aesthetic of crowded dials and knobs, Bang and Olufsen's products are distinguished by an understated elegance. Surfaces are smooth, controls operated by the touch of a finger or, in some cases, entirely hidden from view when not in use. There is an emphasis on rich materials, including such finely grained woods as rosewood, teak, and ebony. The company's aim has been to domesticate sound equipment so that it will fit comfortably and unobtrusively into contemporary interiors. This exhibition of sound products manufactured by Bang and Olufsen includes receivers, radio sets, turn tables, tape decks, loudspeakers, and television sets—in all about 30 objects. Some of these are either no longer in production or are not available in this country, but all of them suggest the firm's abiding interest in visual design. Directed by J. Stewart Johnson, Curator of Design, Department of Architecture and Design. Goodwin Galleries, 2nd floor.

Apr 17 - ART FOR CORPORATIONS. Examples of modern art for the corporate environment without simply being office decoration. This selection is chiefly made up of duplicates of prints presently in the collections of corporations which were clients of the Junior Council's Art Advisory Service. All works are for rent and for sale. Penthouse, 6th floor.

Apr 28 - A TREASURY OF MODERN DRAWING: THE JOAN AND LESTER AVNET COLLECTION. This newly acquired collection of 20th-century drawings is the largest and one of the most important bequests of drawings ever received by the Museum. Consisting of 180 works by 100 European and American artists, it spans the seven decades of this century. Beginning with the School of Paris and Cubism with works by Braque, Chagall, Léger, Matisse, Picasso, and Rouault, the collection includes drawings by Brancusi, Dubuffet, Kandinsky, Klee, Moore, Nadelman, and Orozco, as well as by Dine, Johns, Pollock, and Rothko, among others. The Avnet Collection was formed specifically for the Museum, filling many gaps in the Museum's holdings and containing images that relate to works in other media already owned by the Museum. Directed by William S. Lieberman, Director, Department of Drawings. 1st floor.

May 11 - DESIGNED FOR FILM: THE HOLLYWOOD ART DIRECTOR. Over 100 drawings, matte paintings, set models, continuity sketches, and stills demonstrate the importance of production design in determining the visual style of a film, and highlight the extraordinary achievements of such art directors as Robert Boyle, Ted Haworth, Ben Carre, William Cameron Menzies, George Jenkins, and Boris Leven. Directed by Mary Corliss, Curatorial Assistant, Department of Film. Auditorium Gallery.

Jun 7 - JIM DINE'S ETCHINGS. Jim Dine is one of the few artists who moves from one print medium to another with considerable understanding of what each will provide. An exhibition of 100 prints will trace the history of Dine's work in etching, exploring his imagery and tech-
FUTURE EXHIBITIONS (continued)

In his first drypoints, Dine brought a fresh and imaginative attitude to printmaking, directly relating this work to his "happenings" and construction/canvases. He was the first to return to the old art of hand-coloring prints, thereby producing a body of work of infinite variety. His most recent work has an expressive, tortured character that expands and may reorient our ideas regarding Dine's art and that of his generation. Directed by Riva Castleman, Director, Department of Prints and Illustrated Books. 1st floor.

Jul 28 - MIRRORS AND WINDOWS: AMERICAN PHOTOGRAPHY SINCE 1960. This exhibition attempts to provide a critical overview of the new American photography of the past two decades. The central thesis of the exhibition claims that the basic dichotomy in contemporary photography distinguishes those who think of photography fundamentally as a means of self-expression from those who think of it as a method of exploration. The exhibition of approximately 200 prints will be accompanied by a major publication containing 100 plates in black and white, 16 in color, and an essay by John Szarkowski, Director of the Department of Photography who is assembling and installing the exhibition. Made possible by grants from Philip Morris, Inc., and the National Endowment for the Arts. Rene d'Harnoncourt Galleries, 1st floor.

CONTINUING EXHIBITIONS

through ARP ON PAPER. A selection of drawings and collages from the estate of the artist and representing Arp's entire oeuvre from the pre-Dada years to his death in 1966. Many of the works have never been seen in this country. Several three-dimensional works are included to show the connections with two-dimensional pieces and how they metamorphosed from collage to relief and finally to full-blown, three-dimensional sculpture. Directed by Bernice Rose, Curator, Department of Drawings. Sachs Galleries, 3rd floor, (opened December 15)

through LE CORBUSIER: ARCHITECTURAL DRAWINGS. Selected from the archives of the Fondation Le Corbusier and shown for the first time outside Paris, the 90 drawings in this exhibition cover 50 buildings, ranging from 1912 to 1962. Although most of the drawings are by Le Corbusier himself, the selection also includes work by studio assistants. Many of the drawings illustrate the conceptual process. Among the most interesting works are ten pastel elevation studies for the Villa Stein-de Monzies, and four drawings for an unpublished preliminary version of the famous Villa Savoie. Directed by Arthur Drexler, Director, Department of Architecture and Design. Goodwin Galleries, 2nd floor, (opened January 20)

through STEICHEN: THE MASTER PRINTS 1895-1914. This exhibition examines the early work of the master photographer Edward Steichen (1879-1973), tracing his development from 1895 to the First World War. The exhibition and its accompanying publication relate 73 of Steichen's rare and beautiful prints to the important tradition of European Symbolism--the source of their inspiration. Directed by Dennis Longwell, Assistant Curator, Department of Photography. 1st floor, (opened February 13)

(more)
CONTINUING EXHIBITIONS (continued)

through Apr 2
PROJECTS: VIDEO XVI. A selection that includes tapes by Doris Chase; John Sturgeon; Larry Rivers and Diane Molinari; Video Repertory; and Susan and Alan Raymond. Directed by Barbara London, Curatorial Assistant in charge of the Museum's video program. Video Gallery, Auditorium level. (opened February 6)

through Apr 4
SOL LEWITT. Sol LeWitt was a pioneer figure in the Minimalist movement of the 1960s, which has generated a wide influence and more prolonged ramifications for future developments than have other contemporary movements. This retrospective shows 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; wall drawings; and bookworks. His increasing emphasis on the "idea" as against its concrete realization had much to do with the movement toward Conceptual Art. The wall drawings, which are LeWitt's most recent development, embody 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. This exhibition has been made possible by a grant from the National Endowment for the Arts, Washington, D.C. The SOL LEWITT exhibition will travel to three other museums after its New York showing. A monograph designed by the artist himself accompanies the show. The book includes texts by Lucy Lippard, Bernice Rose, and Robert Rosenblum, and is edited by Alicia Legg, Associate Curator of Painting and Sculpture and director of the exhibition. Rene d'Harnoncourt Galleries, N.E. Gallery and Lobby, 1st floor; and Sculpture Garden. (opened February 3)

through Apr 9
NEW ART FOR THE NEW YEAR. An exhibition presenting new perspectives in contemporary art including new editions in the graphic arts as well as new works in direct media by younger artists. Presented by the Art Lending Service, all the works are for sale and rent. Penthouse, 6th floor. (opened February 13)

through Apr 30
NEW STANDPOINTS: PHOTOGRAPHY 1940-1955. Approximately 50 photographs by various artists made on the American streets in the years 1940-1955. Inspired by the documentary projects of the Depression years, the work of this generation of photographers is characterized by an extreme graphic economy in the service of an increasingly subjective attitude toward the world. Among the photographers shown are Helen Levitt, Louis Faurer, Lisette Model, Sid Grossman, and Robert Frank. Directed by Peter Collins, Curatorial Intern, Department of Photography. Steichen Photography Center, 3rd floor. (opened February 6)

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. 1st floor: recent work.

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 Photography Center, 3rd floor: This small survey of photography from its beginnings to the present day includes works by Adams, Atget, Avedon, Brassai, Callahan, Erwitt, and Weston; and recent acquisitions by Paul Strand.

GALLERY TALKS

Thursdays at 6:00 p.m. Sylvia Milgram talks about the collections and special exhibitions:

<table>
<thead>
<tr>
<th>Date</th>
<th>Topic</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mar 2</td>
<td>Picasso's Girl before a Mirror</td>
</tr>
<tr>
<td>Mar 9</td>
<td>Braque: The Quiet Cubist</td>
</tr>
<tr>
<td>Mar 16</td>
<td>Silent Art (repeat of February 2)</td>
</tr>
<tr>
<td>Mar 23</td>
<td>Art as Idea (repeat of February 9)</td>
</tr>
<tr>
<td>Mar 30</td>
<td>Sol LeWitt (repeat of February 16)</td>
</tr>
<tr>
<td>Apr 6</td>
<td>Gauguin and Symbolism</td>
</tr>
<tr>
<td>Apr 13</td>
<td>Masks and Monsters: James Ensor</td>
</tr>
<tr>
<td>Apr 20</td>
<td>Picasso's Girl before a Mirror (repeat of March 2)</td>
</tr>
<tr>
<td>Apr 27</td>
<td>Arp</td>
</tr>
<tr>
<td>May 4</td>
<td>Miro: Three Small Paintings</td>
</tr>
<tr>
<td>May 11</td>
<td>A Treasury of Modern Drawing -- Part 1</td>
</tr>
<tr>
<td>May 18</td>
<td>A Treasury of Modern Drawing -- Part 2</td>
</tr>
<tr>
<td>May 25</td>
<td>A Treasury of Modern Drawing -- Part 3</td>
</tr>
</tbody>
</table>

Afternoon gallery talks will be given by graduate students on various aspects of the Sol LeWitt exhibition everyday except Wednesdays at 1:00 p.m. through April 4.

Afternoon gallery talks will also be given by graduate students on various aspects of the exhibition, A TREASURY OF MODERN DRAWING: THE JOAN AND LESTER AVNET COLLECTION, on Friday and Saturday afternoons at 1:00 p.m. beginning on May 5 and continuing through July 1.

(more)
SPECIAL FILM SERIES

Mar 2 - PERSPECTIVES ON FRENCH CINEMA. The first American showings of new feature and short films; selected in Paris by La Société des Réalisateur de Film (The Association of French Film Directors); presented with the cooperation of the French Film Office in New York/Unifrance, U.S.A.

Mar 25 - RECENT ACQUISITIONS. Forty-five films selected for the collection of the Department of Film during the last year, including feature films, documentary, and experimental films from France, Denmark, Italy, and the United States, and from the years 1907 to 1970.

Apr 7 - NEW DIRECTORS/NEW FILMS. The seventh international film series devoted to 10 new directors and their work will be presented by the Museum's Department of Film and the Film Society of Lincoln Center. Showings will be in the Museum's Roy and Niuta Titus Auditorium at 6:00 and 8:30 p.m.; selections will be listed in The New York Times on Sunday, March 19, with a coupon for ordering tickets, as well as in the April Members Calendar. Made possible in part by a grant from the National Endowment for the Arts.

May 11 - STEVE DWOSKIN: A PERSONAL CINEMA. A complete retrospective of the films by Steve Dwoskin. Born in New York in 1939, Dwoskin was trained as a graphic artist and received recognition in this field before making his first film in 1961. He completed several other films in New York before moving to London in 1964 where he has continued to distinguish himself as an independent filmmaker. A lecturer in Film and Television at the Royal College of Art, he is also the author of Film Is: the international free cinema (The Overlook Press, Woodstock, N.Y.; 1975).

CONTINUING FILM SERIES

SHORTS & DOCUMENTARIES
CINEPROBE
FILMS FROM THE ARCHIVES and
REQUESTS FROM THE ARCHIVES
WHAT'S HAPPENING?
FILMS FOR YOUNG PEOPLE
HISTORY OF FILM

Mondays and Tuesdays at noon
Mondays at 6:00
Tuesdays at 2:30 and Fridays at 6:00
Tuesdays at 6:00
Saturdays and Sundays at noon
Sundays at 5:00

SPECIAL EVENTS

Mar 1 & PABLO PICASSO. The final two lectures in a series of four by William Mar 8 Rubin, Director of Painting and Sculpture, will be held on Wednesday evenings at 6:00 p.m. in The Roy and Niuta Titus Auditorium. Remaining tickets, if available, may be purchased at the Lobby Information Desk the evening of each lecture.

Mar 11 - LOOKING AT FILM. The Musical Film, the second in this year's film courses designed for the general public, will be conducted by Albert Johnson, Assistant Professor at the University of California at Berk-
eley, on Wednesdays at 6:00 p.m. and Saturdays at 8:00 p.m. Mr. John­
son will provide a historical survey of this particularly vital Amer­
ican film genre, ranging from the first primitive efforts of the early
sound era through the musical masterpieces of the late fifties and
beyond. All eight lectures will be accompanied by screenings of many
of the films discussed, and special guest appearances by contributors
to the field will also be scheduled. The course is available in order
of application for a $15 registration fee. 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.

Mar 13 - VIDEO VIEWPOINTS. Five Monday evening lectures at 7:30 p.m.
May 22
March 13 Steina Vasulka
March 27 Vito Acconci
April 24 Bill Viola

Future dates include May 8 and 22. This series is made possible with
public funds from the New York State Council on the Arts.

Mar 14 & SOL LEWITT. The work of one of the major figures in the art of the
past decade will be the subject of two lectures in The Roy and Niuta
Titus Auditorium on Tuesday evenings at 8:30 by two of today's most
celebrated critic-historians. Associated with the Minimalists of the
1960s, Sol LeWitt has had a profound influence on the current gener­
ation of Conceptual and post-Conceptual artists. By considering
LeWitt's work in the context of contemporary artistic issues, these
lectures will illuminate the important and difficult recent movement
toward an art emphasizing ideas rather than sensual pleasure. Ad­
advance tickets at $4, Members $3, students $2, available at the Lobby
Information Desk.
March 14 Robert Rosenblum, Professor of Fine Arts, New York
University: Sol LeWitt: An Introduction
March 21 Donald Kuspit, Professor of Art History, University
of North Carolina, Chapel Hill: Sol LeWitt: What's
In a Name?

Mar 15 - THE INDEPENDENT PRODUCER AND PUBLIC TELEVISION. A three-day confer­
ence on the role of the independent video and film artist in public
television, stressing the impact of new cassette technology on pro­
gramming. Conducted by Global Village and held at The Museum of
Modern Art, speakers will include Chloe Aaron, Ted Conant, Bert Cow­
lin, David Davis, Ed Emshwiller, Julie Gustafson, Howard Klein,
Barbara Kopple, David Loxton, John O'Connor, Brian O'Doherty, and
Lydia Silman. For information regarding the morning session on March
15, which is open to the public, call John Reilly, Conference Co­
ordinator, at Global Village, 966-7526. This project is funded by
the Corporation for Public Broadcasting, the National Endowment for
the Arts, The Rockefeller Foundation, and the Sony Corporation of
America.

Apr 3 - POETRY 6. The sixth in a series of Monday evening poetry readings
presented by the Museum's Junior Council and made possible by a grant
from The Kulchur Foundation. This series is partially supported by
Poets & Writers, Inc. which is funded by the New York State Council
on the Arts. Admission is free; seating is limited; tickets are re­
quired. For reservations and additional information, call 956-6112.