

The Museum of Modern Art

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

NO. 67

FOR IMMEDIATE RELEASE:

SCHEDULE OF EXHIBITIONS AND EVENTS - SEPTEMBER 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: 75¢;
Sr. Citizens; \$1.00; Full-time students with
current identification: \$1.25; Wednesdays: Pay-
what-you-wish

SUMMERCARDEN

Through September 30

Again this season the Museum's outdoor Sculpture Garden is open as a free public park every Friday, Saturday, and Sunday evening from 6 to 11 with occasional entertainment on Fridays and Saturdays. Summergarden is made possible through the generosity of Mobil Foundation. Light refreshments available. Enter at 8 West 54 Street. (opened June 1)

SEPTEMBER OPENINGS

- Sept. 12 - 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 Spectrums to the Chatham series. The exhibition concludes with examples of Kelly's current Curve series and other works. Eugene C. Goossen, Guest Director. 1st floor.
- Nov. 4
- Press Preview:
Sept. 10
11am-4pm
- Sept. 19 - PROJECTS: KLAUS RINKE. Klaus Rinke is a well-known German artist working in Dusseldorf. 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 Exhibitions. 1st floor
- Oct. 21

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FUTURE OPENINGS (Incomplete listing; dates tentative)

- Oct. 10 - MIRÓ IN THE COLLECTION OF THE MUSEUM OF MODERN ART. A tribute to the
Dec. 12 artist on the occasion of his 80th birthday. Forty paintings, sculptures and collages as well as many drawings from the Collection of The Museum of Modern Art, including promised gifts. This constitutes the finest and most complete collection of Miró's art, in public or private hands. A number of unrivaled masterpieces, such as The Birth of the World, acquired last year, are included, as well as gifts from the artist himself. 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. The Museum first showed Miró's work in 1933 a few months after it was founded, and began to acquire work by Miró in 1935; 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. Directed by Riva Castleman, Curator,
Jan. 13 Prints and Illustrated Books. Sachs Galleries, 3rd floor.
- Oct. 29 - PROJECTS: BARRY FLANAGAN. Directed by Nancy Karumba, Curatorial
Dec. 9 Assistant, Painting and Sculpture. Supported through a grant from the National Endowment for the Arts. 1st floor.
- Dec. 5 - MARCEL DUCHAMP. A major retrospective of more than 200 works, including
Feb. 11, many from private collections, that are unfamiliar. Oils, drawings,
1974 objects, readymades, lithographs, books, replicas, and miscellaneous items including one sculpture and items from The Green Box, and 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 1913-1918 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 Donnes, now installed in the Philadelphia Museum of Art. This work, as a culmination of his

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 FUTURE OPENINGS (continued)

- prolific activity, now allows us to look at the total oeuvre in a very new way. The exhibition is jointly sponsored 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 400-page book to be published this fall 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 Exhibitions, The Museum of Modern Art. 1st floor.
- Dec. 15 - NEW DIRECTIONS. Reinstallation of recent work in the Painting and continuing Sculpture Collection. Directed by William Rubin, Chief Curator, Painting and Sculpture Collection. 1st floor.
- Feb. 5 - PRINTED, FOLDED & TORN. Directed by Howardina Pindell, Assistant May 5, Curator, Prints and Illustrated Books. Sachs Galleries, 3rd floor. 1974
- Mar. 4 - ARP: WORKS ON PAPER. Major retrospective. Directed by William S. May 19, Lieberman, Curator, Drawings. 1st floor. 1974
- Mar. 18 - NEW JAPANESE PHOTOGRAPHY. Major retrospective. Co-directed by John May 19, Szarkowski, Director, Photography, and Shoji Yamagishi. 1st floor. 1974
- June 10 - SEURAT TO MATISSE. Directed by William S. Lieberman, Curator, Sept. 8, Drawings. 1st floor. 1974

 CURRENT EXHIBITIONS

- through Sept. 11 COLLAGE AND THE PHOTO-IMAGE. Post-Cubist collage has been described as the juxtaposition of unrelated images; the poet Louis Aragon wrote "the use of glue is only one of its characteristics and not even an essential one." This exhibition includes collages in every technique. They are limited, however, to those using photo-images, whether these are directly cut and pasted photographs, transferred magazine illustrations, or images assembled and printed by a variety of means. These are juxtaposed with photographs in which collage method is used as a technical means to produce the image. A selection from the collections of the Departments of Painting and Sculpture, Drawings, Prints and Illustrated Books, Photography, and Architecture and Design. Directed by Bernice Rose, Associate Curator, Drawings. 1st floor. (opened July 17)
- through Sept. 16 RECENT ACQUISITIONS: PRINTS AND ILLUSTRATED BOOKS. A selection of approximately 80 works acquired since 1968, including five Cubist prints by Jacques Villon, formerly in the collection of Charles Sheeler,

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CURRENT EXHIBITIONS (continued)

and other prints given in memory of Peter H. Deitsch. Also American, European, and Japanese prints of the last decade, and drawings for book illustrations by Bonnard and Gris. Directed by Riva Castleman, Curator, Prints and Illustrated Books. Sachs Galleries, 3rd floor. (opened June 15)

through
Oct. 8 PHOTOGRAPHY: RECENT ACQUISITIONS. Forty-eight photographs selected from the works acquired by the Department of Photography since 1970. 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. Ms. 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, Architecture and Design. Goodwin Galleries, 2nd floor. (opened August

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: A NEW PERSPECTIVE

In recently remodeled galleries the exhibition of the painting and sculpture collection begins on the second floor with Cézanne 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. New ground-floor galleries exclusively for work executed since the mid-1950s bring the exhibition of the collection up to date. The latter installation will be changed occasionally so that new acquisitions and work not included at present can be shown. 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

Sept. 6 To be announced. Guest Lecturer. Sept. 20 To be announced. Guest Lecturer.
Sept. 13 To be announced. Guest Lecturer. Sept. 27 The Inner Vision--Paul Klee.
Sylvia Milgram.

SCHEDULES OF FILM SHOWINGS AND TRAVELING EXHIBITIONS AVAILABLE ON REQUEST