

The Museum of Modern Art

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PROJECTS: "TETRASCROLL"

"Tetrascroll," a 40-foot long lithographic book-object written and illustrated by R. Buckminster Fuller, will be on view at The Museum of Modern Art from January 28 through March 6, 1977.

Just published by Universal Limited Art Editions, "Tetrascroll" developed from a teaching method based on the story of "Goldylocks and the Three Bears" Fuller created many years ago to explain some of his theories to his daughter Allegra. Gradually the characters of Goldylocks and the Three Bears changed as he invented fascinating ways to use them to explain scientific concepts and theories about the origin of mankind. Fuller also found that explaining complicated ideas to a child was a good method of study for himself. In his stories of Goldylocks and the Three Bears he began developing the theoretical discussions for which he is so famous.

The unusual book, consisting of 26 pages (each a 36" equilateral triangle), unfolds to approximately 40 feet long and can be arranged to make different forms. The book is bound in Dacron, a material chosen by Fuller for its dimensional stability and function in sailing. Edwin Schlossberg, Fuller's friend and assistant, has written the "epilever" (a Fulleresque pun replacing the "logue" of epilogue with its use, "lever"). The drawings were directly created on lithographic stones and are Fuller's first work in this medium. "Tetrascroll" was created at Universal Limited Art Editions in Long Island, under the supervision of Tatyana Grosman. Fuller's granddaughter, Alexandra, who revived the story-book discourse, has signed the book for its chief protagonist, Goldylocks.

The exhibition, directed by Riva Castleman, Director of Prints and Illustrated Books, is part of the continuing series called "Projects" reporting on recent developments in the arts. It is made possible by a grant from the National Endowment for the Arts in Washington, D.C., a Federal agency.

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An exhibition of two musical compositions by John Cage is on view simultaneously in the Projects Galleries. (See separate press release.) This is the first time that extremely well-established creative figures of the mid-twentieth century have been included in this program. Both John Cage and Buckminster Fuller have developed radical theories within their chosen disciplines and have passed the moment when those theories have achieved acceptance. "That is not to say that more than specialized groups appreciate their work," Riva Castleman, coordinator of the PROJECTS series, writes in the exhibitions' wall label. "Each is eager to share his ideas and looks for new contexts. One characteristic of their audiences is youth, and neither, despite his senior creative position, is complacently repeating past triumphs."

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