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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	ALS / AAS	I.D.1.82

**The M**

11 West 53 Street

723-144P

John B. Myers

Neil WELLIVER

UNTITLED

oil on canvas

\$1200.

FSO

Sold to:

*PN-LAUDS - APS*

ATE RELEASE

print

in the

share

ings, books,

November 19, 1972,

l in the exhibition

ariety of stylistic

approaches, ranging from naive to avant-garde work. The show is offered as a complement to the Museum's 1973 Appointment Calendar, which is illustrated with reproductions of landscapes in the Museum's collections.

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Jerry Buchanan  
John Button  
Jon Carsman  
Christo  
Bruno Civitico  
John Clem Clarke  
Avel De Knight  
Jan Dibbets  
Lois Dodd  
Rakstraw Downes

Minnie Evans  
Jane Freilicher  
Ira Joel Haber  
Mary Heilman  
David Hockney  
Yvonne Jacqueline  
Alex Katz  
Gabriel Laderman  
Richard Mayhew  
Marilyn Ann McCoy  
Malcolm Morley  
Robert Morris  
Catherine Murphy

Dennis Oppenheim  
Fairfield Porter  
Reeva Potoff  
Sam Richardson  
Edward Ruscha  
Robert Smithson  
Alan Sonfist  
Larry Stark  
Pat Steir  
Neil Welliver  
Susan Wilmarth  
Ann Wilson  
Stephen Woodburn

Landscape, organized by Pierre Apraxine, Assistant Curator of Painting and Sculpture, is part of a continuing series of exhibitions under the direction of the Art Lending Service, located on the sixth floor of the Museum.\* Started in 1951 to encourage the appreciation and purchase of contemporary art, the Art Lending Service functions as both

(more)

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**The M**

11 West 53 Street,

723-130PP

Fishbach

Ira ~~Joel~~ HABER

*PT-LANDSCAPES*

SMALL MT. IN A BOX

Small box w/ mixed

\$1500.

FSO

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The M

11 West 53 Street,

723-138P

Paley & Lowe, Inc.

ATE RELEASE

Jerry BUCHANAN

LANDSCAPE

BASEMENT

Acr. on can and wood.

ings, books,

Not for sale or rent.

November 19, 1972,

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The Museum of Modern Art Archives, NY	Collection:	Series/ Folder:
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**The M**

11 West 53 Street,

723-116P

Mary HEILMAN

SHOOT

Acrylic on canvas

\$500.

FSO

Paley & Lowe

American, 1940

*PH - LANDSCAPE*

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**The M**

11 West 53 Street,

723-133P

Green Mountain

*PA-LANDSCAPE*

Lois DODD

UNTITLED

Oil on canvas

Not for sale ~~\_\_\_\_\_~~

ATE RELEASE

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**The M**

11 West 53 Street,

723-143P

O.K. Harris

ATE RELEASE

Stephen WOODBURN

WINDALEIGH

*PA-LANDSCAPES*

Acr. on canvas

\$2200.

FSO

Sold to:

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**The M**

11 West 53 Street,

723-104P

*Penths. Exhib. - Landscape*

O.K. Harris

ATE RELEASE

John Clem CLARKE

LANDSCAPE  
"Abstract with Subject #1"

Oil/canvas

prints \$3200.

in the FSO Sold to:

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# The Museum of Modern Art

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

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## LANDSCAPE EXHIBITION IN MUSEUM PENTHOUSE

Landscape, an exhibition of paintings, sculpture, watercolors, drawings, books, prints, and posters by 40 contemporary artists, is on view now through November 19, 1972, in the Members' Penthouse of The Museum of Modern Art. The material in the exhibition shares a common concern with the landscape as subject, but reflects a variety of stylistic approaches, ranging from naive to avant-garde work. The show is offered as a complement to the Museum's 1973 Appointment Calendar, which is illustrated with reproductions of landscapes in the Museum's collections.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	ALS / AAS	I.D.1.82

2.

gallery and library, with a constantly changing collection of over 700 works in all media on consignment from artists and galleries. Rental of works with an option to buy is a privilege of Museum membership.

The Museum's 1973 Appointment Calendar is now available at the Museum Bookstores, 11 West 53 Street and 23 West 53 Street, or by mail. Devoted to the theme of Landscape, the calendar contains 54 reproductions of paintings, photographs, watercolors and prints of works in the Museum collections. Thirty-two are in full color.

\*\*\*\*\*

Additional information available from Elizabeth Shaw, Director, and Mark Segal, Assistant, Department of Public Information, The Museum of Modern Art, 11 West 53 Street, New York, New York 10019. Phone: (212) 956-7501, -7296.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	ALS / AAS	I.D.1.82

"LANDSCAPE"

An Art Lending Service Exhibition  
and Sale

Fall '72

Milet ANDREJEVIC

DEPARTURE OF MUSICIANS. Pastel & gouache. Noah Goldowsky. \$750.

Ed BAYNARD.

PLOWED FIELD AT NOON. Acrylic on unstretched canvas. Independent.  
\$1500.

Cecile Gray BAZELON

OCEAN ROAD. Oil on canvas. Schoelkopf. \$200.

James. BOYNTON

CORNFIELD. Lithograph. Brooke Alexander. \$100.

Jerry BUCHANAN

BASEMENT. Acrylic on canvas & wood. Paley & Lowe. NFS. \$750.

John BUTTON

CLOUDS, PROVENCE. Gouache. Kornblee. \$400.  
PARIS OPERA. Gouache. Kornblee. \$400.  
PHILADELPHIA. Gouache. Kornblee. \$400.

Jon CARSMAN

STUDY OF AN OLD HOTEL. Watercolor. Graham Gallery. \$325.

CHRISTO

PACKED COAST. Pencil & photo offset. Noah Goldowsky. \$1,750.  
PACKED COAST PROJECT FOR LITTLE BAY, N.S.W. AUSTRALIA.  
Pencil & photostats. Gallery 6M. \$4,000.

Bruno CIVITICO

THE CLOISTERS. Oil on canvas. Schoelkopf. \$500.

John Clem CLARKE

ABSTRACT WITH SUBJECT #1. Oil on canvas. OK Harris. \$3,200.

Avel DE KNIGHT

GUARDIAN. Gouache. Larcada Gallery. \$2,000.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Jan DIBBETS

Lois DODD

UNTITLED (window). Oil on canvas. Green Mountain Gallery. NFS.

Rakstraw DOWNES

SUMMIT ROAD LOOKING EAST. Oil on canvas. Kornblee. \$600.

Minnie EVANS

UNTITLED #207. Crayon drawing. Nina Howell Starr. \$200.  
UNTITLED #202. Crayon drawing. Nina Howell Starr. \$200.  
UNTITLED #94. Crayon drawing. Nina Howell Starr. \$185.  
UNTITLED #208. Crayon drawing. Nina Howell Starr. \$200.  
UNTITLED #201. Crayon drawing. Nina Howell Starr. \$200.  
UNTITLED #229. Crayon drawing. Nina Howell Starr. \$225.  
UNTITLED #19. Crayon drawing. Nina Howell Starr. \$200.  
UNTITLED #225. Crayon drawing. Nina Howell Starr. \$200.

Jane FREILICHER

OPEN WINDOW. lithograph. Brooke Alexander. \$165.

Ira Joel HABER

SMALL MOUNTAIN IN A BOX. Box with mixed media. Fischbach Gallery. \$1500.

Mary HEILMAN

SHOOT. Acrylic on canvas. Paley & Lowe. \$500.

David HOCKNEY

ALIMENTATION. Etching. John Torson. \$285.

Yvonne JACQUETTE

ZOOMING IN II. Oil on canvas. Fischbach Gallery. \$1500.

Alex KATZ

LATE JULY. Lithograph. Brooke Alexander. \$150.

Gabriel LADERMAN

BARBARA KINOY'S GARDENS. Oil on canvas. Schoelkopf. \$600.

Richard MAYHEW

ROCKLAND. Oil on canvas. Midtown Galleries. \$3,000.

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Marilyn Ann McCOY

UNTITLED. 3 Hand-colored lithographs. Fourcade Droll. \$500.

Malcolm MORLEY

UNTITLED (Castle). Offset lithograph. ALS. \$275.

Robert MORRIS

AT TATE GALLERY. Poster. Leo Castelli. \$50.

Catherine MURPHY

LEXINGTON BACKYARD. Oil on canvas. Fourcade Droll. \$1,500.  
 JERSEY CITY, WINTER. Oil on canvas. Fourcade Droll. \$850.

Dennis OPPENHEIM

FLOWER ARRANGEMENT. Book. Multiples. NFS.

Fairfield PORTER

SOUTH MEADOW. Lithograph. Brooke Alexander. \$300.

Reeva POTOFF

OUTCROPPING. Polyurethane & cardboard. Independent. \$4,000.

Sam RICHARDSON

IT'S A WARM AUTUMN AFTERNOON ON THE HILLSIDE. vacuum formed plastic,  
 polyester resin, lacquer, constructed materials.  
 Martha Jackson. \$800.

Edward RUSCHA

"PALMS" FROM A FEW PALM TREES. Book. Multiples. \$6.

Robert SMITHSON

ENTROPIC MAP.(Key West to the Mississippi). clustered map. John Weber.  
 \$600.

Alan SONFIST

THREE TREES WITH A FOREST. Wax on canvas,(photographs).  
 Paley & Lowe. \$850.

Larry STARK

MAY 12th. Silkscreen. Leo Castelli. \$125.  
 191 MASSACHUSETTS. Silkscreen. Leo Castelli. \$125.

Pat STEIR

UNTITLED DRAWING #1. Pencil & oil. Paley & Lowe. \$275.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Neil WELLIVER

UNTITLED. Oil on canvas. John B. Myers. #1200.

Susan WILMARTH

FRED'S COWS. Oil on canvas. Independent. \$300.

Ann WILSON

MOON. Watercolor. Willard Gallery. \$200.

Stephen WOODBURN

WINDALEIGH. Acrylic on canvas. OK Harris. \$2200.

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ARTISTS IN PENTHOUSE EXHIBITION - LANDSCAPE

October - November 19, 1972

Milet Andrejevic  
c/o Noah Goldowsky  
1078 Madison Avenue  
New York, New York

Ed Baynard  
c/o Paley & Lowe, Inc.  
59 Wooster Street  
New York, New York

Cecile Gray Bazelon  
c/o Robert Schoelkopf  
825 Madison Avenue  
New York, New York

Jerry Buchanan  
c/o Paley & Lowe, Inc.  
59 Wooster Street  
New York, New York

John Button  
c/o Kornblee Gallery  
58 East 79th Street  
New York, N.Y. 10021

Jon Carsman  
c/o Graham Gallery  
1014 Madison Avenue  
New York, New York

Christo  
c/o Noah Goldowsky  
1078 Madison Avenue  
New York, New York

Bruno Civitico  
c/o Robert Schoelkopf Gallery  
825 Madison Avenue  
New York, New York

John Clem Clarke  
c/o O.K. Harris Works of Art  
465-69 West Broadway  
New York, New York

Avel De Knight  
Larcada Gallery  
23 East 67th Street  
New York, New York

Jan Dibbets  
Bykert Gallery  
24 East 81st Street  
New York, New York

Lois Dodd  
c/o Green Mountain Gallery  
17 Perry  
New York, New York

Rakstraw Downes  
c/o Kornblee Gallery  
58 East 79th Street  
New York, New York

Minnie Evans  
c/o Nina Howell Starr  
333 East 68th Street  
New York, New York

Ira Joel Haber  
c/o Fishbach Gallery  
29 West 57th Street  
New York, New York

Mary Heilmann  
c/o Paley & Lowe, Inc.  
59 Wooster Street  
New York, New York

Yvonne Jacquette  
c/o Fishbach Gallery  
29 West 57th Street  
New York, New York

Gabriel Laderman  
c/o Robert Schoelkopf Gallery  
825 Madison Avenue  
New York, New York

Richard Mayhew  
Midtown Galleries  
11 East 57th Street  
New York, New York

Catherine Murphy  
c/o Fourcade Droll, Inc.  
160 East 65th Street  
New York, New York

considered a false pretext for the enjoyment of a structure but the aspect of the two can- a foregone conclusion that he would elect an

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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ARTISTS IN PENTHOUSE EXHIBITION - LANDSCAPE

October - November 19, 1972

Milet Andrejevic  
c/o Noah Goldowsky  
1078 Madison Avenue  
New York, New York

Ed Baynard  
c/o Paley & Lowe, Inc.  
59 Wooster Street  
New York, New York

Cecile Gray Bazelon  
c/o Robert Schoelkopf  
825 Madison Avenue  
New York, New York

Jerry Buchanan  
c/o Paley & Lowe, Inc.  
59 Wooster Street  
New York, New York

John Button  
c/o Kornblee Gallery  
58 East 79th Street  
New York, N.Y. 10021

Jon Carsman  
c/o Graham Gallery  
1014 Madison Avenue  
New York, New York

Christo  
c/o Noah Goldowsky  
1078 Madison Avenue  
New York, New York

Bruno Civitico  
c/o Robert Schoelkopf Gallery  
825 Madison Avenue  
New York, New York

John Clem Clarke  
c/o O.K. Harris Works of Art  
465-69 West Broadway  
New York, New York

Avel De Knight  
Larcada Gallery  
23 East 67th Street  
New York, New York

Jan Dibbets  
Bykert Gallery  
24 East 81st Street  
New York, New York

Lois Dodd  
c/o Green Mountain Gallery  
17 Perry  
New York, New York

Rakstraw Downes  
c/o Kornblee Gallery  
58 East 79th Street  
New York, New York

Minnie Evans  
c/o Nina Howell Starr  
333 East 68th Street  
New York, New York

Ira Joel Haber  
c/o Fishbach Gallery  
29 West 57th Street  
New York, New York

Mary Heilmann  
c/o Paley & Lowe, Inc.  
59 Wooster Street  
New York, New York

Yvonne Jacquette  
c/o Fishbach Gallery  
29 West 57th Street  
New York, New York

Gabriel Laderman  
c/o Robert Schoelkopf Gallery  
825 Madison Avenue  
New York, New York

Richard Mayhew  
Midtown Galleries  
11 East 57th Street  
New York, New York

Catherine Murphy  
c/o Fourcade Droll, Inc.  
160 East 65th Street  
New York, New York



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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ARTISTS IN PENTHOUSE EXHIBITION - LANDSCAPE (cont.) October - November 19, 1972

Dennis Oppenheim  
c/o Multiples Gallery  
927 Madison Avenue  
New York, New York

Reeva Potoff  
101 Prince Street  
New York, New York

Sam Richardson  
c/o Martha Jackson Gallery  
32 East 69th Street  
New York, New York

Edward Ruscha  
c/o Multiples Gallery  
927 Madison Avenue  
New York, New York

Robert Smithson  
c/o John Weber Gallery  
420 West Broadway  
New York, New York

Alan Sonfist  
Box 382  
Gracie Station, New York 10028

Pat Steir  
c/o Graham Gallery  
1014 Madison Avenue  
New York, New York

Neil Welliver  
c/o John B. Myers  
50 West 57th Street  
New York, New York

Susan Wilmarth <sup>144 Wooster St.</sup>  
c/o ~~Paula Cooper~~ Gallery <sup>NYC.</sup>  
96 Prince Street  
New York, New York

Ann Wilson  
c/o Willard Gallery  
29 East 72 Street  
New York, New York

Stephen Woodburn  
c/o O.K. Harris Works of Art  
465 West Broadway  
New York, New York

James Boynton  
c/o Brooke Alexander Gallery  
26 East 78th Street  
New York, New York

Jane Freilicher  
c/o Brooke Alexander Gallery  
26 East 78 Street  
New York, New York

David Hockney  
c/o Brooke Alexander Gallery  
26 East 78 Street  
New York, New York

Alex Katz  
c/o Brooke Alexander Gallery  
26 East 78 Street  
New York, New York

Marilyn Ann McCoy  
c/o Fourcade Droll, Inc.  
160 East 65th Street  
New York, New York

Malcolm Morley  
c/o O.K. Harris Works of Art  
465-69 West Broadway  
New York, New York

Robert Morris  
c/o Leo Castelli Gallery  
4 East 77th Street  
New York, New York

Fairfield Porter  
c/o Brooke Alexander Gallery  
26 East 78th Street  
New York, New York

Larry Stark  
c/o Leo Castelli Gallery  
4 East 77th Street  
New York, New York

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GALLERIES INVOLVED IN PENTHOUSE EXHIBITION - LANDSCAPE October - November 19, 1972

Bykert Gallery  
24 East 81 Street  
New York, New York 10028

Leo Castelli Gallery  
4 East 87 Street  
New York, N.Y. 10021

Paula Cooper Gallery  
96 Prince Street  
New York, N.Y. 10012

Fishbach Gallery  
29 West 57th Street  
New York, N.Y. 10019

Noah Goldowsky Gallery  
1078 Madison Avenue  
New York, N.Y. 10021

Graham Galleries  
1014 Madison Avenue  
New York, N.Y. 10021

Green Mountain Gallery  
17 Perry Street  
New York, N.Y. 10011

Martha Jackson Gallery  
32 East 69 Street  
New York, N.Y. 10021

Kornblee Gallery  
58 East 79 Street  
New York, N.Y. 10021

Richard Marcada  
23 East 67 Street  
New York, N.Y. 10021

Midtown Galleries  
11 East 57 Street  
New York, N.Y. 10022

John Bernard Myers  
50 West 57 Street  
New York, N.Y. 10019

O.K. Harris Works of Art  
465-69 West Broadway  
New York, N.Y. 10012

Paley & Lowe, Inc.  
59 Wooster Street  
New York, N.Y. 10012

Robert Schoelkopf Gallery  
825 Madison Avenue  
New York, N.Y. 10021

John Weber Gallery  
420 West Broadway  
New York, N.Y. 10021

Willard Gallery  
29 East 72 Street  
New York, N.Y. 10021

Brooke Alexander Gallery  
26 East 78 Street  
New York, N.Y.

Nina Howell Starr  
333 East 68th Street  
New York, New York

Fourcade Droll, Inc.  
160 East 65th Street  
New York, New York

Multiples Gallery  
927 Madison Avenue  
New York, New York

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Penthouse - Landscape

O. K. Harris

465 W. Broadway  
777-6868

*consigned*

Clem Clarke

3200-

Paley & Lowe

59 Wooster

966-5607

*consigned*

Pat Stein \$275 oil, pencil

Mary Neilman \$500 acrylic

Fourcade Drawl, Inc.

160 E. 65

744-5148

at Knickerbocker plextory  
72 x 26 3/4

3 Ann McCoy prints

Castelli

42. 77th

288-3202

(did not send Bob Morris poster)

2 Larry Stark prints (125-umf)

nothing to do with the making of art and was considered a false pretext for the enjoyment of she represents only the sky, making the necessary structure but the aspect of the two can-

cepted a commission from Parason Press, it was a foregone conclusion that he would elect an

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Martha Jackson (David Anderson)  
32 E. 69th  
Yu 8-1800

Sam Richardson to be hooked on wall  
in member lounge.

Noah Goldowsky  
1078 Madison  
535-5571

(no Leslie gouache) *omitted*  
Christo  
Andreievich pastel

Fishbach  
29 W. 57th  
PL 9-7345

(at framer d'arcangelo)  
Shutter  
Jaquette  
Haber

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Koonblee  
58 E. 79th

UNI-4245

*consigned*

Rakstraw Downes

(one in Balt. - may be back in time for show)

Brooke Alexander

28 E. 78th

988-2056

5 prints

Multiples

927 Madison

249-3250

(not ready yet)

*consigned*

In Lane - fish  
Logman -

Schoellkopf

2 paintings

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Mina Storr

of Minnie Evans (consigned)

Alan Sorefet

Box 382

Quec Station, NYC  
(~~moving - no no.~~)

~~Go~~ artist installing his own work

Gallery 6 M

215 E. 68th

988-6714

*consigned*

Christo drawing \$4000

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Ed Clark

400 W. 23rd

242-0876

2 drawings (pink<sup>one</sup> pastel w/ pencil)  
'71  
\$450 each

The Museum of Modern Art Archives, NY	Collection:	Series/ Folder:
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strikes one as perhaps the freshest, most modern work in the entire show. An early Chagall, *Half-Past Three (The Poet)*, a beautifully painted, visionary work of 1911, shares with the Kandinsky a lyrical feeling for open, bare space and a similar use of white as a color to fill it. Only in this close juxtaposition of works created in the same year could one recognize the relative slightness of the formal debt Chagall owed the Cubists in comparison with the more significant emotional vocabulary he shared with Kandinsky.

In addition to what must surely be the finest display of Brancusi in any U.S. collection—a magnificent *Arch* by the artist frames the doorway leading to an entire gallery devoted to his work—there are three small works by Gonzalez, Vantongerloo and Giacometti. Called merely "sculpture" or "construction," all three bear traces of anthropomorphic form. Unlike the Brancusis, which seem to have emanated from a prior organic existence, these sculptures assert their material presence as if they were dreamed objects transubstantiated. One is struck by the contrast between their tentative, rather timorous presence, and the self-assuredness of their execution.

Among "compositions" by Lissitzky, Mondrian and van Doesburg, a handsome tonal abstraction by Gallatin himself echoes the works in the Purist tradition that appear in his collection. Aside from the Gallatin and the ready-mades of Duchamp, ready-made in New York and distinctly American, the only other American works included in the show are by Charles Demuth and Morton Schamberg. A Schamberg creation called "God," c. 1918, using a miter-box and plumbing trap to advantage, suggests that Dadaism was more at home here than the other modernist movements.

These are works whose very acquisition as early as the 'teens and 'twenties constituted an argument—and gave their owners a solid position in the avant-garde. (A somewhat insurrectionist temper may have contributed to their passionate acceptance of the New: we learn that Arensberg himself was not only a polyglot poet, but a scholar who wrote numerous articles arguing for Francis Bacon's authorship of the plays of Shakespeare.)

The show will be followed next year by another joint effort of MOMA and Philadelphia, a retrospective of the works of Marcel Duchamp. (The Arensberg collection of Duchamp still represents the most complete gathering of his works in any one place.) Anyone unfortunate enough to miss the present show (which closes January 7) should be reassured that much larger holdings are permanently at home in Philadelphia. The present show includes only a fraction—but a well-chosen fraction—of the whole.

EMMIE DONADIO

#### CONTEMPORARY LANDSCAPE PAINTING AT THE MUSEUM OF MODERN ART

With the advent of Modern art the story or mood disappeared from the treatment of landscape in painting in the name of art for art's sake. It was realized that the narrative had nothing to do with the making of art and was considered a false pretext for the enjoyment of

the work. The artist is not a story-teller but a creator of forms. When an artist of today chooses to paint that which is recognizable, it is a vehicle through which his feelings, thoughts, and ideas about art can be communicated.

After many years of formalistic approach to art making, the landscape is seen as an opportunity for the painter to choose within a pre-arranged format. All he has to do is select it. And that can be done by working from nature, photographs, or by making a system out of the images he desires to represent. This possibility of choice eliminates many a priori formal decisions related to non-representational painting and allows the artist to evaluate forms within a space referring to a more universal structure. To choose to paint a house on a hill with trees, a house, is the same in conception as choosing to paint a horizontally striped canvas. And, as with the former, one can make the stripes large or small, opaque or translucent, painterly or nonpainterly. But only the person who first chooses to paint stripes makes a meaningful statement in an art historical intention. All others are viewed as using someone else's idea. Recognizable images afford the artist a chance to start out with less of an art loaded situation, and he is free to make a statement about art; therefore, the great new surge of Realism.

In the Penthouse of the Museum of Modern Art along the walls of the dining room and lounge is an interesting exhibition that runs the whole gamut of contemporary landscape painting.

Mary Heilman's contribution illustrates what is said above. *Shoot*, (1972), is a thick acrylic paint stripe going down the middle of the canvas; at first glance, without the knowledge of the title, it looks like an abstract painting relating strongly to Barnett Newman, but with the title's direct connection to nature, an idea of what a shoot looks, feels, and smells like, comes into our heads, and the painting is something we know, made extreme.

Because they opened up the category of landscape representation, some of the more interesting work is done by conceptual artists. *Flower Arrangement For Bruce Nauman*, 1970, a long continuous fold-out photograph of a field of flowers, to a page with one palm tree from Edward Ruscha's book *A Few Palm Trees*. Both artists in going to the extremes have eliminated the necessity of formal considerations. In the case of the selection of nature is the depiction of nature's unformalized order. For the latter the single tree inevitably refers to the absence of all other trees, as it is a specific photograph and not an idealization.

Robert Smithson's *Entropic Chart, Key to the Mississippi* (1967-1971), is a torn-up map stapled to the wall. In order to look for something one must have an idea of what one is looking for. Smithson leaves us, unable even to find symbols for our concepts, with the idea itself. Other Conceptual artists in the show are Robert Morris, Jan Dibbets, Christo, and Allen Sonfist.

Yvonne Jacquette is noted for her looking-up-from-below perspective: the sky with delineations of telephone poles and rooftops. This time she represents only the sky, making the necessary structure but the aspect of the two can-

vases on which it is painted. Also on display are works done by classically oriented naturalists—like Gabriel Laderman and Catherine Murphy—and photographic Realists, and makers of fantastic landscapes.

LUCILLE NAIMER

#### MICHAEL SNOW AT THE CENTER FOR INTER-AMERICAN RELATIONS

Michael Snow, who is widely acknowledged as an important force in avant-garde film making, has only been seen piecemeal in New York, but Pierre Theberge Curator of the National Gallery of Canada, has organized a film and tape retrospective for him at The Center For Inter-American Relations. Fifteen films are scheduled for the weekends through December. Meanwhile, in the center's galleries, there is a continuous exhibit of recent photographic works.

Dislocation and conjunction of media are fundamental in Snow's art. *Sun Spot Dance* is a new work that exemplifies these methods. The image that a series of slides projects is the found disarray of the artist's own paint sink. Sculpture is dislocated as image, painting as paint objects and evidence. With each slide change the color filter changes, which snaps at the spectator's failing alertness, keeping him conscious of the initial experience. A still photograph, tacked onto the opposite wall of the darkened gallery, when noticed, jolts into play a further dimension. Snow postpones and releases meaning.

Sometimes the levels of meaning confound each other. The confusion amounts to a questioning of experience (What are we really seeing?), and may result in a sabotaged vision. *Venetian Blind*, 1970, consists of a wall of snapshot-like photos of the artist's head, eyes closed, in front of the sights of Venice. Automatically one sees the head as the center of focus, which, however, is out of focus while the periphery is sharp. Like *Body Art*, the artist's autobiographical content intrudes heavily-handedly, and it is with effort that one can think beyond the self-conscious design.

The works I prefer are the ones where the components are not strained, such as *Standard Time*, 1967, and *One Second in Montreal*, 1969, or where the strain is closely identified with the main theme, as in *La Region Centrale*, 1970. Snow's feature-length film of uninterrupted motion. The specially constructed mount for the 360° camera is on view in the gallery, orbiting a camera whose paths are visible on four monitors. Though the work, called *De La*, repeats the set-up of the film, the resulting cosmology is very different, with stability and the ordering aesthetic of the eye in command. Snow's achievement lies not only in his ability to abstract and layer form, but also in his capacity to make form a transparent, dramatic experience.

MARJORIE WELISH

#### A ONE-PRINT SHOW BY CHUCK CLOSE AT MOMA

When photo-realist painter Chuck Close accepted a commission from Parasol Press, it was a foregone conclusion that he would elect an



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FISCHBACH GALLERY 29 WEST 57 STREET, NEW YORK 10019 / PL 9-2345

ROBERT SCHEIDT GALLERY  
CONSIGNMENT INVOICE

Junior Council of the Museum of Modern Art.  
11 W. 53rd St. New York City 10019 (212) 789-4639

6 October 1972

Mr. Pierre Apraxine  
Museum of Modern Art  
11 West 53rd Street  
New York City

*hold*

DATE Oct 10, 1972

NO. 155

MEMORANDUM:

ARTIST	DESCRIPTION	AMOUNT
	Taken today for exhibition	
Ira Joel Haber	"Small Mountain in a Box" 1971 Mixed media 16 x 18	\$1500.00
Yvonne Jacquette	#13 Zooming-In II 72 x 48 1971 Oil/C	1000.00
	3. Cecile Gray Bag canvas, 13 x 8 7/8	\$2500.00
	15%	375.00
		<u>\$2,125.00</u>
picked up		

THE BO  
ADDRES  
CITY:  
SELECT  
EXHIBIT

try  
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ROBERT SCHOELKOPF GALLERY

825 Madison Avenue New York N.Y. 10021 [212] TR 9-4639

6 October 1972

Mr. Pierre Apraxine  
Museum of Modern Art  
11 West 53rd Street  
New York City

MEMORANDUM:

Taken today for exhibition:

1. Gabriel Laderman, Barbara Kinoy's Garden, oil/canvas,  
16 x 18 \$600.00
- Bruno Civitico, The Cloisters, oil/canvas, 15 x 17 7/8  
\$500.00
3. Cecile Gray Bazelon, Ocean Road, July, 1970, oil/  
canvas, 13 x 8 7/8 \$200.00

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PLAZA 8-1900

**LEO CASTELLI** 4 east 77 new york 10021 bu8-4820

11 E

1972

MOMA lending source

EXHIBIT

CONSIGNMENT

AR	DATE	REG. #	DESCRIPTION OF WORK	PRICE	PRICE
Mayb	10/7/72		Paris "Tate Postcard"	\$50-	
			<u>less 20%</u>		

REMARKS

*Appaxine*

SHIPPING/CRATING

FRAMING

turned to

Pierre Appaxine

59 Wooster Street, New York, N. Y. 10012 966-5607

BORROWER'S COPY

COPY FOR YOUR FILES

BY

TITLE

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# MIDTOWN GALLERIES

A. D. GRUSKIN, DIRECTOR

11 EAST 57TH STREET, NEW YORK, N.Y. 10022



PLAZA 8-1900

100

DATE

October 7, 1972

EXHIBITION:

to: Museum of Modern Art

DATES:

INSUR.

3.000

VIA:

pick up

ARTIST	TITLE	PRICE	ARTIST	TITLE	PRICE
Mayhew	ROCKLAND oil, 50 x 50 <i>green abstract</i>	3.000.			
			Signed <i>P. Appaxine</i>		

Dimensions: 32 1/8 x 32 1/8"

to be insured at \$750.00 by the Museum of Modern Art until returned to Paley & Love, Inc.

This painting is not for sale.

*Pierre Appaxine*  
Pierre Appaxine

59 Wooster Street, New York, N.Y. 10012 966-5607

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# PALEY & LOWE INC

Oct. 7, 1972

Received in good condition from Paley & Lowe, Inc., by Pierre Appaxine for the Museum of Modern Art Penthouse exhibition starting mid-October:

1 painting by Jerry Buchanan  
Title: "Basement" 9/29/72  
Medium: Acrylic on canvas and wood  
Dimensions: 32 1/8 x 32 1/8"

to be insured at \$750.00 by the Museum of Modern Art until returned to Paley & Lowe, Inc.

This painting is not for sale.

*Pierre Appaxine*  
\_\_\_\_\_  
Pierre Appaxine

59 Wooster Street, New York, N. Y. 10012 966-5607

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- 1) CONDITION OF PROTECTIVE FRAMES NOT INDICATED.
- 2) ALL LISTED WORKS ARE FOR SALE AT LIST PRICES EXCEPT WHERE INDICATED BY THE NOTATION NPS.
- 3) THE LENDER RETAINS THE RIGHT TO CHANGE NET PRICES AT ANY TIME.
- 4) IN THE EVENT OF SALE, PURCHASE, LOSS OR DAMAGE INVOLVING ANY WORK NOTIFY THE LENDER BY LETTER, WIRE OR CABLE.

TOTAL WORKS \$ 680.00

VALUE TO CARRIER \$ 170.00

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# WILLARD GALLERY

INCORPORATED  
29 EAST 72 • 212-744-2925  
NEW YORK • N. Y. 10021

Lent for Landscape show: Ann Wilson

Obelisque of Anthony and Cleopatra,  
ink on silk, 1972, 35" diameter

\$850.

Moon, watercolor, 1971, 10 x 9 3/4

\$200.. To be kept by MOMA Lending



\*Install piece 55" above floor.  
U  
\*\*mont in small hole in landskin.

e jaygalry  
e yu 8-1800

BY: DVA

bubb

AIR

M/G TO BILL

COLOR

ETC.

LIST PRICE	NET PRICE
	(15)
\$ 800.	\$ 680.

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LOAN FORM

**MARTHA JACKSON GALLERY**  
(LENDER) INC.

• 32 east 69 street • cable jaygalry  
• new york, n. y. 10021 • phone yu 8-1800

THE BORROWER: MUSEUM OF MODERN ART

ADDRESS: 11 West 53 Street

CITY: New York, N.Y. STATE: 10019 ZIP:

SELECTED BY: Pierre Alexaxine PHONE:

EXHIBITION TITLE AND DETAILS:  
'LANDSCAPE'

EXHIBITION DATES:  
OPENING: 10.10.72 THRU: 11.15.72

DATE: Oct. 6, 1972 APPROVED BY: *DVA*

APPROXIMATE REMOVAL DATE: 10. <sup>7</sup> 18.72 MONDAY RETURN:

AUTHORIZED CARRIER: M.O.M.A.

PACKING INSTRUCTIONS:  
 CONTAINER  WRAP ONLY in bubble  
clean piece, assemble parts  
 VIA TRUCK  RAIL/SEA  AIR  
 CHARGES COLLECT  CARRIER TO BILL  M/G TO BILL

SEND:  
 PHOTOS  8x10 B/W  COLOR  
 PROVENANCES  ARTIST'S BIOG. ETC.

LOC	IDENTIFICATION	ARTIST	TITLE	YEAR	MEDIA	SIZE	CONDITION OF WORK	LIST PRICE	NET PRICE
	14490	Sam Richardson	IT'S A WARM AUTUMN AFTERNOON ON THE HILLSIDE 5/5 32½ x 59 x 4"	1972	media: vacuum formed plastic, polyester resin, lacquer, constructed materials. wall mount piece includes: 1) landskin (sloping hillside) (59x4x3½") **2) tree (½x½x½") in plastic box (1½x1½x1") * 3) lucite wall mount 4x1½x3/4" 4) lucite floor stand (30x3½x4") 5) lucite fitting (btwn mount & stand) 3x½ dia. 6) screws & bolts as required.  *install piece 33" above floor. U **mont in small hole in landskin.			\$ 800.	\$ 680. (15)

IMPORTANT

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- ALL LISTED WORKS ARE FOR SALE AT LIST PRICES EXCEPT WHERE INDICATED BY THE NOTATION NPS.
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TOTAL WORKS \$ 680.00

VALUE TO CARRIER \$ 170.00

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BY \_\_\_\_\_ TITLE \_\_\_\_\_

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# The Museum of Modern Art

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

NO. 119  
FOR IMMEDIATE RELEASE

## LANDSCAPE EXHIBITION IN MUSEUM PENTHOUSE

Landscape, an exhibition of paintings, sculpture, watercolors, drawings, books, prints, and posters by 40 contemporary artists, is on view now through November 19, 1972, in the Members' Penthouse of The Museum of Modern Art. The material in the exhibition shares a common concern with the landscape as subject, but reflects a variety of stylistic approaches, ranging from naive to avant-garde work. The show is offered as a complement to the Museum's 1973 Appointment Calendar, which is illustrated with reproductions of landscapes in the Museum's collections.

Landscape includes many traditional pastoral landscape paintings, perhaps reflecting a renewed interest resulting from the rapid disappearance of unspoiled land. Other works retain traditional techniques but alter the usual spatial viewpoint or eliminate the idyllic setting. Still other work discards conventional techniques and attitudes altogether. The artists in the exhibition are:

Milet Andrejevic  
Ed Baynard  
Cecile Gray Bazelon  
James Boynton  
Jerry Buchanan  
John Button  
Jon Carsman  
Christo  
Bruno Civitico  
John Clem Clarke  
Avel De Knight  
Jan Dibbets  
Lois Dodd  
Rakstraw Downes

Minnie Evans  
Jane Freilicher  
Ira Joel Haber  
Mary Heilman  
David Hockney  
Yvonne Jacqueline  
Alex Katz  
Gabriel Laderman  
Richard Mayhew  
Marilyn Ann McCoy  
Malcolm Morley  
Robert Morris  
Catherine Murphy

Dennis Oppenheim  
Fairfield Porter  
Reeva Potoff  
Sam Richardson  
Edward Ruscha  
Robert Smithson  
Alan Sonfist  
Larry Stark  
Pat Steir  
Neil Welliver  
Susan Wilmarth  
Ann Wilson  
Stephen Woodburn

Landscape, organized by Pierre Apraxine, Assistant Curator of Painting and Sculpture, is part of a continuing series of exhibitions under the direction of the Art Lending Service, located on the sixth floor of the Museum. \* Started in 1951 to encourage the appreciation and purchase of contemporary art, the Art Lending Service functions as both (more)

\* The Art Lending Service is open to the public Tuesday through Saturday, 12:30-5:30 p. m., Sunday, 2:00-5:00 p. m. Landscape, located in the Members' Penthouse, is open to the public every day from 2:00-5:30 p. m.



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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gallery and library, with a constantly changing collection of over 700 works in all media on consignment from artists and galleries. Rental of works with an option to buy is a privilege of Museum membership.

The Museum's 1973 Appointment Calendar is now available at the Museum Bookstores, 11 West 53 Street and 23 West 53 Street, or by mail. Devoted to the theme of Landscape, the calendar contains 54 reproductions of paintings, photographs, watercolors and prints of works in the Museum collections. Thirty-two are in full color.

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Additional information available from Elizabeth Shaw, Director, and Mark Segal, Assistant, Department of Public Information, The Museum of Modern Art, 11 West 53 Street, New York, New York 10019. Phone: (212) 956 - 7501, -7296.