

## **CONDITIONS OF USE FOR THIS PDF**

The images contained within this PDF may be used for private study, scholarship, and research only. They may not be published in print, posted on the internet, or exhibited. They may not be donated, sold, or otherwise transferred to another individual or repository without the written permission of The Museum of Modern Art Archives.

When publication is intended, publication-quality images must be obtained from SCALA Group, the Museum's agent for licensing and distribution of images to outside publishers and researchers.

If you wish to quote any of this material in a publication, an application for permission to publish must be submitted to the MoMA Archives. This stipulation also applies to dissertations and theses. All references to materials should cite the archival collection and folder, and acknowledge "The Museum of Modern Art Archives, New York."

Whether publishing an image or quoting text, you are responsible for obtaining any consents or permissions which may be necessary in connection with any use of the archival materials, including, without limitation, any necessary authorizations from the copyright holder thereof or from any individual depicted therein.

In requesting and accepting this reproduction, you are agreeing to indemnify and hold harmless The Museum of Modern Art, its agents and employees against all claims, demands, costs and expenses incurred by copyright infringement or any other legal or regulatory cause of action arising from the use of this material.

### **NOTICE: WARNING CONCERNING COPYRIGHT RESTRICTIONS**

The copyright law of the United States (Title 17, United States Code) governs the making of photocopies or other reproductions of copyrighted material. Under certain conditions specified in the law, libraries and archives are authorized to furnish a photocopy or other reproduction. One of these specified conditions is that the photocopy or reproduction is not to be "used for any purpose other than private study, scholarship, or research." If a user makes a request for, or later uses, a photocopy or reproduction for purposes in excess of "fair use," that user may be liable for copyright infringement.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	DCM	III.21

**MEMORANDUM**

**To:** Miss Miller

**From:** WILDER GREEN

**Date:** [illegible] illustrating the

**Subject:** exhibition proposal early 1950's.

NEW IMAGES OF MUSIC

An exhibition of a  
 extraordinary revo  
 Due to innovations  
 and electronic mus  
 himself from stand  
 uniform and univer  
 intentions clearly  
 symbols, intelligi  
 discovering a grea  
 cases, the visual  
 Mauricio Kagel has

...Compositional  
 methods and notational procedures become one; the identification of the  
 form within the visual context acts upon the interpreters as a constant  
 stimulus." Thus, expressive symbols, color, collages of illustrations  
 and objects, charts, graphs and free-form images are employed. New  
 shapes and formats include discs, transparencies, oversize and miniature  
 cards, and foldouts (in one case 25 feet long). Each composer uses a  
 different method; many composers, such as Stockhausen and Cage, employ  
 several.

The relationship of these scores to art is not coincidental. Cage, one  
 of the primary movers, was influenced by artistic procedures (chance, collage)  
 and was a member of the Artists' Club in the late 1940's and early 1950's.  
 Morton Feldman is currently lecturing at an art school; Minaroglu lists  
 Rauschenberg and Dubuffet among those "influences which governed my stylistic  
 preoccupations," and Haubenstock-Ramati addressed a composers' conference  
 on the influence of Kandinsky. Romas Viesulas has published a portfolio

PAINTING & SCULPTURE EXHIBITS

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	DCM	III.21

NEW IMAGES OF MUSIC

An exhibition of approximately 50 - 75 modern scores illustrating the extraordinary revolution in music notation since the early 1950's. Due to innovations in both theory and technique, mainly indeterminacy and electronic music, the experimental composer has had to liberate himself from standard forms of music notation. In the absence of a uniform and universal system, each composer, in order to express his intentions clearly, has had to concern himself with problems of design: symbols, intelligibility, ease of manipulation, mise en page, etc, often discovering a great variety of visually exciting solutions. In certain cases, the visual impact of the page has assumed paramount importance. Mauricio Kagel has spoken of the score as "an object....Compositional methods and notational procedures become one; the identification of the form within the visual context acts upon the interpreters as a constant stimulus." Thus, expressive symbols, color, collages of illustrations and objects, charts, graphs and free-form images are employed. New shapes and formats include discs, transparencies, oversize and miniature cards, and foldouts (in one case 25 feet long). Each composer uses a different method; many composers, such as Stockhausen and Cage, employ several.

The relationship of these scores to art is not coincidental. Cage, one of the primary movers, was influenced by artistic procedures (chance, collage) and was a member of the Artists' Club in the late 1940's and early 1950's. Morton Feldman is currently lecturing at an art school; Mimaroglu lists Rauschenberg and Dubuffet among those "influences which governed my stylistic preoccupations," and Haubenstock-Ramati addressed a composers' conference on the influence of Kandinsky. Romas Viesulas has published a portfolio

PAINTING & SCULPTURE EXHIBITS



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	DCM	III.21

of relief prints after electronic music scores.

Many of the creators of Happenings are also composers (Higgins, Young) and their scores range from the purely verbal to the purely pictorial. For the exhibition I should restrict the choice of scores, however, to works in which the music is more than incidental. Excluded entirely would be those scores whose interest is solely calligraphic. Their visual qualities are often unintentional and calligraphy alone is not specifically modern (Bach and Schubert having created excellent examples) nor relevant to the new musical concerns.

The exhibition could include historical material pertinent to the new notation. Perhaps an example of Satie's "extra-musical" instructions, certainly Russolo's scores for his "intonarumori" works, which strikingly presage electronic notation (1913), Cowell's new symbols for silently depressed notes, struck open strings, tone clusters and microtones (1917-25), Haba's microtone symbols, MacLaren's and Pfenniger's abstract designs painted directly onto film sound-tracks (1928), Robert Graettinger's color chart and graph scores for the Stan Kenton band (c.1950) and Percy Grainger's experiments with a hygrometer-like notation (1952).

I should intend to use labels with excerpts from the composers' directions to accompany the scores and to circulate recordings of some of the music exhibited (there are a good many) to be played at the option of the exhibitor.

A few Xerox sheets of readily accessible examples of scores (from reproductions in library books) and a partial listing of composers from which the final selection would be made are attached. Composers definitely to be represented in the exhibition by more than one score are listed first.

Ira Licht

PAINTING & SCULPTURE EXHIBITS

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	DCM	III.21

Luciano Berio  
 Pierre Boulez  
 Earle Brown  
 Sylvano Bussotti  
 John Cage  
 Morton Feldman  
 Roman Haubenstock-Ramati  
 Mauricio Kagel  
 Logothesis  
 Robert Moran  
 Hans Otte  
 Boguslaw Schaeffer  
 Karlheinz Stockhausen

Historical:  
 Henry Cowell  
 Robert Graettinger  
 Percy Grainger  
 Alois Haba  
 Norman MacLaren  
 R. Pfenninger  
 Luigi Russolo  
 Erik Satie

Bulent Arel  
 Larry Austin  
 Tzvi Avni  
 Milton Babbitt  
 David Bedford  
 Karl Birger-Blomdahl  
 Lars Gunnar Bodin  
 Joseph Byrd  
 Walter Carlos  
 Giuseppe Chiari  
 Phillip Corner  
 George Crumb  
 Mario Davidovsky  
 Franco Donatoni  
 Halim El-Dabh  
 Mildred Fink  
 Lukas Foss  
 Remi Gassmann  
 Klaus Hashagen  
 Pierre Henry  
 Richard Higgins  
 Toshi Ishiyanagi  
 Udo Kasemets  
 Roland Kayn  
 Allison Knowles  
 Peter Kotik  
 Phillip Krumm  
 Ladislav Kupkovic  
 Helmut Lachenmann  
 Andres Lewin-Richter  
 Fredric Lieberman  
 György Ligeti  
 Otto Luening  
 Bruno Maderna  
 Yoritsune Matsudaira  
 Olivier Messaien  
 Ilhan Mimaroglu  
 Bo Nilsson  
 Luigi Nono

Nam June Paik  
 Harry Partch  
 H. Pauli  
 Krzysztof Penderecki  
 Henri Rousseur  
 Roger Reynolds  
 Oskar Sala  
 Henri Sauguet  
 Kieter Schnebel  
 Gianni Emilio Simonetti  
 Harvey Sollberger  
 Simeon Ten Holt  
 David Tudor  
 Vladimir Ussachevsky  
 Edgar Varese  
 Roman Vlad  
 Charles Whittenberg  
 Christian Wolff  
 Yannis Xenakis  
 LaMonte Young

TRAINING & SCULPTURE EXHIBITS



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	DCM	III.21

Handwritten musical notation at the top left, including rhythmic patterns and notes.

SONNET 54 ende

NACHSPIEL 00-30"

Legend for instruments: sopr., vib., pf., cel., perc.

wird jede Forderung im lokalen Zeitbereich ganz verschiedene und unvorhersehbare Ergebnisse zeitigen. Im globalen Dauerbereich dagegen werden die Aufführungen auch verschiedener Interpretationen ziemlich übereinstimmen. Die Grade der Übereinstimmung und Divergenzen sind aber nicht der einzige Reiz des Werkes. Seine vielstufige Nuancierung wird auch in einer einzelnen Aufführung interessieren (S. 53, 63, 78).

roman haubenstock-ramati mobile for shakespeare sonnets 53 and 54

Haubenstock-Ramati

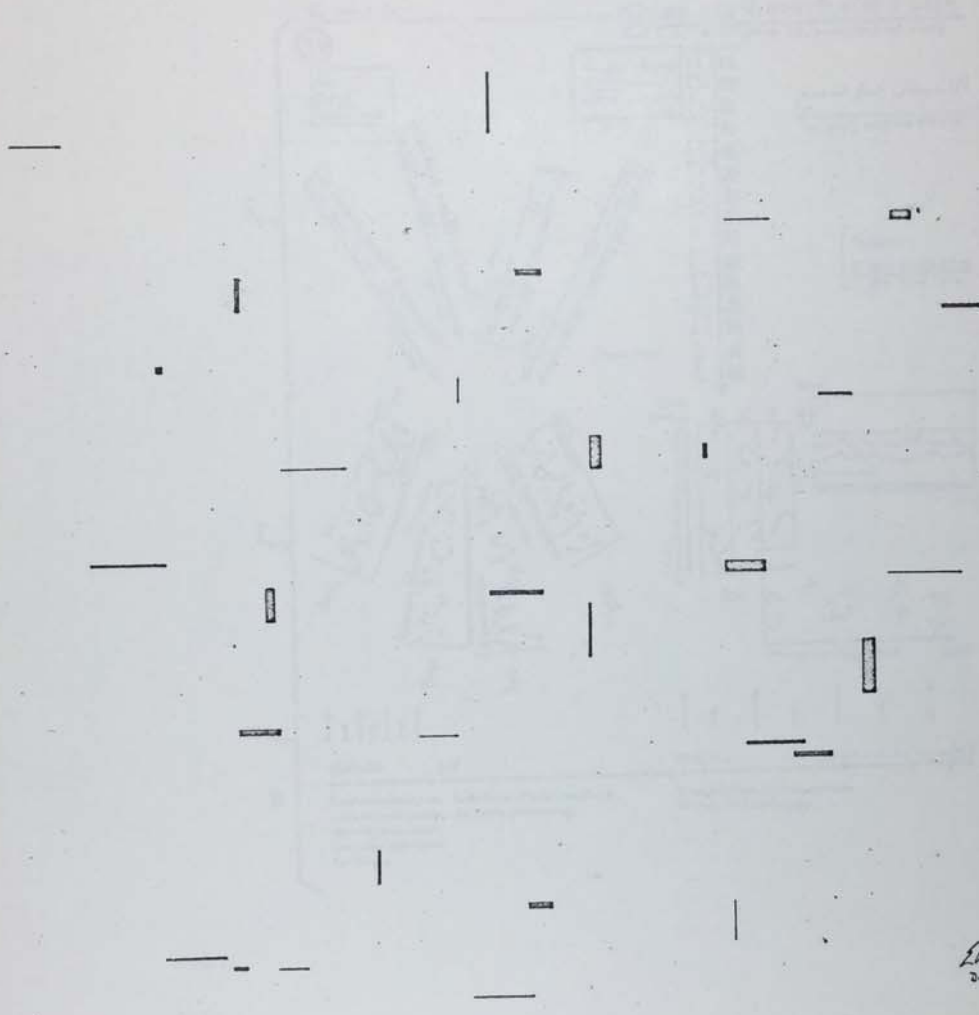
nur als Höhen und Dauern deuten, sondern auch dynamisch. Im Ensemble könne man jede beliebige Art von deutender Abmachung treffen.

Bei den Darmstädter Ferienkursen 1964 legte Brown dem Orchester dieses Blatt auf die Pulte und dirigierte. Es ist dabei wohl unbezweifelbar deutlich geworden, daß seine

Arm- und Handbewegungen, nicht aber das Blatt die Musiker angeregt haben, zumal wellenartige Verläufe und sehr ausgedehnte Crescendi nur mit einer Phantasie aus dem Blatt herausgelesen werden können, die auch Strauss' Eulenspiegel-Thema herauslesen kann. Was auch tatsächlich geschehen ist (S. 68).

Brown Tibor

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	DCM	III.21



Leib Brown  
December 1952

PAINTING & SCULPTURE EXHIBITS

nur als Höhen und Dauern deuten, sondern auch dynamisch. Im Ensemble könne man jede beliebige Art von deutender Abmachung treffen.

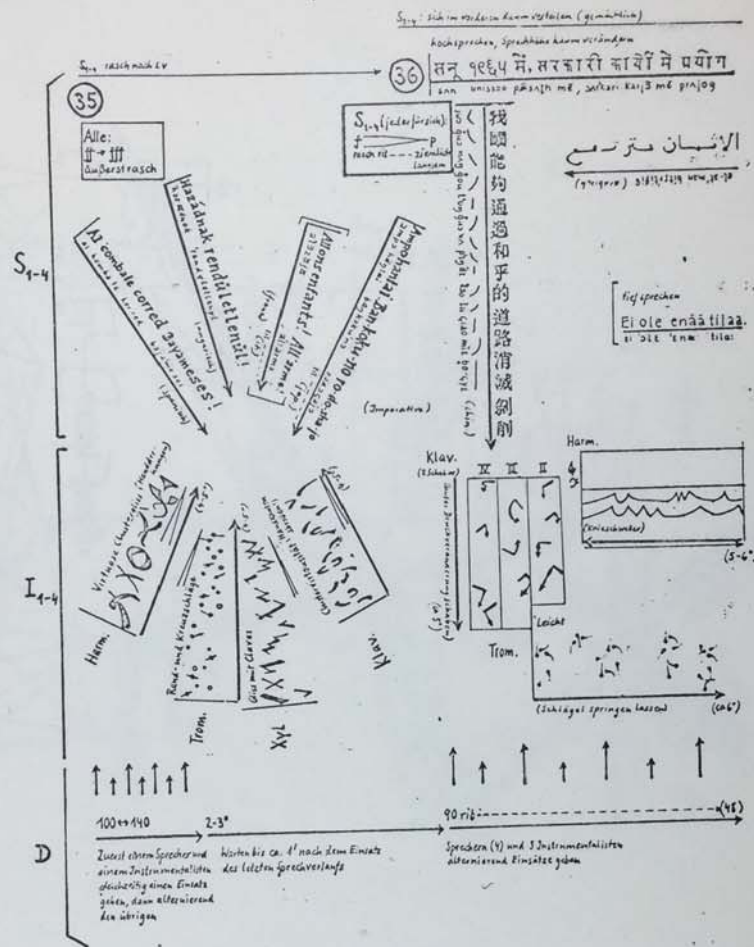
Bei den Darmstädter Ferienkursen 1964 legte Brown dem Orchester dieses Blatt auf die Pulte und dirigierte. Es ist dabei wohl unbezweifelbar deutlich geworden, daß seine

Be... T.O.

Arm- und Handbewegungen, nicht aber das Blatt die Musiker angeregt haben, zumal wellenartige Verläufe und sehr ausgedehnte Crescendi nur mit einer Phantasie aus dem Blatt herausgelesen werden können, die auch Strauss' Eulenspiegel-Thema herauslesen kann. Was auch tatsächlich geschehen ist (S. 68).



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	DCM	III.21



Zugleich ist der jedem Historischen anhaftenden Würde durch Ratsche und die ins Wasser getauchten Filzschlegel sowie durch das Hände-Abtrocknen eine grinsende Grimasse gegenübergestellt, um auch hierin die Weite unseres Bewusstseins mit seinen Extremen aufzureißen.

Auf Seite 30 sind es exotische Elemente, die zuerst durch die gegeneinander gerichteten Pfeile aggressiv zusammenprallen, danach konstruktiv nebeneinanderstehen. In anderen Teilen des Werkes drückt die Notation „Unartikulierte durch Gesudel, Depraviertes durch entstellte Zeichen“ usw. aus.

Schneet Schnebel Allegretto

TRAINING & SCULP. EXHIBITS



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	DCM	III.21

Brasatti  
 II: SICILIANO. Seite 2.  
 Scibelli, Florenz

B 13 CAGE: 59½ SECONDS FOR A STRING-PLAY  
 Verlag C. F. Peters Corporation, New York

Die Zahl 84 an  
 gezeichnete Strecke  
 die Dauer MM =  
 obersten Zeile sin  
 darunter ein W (B  
 Bogenhaare), daru  
 (Bridge — Steg),  
 bei) usw. Die daru  
 den Grad des Bogen  
 Dann folgt jew  
 bedeutet. Die 44  
 stehen, sollen so au  
 gefahr einen Halb  
 schenraum verlang  
 reiben u. ä.

84

Beispiel handelt es sich um die zweite  
 der Komposition. Die Schrägstellung von  
 geriert Tempobeschleunigung oder -ver  
 Verwicklung der Systeme eine zügellose  
 wo auf einer einzigen Notenlinie notiert  
 liert werden.  
 der Partitur wird man zweckmäßig damit

„caldi“ und das r und e aus „raccoglie“ entnommen verste  
 hen. Die punktierten Linien im Notentext helfen, die Text  
 silben unter oder über den verschlungenen Systemen zu ver  
 folgen.

Der Dirigent wird, selbstverständlich erst nach gründ  
 licher Arbeit mit jeder Einzelstimme, alle durch die Vertika  
 len bestimmten Abschnitte zunächst einzeln einstudieren und

Aus einem beigelegten Instrumenten-Katalog mit 64 In  
 strumenten kann das aus 15 bis 120 Spielern bestehende  
 Orchester nach Belieben zusammengesetzt werden. Die fünf  
 stark ausgezogenen Linien entsprechen dem üblichen Noten  
 system, die darüber und darunter stehenden dünnen sind  
 Hilfslinien, und zwar sowohl für das obere wie auch für das  
 untere System. Die Interpreten haben vor einer Aufführung  
 ihren Part auszuarbeiten hinsichtlich der Tonauswahl, der

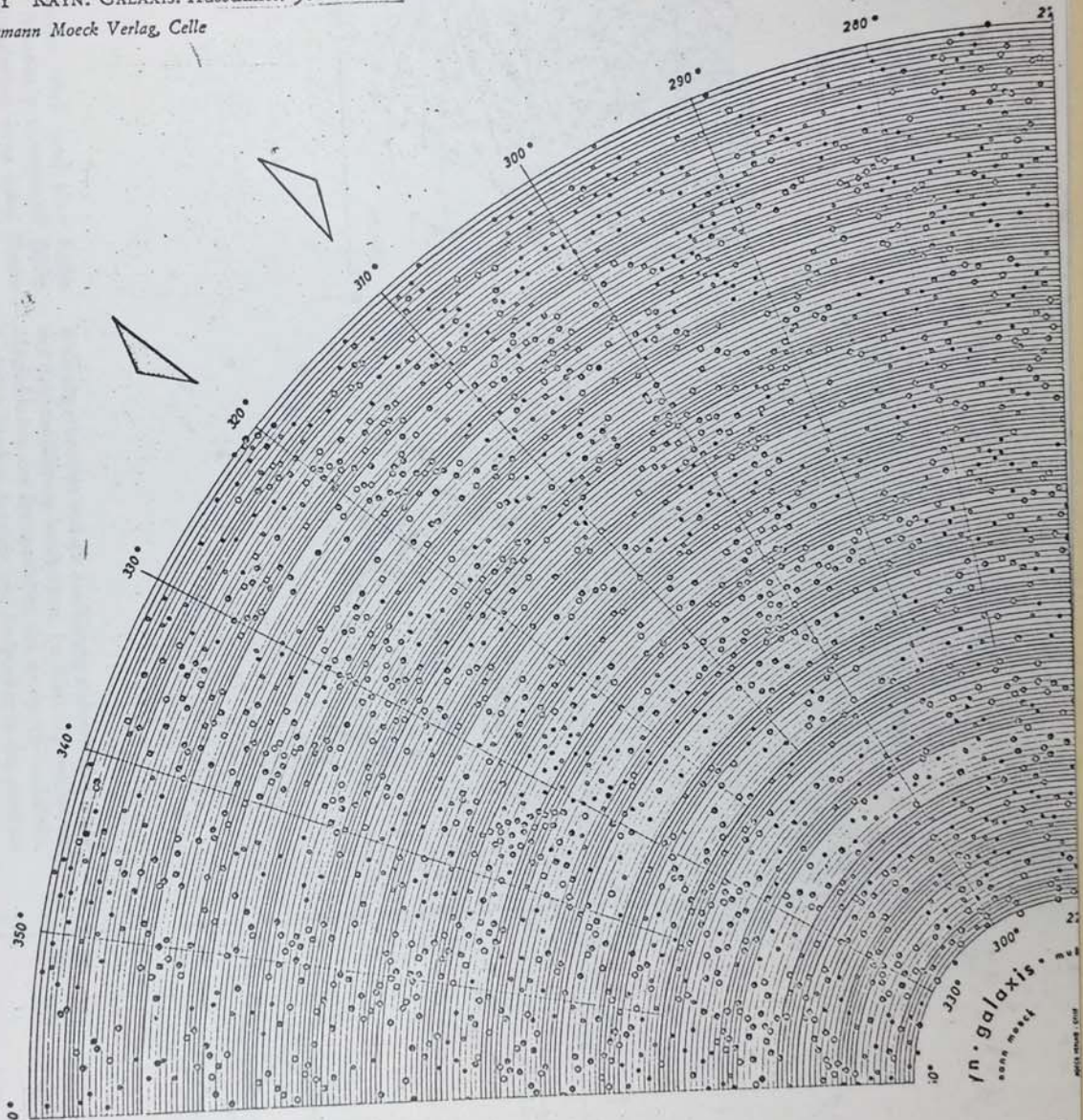
bar sind. Der Rest läßt sich nach einfachem Umwenden les  
 Schwarze Punkte = Stammtöne, Kreise = Halbtönenhöhu

Eine Untersuchung des Blattes unter rein graphisch  
 Gesichtspunkten stößt zuerst auf eine extreme Unübersie  
 lichkeit. Sie rührt vor allem daher, daß man die Noten  
 Hilfslinienbereich schwer identifizieren kann, da die je se  
 durchgezogenen Hilfslinien die visuelle Lokalisation  
 schweren. Dazu kommt, daß das auf dem Pult liegende Bl  
 schiefen Kopfbaltung zwingt, mit der man aber doch ni



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	DCM	III.21

B 31 KAYN: GALAXIS. Ausschnitt: 90° des Kreises.  
Hermann Moock Verlag, Celle



Aus einem beigelegten Instrumenten-Katalog mit 64 Instrumenten kann das aus 15 bis 120 Spielern bestehende Orchester nach Belieben zusammengesetzt werden. Die fünf stark ausgezogenen Linien entsprechen dem üblichen Notensystem, die darüber und darunter stehenden dünnen sind Hilfslinien, und zwar sowohl für das obere wie auch für das untere System. Die Interpreten haben vor einer Aufführung ihren Part auszuarbeiten hinsichtlich der Tonauswahl, der

bar sind. Der Rest läßt sich nach einfachem Umwenden lesen. Schwarze Punkte = Stammtöne, Kreise = Halbtonerhöhungen.  
Eine Untersuchung des Blattes unter rein graphischer Gesichtspunkten stößt zuerst auf eine extreme Unübersichtlichkeit. Sie rührt vor allem daher, daß man die Noten im Hilfslinienbereich schwer identifizieren kann, da die je durchgezogenen Hilfslinien die visuelle Lokalisation erschweren. Dazu kommt, daß das auf dem Pult liegende Blatt bei schiefer Kopfbaltung zwingt, mit der man aber doch nicht

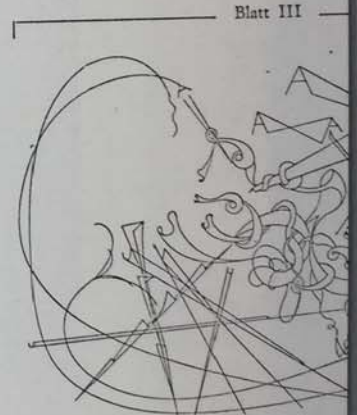
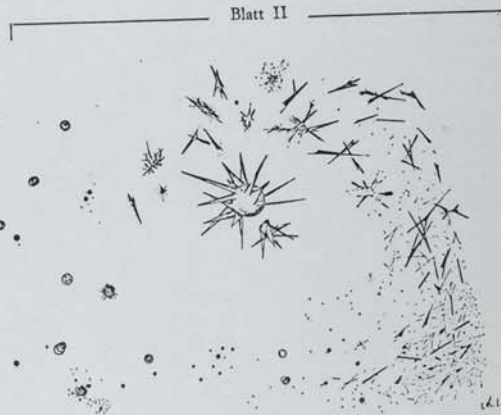
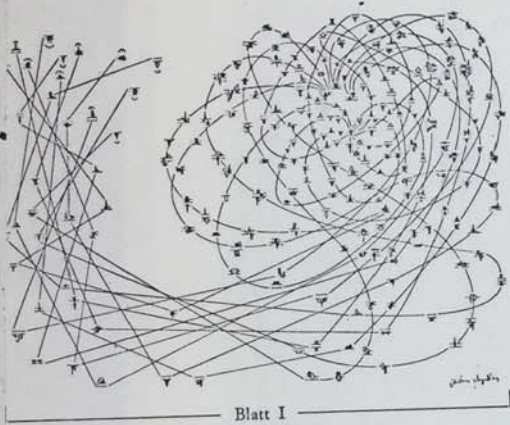
TRAINING & SCULP. EXHIBITS

n. galaxis  
Hermann Moock Verlag



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	DCM	III.21

Logikeths Objekte I, II, III, I+II+III prinzip



Der Komponist hat diesem Werk (und einer Reihe anderer) eine ausführliche Anweisung vorangestellt (siehe S. 80). Ein gründliches Durchdenken eines jeden Blattes stellt wegen der Fülle der Zeichen erhebliche Anforderungen. Das Blatt I ist für 12 „Stimmen“ verfaßt und läßt sich relativ leicht und eindeutig in Klang umsetzen. Der Beginn liegt offensichtlich bei den anfangenden einzelnen geraden Linien, das Ende in der oberen Mitte des aus geschwungenen Linien bestehenden Feldes. Die einzelnen Zeichen lassen sich gut erkennen und mittels der Erklärung auflösen, so daß nur der

Richtung erkennbar und die Ausführung mehrerer Zeichen in der Zeichenerklärung beschrieben. Im Blatt III werden die Möglichkeiten der Interpretation am wenigsten beschränkt. Lediglich gewisse Anfangs- und Endpunkte in der ebenfalls kreisrunden Anlage erscheinen als verbindlich.

In der Vereinigung dieser drei Blätter ist nur die dunkel getönte Fläche als neues graphisches Element hinzugekommen, sie unterstreicht die links oben beginnende kreisrunde Tendenz der drei Einzelzeichnungen.

Wenn der Dirigent mit jedem Instrumentalisten alle Ein-

1. Alle Spieler (oder die Gruppe hintereinander, I, II, III, I + II, I + III, II + III)
2. Der Dirigent gibt Einsatzzeichen nur wenige Spieler tätig sind gleichzeitig aus allen drei Blättern diese Weise können formale werden. Auch eine wirkungsvolle lässt sich anbringen.

Logikeths

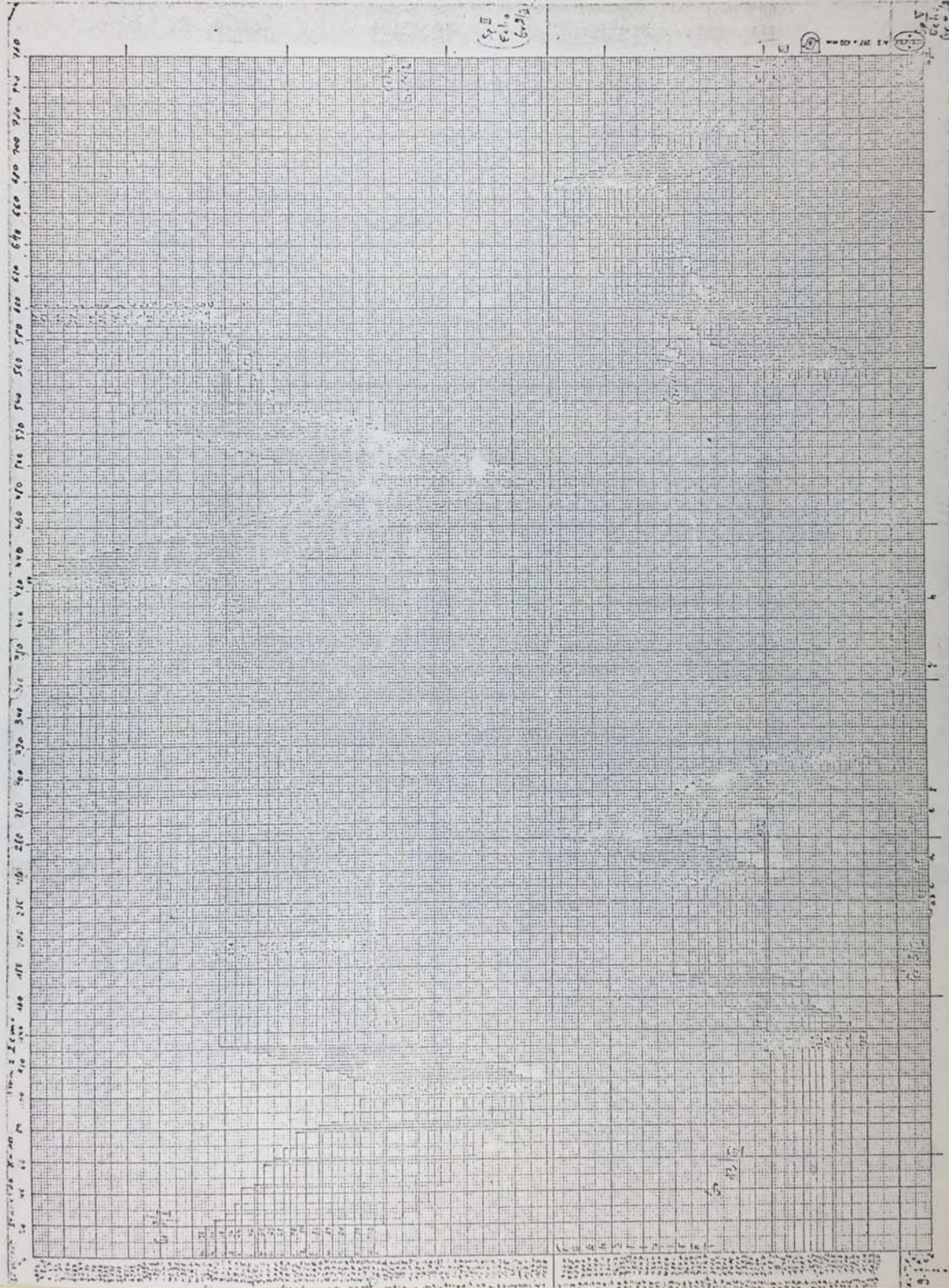




FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	DCM	III.21

*light piece Electromagne*



PAINTING & SCULP. EXHIBNS

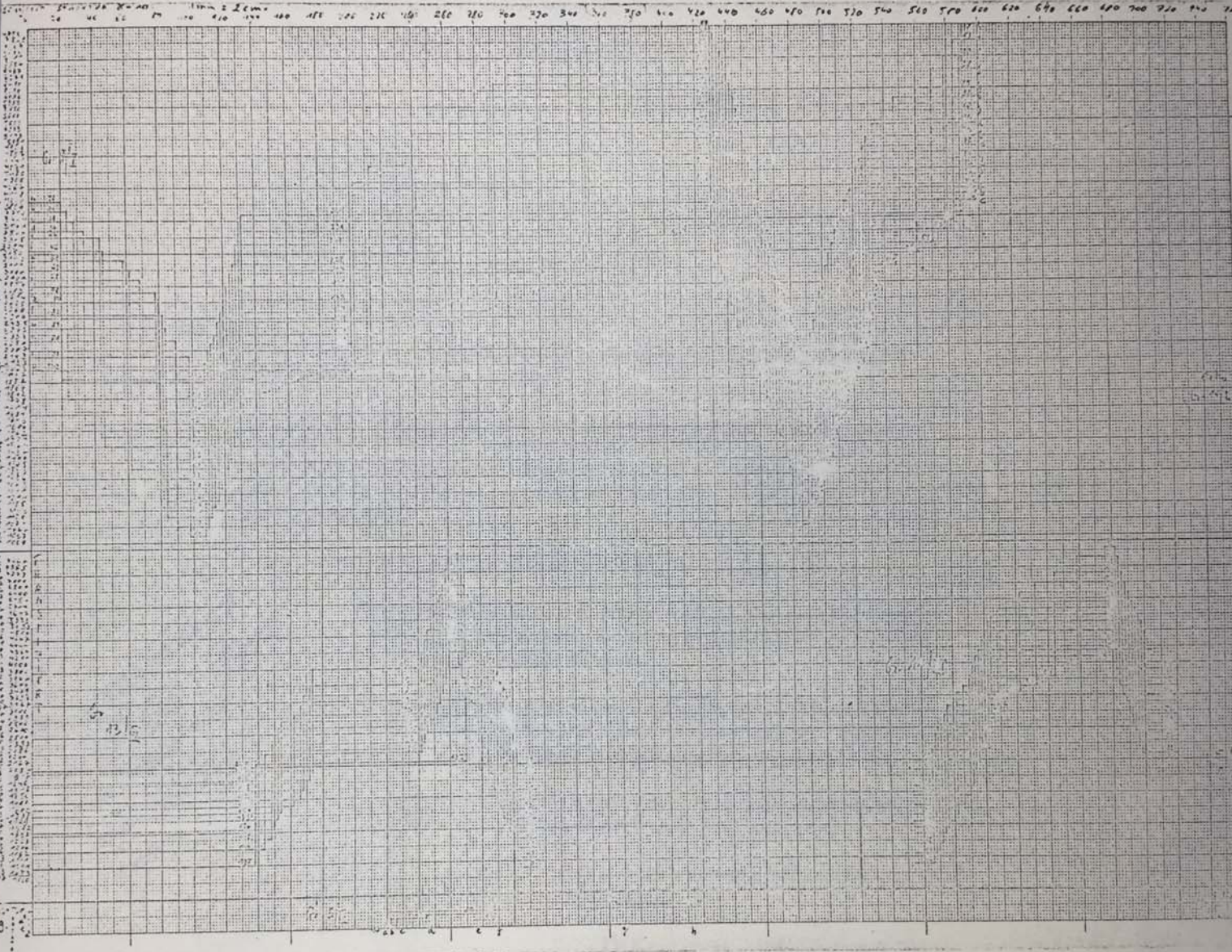


FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	DCM	III.21

cc: d'H, MW.

ligeti Rice Electrique



you. If it is at all possible for this  
ater.

Best,

*Henry* HOPKINS

H1.



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	DCM	III.21

cc: d'H, MW  
 AHB, Rubin,  
 Legg

LOS ANGELES  
 5905 Wilshire  
 MEMORANDUM  
 To: Alfred Barr  
 From: WILDER GREEN  
 Date: 4/17/67  
 Subject:

Mr. Wilder Green  
 Coordinator of Modern Art  
 Museum of Modern Art  
 11 West 53rd Street  
 New York, New York

What do you  
 think?  
 W.

Dear Wilder:

When I was in New York  
 Albers exhibition.

As you know, I spoke  
 clear that one of the  
 at the Museum of Modern Art  
 March of 1968, at that  
 that birthday year

MUSEUM OF ART  
 937-4250  
 3, 1967

Based on these facts, and my interest in Albers, let me suggest the following:

1. That I organize an exhibition of Albers' work divided equally between early, middle and late periods, including some of the Bauhaus material, and involving approximately 80 works.
2. That such an exhibition open in the Garden Gallery of the Museum of Modern Art - where Nakian was - sometime late in Albers' eightieth year ( I honestly feel that the space is large enough ).
3. That I prepare a catalog with a lead essay, some writings by Albers, black and white reproductions of each work, and some color.
4. And that this exhibition be made available to two other institutions ( Dallas and Los Angeles are interested ).

Wilder - I know how problematical this whole matter is - with Albers and Sidney Janis clouding the issue. I have not contacted either of them - and I will not until I have some formal or informal word from you. If it is at all possible for this proposal to work, we can work out details later.

HTH/jvb

Best,  
 Henry HOPKINS

PAINTING & SCULPTURE EXHIBITIONS



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	DCM	III.21

cc: d'H, MW,  
- AHB, Rubin,  
Legg

LOS ANGELES COUNTY MUSEUM OF ART

5905 Wilshire Boulevard, Los Angeles, California 90036 Telephone 937-4250

April 13, 1967

Mr. Wilder Green  
Coordinator of Museum Program  
Museum of Modern Art  
11 West 53rd Street  
New York, New York

Dear Wilder:

When I was in New York we discussed informally the possibility of a Josef Albers exhibition.

As you know, I spent a day with Josef during my visit and he made it quite clear that one of the most important desires of his life is to have an exhibition at the Museum of Modern Art. You also know that his eightieth birthday is in March of 1968, and that he would like to have such an exhibition occur during that birthday year.

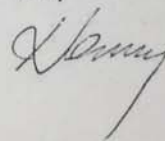
Based on these facts, and my interest in Albers, let me suggest the following:

1. That I organize an exhibition of Albers' work divided equally between early, middle and late periods, including some of the Bahaus material, and involving approximately 80 works.
2. That such an exhibition open in the Garden Gallery of the Museum of Modern Art - where Nakian was - sometime late in Albers' eightieth year ( I honestly feel that the space is large enough ).
3. That I prepare a catalog with a lead essay, some writings by Albers, black and white reproductions of each work, and some color.
4. And that this exhibition be made available to two other insititutions ( Dallas and Los Angeles are interested ).

Wilder - I know how problematical this whole matter is - with Albers and Sidney Janis clouding the issue. I have not contacted either of them - and I will not until I have some formal or informal word from you. If it is at all possible for this proposal to work, we can work out details later.

HTH/jvb

Best,

 HOPKINS

PAINTING & SCULPTURE EXHIBITS

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	DCM	III.21

DCM

Boosen

4-25-67

2<sup>nd</sup> version

PROPOSAL for a Summer Exhibition at the Museum of Modern Art.

The "shaped canvas" and the "primary structure" are prominent forms in contemporary American art, yet no major exhibition has attempted to trace the stylistic developments of the last decade which have brought them into being. Such an exhibition is suggested for the Museum's program in the summer of 1968.

The exhibition would begin with the situation in painting in the mid-1950s when the limitations of the rectangular, two-dimensional canvas were being tested in a variety of ways. Whereas the abstract expressionists had turned to sheer size, and other artists to collage, to <sup>maintain</sup> the viability of the canvas surface, still others frankly accepted the challenge and directed their attention to problems of design, shape and color. It is from the work of these last artists that a more or less direct line of evolution to the present can be demonstrated.

The exhibition would show by example and text how the pressures brought to bear on the most minimal means...simple shapes, limited combinations of colors etc....brought about different but related results: the separation of the canvas into parts; the invention of purely abstract shapes later to be extracted and turned into sculptures; and the elimination of the field around the generating shape or design (i.e., the "shaped canvas").

PAINTING & SCULPTURE EXHIBITS



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	DCM	III.21

2

The role of color throughout the decade would be noted and pursued, though not into that depth of exposition previously demonstrated in The Responsive Eye. Color would be shown as a correlative to shape and design and as it evolved from late abstract expressionism.

The "primary structure", including its antecedents in recent sculpture, would be shown in close relation to the developments in painting to point out their cross-fertilization and their continuing interaction. Some recent illusionistic paintings which utilize "primary structure"-type situations might also be included.

In order not to exhaust the spectator's span of comprehension the exhibition would limit itself primarily to purely abstract works, though ~~the~~ "figurative" or "subject matter" work would not be excluded wherever it is pertinent to visual exposition.

Note: The artists and their works listed in the attached Suggested Format are to be considered exemplary rather than as constituting the whole history in and of themselves. Greater refinement and extension are of course intended.

PAINTING & SCULPTURE EXHIBITS

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	DCM	III.21

Suggested Format

PART I (mid- to late 1950s)

- (a) Early isolated examples of radical solutions. To be selected from the following: Kelly's earliest separated canvasses, Tony Smith's peanut pictures, Liberman's tondos, Johns' earliest target and flag, Stella's black pictures, et al.
- (b) The compression of the situation with examples of the color and shape solutions of the late 1950s to 1961. Examples from such artists as Kelly, Noland, Feeley, Louis, Parker, Youngerman, Bannard(1959) et al.

PART II (the 1960s to 1965)

- (a) The cut-out or shaped canvasses of Stella, Noland, Feeley, et al.
- (b) The painter turning sculptor, i.e., the extraction of forms from canvasses. Examples of each. Kelly, Feeley, Tony Smith et al.
- (c) Related architectonic and constructivist sculpture of the period: Kipp (1960), Andre (1959-60), to Morris, Lewitt, Judd, et al.

PART III (1966-1967)

- (a) The work of younger, lesser-known artists, either in 5 to 7 individual multi-example situations, or as an extended group. To be selected largely for didactic purposes to show the range and the variety of the moment, ~~from~~ from the more conventional use of the canvas to the experimentation in sculptural form in both painting and three-dimensions.

PAINTING & SCULPTURE EXHIBITS



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	DCM	III.21

PASADENA, CALIF.  
STAR NEWS  
— D. 37,314 —  
LOS ANGELES METROPOLITAN AREA

PAINTING & SCULPTURE EXHIBITS

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	DCM	III.21

PAINTING & SCULPT. EXHIBITS