

# The Museum of Modern Art

## ADVANCE SCHEDULE OF EXHIBITIONS AND PROGRAMS

June 1988 - February 1990

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### \*\*\*\*\*EXHIBITIONS\*\*\*\*\*

A BODY OF WORK:  
PHOTOGRAPHS BY  
JOHN COPLANS

Through July 10, 1988

In 1984 John Coplans began the compelling series of nude self-portraits presented in this exhibition. Coplans poses himself naked against a blank white wall while observing the positions of his body in a video monitor. When he finds the composition he wants, a studio assistant makes the exposure on Polaroid negative film. The process continues in the darkroom, where Coplans creates the picture by cropping the negative and making a large-scale print. The resulting photographs reveal the intimate yet impersonal way the artist deals with the issue of aging and the objective fact of his own body.

Coplans has also been a critic, author, museum curator, and director, and was one of the founders of Artforum magazine. He became actively involved with photography in 1977 while working on an exhibition of work by Weegee (Arthur Fellig), the celebrated New York tabloid photographer.

Selected by Susan Kismaric, Curator, Department of Photography, from an exhibition organized by Sandra S. Phillips, Curator, San Francisco Museum of Modern Art. (Edward Steichen Photography Center, second floor)

GARRY WINOGRAND

Through August 16, 1988

This retrospective of the photography of Garry Winogrand (1928-1984), perhaps the most influential photographer of the past generation, encompasses work made since 1950. Comprised of more than 200 photographs, the exhibition is presented in nine

- more -

categories: Eisenhower Years; The Street; Women; The Zoo; On the Road; The Sixties, Etc.; The Fort Worth Fat Stock Show and Rodeo; Airport; and Unfinished Work. This last section shows a fragment of work unedited by Winogrand, which is believed to have exceeded one-third of a million exposures. The film was developed posthumously, aided by a grant from Springs Industries, Inc., to The Museum of Modern Art.

The Museum first substantially exhibited Winogrand's work in 1962 in FIVE UNRELATED PHOTOGRAPHERS. This was followed by the influential NEW DOCUMENTS (1967), with Lee Friedlander and Diane Arbus; THE ANIMALS (1969-70), his first one-man show; and PUBLIC RELATIONS (1977), which generated an exceptional range of critical opinion. The complexity of his photographs and their disregard for conventional ideas of good design, made them look to many like extraordinarily busy snapshots. Winogrand remained a controversial figure throughout most of his career, and only in recent years has there been a general acceptance of his importance.

A major publication accompanying the exhibition contains an essay by John Szarkowski which critically re-evaluates Winogrand's photography and its influence. Including 179 full-page plates printed in duotone offset, the book's nine sections correspond to those in the exhibition.

Organized by John Szarkowski, Director, Department of Photography. This exhibition and its accompanying publication are part of the Springs Industries Series on the Art of Photography at The Museum of Modern Art, and are generously supported by a grant from Springs Industries, Inc. Additional support has been provided by the National Endowment for the Arts. After its New York showing, the exhibition travels to the Art Institute of Chicago (September 17 - November 13, 1988); the San Francisco Museum of Modern Art (December 1988 - February 1989); the Carnegie Mellon University Art Gallery, Pittsburgh (February 25 - April 16, 1989); the Museum of Contemporary Art, Los Angeles (June 13 - August 13, 1989); the Archer M. Huntington Art Gallery, University of Texas, Austin (September 7 - October 22, 1989); and the Center for Creative Photography, University of Arizona, Tucson (November 1989 - January 1990).

#### THE MODERN POSTER

June 6 - September 6,  
1988

The poster as an art form has interested the Museum since its founding, reflecting the fascination of the avant garde of the 1920s with typography, mass communication, and an art that was part of everyday life. Since the Museum's 1968 poster exhibition WORD AND IMAGE, the poster collection has grown significantly. The exhibition reassesses and presents in greater depth posters from the earlier period and international developments in poster design over the last twenty years.

Ranging from 1880 to the present, the exhibition includes over 300 works selected from the Museum's collection.

Among the poster designers represented are Herbert Bayer, the Beggarstaffs, Lucian Bernhard, A.M. Cassandre, Jules Cheret, Ludwig Hohlwein, E. McKnight Kauffer, Charles Rennie Mackintosh, Victor Moscoso, Josef Muller-Brockmann, Paul Rand, Alexander Rodchenko, the Stenberg Brothers, Henri de Toulouse-Lautrec, Niklaus Troxler, and Tadanori Yokoo.

Organized by Stuart Wrede, Director, Department of Architecture and Design. This exhibition and its accompanying publication have been made possible by a generous grant from The May Department Stores Company. Additional support has been provided by the National Endowment for the Arts. An American tour is planned. Catalogue. (René d'Harnoncourt Galleries, lower level)

PROJECTS:  
JOAN FONTCUBERTA/  
PERE FORMIGUERA

June 18 - August 9, 1988

The twelfth PROJECTS exhibition features photographs, drawings, and objects by two young Spanish artists, Joan Fontcuberta and Pere Formiguera. Although their work has received considerable exposure in Europe, this is their first exhibition in an American museum. The artists are known principally for a series of photographs, titled Herbarium (1982-84), consisting of plant studies which mimic the documentary style of a volume of botanical photographs by Karl Blossfeldt and published in Germany in 1928.

In this installation, titled Fauna, A Fantastic Bestiary, Fontcuberta and Formiguera present imaginary animals as specimens located in their "natural" habitats. Evoking the context of the natural history museum, they combine photographs, audiotapes, maps, and drawings, accompanied by pseudo-scientific descriptive texts in German, to validate the supposed existence of these species. Like the plant studies, this project challenges not only the assumed authority of the photographic medium, but also the veracity of institutional display. Organized by Catherine Evans, Assistant Curator, Department of Photography. This exhibition is supported by a generous grant from the Institute of North American Studies, Barcelona.

PROJECTS, an ongoing series focusing on the work of emerging artists, is made possible by generous grants from the National Endowment for the Arts, the Lannan Foundation, and J.P. Morgan & Co. Incorporated. Directed by Linda Shearer, Curator, Department of Painting and Sculpture. Brochure. (Garden Hall Gallery, ground floor)

DECONSTRUCTIVIST  
ARCHITECTURE

June 23 - August 30,  
1988

The third of five architectural exhibitions in the Museum's GERALD D. HINES INTERESTS ARCHITECTURE PROGRAM focuses on eight international architects whose recent work suggests the emergence of a new sensibility in architecture. The architects recognize the imperfectibility of the modern world and seek to address, in Johnson's words, the "pleasures of unease." Obsessed with diagonals, arcs, and warped planes, they intentionally violate the cubes and right angles of modernism. Their projects continue the experimentation with structure initiated in the 1920s by the Russian Constructivists, but once again the goal of perfection is subverted. The traditional virtues of harmony, unity, and clarity are displaced by disharmony, fracturing, and mystery.

The exhibition includes drawings, models, and site plans for recent projects by Coop Himmelblau (Viennese firm of Wolf D. Prix, Vienna, b. 1942 and Helmut Swiczinsky, Poznan, Poland, b. 1944), Peter Eisenman (United States, b. 1932), Frank Gehry (Canada, b. 1929; resides Los Angeles), Zaha M. Hadid (b. 1951, Bagdad, Iraq; resides London), Rem Koolhaas (Rotterdam, The Netherlands, b. 1944), Daniel Libeskind (Lodz, Poland, b. 1946; resides Milan), and Bernard Tschumi (Switzerland, b. 1944; resides New York). Their works are preceded by an introductory section of Constructivist paintings and sculptures drawn from the Museum's collection.

Organized by Guest Curator Philip Johnson, architect and former Director of the Museum's Department of Architecture and Design, and Mark Wigley, architect and lecturer at Princeton University; coordinated by Frederieke Taylor. Catalogue includes an introduction by Mr. Johnson and an essay by Mr. Wigley. (International Council Galleries, ground floor)

MATISSE PRINTS FROM THE  
MUSEUM OF MODERN ART

August 6 -  
November 6, 1988

Drawn from the Museum's Matisse collection, this exhibition includes ninety black-and-white prints that span over fifty years of Matisse's printmaking, including drypoints, etchings, lithographs, linoleum cuts, monotypes, and aquatints. Organized by Riva Castleman, Director, Department of Prints and Illustrated Books, The Museum of Modern Art; and Dr. Diane Upright, former Senior Curator, The Fort Worth Art Museum. (Paul J. Sachs Gallery)

PROJECTS:  
NACHUME MILLER

August 18 -  
October 18, 1988

The thirteenth PROJECTS exhibition focuses on the American painter Nachume Miller and his vision of the landscape. Ranging from small pencil studies and oil sketches to large mural-size paintings, these works are composed of many closely drawn parallel lines. Miller builds a sense of drama in his landscapes through this elaborate and energetic rendering, creating undulating forms that weave and swirl in deep space.

The work reveals a beauty similar to that which can be appreciated in a catastrophic event despite the recognition of danger. Organized by Cara McCarty, Assistant Curator, Department of Architecture and Design.

PROJECTS, an ongoing series focusing on the work of emerging artists, is made possible by generous grants from the Lannan Foundation and J.P. Morgan & Co. Incorporated. Directed by Linda Shearer, Curator, Department of Painting and Sculpture. Brochure. (Garden Hall Gallery, ground floor)

DRAWINGS BY  
PHILIP GUSTON

September 8 -  
November 1, 1988

Philip Guston (1913-80) was one of the seminal figures of Abstract Expressionism. This is the first major retrospective of the artist's drawings organized by a museum. Approximately 150 works on paper survey the development of Guston's draftsmanship through its three distinct phases: the early figurative works of the thirties and forties; the abstractions of the fifties and early sixties, for which he became best known; and the last works of 1968-80, in which he returned to figuration in a particularly original way.

Although predominantly recognized for his abstract, black-and-white, linear ink drawings, Guston was essentially an urban painter for whom the city and its drama constituted the main focus of interest, while the human figure and the human condition recurred as central subjects. His late works explored everyday objects, hooded figures, and other urban imagery as powerful symbols of social and political commentary. On a more personal level, they revealed the enigmas of the human psyche. These late works, in particular, reveal Guston as a singularly vital and formative influence on many of the young generation of artists working in a Neo-figurative idiom.

Organized by Magdalena Dabrowski, Associate Curator, Department of Drawings. An international tour is planned for Amsterdam, Madrid, Dublin, and Oxford, in addition to a national tour. Catalogue. (International Council Galleries, ground floor)

NICHOLAS NIXON:  
PICTURES OF PEOPLE

September 15 -  
November 13, 1988

In the mid-seventies Nicholas Nixon (b. 1947) was a leader among young American photographers who revived interest in the large-format camera. His richly detailed 8 x 10" contact prints of bird's-eye city views were shown in 1976 at the Museum. The next year, he began working at ground level, photographing ever more complex groupings of figures. This later work, which continued through 1982, displays a spontaneity and suppleness that had not previously appeared in large-camera photography. Nixon's frank portrayal of his subjects, free of irony and sentimental cliché, redeems the conviction that sympathetic pictures of ordinary people can address the deepest human values.

The exhibition, comprised of about 100 prints, also presents generous selections from Nixon's subsequent series of portraits of old people (1984-85); nude studies of his wife and children (from 1985); all thirteen of the annual portraits of Nixon's wife and her three sisters (from 1975); and selections from work in progress on an extended series of portraits of people with AIDS (from 1987). It is the first exhibition to provide a careful overview of Nixon's work to date.

Organized by Peter Galassi, Curator, Department of Photography. Catalogue. (International Council Galleries, ground floor)

ANSELM KIEFER

October 17, 1988 -  
January 3, 1989

This is the first retrospective of the works of Anselm Kiefer, born in Germany in 1945 and acclaimed as one of the most important European painters working today. Invoking history and legend, myth and lore, Kiefer's works contain references to the landscape as motif, the artist as an Icarus-like figure, the Holocaust, and German mythology. The exhibition includes approximately seventy paintings, sculptures, books, photographic pieces, and a suite of watercolors.

Organized by The Art Institute of Chicago and the Philadelphia Museum of Art. Coordinated for The Museum of Modern Art by Kynaston McShine, Senior Curator, Department of Painting and Sculpture. The exhibition has been made possible by grants from Ford Motor Company and the Lannan Foundation. Additional support has been provided by the National Endowment for the Arts, the Federal Republic of Germany, and Lufthansa German Airlines. An indemnity was received from the Federal Council on the Arts and the Humanities. The New York showing is supported in part by the Ford Motor Company and Deutsche Bank. Catalogue. (René d'Harnoncourt Galleries, lower level)

NEW PHOTOGRAPHY 4

October 20, 1988 -  
January 10, 1989

Introduced in 1985, the NEW PHOTOGRAPHY series continues the Museum's longstanding commitment to lesser-known photographers whose work represents the most interesting achievements of recent photography. This fourth exhibition in the series, which is generously supported by Springs Industries, Inc., presents the work of three photographers (to be announced). Organized by Peter Galassi, Curator, Department of Photography. (Edward Steichen Photography Center, second floor)

PROJECTS

October 22 -  
November 29, 1988

Artist to be announced. (Garden Hall Gallery)

RICHARD DIEBENKORN:  
WORKS ON PAPER

November 17, 1988 -  
January 10, 1989

Richard Diebenkorn (b. 1922) first attracted notice for the highly personal form of Abstract Expressionism, often evocative of landscape, that he developed in the early fifties while working in the San Francisco Bay Area and in New Mexico. By 1956 his search for a new direction in his art had led him to representation, and over the next decade he gained increasing acclaim as the leader of Bay Area figurative painting. In 1966, he moved to Santa Monica in Southern California and a year later began the Ocean Park series of abstract paintings that have established him among the finest contemporary artists. This exhibition of approximately 100 works on paper includes drawings, watercolors, gouaches, and collages from each of these periods. It is the first full-scale survey of such works and offers a rich and intimate view of Diebenkorn's career.

Organized by John Elderfield, Director, Department of Drawings, The Museum of Modern Art, in collaboration with Maurice Tuchman, Curator, Los Angeles County Museum of Art, where the exhibition will subsequently be shown. Catalogue. (International Council Galleries, ground floor)

HUGO LEVEN AND  
KAYSERZINN PEWTER

dates to be  
announced

This is the first American exhibition to focus on the "Kayserzinn" series of pewter objects, produced between 1900 and 1907 by the German firm J.P. Kayser and Sohn. The most striking and original work to come out of the "Kayserzinn" studio was designed by the sculptor, Hugo Leven. Rather than applying floral decoration typical of the Art Nouveau period, Leven's objects are notable for their untraditional shapes and expressive forms. The work is particularly interesting in its anticipation of Expressionism. The exhibition consists of approximately thirty pieces, including candlesticks, teapots, and egg cups. Organized by Cara McCarty, Assistant Curator, Department of Architecture and Design. Catalogue. (International Council Galleries, ground floor)

WALKER EVANS:  
AMERICAN PHOTOGRAPHS

January 19 -  
April 11, 1989

In the fall of 1988, the Museum is publishing a fiftieth-anniversary edition of Walker Evans's landmark book American Photographs, now long out of print. In conjunction with the publication, this exhibition presents approximately seventy original prints of works in American Photographs, drawn principally from the Museum's collection. Unlike the new publication, which adheres closely to the first edition, the exhibition does not attempt to recreate the 1938 show precisely.

Evans's work of the thirties brought a radical new spirit to American photography, characterized by candor, economy, and intellectual precision. Perhaps more than any other figure, he defined in his work the essence of the documentary aesthetic,

in which the poetic uses of pure fact have been exploited in new and profoundly challenging ways. Evans's work, presented in stark and prototypical form in American Photographs, has made its impact not only on subsequent photography, but on modern literature, film, and the traditional visual arts.

Organized by Peter Galassi, Curator, Department of Photography.  
(Edward Steichen Photography Center, second floor)

ANDY WARHOL

February 5 - May 2, 1989

This is the first full-scale retrospective since 1968 devoted to the work of American Pop artist Andy Warhol (1928-1987). Warhol the mythological, cultural, and society figure is well known. Few, however, are familiar with the extraordinary breadth of the artist's work outside of reproduction.

The exhibition examines the issues of pictorial representation and art as environment which Warhol presents in his direct, colorful, and "powerfully" simple oeuvre. Beginning with work from the fifties, the exhibition also includes early series such as the Hand Painted images of 1960-62 (advertisements and comic strips, for example); Portraits of 1962-64 (Marilyn Monroe, Elvis Presley, and Jackie Kennedy, among others); Disaster images of 1962-67 (Car Crash, Atomic Bomb, and others); Campbell's Soup Cans (1962-65); Flowers (1964-67); and Mao (1972). More recent series include Hammer and Sickle, Reversals, Last Supper, and Camouflage (1985-1987). Many of his self-portraits are also featured.

Organized by Kynaston McShine, Senior Curator, Department of Painting and Sculpture. An international tour to London, Cologne, and Paris is planned, as well as a national showing at The Art Institute of Chicago. Catalogue. (René d'Harnoncourt Galleries, lower level)

EMILIO AMBASZ AND  
STEVEN HOLL

February 9,  
April 4, 1989

The fourth of five architectural exhibitions in the Museum's GERALD D. HINES INTERESTS ARCHITECTURE PROGRAM focuses on the work of Emilio Ambasz (b. 1943) and Steven Holl (b. 1947). Both architects practice in the United States. Among Ambasz's wide range of work, he has explored in particular an architecture closely integrated with the earth, in what might be termed an arcadian ideal. Holl, on the other hand, has developed a building typology for an intermediate urban realm, for the small town and the urban edge. Each has developed a highly refined sense of detail, texture, and materials.

Organized by Stuart Wrede, Director, Department of Architecture and Design. Catalogue. (International Council Galleries, ground floor)

MINOR WHITE

April 26 - June 21, 1989

This is the first major retrospective of the work of Minor White (1908-76), who is recognized as one of the most significant photographers of the postwar period. As artist, writer, editor, and educator, White has influenced photographers and others interested in the field throughout the world. His finely crafted photographs are considered masterworks, and his pictures are represented in all major collections of photography. This exhibition, which consists of approximately 150 photographs, demonstrates the full range of White's work from 1938 to 1976. Largely drawn from the Minor White Archive at Princeton University, numerous works have never before been seen; others were shown only early in the artist's career.

Born in Minneapolis, White began his photographic career in 1937 in Portland, Oregon. In 1952 he helped found Aperture, the progressive photographic journal, which he also edited. During the years 1953-56 he worked as writer and curator with Beaumont Newhall at the George Eastman House in Rochester, New York. For the remainder of his life, White devoted himself to his own creative work and to teaching at the Rochester Institute of Technology and the Massachusetts Institute of Technology.

Organized by Peter C. Bunnell, McAlpin Professor and Faculty Curator of Photography, Princeton University, for The Art Museum at Princeton University. Supported by a grant from Merrill Lynch and Company. After its New York opening, the exhibition travels to those cities in which White lived and worked during his lifetime: Minneapolis, Portland, San Francisco, Rochester, and Boston. The tour concludes in 1991 at Princeton University. Catalogue. (International Council Galleries, ground floor)

HELEN FRANKENTHALER

May 25 - August 8, 1989

This major retrospective of one of America's foremost painters includes forty-five paintings made since 1951. Organized by E.A. Carmen, Jr., Director, The Fort Worth Art Museum; coordinated for The Museum of Modern Art by John Elderfield, Director, Department of Drawings, The Museum of Modern Art. The exhibition also travels to the Los Angeles County Museum of Art. Catalogue. (René d'Harnoncourt Galleries, level)

THE PRINTS AND  
ILLUSTRATED BOOKS OF  
ANTONI TAPIES

June 15 -  
August 22, 1989

Antoni Tàpies (b. 1923), the celebrated Catalan painter, has generated an extremely important and extensive graphic oeuvre. This exhibition includes a selection of approximately sixty prints and ten illustrated books from the late forties to the present. Tàpies has not only worked in the traditional print-making processes, but has gone on to enhance these techniques whenever it suited his expressive needs. He enriches the tactility of the printed surface, redefining in paper and ink

the scarred, layered, and weathered appearance of his paintings. His works often include embossing, collage, relief, rubbing, tearing, folding, and cutting. Tàpies's imagery, including footprints, handprints, and graffiti-like markings, is an extension of that used in his paintings. With their provocative surfaces, these works achieve the fusion of matter, sign, and symbol that is the artist's hallmark.

Tàpies's conception of the illustrated book is equally innovative. In more than twenty-five volumes, he has achieved a remarkable poetic beauty, while incorporating unusual structure and design in the book as a whole.

Organized by Deborah Wye, Associate Curator, Department of Prints and Illustrated Books. Catalogue. (International Council Galleries, ground floor)

CALIFORNIA PHOTOGRAPHY

June 28 - August 22, 1989

Including approximately fifty photographs by five photographers, this exhibition consists of works made within the last ten years by photographers living and working in California. The selection is distinguished by a synthetic and conceptual approach to the medium, humor, saturated color prints, and the influence of Hollywood films. These photographs make clear a contemporary tradition that is not dependent on schools of work from other parts of the country, but is indigenous to California. Organized by Susan Kismaric, Curator, Department of Photography. (International Council Galleries, ground level)

THE UNIQUE COLLABORATION:  
PICASSO AND BRAQUE,  
1907 - 1914

September 24, 1989 -  
January 16, 1990

This exhibition unfolds the collaboration of two twentieth-century masters, Picasso and Braque, from 1907, when they first met, until Braque's departure for the war in 1914. Their works of this period represent the core of Cubism and have never before been exhibited in depth or in isolation from the rest of the movement. The exhibition consists of approximately 250 paintings and eight reliefs, collages, and drawings.

The collaboration between Picasso and Braque was historically unique, going far beyond the implications of Monet and Renoir or Pissarro and Cézanne painting together before the same motif. Braque recalled it as "like two mountain climbers roped together." Their working relationship extended on and off for seven years, resulting in the foundation and elaboration of Cubism, one of the greatest and most enduring movements known to the history of painting.

The strength of this exhibition is the comparative and in-depth presentation of many of the greatest and most influential works of this century. The recent cultural exchange agreement with the Soviet Union makes it possible to add important loans from

Moscow and Leningrad to those from museums and private collections from cities such as Paris, London, Stockholm, Prague, and Basel, as well as from the Museum's own collections.

Organized by William Rubin, Director, Department of Painting and Sculpture. The exhibition travels to the Musée National d'Art Moderne in Paris. Catalogue. (International Council and René d'Harnoncourt Galleries, ground and lower levels)

THE GARDENS OF  
ROBERTO BURLE MARX

January 10 -  
March 6, 1990

The integral importance of landscape architecture to architecture has often been overlooked by the modern movement. This exhibition examines the work of Roberto Burle Marx, one of the most important landscape architects of the twentieth century. Since the forties, Marx has designed and built gardens and parks, mainly in Brazil, inspired by exotic native plant material used in the context of a modernist form world. The exhibition consists of original drawings, photographs, and a slide presentation. Organized by Stuart Wrede, Director, Department of Architecture and Design. Catalogue. (Garden Hall Gallery)

ROBERT MOSKOWITZ

February 7 -  
April 24, 1990

This retrospective honors Robert Moskowitz, a contemporary American artist who gained wide recognition with the "new image" painters of the seventies. Since beginning his career in the sixties, Moskowitz has pursued a strong reductive, almost abstract style, and has sought to infuse recognizable imagery with emotive content. This is the first major exhibition in New York devoted to this artist's work. The show consists of approximately forty paintings and drawings, dating from 1959 to the present.

Organized by Ned Rifkin, Chief Curator, Hirshhorn Museum and Sculpture Garden, Washington, D.C.; coordinated for The Museum of Modern Art by Linda Shearer, Curator, Department of Painting and Sculpture. Catalogue. (International Council Galleries, ground floor)

THE HISTORY OF  
PHOTOGRAPHY

February 18 -  
May 29, 1990

This exhibition celebrates the sesquicentennial of the public announcement in 1839 of the process of L.J.M. Daguerre, the first of photography's several inventors to make his work known to the world. It is the first critical overview at the Museum of artistic achievement in the field since PHOTOGRAPHY: 1839-1937, organized in 1937 by Beaumont Newhall, then curator of photography. The exhibition and its accompanying publication offer a revised statement of photographic tradition, enriched by new research and previously unknown historical work.

Including approximately 250 photographs, the exhibition focuses on the reciprocal relationship of pictorial form and the evolution of photographic craft. Work is drawn from many of the world's most important private and public collections. The publication is both a catalogue and an exposition of photography's history as seen from the point of view of the exhibition's conceptual principle. It provides an alternative view of the dynamics of change in the evolution of the medium.

Organized by John Szarkowski, Director, Department of Photography, the exhibition and its accompanying publication are part of the Springs Industries Series on the Art of Photography at The Museum of Modern Art and are generously supported by a grant from Springs Industries, Inc. National and international tours are planned. Catalogue. (International Council Galleries, ground level)

\*\*\*\*\*FILM AND VIDEO PROGRAMS\*\*\*\*\*

VIDEO VIEWPOINTS

Mondays, 6:30 p.m.

This ongoing series presents videomakers who discuss and show their work. Featured winter/spring 1989 are Dan Reeves (American), John Greyson (Canadian), and Julie Zando (American). James Byrne (American) shows several of his innovative dance and video collaborations. Organized by Barbara London, Assistant Curator, and Sally Berger, Assistant, Video, Department of Film. (Roy and Niuta Titus Theater 2)

CINEPROBE

Mondays, 6:30 p.m.

The twenty-first season of this forum for independent and avant-garde filmmakers--from October 1988 to June 1989--includes Nathaniel Dorsky, Sheila McLaughlin, James Broughton, and Nick Zedd, among others. Organized by Laurence Kardish and Adrienne Mancia, Curators, and Jytte Jensen, Curatorial Assistant, Department of Film. (Roy and Niuta Titus Theater 2)

WHAT'S HAPPENING?

This series showcases films on social and political issues made by independent filmmakers from the United States and Europe. Programmed by William Sloan, Librarian, Circulating Film Library, Department of Film. (Roy and Niuta Titus Theater 2)

FILMS FROM THE  
ARCHIVE

Tuesdays, 3:00 p.m.

An eclectic program drawn from the 10,000 works in the Museum's Film Archive. Programmed by Jon Gartenberg, Assistant Curator, Archive; and Stephen Harvey, Assistant Curator, Programming, Department of Film. (Roy and Niuta Titus Theater 2)

HISTORY OF FILM:  
A HISTORY OF CAMERA  
MOVEMENT

Thursdays,  
2:30 and 6:00 p.m.

This ongoing HISTORY OF FILM cycle explores the development of the use of the moving camera from its beginnings in the 1890s to the present. Film historian Herbert Reynolds has selected approximately 100 programs from the Archive of the Department of Film. (Roy and Niuta Titus Theater 1)

FRENCH FILM POSTERS

Through October 18, 1988

Twenty-five original posters for French films from 1927 to 1977 are on display. Organized by Mary Corliss, Assistant Curator, Department of Film. (Roy and Niuta Titus Theater 1 Lobby)

FIAF 50 YEARS

June 20 - July 5, 1988

Nine programs selected from films newly restored by archives all over the world celebrate the fiftieth anniversary of the International Federation of Film Archives. The late Norman MacLaren's animated design for FIAF's anniversary appears at the head of each film. An international tour demonstrates FIAF's mission to safeguard and restore the cultural heritage of the moving image in every country. Following the Museum's showing, the films travel to FIAF archives in North and South America. A second part of the show tours Europe, to be seen here at a later date. Organized by Eileen Bowser, Curator, Department of Film. (Roy and Niuta Titus Theater 2)

INTERNATIONAL TREASURES  
OF FILM: CREATIVE  
COLLABORATIONS--FILM AND  
THE PERFORMING ARTS

June 23 - July 10, 1988

This program celebrates the creative relationship between the traditional performing arts--theater, dance, music, and opera--and film, the visual art form born in the twentieth century. Since the beginning of motion pictures, filmmakers have found inspiration in the popular and performing arts. This selection of outstanding films highlights the ways motion pictures have adapted aspects of the performing arts and transformed them into expressive cinematic achievements. Organized by Jon Gartenberg, Assistant Curator, Department of Film, this exhibition is presented in conjunction with The First New York International Festival of the Arts. (Roy and Niuta Titus Theaters 1 and 2)

SAVED! A DECADE OF  
PRESERVATION: A TRIBUTE  
TO THE UCLA FILM AND  
TELEVISION ARCHIVE

July 8 -  
September 9, 1988

Approximately fifty programs have been chosen which represent the preservation effects of the UCLA Film and Television Archive. The quality of the prints in this program is exceptional and many have not been seen since their original release. Organized by Adrienne Mancina, Curator, Department of Film, in cooperation with the UCLA Film and Television Archive. (Roy and Niuta Titus Theater 1)

BRITISH ADVERTISING  
FILMS

September 1988

A screening of award-winning British advertising films is presented in association with the British Advertising Broadcast Awards organization in London. Organized for The Museum of Modern Art by Laurence Kardish, Curator, Department of Film. (Roy and Niuta Titus Theater 1)

VIDEO:  
THE CANADIAN NARRATIVE

September 8 -  
November 1, 1988

This exhibition examines narrative video in Canada, tracing the development of the storytelling genre from early, diaristic videotapes to later, more complex works that resemble poetry or theoretical writings. Work from Vancouver, Calgary, Toronto, Montreal, and Nova Scotia is presented. Organized by Barbara London, Assistant Curator, Video, Department of Film. (International Council Galleries, ground floor)

BRITISH FILM:  
TRADITIONS--"REALISM"

BRITISH FILM is a comprehensive survey of nine decades of British cinema history and was organized with the National Film Archive of the British Film Institute. The survey is divided into the various traditions that distinguish British filmmaking. REALISM, the fifth and last of the major traditions, is surveyed in a two-part program.

Part One: Fiction

September 15 -  
October 27, 1988

Part one is devoted to the use of realism and the realistic approach in fiction films. The program includes approximately fifty films, from the late twenties through the present, which are rarely shown in the United States. Some of the works to be presented are: Guy Green's The Angry Silence (1960), Jill Craigie's Blue Scar (1949), Humphrey Jennings's Fires Were Started (1943), Jules Dassin's Night and the City (1950), Alan Clarke's Rita, Sue and Bob Too (1986), John and Roy Boulting's Seven Days to Noon (1950), Anthony Asquith's Underground (1928), and Kevin Brownlow's Winstanley (1975).

Part Two: Documentaries

January 1 -  
February 28, 1989

Part two examines the history of the documentary film in Great Britain from John Grierson's Drifters (1929) to the present. The program includes approximately seventy-five films in twenty-five programs, ranging from sponsored films to independently-made, socially partisan works. It also features the pioneering work done by various governmental agencies in World War II.

BRITISH FILM is made possible through the support of Pearson, and Goldcrest Film and Television, with additional support provided by the British Council, London. Codirected by Laurence Kardish and Adrienne Mancina, Curators, Department of Film. (Roy and Niuta Titus Theater 2)

ANNA MAGNANI

October 28 -  
November 24, 1988

This is the first major American retrospective devoted to the work of this singular film performer. Anna Magnani's spontaneity and naturalism epitomize the school of Italian Neo-Realism that followed the Second World War, prefiguring a wholly new approach to film acting on both sides of the Atlantic. This survey includes her work with such distinguished directors as Roberto Rossellini, Luchino Visconti, Vittorio De Sica, Pier Paolo Pasolini, Jean Renoir, and George Cukor. The show is accompanied by a wall exhibition of related posters and photographs and a book-length monograph. Organized by Stephen Harvey, Assistant Curator, and Adrienne Mancina, Curator, Department of Film, in association with Gene Lerner, a close friend of Ms. Magnani, and the Incontri Internazionali d'Arte, Rome. (Roy and Niuta Titus Theater 1)

THE INDEPENDENT VIDEO  
DOCUMENTARY IN THE  
UNITED STATES

November 3 -  
December 20, 1988

This exhibition examines the problems facing the independent documentary videomaker today, including issues surrounding sponsorship from community centers and electronic media, such as the Corporation for Public Broadcasting. It focuses on such diverse issues as antiwar protests, the changing role of women, the rise of third-world countries and the position of their people in the United States, crime and the overburdened criminal justice system, and the troubled small farmer. Organized by New York-based writer/critic Deirdre Boyle. Coordinated for the Museum by Barbara London, Assistant Curator, Video, Department of Film. Organized with the American Federation of Arts. (International Council Galleries, ground floor)

BRITISH ANIMATION

November 18 - 30, 1988

A comprehensive retrospective of British animation from the pioneers until today includes twelve programs created in cooperation with The National Film Archive of The British Film Institute. Part of BRITISH FILM: TRADITIONS, this program has been organized by Adrienne Mancina, Curator, Department of Film, in cooperation with Elaine Burrows and Jayne Pilling of the British Film Institute. (Roy and Niuta Titus Theater 1)

RECENT FILMS FROM  
WEST GERMANY

December 1988

The twelfth survey by the Department of Film since 1972 of Das Neue Kino, a loose amalgam of young filmmakers from the Federal Republic of Germany, continues to introduce to New York audiences personally and socially engaged works of inventive style and content. Presented with the cooperation of the Export-Union des Deutschen Films, Munich. Organized by Laurence Kardish and Adrienne Mancina, Curators, Department of Film. (Roy and Niuta Titus Theater 2)

CHARLES CHAPLIN:  
100TH BIRTHDAY  
CELEBRATION

December 8, 1988 -  
April 23, 1989

April 16, 1989, marks the centenary of Charles Chaplin's birth. Chaplin was the cinema's first complete auteur: actor, director, writer, producer, composer. In seventy short films and eleven features spanning fifty-four years, he opened the medium to the full range of human emotions and defined a style of movie comedy that is both contemporary and timeless.

The exhibition includes film stills enlargements, posters, a video display, set design sketches, props, and artifacts used in Chaplin's films. Organized by Mary Corliss, Assistant Curator, Department of Film. (Roy and Niuta Titus Theater 1 Lobby)

IMAGES IN THE SHADOWS:  
A BRIEF HISTORY OF  
SPANISH CINEMA

January 12 -  
February 14, 1989

This retrospective of Spanish Cinema includes twenty-nine films. Organized by the Film Center of the Art Institute of Chicago in collaboration with the Spanish Ministry of Culture and the Filmoteca Española. Coordinated for The Museum of Modern Art by Adrienne Mancina, Curator, Department of Film. (Roy and Niuta Titus Theater 1)

ACADEMY NOMINATED FILMS

February - March 1989

All of the films nominated by the Academy of Motion Picture Arts and Sciences for achievement in foreign-language feature, feature documentary, short documentary, animation, and short drama are shown. Organized by Laurence Kardish, Curator, Department of Film. (Roy and Niuta Titus Theaters 1 and 2)

DREYER

February 17 -  
March 7, 1989

Danish filmmaker Carl Theodor Dreyer's entire body of work has never been exhibited in the United States. His formidable reputation in this country rests on three films: The Passion of Joan of Arc (1928), Day of Wrath (1943), and Ordet (1962). Since only five of Dreyer's films are in American distribution and exist as poor prints, this exhibition provides an opportunity for scholars and the general public to see his work as a whole. Organized by Jytte Jensen, Curatorial Assistant, Department of Film. (Roy and Niuta Titus Theater 1)

NEW DIRECTORS/NEW FILMS

March 1989

The eighteenth season of the annual spring series of discoveries by new filmmakers from around the world is presented in collaboration with the Film Society of Lincoln Center. Laurence Kardish and Adrienne Mancina, Curators, Department of Film, direct the program for the Museum. (Roy and Niuta Titus Theaters 1 and 2)

THE ARTS FOR TELEVISION

March 15 - May 1, 1989

This exhibition presents new images for television through the innovative exploration of dance, theater, literature, and music. Sixty-seven individual videotapes are included representing artists from Belgium, Canada, England, France, Germany, Japan, The Netherlands, the United States, and Yugoslavia. Organized by Kathy Rae Huffman and Dorine Mignot, in collaboration with the Stedelijk Museum, Amsterdam, and the Museum of Contemporary Art, Los Angeles. Coordinated for the Museum by Barbara London, Assistant Curator, Video, Department of Film. (International Council Galleries, ground floor)

FRENCH FILM FESTIVAL:  
PERSPECTIVES ON  
FRENCH CINEMA

April 1989

A two-part program including a selection of new French films by new and established directors, and a retrospective of a major French filmmaker. Presented in cooperation with the French Film Office/Unifrance Film and The Museum of Modern Art. Organized by Laurence Kardish and Adrienne Mancina, Curators, Department of Film. (Roy and Niuta Titus Theaters 1 and 2)

DIRECTED BY VINCENTE  
MINNELLI

May 5 - June 18, 1989

Vincente Minnelli had a most singular directorial career, reconciling his strong allegiance to the studio tradition with his own idiosyncratic vision as one of Hollywood's truly individual film stylists. For twenty-five years he directed films at M-G-M, mastering the genres of the musical, the melodrama, and the satirical comedy, among others. This retrospective presents all of Minnelli's feature films. Organized by Stephen Harvey, Assistant Curator, Department of Film, who is the author of a book on Minnelli's career that accompanies the exhibition. (Roy and Niuta Titus Theaters 1 and 2)

VINCENTE MINNELLI

Opening May 5, 1989

An exhibition of stills and posters highlighting the film career of this major Hollywood director. Organized by Mary Corliss, Assistant Curator, Department of Film. (Roy and Niuta Titus Theater 1 Lobby)

TRAINS AND FILM

June 23 -  
September 5, 1989

An international selection of feature films, shorts, documentaries, and animated works covering the various ways in which the cinema has used the image and idea of the train. This exhibition examines cinema's irresistible fascination with the train and rail locomotion, and how filmmakers use the train as set, metaphor, and icon. From the first projected Lumiere motion picture to the most recent films, the selection also includes rarely seen films from the world's major film archives. Organized by Laurence Kardish, Curator, Department of Film. (Roy and Niuta Titus Theater 1)

\*\*\*\*\*TRAVELING EXHIBITIONS\*\*\*\*\*

COMMITTED TO PRINT

This exhibition, which explores social and political themes in American printed art from the sixties to the present, opened at The Museum of Modern Art in January 1988. Its tour continues as follows:

University Art Galleries, Wright State University, Dayton, Ohio  
(October 30 - December 15, 1988)  
Peace Museum, Chicago, Illinois (March - May 1989)  
Glenbow Museum, Calgary, Canada (September 23 - November 19, 1989)  
New York State Museum, Albany, New York (December 16, 1989 -  
February 11, 1990)

DUBUFFET PRINTS  
FROM THE MUSEUM OF  
MODERN ART

This retrospective exhibition of approximately seventy-five works by the renowned French artist includes printed works from all mediums and phases of Dubuffet's prolific career and a selection of original maquettes for the celebrated lithograph "assemblages" of the 1960s. Organized by Audrey Isselbacher, Associate Curator, Department of Prints and Illustrated Books, The Museum of Modern Art, and James Fisher, Curator of Prints, The Modern Art Museum of Fort Worth, the exhibition opens in Fort Worth in March 1989. Its tour continues as follows:

Art Museum of South Texas, Corpus Christi (June 2 - July 16, 1989)  
The William Benton Museum of Art, Storrs, Connecticut (October -  
December 1989)  
The Detroit Institute of Arts (July - August 1990)  
Krannert Art Museum, Champaign, Illinois (September - October 1990)

IRVING PENN

A retrospective of this American photographer opened at the Museum in fall 1984, followed by showings at the Yurakucho Seibu, Tokyo; the National Museum of Art, Osaka; the Milwaukee Art Museum; the Detroit Institute of Art; the University Art Museum, Berkeley; the Fort Worth Art Museum; Centre National de la Photographie, Paris; Victoria & Albert Museum, London; Juan March Foundation, Madrid; Fundació Joan Miró, Barcelona; the Museum Folkwang, Essen, Federal Republic of Germany; the Moderna Museet, Stockholm; Louisiana Museum, Humlebaek, Denmark; and Oslo Kommunes Kunstsamlinger. Its tour continues as follows:

Musée de l'Elysée, Lausanne (August 24 - October 2, 1988)

JASPER JOHNS:  
A PRINT  
RETROSPECTIVE

This comprehensive retrospective of the prints of one of America's foremost artists opened at the Museum in May 1986 and traveled to the Kunsthalle, Frankfurt; the Centro Reina Sofia, Madrid; The Secession Building, Vienna; the Fort Worth Art Museum; and the Los Angeles County Museum of Art. Its tour continues as follows:

Hara Museum--ARC, Shibukawa-shi (Through July 17, 1988)  
National Museum of Art, Osaka (July 23 - September 6, 1988)  
Kitakyushu Municipal Museum of Art, Kitakyushu-shi (September 10 - October 10, 1988)

FRANCESCO CLEMENTE:  
THE DEPARTURE OF  
THE ARGONAUT

This exhibition of Italian painter Francesco Clemente's lithographs illustrating the English translation of Alberto Savinio's wartime diary, The Departure of the Argonaut (1986), opened at the Museum in November of 1986 and traveled to the Allen Memorial Art Museum, Oberlin College, Ohio; the Snite Museum of Art, University of Notre Dame, Indiana; and the University of Oklahoma Museum of Art, Norman. Its tour continues as follows:

Tacoma Art Museum, Washington (July 7 - August 27, 1988)  
Glenbow Museum, Calgary, Alberta (September 17 - October 30, 1988)  
Dunlop Art Gallery, Regina Public Library, Saskatchewan  
(November 11 - December 11, 1988)  
Winnipeg Art Gallery, Manitoba (January 7 - February 19, 1989)

THE DRAWINGS OF  
ROY LICHTENSTEIN

The first complete retrospective in this country devoted to the drawings of American artist Roy Lichtenstein opened at the Museum in March 1987 and traveled to the Museum Overholland, Amsterdam; The Tel Aviv Museum, Israel; and The Douglas Hyde Gallery, Trinity College, Dublin. Its tour continues as follows:

The Corcoran Gallery of Art, Washington, D.C. (September 17 - November 20, 1988)

HENRI  
CARTIER-BRESSON:  
THE EARLY WORK

The first exhibition to focus exclusively on the early work of the renowned French photographer Henri Cartier-Bresson opened at The Museum of Modern Art in September 1987 and traveled to The Detroit Institute of Arts and The Art Institute of Chicago. Its tour continues as follows:

The Danforth Museum of Art, Framingham, Massachusetts (July 17 - September 11, 1988)  
Emory University Museum of Art and Archaeology, Atlanta  
(September 27 - November 26, 1988)

The Museum of Fine Arts, Houston (December 17, 1988 - February 26, 1989)  
National Gallery of Canada, Ottawa (March 31 - May 28, 1989)

FRANK STELLA:  
WORKS FROM 1970  
TO 1987

This retrospective focuses on the later work of American artist Frank Stella, who has been a forceful and innovative practitioner of abstract painting since the late fifties. The exhibition opened at the Museum in October 1988 and traveled to the Stedelijk Museum, Amsterdam. Its tour continues as follows:

Musée National d'Art Moderne, Centre Georges Pompidou, Paris  
(Through August 28, 1988)  
Walker Art Center, Minneapolis (October 16 - December 31, 1988)  
Contemporary Arts Museum, Houston (February 10 - April 23, 1989)  
Los Angeles County Museum of Art (June 1 - August 13, 1989)

\*\*\*\*\*SPECIAL EVENTS\*\*\*\*\*

SYMPOSIUM:  
DECONSTRUCTIVIST  
ARCHITECTURE

June 30, 8:30 p.m.

Mark Wigley, architect and Lecturer at Princeton University, is moderating this symposium. Panelists include Kurt Forster, Director of The Getty Center of Arts and Humanities; Michael Hays, Lecturer at Princeton University; Jeffrey Kipnis, Assistant Professor in the Department of Architecture at Ohio State University; Rosalind Krauss, Professor in the Department of Art at Hunter College; and Anthony Vidler, Professor of Architecture at Princeton University. Tickets are \$8, Members \$7, students \$5. (Roy and Niuta Titus Theater 1)

LECTURES:  
ANSELM KIEFER

October 18 & 25,  
1988, 8:30 p.m.

In conjunction with the ANSELM KIEFER exhibition, the Museum is presenting two lectures on the work of this German artist. The first speaker is John Neff, Director of the Art Program at First Chicago National Bank. The second speaker is to be announced. (Roy and Niuta Titus Theater 1)

SYMPOSIUM:  
ARCHITECTURE AND  
LANDSCAPE IN THE  
TWENTIETH CENTURY:  
A CRITICAL  
ASSESSMENT

October 21 & 22,  
1988

This symposium investigates the attitudes toward architecture and landscape, the garden, and the park in the twentieth century as reflected in avant-garde architecture and art theory, modern literature, and the actual built environment. Lectures and panel discussions will be conducted by noted architects, historians, landscape architects, cultural historians, and artists. Organized by Stuart Wrede, Director, Department of Architecture and Design, and Howard Adams, professor and author of The French Garden. (Roy and Niuta Titus Theater 2)

\*\*\*\*\*EDUCATION PROGRAMS\*\*\*\*\*

**COURSES:** Each season the Department of Education presents a number of courses on modern art, from its foundation in the 1880s through the present. Open to Members and nonmembers, most courses consist of four two-hour sessions, and include slide lectures and viewing time in the galleries. Each course is a self-contained unit and courses may be taken in any order. The four sections of MODERN ART are repeated each season. Other courses, given on a rotating basis, focus on particular areas of the collection and on topics relating to special exhibitions.

**MODERN ART 1 (1885-1914):** A survey of the foundation of the modern movement, from the Post-Impressionist breakthroughs of van Gogh, Gauguin, Seurat, and Cézanne, followed by the works of Matisse and the Fauves, Picasso and Cubism, and the evolution of abstract art.

**MODERN ART 2 (1915-1945):** This course examines European art during the years of war and political revolution, from Mondrian and de Stijl, Duchamp and Dada, Surrealism, the Bauhaus, Picasso, and Miró, and the shift of the art world's center from Paris to New York.

**MODERN ART 3 (1945-1960):** The focus is on the New York School artists--Pollock, Rothko, Motherwell, de Kooning--and the emergence of a challenging second generation of artists, including Frankenthaler, Louis, Johns, and Stella.

**MODERN ART 4 (ART SINCE 1960):** A discussion of the diverse directions of recent art, beginning with Pop art and Minimalism, to performance art and site-specific work, and concluding with European and American art of the 1980s.

Enrollment in the courses is limited. The fee for each course is \$85, \$70 Museum members. For more information call the Department of Education, 212/708-9795.

**LEARNING TO LOOK AT MODERN ART:** An introductory course designed for those with little formal training in art or art history. Its two sessions emphasize the visual aspects of painting and sculpture rather than a historical progression of styles.

Enrollment is limited and classes fill quickly. For more information call the Department of Education, 212/708-9795.

SATURDAY HIGH SCHOOL CLASSES

High school students are invited to attend informal classes on modern art. Each week a different theme provides the context for examining works in the Museum's collection. The instructor is Amelia Arenas. Held on Saturdays, 10:00 a.m.-noon, classes are free and preregistration is not required.

PARENT/CHILD WORKSHOP

All adults--parents, grandparents, or others--interested in sharing their enthusiasm for art with a child are encouraged to attend this program. Conducted by a Museum educator and an early childhood education specialist, the workshop has two sessions: a Thursday evening meeting, for parents only, and a Saturday morning session for parents and their children, ages five to ten. The aim of the workshop is to demystify art appreciation and develop children's ability to see. Enrollment is limited. To register, contact the Department of Education at (212) 708-9795.

TEACHING INFORMATION CENTER

Open to teachers of all subjects, grades five through twelve, the Teaching Information Center provides resources and ideas for teaching about modern art. It is open for general use Thursdays 3:00-8:00 p.m. and Saturdays 11:00 a.m.-4:00 p.m. Consultations with Museum staff may be arranged by appointment. (Edward John Noble Education Center, ground floor)

\*\*\*\*\*GALLERY TALKS\*\*\*\*\*

Gallery talks are held on weekdays except Wednesday at 12:30 and 3:00 p.m. and Thursday evenings at 5:30 and 7:00 p.m. On the third Thursday of each month, the 7:00 p.m. lecture is sign-language interpreted for the hearing-impaired. In addition, a gallery talk is given in Spanish every Thursday evening at 5:30 p.m. All talks are free with Museum admission and no advance registration is necessary. This program of gallery talks is funded in part by the Natural Heritage Trust and The Eugene and Estelle Ferkauf Foundation.

\*\*\*\*\*GENERAL INFORMATION\*\*\*\*\*

The Museum's collection of modern painting, sculpture, drawing, prints, architecture, design, photography, film, and video is the most comprehensive in the world. It offers an unrivaled view 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.

A range of services are available to disabled people. All galleries and facilities are accessible to wheelchairs, which are available in the lobby. For hearing-impaired visitors, sign-language-interpreted gallery talks are offered on the third Thursday of

# The Museum of Modern Art

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each month at 7:00 p.m. Lectures in the Museum's Roy and Niuta Titus Theaters 1 and 2 are enhanced by an infrared amplification system. For visually-impaired visitors, a sculpture touch tour is offered by advance appointment. For more information call 212/708-9795 or 212/247-1230 (TDD/TTY).

The Museum's exhibition program is made possible in part by public funds from the New York State Council on the Arts and the Institute of Museum Services.

**Museum Hours:** Daily, 11:00 a.m.-6:00 p.m.; Thursday, 11:00 a.m.-9:00 p.m.;  
CLOSED WEDNESDAY AND CHRISTMAS DAY.

**Museum Entrance:** 11 West 53 Street, New York

**Admission Fees:** Adults: \$6.00. Full-time students with current ID: \$3.50.  
Senior citizens: \$3.00. Children under age 16 accompanied by an adult: free. Museum Members: free. Thursday, 5:00-9:00 p.m.: pay what you wish.

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celebration demonstrates the rescue and restoration process in a program of silent and sound features, short films, newsreels, and animation, dating from 1915 to 1950. Many of these films have not been seen since their original release. Most of the works have been printed from the original camera negative and represent the finest and most complete print available.

Highlights of films included in the program are Ernst Lubitsch's One Hour with You (1932), with an amber and blue tint; Roland West's The Bat Whispers (1930), the original 65mm widescreen version; Chester Franklin's The Toll of The Sea (1922), the first two-color Technicolor film; Rouben Mamoulian's Jecky Sharp (1936), the first film to use the three-strip Technicolor process; Michael Curtiz's Doctor X (1932), in two-color technicolor; and John Ford's She Wore A Yellow Ribbon (1949), in fully restored color. Other pictures in the series are Frances Marion's The Love Light (1921), William A. Wellman's A Star is Born (1937), Marshall Neilan's Rebecca of Sunnybrook Farm (1917), Sam Wood's For Whom the Bell Tolls (1943), and Philip Barry's The Animal Kingdom (1932).

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For further information or film stills contact Sarah Eaton, film press representative, Department of Public Information, 212/708-9792.