

The Museum of Modern Art

ADVANCE SCHEDULE OF EXHIBITIONS AND PROGRAMS

September 1988 - October 1990

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*****EXHIBITIONS*****

PROJECTS:
NACHUME MILLER

Through October 11,
1988

A single theme in the recent work of Nachume Miller is explored in this exhibition of images that range from small pencil studies and oil sketches to mural-size paintings. In these works a sense of drama is achieved through an elaborate and energetic rendering of forms that appear to weave and swirl in deep space. Miller refers to the series as landscapes, though he uses the conventional orientation of land and sky only as a point of departure.

This exhibition affirms the importance of the relation between drawing and painting. Miller translates a gestural drawing technique into his subject by exploiting the textures and pictorial effects of light and shade produced by the tightly woven parallel lines characteristic of this landscape series. Organized by Cara McCarty, Assistant Curator, Department of Architecture and Design.

PROJECTS, a series of small, frequently changing exhibitions devoted to contemporary art, is made possible by generous grants from the Lannan Foundation and J.P. Morgan & Co. Incorporated. Brochure. (Garden Hall Gallery, ground floor)

THE DRAWINGS OF
PHILIP GUSTON

Through November 1,
1988

This is the first major retrospective of drawings by Philip Guston (1913-80), one of the seminal figures of Abstract Expressionism. Although predominantly recognized for his abstract work of that era, Guston was essentially an urban artist for whom the city and its drama constituted the main

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focus of interest, with the human figure and the human condition recurring as central subjects. Throughout his career, Guston alternated between episodes of drawing and painting, obsessively reworking in his drawings themes and motifs that would ultimately appear in his paintings.

The exhibition includes 153 works on paper surveying the development of Guston's career through its three distinct phases: the early figurative works of the thirties and forties; the linear, black-and-white abstractions of the fifties for which he became best known; and the later works beginning in the early sixties in which he returned to figuration. The particularly original body of work of 1968-80 explores everyday objects, hooded figures, and other urban imagery as powerful symbols of social and political commentary. On a more personal level, it exposes the enigmas of the human psyche. First shown in 1970 to negative critical reaction, these late works 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. The exhibition is made possible by generous grants from the National Endowment for the Arts and The International Council of The Museum of Modern Art. Additional funding has been provided by the New York State Council on the Arts. The accompanying publication is supported in part by grants from Jeanne C. Thayer and Edward R. Broida. Following its New York showing, the exhibition will travel to Museum Overholland, Amsterdam (January 16 - February 26, 1989); Fundació Caixa de Pensions, Barcelona (March 30 - May 14, 1989); the Oxford Museum of Modern Art, England (May 28 - July 23, 1989); Douglas Hyde Gallery, Trinity College, Dublin (August 9 - September 16, 1989); and Rome (venue to be announced), (October - November 1989). Catalogue. (International Council Galleries, ground floor)

MATISSE PRINTS FROM
THE MUSEUM OF MODERN ART

Through November 6, 1988

This exhibition of black-and-white prints is drawn from the Museum's renowned collection of work by Henri Matisse, whose career as a printmaker exceeded fifty years. Included are a sensitive self-portrait etching and drypoint made between 1900 and 1903, bold Fauvist woodcuts of nudes from 1906, delicately etched portraits of the artist's family and celebrated friends, and extraordinarily rich transfer lithographs of odalisques from the mid-twenties. Late aquatints and linoleum cuts from the fifties and a number of illustrated books demonstrate the artist's unflinching mastery of the printed line.

An accompanying selection of contemporary prints, FOLLOWING MATISSE'S LINE, presents works created over the past twenty-five years by Richard Diebenkorn, David Hockney, and Ellsworth Kelly.

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These works demonstrate the legacy of Matisse's extraordinary draughtsmanship, from Kelly's unbroken linear drawings of leaves and plants, to the mannered, thickly brushed outlines of Hockney's favorite model, Celia, and Diebenkorn's languid landscapes and figures. The larger-scale works of these artists show that Matisse's more intimate concept provides sufficient energy to support such adaptations.

Organized by Riva Castleman, Director, Department of Prints and Illustrated Books, The Museum of Modern Art; and Dr. Diane Upright, former Senior Curator, Modern Art Museum of Fort Worth. Catalogue. (Paul J. Sachs Gallery and Tatyana Grosman Gallery, third 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 city views from high vantage points were shown at the Museum in 1976. The next year Nixon began photographing people and soon achieved a degree of spontaneity and suppleness that had not previously appeared in large-camera photography. Through the eighties Nixon has extended this work, embracing the idea that sympathetic photographs of ordinary, unnamed people can address the deepest human values.

Consisting of approximately 100 8x10-inch black-and-white contact prints, the exhibition is the first to survey Nixon's work of the past decade. It is divided into five principal sections: photographs of groups of people outdoors, often on their own front porches (1977-82); portraits of the elderly (1983-85); nude studies of Nixon's wife and two small children (1980-88); all fourteen pictures made thus far in Nixon's series of annual portraits of his wife and her three sisters (1975-88); and excerpts from work-in-progress on extended portrait sequences of people with AIDS (since 1987).

Organized by Peter Galassi, Curator, Department of Photography. This exhibition and the accompanying book have been made possible by grants from the National Endowment for the Arts and the New York State Council on the Arts. John C. Waddell and Polaroid Corporation have provided additional support for the book. After its New York showing, the exhibition travels to the Museum of Fine Arts, Boston (February 4 - April 16, 1989); The Detroit Institute of Arts (May 16 - July 2, 1989); and the San Francisco Museum of Modern Art (September 1 - November 5, 1989). After traveling to Europe in 1990, the exhibition will resume its domestic tour at The Saint Louis Art Museum and the Museum of Photographic Arts, San Diego. Catalogue. (International Council Galleries, ground floor)

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ANSELM KIEFER

October 16, 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 seventy-four paintings, sculptures, books, watercolors, and photographic pieces.

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 major grants from the Ford Motor Company and the Lannan Foundation. The National Endowment for the Arts, the Federal Republic of Germany, and Lufthansa German Airlines have also provided generous support. An indemnity for the exhibition has been received from the Federal Council on the Arts and the Humanities.

The New York showing has been supported additionally by grants from The Bohen Foundation, the Ford Motor Company, Deutsche Bank, and The Ministry of Foreign Affairs of the Federal Republic of Germany. Catalogue. (René d'Harnoncourt Galleries, lower level, and the East Wing, third floor)

NEW PHOTOGRAPHY 4

October 20, 1988 -
January 10, 1989

Introduced in 1985, the NEW PHOTOGRAPHY series continues the Museum's longstanding commitment to showing the work of photographers who are not yet widely known. Each exhibition presents three or four photographers whose work represents the most interesting achievements of recent photography. This exhibition features the work of Patrick Faigenbaum, Reagan Louie, and Michael Schmidt.

Faigenbaum lives in Paris, where he was born in 1954. In 1984 he embarked on an ambitious project of photographing the Italian aristocracy at home. This exhibition includes work completed in Florence in 1984-85 and in Rome, where the photographer was resident at the French Academy in 1986-87. Louie was born in San Francisco and lives in Berkeley, California. Since 1980 he has made more than half a dozen trips to photograph in the People's Republic of China, from which his father emigrated nearly sixty years ago. The color photographs in the exhibition, made in 1986-87, are mostly portraits. Schmidt was born in Berlin in 1945. Since he taught himself photography in 1965, all of his work has concerned his native city. Since 1978 he has published this work in several books, most recently Waffenruhe (Ceasefire), with a text by Einar Schleeff, in 1987. The exhibition presents selections from this recent series.

Organized by Peter Galassi, Curator, Department of Photography. The NEW PHOTOGRAPHY series has been made possible by a grant from Springs Industries, Inc. (Edward Steichen Photography Center, second floor)

PROJECTS:
KATE ERICSON
AND MEL ZIEGLER

October 22 -
November 29, 1988

The fourteenth PROJECTS exhibition is an installation designed especially for the Museum by two young American artists, Kate Ericson and Mel Ziegler, who have collaborated on projects for the past decade. Ericson and Ziegler typically work with sites that have broad public significance, such as abandoned factories, suburban homes, public monuments, and parks. They often begin a project by conducting extensive research, which frequently reveals ignored or buried factors that control the evolution of a given subject or site. At this stage, they accumulate a variety of quotations and other data. Afterwards, they choose to work with commercially prepared mediums ranging from lumber and marble to nursery plants and sod, often organizing these into patterns of information analogous to those found during their studies. They inscribe some of these materials with the words they have gathered, imbuing them with myriad meanings.

Ericson's and Ziegler's PROJECTS installation will evolve from materials studied in the Museum's archives. Organized by Kathleen Slavin, Curatorial Assistant, Department of Prints and Illustrated Books.

PROJECTS, a series of small, frequently changing exhibitions devoted to contemporary art, is made possible by generous grants from the Lannan Foundation and J.P. Morgan & Co. Incorporated. Brochure. (Garden Hall Gallery, ground floor)

THE DRAWINGS OF
RICHARD DIEBENKORN

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. Despite Diebenkorn's reputation as a painter, his drawings (particularly those of the pre-Ocean Park periods) are not well known. The first full-scale survey of his drawings ever to be mounted, this exhibition contains approximately 180 works, including drawings in ink, pencil and charcoal, watercolors, gouaches, and works in

mixed mediums. A third of these works have never been exhibited before. This survey offers a rich and intimate view of Diebenkorn's career.

Organized by John Elderfield, Director, Department of Drawings, The Museum of Modern Art. The exhibition is supported in part by grants from The Bohlen Foundation and the New York State Council on the Arts. After its New York showing, the exhibition travels to the Los Angeles County Museum of Art (March 10 - May 14, 1989); the San Francisco Museum of Modern Art (June 14 - August 27, 1989); and The Phillips Collection, Washington, D.C. (September 23 - November 26, 1989). Catalogue. (International Council Galleries, ground floor)

PROJECTS:
DAVID IRELAND

December 10, 1988 -
January 15, 1989

The fifteenth PROJECTS exhibition is an installation by California artist David Ireland, who is well known for transforming the interior and exterior of his ninety-five-year-old house on Capp Street in San Francisco. Ireland uses and explores the expressive ranges of natural light in his work, blurring the distinction between art and architecture. In the work space he is creating for the Garden Hall Gallery at the Museum, he serves as a kind of aesthetic archeologist. He calls his work "Post-Discipline" art. Organized by Linda Shearer, Curator, Department of Painting and Sculpture.

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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. A national tour is planned. (Edward Steichen Photography Center, second floor)

ANDY WARHOL:
A RETROSPECTIVE

February 5 - May 2, 1989

This is the first full-scale American retrospective since 1970 devoted to the work of American Pop artist Andy Warhol (1928-87). 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. The exhibition is supported in part by a grant from the National Endowment for the Arts. After its New York showing, the exhibition travels to The Art Institute of Chicago (May 31 - August 13, 1989); the Hayward Gallery, London (September - November 1989); The Museum Ludwig, Cologne (November 1989 - February 1990); Palazzo Reale, Milan (February - May 1990); and Musée National d'Art Moderne, Centre Georges Pompidou, Paris (May - August 1990). Catalogue. (International Council Galleries and René d'Harnoncourt Galleries, ground and lower levels/Garden Hall Gallery, ground floor)

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)

HUGO LEVEN AND
KAYSERZINN PEWTER

Spring 1989

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. (Philip L. Goodwin Gallery, fourth floor)

MINOR WHITE

April 27 - June 18, 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. Largely drawn from the Minor White Archive at Princeton University, this exhibition consists of approximately 185 photographs which demonstrate the full range of White's work from 1938 to 1976. Many of the works have never before been exhibited; 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. The exhibition is 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)

PROJECTS:
MATT MULLICAN

May 13 - June 20, 1989

The sixteenth PROJECTS exhibition features computer-generated images by New York artist, Matt Mullican. Since the early seventies, Mullican has formulated and explored a personal language that, transferred to stone, canvas, or, in this case, a computer screen, represents elements of the artist's own cosmology.

In this installation, large-scale transparencies mounted on light boxes describe aspects of a city, created from Mullican's imagination, with the aid of a high-resolution computer. The images, photographed from the video monitor, show views of the city at different times of day, under varying weather conditions, and from a variety of vantage points (from the street or the roof of a skyscraper; while biking, driving, or walking). The exhibition also includes related art objects, such as posters, banners, and rubbings. Organized by Lynn Zelevansky, Curatorial Assistant, Department of Painting and Sculpture.

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HELEN FRANKENTHALER

June 5 - August 20, 1989

This major retrospective of one of America's foremost artists includes approximately forty-five paintings made since 1951. Organized by E. A. Carmean, Jr., Director, the Modern Art Museum of Fort Worth; 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 and The Detroit Institute of Arts. Catalogue. (René d'Hannoncourt Galleries, lower level)

RECENT PHOTOGRAPHS
FROM CALIFORNIA

June 29 -
August 22, 1989

A survey of recent work by eight photographers living and working in California demonstrates a predominance of synthetic and conceptual photography over "straight" photography. The exhibition includes approximately fifty photographs by John Baldessari, JoAnn Callis, Larry Sultan, and John Divola, among others.

Photography has been integrated with other art forms since the late sixties. In California, perhaps more than anywhere else, photographers have responded to this interdisciplinary activity and used the medium with greater freedom, defining a unique tradition largely unaffected by the goals of purist photography. Their photography has presaged major ideas within broader contemporary activity, including those of "appropriated" and "fabricated" works. Deadpan humor, saturated color, sculptural work, tableau photography, and the influence of Hollywood films

characterize these pieces. The exhibition and its accompanying publication provide a link in the complicated discourse regarding the relationship between photography and other mediums.

Organized by Susan Kismaric, Curator, Department of Photography. A national tour is planned. Catalogue. (International Council Galleries, ground level)

PROJECTS:
ELIZABETH DILLER/
RICARDO SCOFIDIO

July 1 - August 15, 1989

The seventeenth PROJECTS exhibition features an architectural installation by Elizabeth Diller and Ricardo Scofidio, R.A., who have collaborated on numerous projects which have explored the relationship between the human body and architecture. Their work incorporates familiar objects and architecture elements, blurring the distinction between architecture and art. This installation proposes possibilities for a new relationship between the individual and his or her physical and cultural space. Organized by Matilda McQuaid, Curatorial Assistant, Department of Architecture and Design.

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PROJECTS

Artist to be announced. (Garden Hall Gallery)

August 24 -
October 24, 1989

THE UNIQUE COLLABORATION:
PICASSO AND BRAQUE,
1907 - 1914

September 24, 1989 -
January 16, 1990

This exhibition explores 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 such depth or in isolation from those artists who subsequently extended the boundaries of the movement. The exhibition consists of approximately 250 paintings, collages, and construction sculptures, as well as numerous drawings.

The collaboration between Picasso and Braque was historically unique, going far beyond, in its forms and implications, that of Monet and Renoir, or Pissarro and Cézanne, when these pairs were working together before the same motif. Braque recalled their relationship as being "like two mountain climbers roped together." Their working relationship continued on and off for seven years, resulting in the foundation and elaboration of Cubism, perhaps the most influential movement in modern art.

The strength of this exhibition is the comparative and in-depth presentation of many of the most important 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 Emeritus, Department of Painting and Sculpture. Catalogue. (International Council and René d'Harnoncourt Galleries, ground and lower levels)

THE GARDENS OF ROBERTO BURLE MARX

January 11 -
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, ground floor)

ROBERT MOSKOWITZ

February 10 -
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)

FRANCIS BACON

May 24 - August 28, 1990

This exhibition, coinciding with the eightieth birthday of British painter Francis Bacon (b. 1909), marks the first time in twenty-five years that an overview of his far-reaching achievement will be seen in the United States. Approximately sixty works are included, from his daring figure studies of the forties to the most recent, vigorously inventive works.

Organized by James T. Demetron, Director, Hirshhorn Museum and Sculpture Garden, Washington, D.C.; coordinated for The Museum of Modern Art by John Elderfield, Director, Department of Drawings. Catalogue. (René d'Harnoncourt Galleries, lower level)

MATISSE:
THE MOROCCAN PAINTINGS
1912-1913

June 21 -
September 4, 1990

This exhibition focuses on paintings and drawings produced by Matisse during his visits to Morocco in 1912 and 1913, a crucial period in the artist's development never before examined. Approximately seventy works are included from the Pushkin and Hermitage collections in the USSR as well as other public and private collections worldwide.

Organized by John Elderfield, Director, Department of Drawings, for The Museum of Modern Art, and Jack Cowart, National Gallery of Art. Catalogue. (International Council Galleries, ground floor)

HINES V
June 21 -
September 4, 1990

This is the final of five exhibitions in the Museum's GERALD D. HINES INTERESTS ARCHITECTURE PROGRAM. Conceived to examine current developments in architecture, the program is the first of its kind at any museum to be supported by a corporate gift. It includes the publication of catalogues to accompany the exhibitions, as well as lectures and symposia. Architect to be announced. Organized by Stuart Wrede, Director, Department of Architecture and Design. Catalogue. (International Council Galleries, ground floor)

HIGH AND LOW:
MODERN ART AND
POPULAR CULTURE

October 7, 1990 -
January 15, 1991

This exhibition addresses the relationship between modern art and popular and commercial culture. From Paris prior to World War I to New York's Lower East Side today, this dialogue has been central to the modern visual experience. Although many historians have attempted to analyze this subject--especially since the advent of Pop art--this is the first exhibition to examine thoroughly this pervasive phenomenon.

The exhibition is divided into four basic themes: Comics and Caricature, Graffiti, Advertising, and Functional Objects. Concentrating on painting and sculpture, works by a great many artists from all periods are included, among them Jean Dubuffet, Marcel Duchamp, Philip Guston, Roy Lichtenstein, Claes Oldenburg, Pablo Picasso, and Andy Warhol.

HIGH AND LOW demonstrates that the popular and commercial arts are not inert or anonymous genres that have been exploited, but close partners to modernist innovation, with separate histories of invention and evolution. The works on view show the varieties of appropriation on the one hand and transformation on the other through which "high" art has borrowed from "low," and vice-versa, throughout the twentieth century. The exhibition also features important work relating to the development of, and the major figures within, the "low" arts, such as George Herriman and R. Crumb in comics.

Organized by Kirk Varnedoe, Director, Department of Painting and Sculpture, in collaboration with Adam Gopnik. Catalogue. (International Council and René d'Harnoncourt Galleries, ground and lower levels)

*****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 Peter Callas (Australia), Paul Kos (San Francisco), Julie Zando (Buffalo), Paulette Phillips (Toronto), and Paul Wong (Vancouver).

James Byrne (New York) shows several of his innovative dance and video collaborations. Organized by Barbara London, Assistant Curator, Video, with the assistance of Sally Berger, 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, Sharon Couzin, and Nick Zedd, among others. The filmmakers are present for discussion with the audience. Organized by Laurence Kardish and Adrienne Mancina, Curators, and Jytte Jensen, Curatorial Assistant, Department of Film. (Roy and Niuta Titus Theater 2)

BRITISH ADVERTISING FILMS

September 22 - 24, 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)

WHAT'S HAPPENING?

October - November 1988

This series showcases films on social and political issues made by independent filmmakers from the United States and Europe. Programs scheduled in Fall 1988 include Jan Troell's Land of Dreams, Liane Brandon's How to Prevent Nuclear War, Lise Yasui's Family Gathering, and Tom Davenport's A Singing Stream, as well as a series of films by Joris Ivens. Programmed by William Sloan, Librarian, Circulating Film Library, Department of Film. (Roy and Niuta Titus Theater 2)

SWEDEN '88:
SVEN NYKVIST,
MAURITZ STILLER,
AND JAN TROELL

October 1 - 14, 1988

This tribute to the renowned Swedish cinematographer Sven Nykvist is part of a two-week celebration of the 350th anniversary of the founding of the New Sweden colony in the Delaware River Valley. It includes his Academy Award-winning films, Cries and Whispers and Fanny and Alexander, created in collaboration with director Ingmar Bergman, as well as selections from his work with other European and American directors, such as Andrei Tarkovsky, Louis Malle, Bob Rafelson, and Phil Kaufman. The celebration continues with Wings (1916), a newly rediscovered film by Mauritz Stiller, and Land of Dreams, a three-hour documentary by Jan Troell on contemporary life in Sweden, part of the WHAT'S HAPPENING program. Organized by Jytte Jensen, Curatorial Assistant, Department of Film, in cooperation with the Swedish Information Center, New York, and the New Sweden Committee. (Roy and Niuta Titus Theater 2)

FILMS FROM THE ARCHIVE:
AN AMERICAN FAMILY

October 9 and 10, 1988

The pervasive influence of the De Mille family on American film, theater, and dance is celebrated in this two-day homage to the work of Cecil B., William, and Agnes De Mille. Organized by Adrienne Mancina, Curator, and Jytte Jensen, Curatorial Assistant, Department of Film. (Roy and Niuta Titus Theater 2)

HISTORY OF FILM:
A HISTORY OF CAMERA
MOVEMENT

October 15 - 30, 1988

This ongoing HISTORY OF FILM cycle concludes its exploration of 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 2)

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)

BRITISH FILM:
TRADITIONS--"REALISM"

Part One: Fiction

Through October 27, 1988

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 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), Pat Jackson's White Corridors (1951), Bernard Miles's and Charles Saunders's Tawny Pipit (1944), and Anthony Asquith's We Dive at Dawn (1943).

BRITISH FILM is made possible through the support of Pearson Longman, 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 27, 1988

The first major American retrospective devoted to the work of film actress Anna Magnani features over twenty films spanning nearly four decades. During her singular career, working in collaboration with such directors as Roberto Rossellini, Luchino

Visconti, Vittorio De Sica, and Pier Paolo Pasolini, Magnani's spontaneity and naturalism came to symbolize the school of Italian Neo-Realism, one of the brightest eras in Italian cinema. A number of the early Magnani films in this series have never been shown in the United States; others have not been seen since they enjoyed brief art-house runs in the forties and fifties.

Reflecting Magnani's versatility as an artist, the films in this series range from neo-realist melodrama and satirical comedy to sumptuous period pieces and adaptations of stage plays. Highlights include her landmark appearances in Rossellini's Open City (1945) and The Miracle (1948); Jean Renoir's wry tribute to commedia dell'arte, The Golden Coach (1952); and Pasolini's despairing fresco of contemporary working-class Rome, Mamma Roma (1962). Rare titles in the series include the comedy Tempo Massimo (1934) and a pair of films Magnani made for Italian television, La Sciantosa (1970) and 1870 (1971). The exhibition also features several of Magnani's American films, including her Academy Award-winning performance in David Mann's The Rose Tattoo (1955) and George Cukor's Wild is the Wind (1957).

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 Incontri Internazionali d'Arte, Rome. (Roy and Niuta Titus Theater 1)

VIDEO:
NEW CANADIAN NARRATIVE

Through November 1, 1988

This exhibition of recent narrative video produced in Canada examines work that addresses issues of gender, censorship, and ecology, and uses formats ranging from video shorts to feature-length tapes. The distinctive individual and regional concerns of contemporary Canadian video are reflected in fourteen hours of material by twenty-six artists from Vancouver, Calgary, Winnipeg, Toronto, Montreal, Quebec, and Halifax.

Included are Sara Diamond's Heroics: Definitions, in which a group of women discuss the meaning of heroism and their own heroic acts, and Bernar Herbert's Le Chien de Luis et Salvador, which is composed of surreal juxtapositions. An individual's perception of reality is explored in Robert Morin's Tristesse modèle réduit, which focuses on a retarded young adult. Paul Wong's Ordinary Shadows, Chinese Shade examines the immigrant experience and the meaning of returning home. Alex Poruchnyk's To Whom It May Concern is a gripping police drama.

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Organized by Barbara London, Assistant Curator, Video, Department of Film. The exhibition is funded in part by the Department of External Affairs of Canada and the Sony Corporation of America. (International Council Galleries, ground floor)

BEST OF ZAGREB '88

November 11 - 13, 1988

This international survey presents recent animated films, selected from the festival in Zagreb, Yugoslavia. Organized by Louise Beaudet, Curator of Animation, Cinematheque Quebecoise, and Adrienne Mancina, Curator, Department of Film. (Roy and Niuta Titus Theater 2)

AMERICAN DOCUMENTARY VIDEONovember 17, 1988 -
January 10, 1989

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)

FILM/VIDEO ARTS

November 18 - 20, 1988

This three-part exhibition recognizes the twenty-year contribution made by Film/Video Arts, a New York organization formerly called Young Filmmakers, to independent filmmaking and video in America. Organized by Laurence Kardish, Curator, Department of Film. (Roy and Niuta Titus Theater 2)

RECENT FILMS FROM WEST GERMANY

December 1 - 15, 1988

A survey of personal and socially engaged works by filmmakers from the Federal Republic of Germany includes Margit Czenki's Accomplices, Uwe Schrader's Sierre Leone, Rudolf Thome's The Mierosroff, and Reinhard Hauff's Line One, a film version of Volker Ludwig's Grips Theatre piece. This is the twelfth survey of its kind presented by the Museum since 1972. Organized by Laurence Kardish and Adrienne Mancina, Curators, Department of Film, with the cooperation of the Export-Union des Deutschen Films, Munich. (Roy and Niuta Titus Theater 2)

- more -

CHARLES CHAPLIN:
100TH BIRTHDAY
CELEBRATION

December 1988 -
June 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)

SVANKMAJER

December 15 - 18, 1988

Jan Svankmajer's disquieting animated films have put him at the forefront of contemporary animation. Although he has a large following of disciples and imitators, the impact of this master Czech animator is unique and exhilarating. Organized by Adrienne Mancina, Curator, and Jytte Jensen, Curatorial Assistant, Department of Film, in cooperation with The International Film Exchange, Inc. (Roy and Niuta Titus Theater 2)

IMAGES IN THE SHADOWS:
A BRIEF HISTORY OF
SPANISH CINEMA

December 16, 1988 -
January 23, 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)

FINNISH DUET:
AKI AND MIKA KAURISMAKI

January 26 -
February 2, 1989

These two young Kaurismaki brothers represent the driving force behind a new generation of filmmakers in Finland. Their low-budget films have not only had an impact in Scandinavia but are now appearing on the international scene. Organized by Adrienne Mancina, Curator, and Jytte Jensen, Curatorial Assistant, Department of Film. (Roy and Niuta Titus Theater 2)

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 9 - 31, 1989

The eighteenth season of the annual spring series of works 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)

FRENCH FILM FESTIVAL

April 1 - 27, 1989

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

THE ARTS FOR TELEVISION

April 13 - May 30, 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)

RECENT ARGENTINE CINEMA

April 27 - May 18, 1989

Since the recent democratic elections, Argentine cinema has combined a vibrant internationalism with a regional sensibility. This program focuses on films produced in the eighties, including films made under the military regime. Organized by Adrienne Mancina, Curator, and Jytte Jensen, Curatorial Assistant, Department of Film. (Roy and Niuta Titus Theater 1)

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 Two: Documentaries

April 28, -
June 18, 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 Longman, 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)

DIRECTED BY VINCENTE
MINNELLI

May 16 - July 31, 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 16, 1989

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

VIDEO:
RECENT COLLABORATIONS

June 2 - July 31, 1989

As video hardware has become more sophisticated, precise, and flexible, productions have become larger and more collaborative. This show focuses on the innovative breakthroughs achieved by artists from different disciplines working together. Organized by Barbara London, Assistant Curator, Video, Department of Film.

CHAPLIN

Dates and theater
to be announced

In celebration of the 100th anniversary of Charles Chaplin's birth, the Department of Film has scheduled a program of his feature length films. Organized by Charles Silver, Supervisor of The Film Study Center, Department of Film.

ANIMATION:
NEW TECHNOLOGIES

August 3 -
September 26, 1989

New developments in the "artificial" rendering of shape, color, space, lighting, and motion are explored in a program focusing on international projects created with up-to-date, computerized image-making tools. Organized by Barbara London, Assistant Curator, Video, Department of Film.

BRITISH ADVERTISING
FILMS

September 1989

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 AND SOUND

October -
November 1989

A crucial element of video is sound, which creates aura and mood, and adds a spatial dimension. This show examines artists' productions that have made acoustic breakthroughs. Organized by Barbara London, Assistant Curator, Video, Department of Film.

RECENT FILMS FROM
WEST GERMANY

December 1989

The thirteenth survey by the Department of Film since 1972 of work from the Federal Republic of Germany continues to introduce to New York audiences personally and socially engaged films 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)

OTHER VOICES

December, 1989 -
January 1990

This show presents work from the last two decades of the "other" American voice--Hispanic, Asian, Black, Native American--which is strong in political, issue-oriented, and first-person story-telling areas. Organized by Barbara London, Assistant Curator, Video, Department of Film.

JON JOST:
AMERICAN INDEPENDENT

January 1990

This retrospective presents all the fiction films, documentaries, shorts, and features made between 1963 and 1989 by Jon Jost. Included are films which have influenced this maverick, American filmmaker. Organized by Laurence Kardish, Curator, Department of Film. (Roy and Niuta Titus Theater 2)

ACADEMY NOMINATED FILMS

February - March 1990

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)

POPULAR CULTURE
REVIEWED

February - March 1990

Popular culture is looked at in satirical and straightforward ways. Organized by Barbara London, Assistant Curator, Video, Department of Film.

NEW DIRECTORS/NEW FILMS

March 1990

The nineteenth season of the annual spring series of works 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)

FRENCH FILM FESTIVAL

April 1990

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

VIDEO AND PERFORMANCE

April - May 1990

This presentation examines the relationship between video and performance, two mediums which have evolved in parallel and overlapping ways. Organized by Barbara London, Assistant Curator, Video, Department of Film.

TRAINS AND FILM

Summer 1990

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, exploring how filmmakers have used 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)

HUMOUR: THE SHARP EDGE

June - July 1990

The videotapes featured in this program explore the sardonic side of contemporary life while providing fresh observances of everyday events. Organized by Barbara London, Assistant Curator, Video, Department of Film.

VIDEO AND GENDER

August - September 1990

A diverse program addresses issues of sexual politics, including both mainstream and alternative voices. Organized by Barbara London, Assistant Curator, Video, Department of Film.

BRITISH ADVERTISING FILMS

September 1990

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 AND DANCE

October - November 1990

The work presented celebrates both dance and video, using fictional narrative, special effects, and direct cinematic approaches. Dance video is a unique art form that goes beyond the traditional documentation of a dance event. Organized by Barbara London, Assistant Curator, Video, Department of Film.

*****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 3 - May 31, 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 22 -
December 22, 1989)
The Detroit Institute of Arts (dates unconfirmed)
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 Modern Art Museum of Fort Worth; 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; Munch Museet, Oslo; and the Helsingen Kaupungin Taidemuseo, Helsinki. Its tour continues as follows:

Musée de l'Elysée, Lausanne (through October 2, 1988)
Castello Sforzesco, Milan (January - February 1989)
Tel Aviv Museum, Israel (May - June 1989)

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 Schirn Kunsthalle, Frankfurt; the Centro Reina Sofia, Madrid; The Secession Building, Vienna; the Modern Art Museum of Fort Worth; and the Los Angeles County Museum of Art. Its tour continues as follows:

National Museum of Art, Osaka (through 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 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:

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; The Douglas Hyde Gallery, Dublin; and the Museum of Modern Art, Oxford. 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 (through 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, and Musée National d'Art Moderne, Centre Georges Pompidou, Paris. Its tour continues as follows:

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*****

LECTURE:
NICHOLAS NIXON
TALKS ABOUT HIS
PICTURES

Photographer Nicholas Nixon presents and discusses his work. Tickets are \$8, members \$7, students \$5. (Roy and Niuta Titus Theater 2)

October 11, 6:30 p.m.

LECTURE:
READING KIEFER:
WHAT WE SEE,
WHAT WE KNOW,
WHAT IT MEANS

John Neff, Director of the Art Program at First Chicago National Bank, lectures in conjunction with the ANSELM KIEFER exhibition. Tickets are \$8, Members \$7, students \$5. (Roy and Niuta Titus Theater 1)

October 18,
8:30 p.m.

LECTURE:
ANSELM KIEFER:
THE TEMPTATION OF
MYTH AND THE TERROR
OF HISTORY

Andreas Huysen, Chairman of the German Department at Columbia University, discusses Kiefer. Tickets are \$8, members \$7, students \$5. (Roy and Niuta Titus Theater 1)

October 25,
8:30 p.m.

SYMPOSIUM:
LANDSCAPE AND
ARCHITECTURE
IN THE TWENTIETH
CENTURY

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. Lecturers and panelists include Vincent Scully, John Dixon Hunt, Robert Rosenblum, Kenneth Frampton, Leo Marx, Lewis Thomas, Emilio Ambasz, Dan Kiley, Cornelia Oberlander, J.B. Jackson, Ian McHarg, Galen Cranz, Bernard Tschumi, Michael Heizer, Geoffrey Jellicoe, Steven Krog, and Marc Trieb. Organized by Stuart Wrede, Director, Department of Architecture and Design, and William Howard Adams, Fellow of Myrin Institute, New York City. The symposium is made possible by grants from the National Endowment for the Arts, the New York State Council on the Arts, and the Graham Foundation for Advanced Studies in the Fine Arts. Tickets for the complete program are \$40. Enrollment is limited. (Roy and Niuta Titus Theater 2)

October 21 & 22,
1988

9:30 a.m. to
5:30 p.m. each day

*****EDUCATION PROGRAMS*****

COURSES

Each season the Department of Education presents a number of courses on modern art. 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. Enrollment is limited and classes fill quickly. For registration information call the Department of Education, 212/708-9795.

MODERN ART 1 (1885-1914): A survey of the foundation of the modern movement, beginning with 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, the Bauhaus, Surrealism, and the shift of the art world's center from Paris to New York.

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

MODERN ART 4 (ART SINCE 1960): A discussion of the diverse directions of recent art, from the Pop art of Warhol and Lichtenstein, through Minimalism, and conceptual and performance art, concluding with European and American work of the eighties.

MODERN ART AND TRADITIONS: A study of the artistic heritage of western civilization in relation to the modern experience, focusing on the use of earlier styles and themes and examining the complex relationship between the "old" and the "new."

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.

THE HORROR FILM: Tom Gunning, Associate Professor, State University of New York at Purchase, examines the genre of the horror film, establishing its history and traditions while focusing on the theme of powerful and sinister illusion and the Cinematic vision. Films to be screened include F.W. Murnau's Nosferatu (1922), Jacques Tourneur's I Walked with a Zombie (1943), and Tobe Hooper's Texas Chainsaw Massacre (1974).

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 pre-registration 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 the Museum education staff, 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)

VIDEO ON VIEW

Selected video programs from the Museum's circulating film and video libraries and from the Audiovisual Library of the Teaching Information Center can be seen Monday through Friday from 11:00 a.m. to 3:00 p.m. (Thursdays 11:00 a.m. to 7:00 p.m.) and Saturday and Sunday from 11:00 a.m. to 5:00 p.m. in the Education Center. For more information, call the Department of Education, 212/708-9795.

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 begin at the Edward John Noble Education Center, located on the ground floor of the Museum. 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

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.

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 sixteen accompanied by
an adult: free. Museum Members: free. Thursday, 5:00-9:00 p.m.:
pay what you wish.
