

The Museum of Modern Art

December 1990 - September 1992

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NOTE: Exhibition and film schedules are subject to change without notice. To confirm information or for additional materials, contact the Department of Public Information, 212/708-9750.

*****EXHIBITIONS*****

HIGH AND LOW: MODERN ART AND POPULAR CULTURE

Through January 15, 1991

This exhibition addresses the relationship between modern art and popular and commercial culture. From Paris before World War I to New York today, their dialogue has been central to the modern visual experience. Concentrating on painting and sculpture, the exhibition explores four basic themes: Advertising, Graffiti, Caricature, and Comics. Over 250 works by approximately fifty artists show the various ways in which "high" art has appropriated or transformed "low" culture, and vice-versa, throughout this century.

Organized by Kirk Varnedoe, Director, Department of Painting and Sculpture, and Adam Gopnik, Staff Writer and Art Critic, *The New Yorker*. The exhibition is sponsored by AT&T. An indemnity for the exhibition has been received from the Federal Council on the Arts and the Humanities. Following its New York opening, the exhibition travels to The Art Institute of Chicago (February 23 - May 12, 1991) and The Museum of Contemporary Art, Los Angeles (June 23 - September 15, 1991). Exhibition catalogue and anthology of essays. (International Council Galleries, ground floor, and René d'Harnoncourt Galleries, lower level)

NEW PHOTOGRAPHY 6:

PAUL D'AMATO, CARL POPE, JOANN VERBURG

Through January 8, 1991

Introduced in 1985, the NEW PHOTOGRAPHY series continues with an exhibition of recent work by three contemporary American photographers: Paul D'Amato, Carl Pope, and JoAnn Verburg. The exhibition presents twenty-one works that focus on the human

- more -

condition through single or grouped portraits of urban children, the homeless, and family members.

Paul D'Amato's color photographs of the past three years have captured working-class children and teenagers in urban America, including several in a Hispanic neighborhood in Chicago. Over the past ten years, Carl Pope has experimented with a number of photographic techniques, such as using a toy camera or printing on dyed papers, to evoke various moods. The photographs in this exhibition were selected from the series *Homeless* (1989).

Minneapolis photographer JoAnn Verburg's work consists primarily of large color photographs of friends and family members engaged in activities so subtle as to verge on inactivity.

Organized by John Szarkowski, Director, Department of Photography. NEW PHOTOGRAPHY 6 is supported by a generous grant from Springs Industries, Inc., and is part of the Springs of Achievement Series on the Art of Photography at The Museum of Modern Art. (Edward Steichen Photography Center, second floor)

PROJECTS: KIKI SMITH

Through January 1, 1991

This exhibition comprises a group of recent works in glass, paper, ceramic, and bronze by New York artist Kiki Smith. Deriving their forms from various components of human anatomy and biological processes, Smith's idiosyncratic and enigmatic works attempt to demystify the body. While the works on paper recall scientific notebooks of the Renaissance, other pieces which explore the body's intricate architecture have the appearance of being unorthodox medical models and diagrams.

Organized by Jennifer Wells, formerly Curatorial Assistant, Department of Painting and Sculpture. The PROJECTS series is made possible by generous grants from The Bohen Foundation, the Lannan Foundation, The Contemporary Arts Council of The Museum of Modern Art, and the National Endowment for the Arts. Brochure. (Garden Hall Gallery, ground floor)

**GIFTS OF THE ASSOCIATES:
1975-1990**

Through February 19, 1991

This exhibition brings together thirty-nine prints by twenty-one artists, all of which were acquired annually with funds given by the Associates of the Department of Prints and Illustrated Books at The Museum of Modern Art. The selection includes early twentieth-century prints by Erich Heckel, Mikhail Larionov, Henri Matisse, and Pablo Picasso, as well as recent works by Richard Diebenkorn, Donald Judd, Barbara Kruger, and Roy Lichtenstein.

In 1975, a small group of print collectors joined together to form the Associates in order to acquire new works for the collection, to study prints and printmaking, and to sponsor special departmental programs. Over the years, there have been more than 120 members of the Associates, and the present exhibition serves to celebrate their fifteen years of activities and their significant contribution to the Museum.

Organized by Deborah Wye, Curator, Department of Prints and Illustrated Books. Brochure. (Tatyana Grosman Gallery, third floor)

**ARTIST'S CHOICE: CHUCK CLOSE,
HEAD-ON THE MODERN PORTRAIT**

January 10 - March 19, 1991

American artist Chuck Close will select the third exhibition in the continuing ARTIST'S CHOICE series. Known for his large-scale, confrontational portraits, Close has chosen a diverse range of portraits from the Museum's collections. In an unorthodox, insistently dense installation of paintings, sculptures, drawings, prints, and photographs, the artist emphasizes the Museum's role as a repository of visual information. This unconventional presentation suggests a distinctive way of seeing the history of modern art as a resource for contemporary creativity.

Organized by Chuck Close in collaboration with Kirk Varnedoe, Director, Department of Painting and Sculpture. The ARTIST'S CHOICE series is made possible by a generous grant from The Charles A. Dana Foundation. Brochure and video. (Painting and Sculpture Galleries, third floor)

PROJECTS: DENNIS ADAMS

January 12 - February 28, 1991

Dennis Adams combines architecture, photography, and text in his work to express social and political concerns. In his installations, he fragments or inverts images, pairs functional and nonfunctional elements, and introduces a disjunctive relationship between words and photographs. In this way, he creates a sensation of displacement and raises questions concerning the relationship of the original meaning of the imagery to that of its present context. Adams is best known for his designs for bus shelters, structures which interact with urban spaces.

Organized by Laura Rosenstock, Assistant Curator, Department of Painting and Sculpture. The PROJECTS series is made possible by generous grants from The Bohen Foundation, the Lannan Foundation, The Contemporary Arts Council of The Museum of Modern Art, and the National Endowment for the Arts. Brochure. (Garden Hall Gallery, ground floor)

PROJECTS: STUART KLIPPER

February 1 - March 19, 1991

This exhibition features panoramic color photographs made in Antarctica in 1989 by Minneapolis photographer Stuart Klipper. Organized by Peter Galassi, Curator, Department of Photography. The PROJECTS series is made possible by generous grants from The Bohen Foundation, the Lannan Foundation, The Contemporary Arts Council of The Museum of Modern Art, and the National Endowment for the Arts. Brochure. (International Council Foyer)

LIUBOV POPOVA

February 14 - April 23, 1991

Along with Kasimir Malevich, Alexander Rodchenko, and Vladimir Tatlin, Liubov Popova is considered one of the most important and original artists of the early twentieth-century Russian avant-garde. This retrospective of her work comprises approximately fifty paintings and sixty works on paper, as well as a selection of theater and textile designs drawn from Soviet, Western European, and American collections.

Organized by Magdalena Dabrowski, Associate Curator, Department of Drawings, in collaboration with the Los Angeles County Museum of Art and the Ludwig Museum, Cologne. The exhibition is supported in part by grants from The International Council of The Museum of Modern Art, the National Endowment for the Arts, and the New York State Council on the Arts. Following its New York showing, the exhibition travels to the Los Angeles County Museum of Art (June 19 - August 18, 1991), the Ludwig Museum (October 1 - November 30, 1991), and the Centro de Arte Reina Sofía (December 15, 1991 - February 7, 1992). Catalogue. (International Council Galleries, ground floor)

BRITISH PHOTOGRAPHY FROM THE THATCHER YEARS

February 14 - April 28, 1991

The photograph as a document used to incite social reform has had a stronger tradition in Great Britain than anywhere else. Since 1980, with the election of Margaret Thatcher, there has been a resurgence of this kind of photography among a postwar generation of British artists. What differentiates their work from that of previous generations is a loss of faith in the power of traditional "documentary" photography. The photographs presented in this exhibition are directed more by individual intuitions about social problems than by programmatic political stances.

The exhibition features approximately seventy-five photographs by John Davies, Paul Graham, Chris Killip, Martin Parr, and Graham Smith. While many of the photographs address more established subjects such as class structure and unemployment, there is an attempt to describe the quality of life in contemporary Britain based on a more sophisticated understanding of just how complicated these issues are.

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

ART OF THE FORTIES

February 24 - April 30, 1991

The decade of the 1940s was marked by great social, political, economic, and cultural changes felt throughout the world. World War II, perhaps the single most important influence on the history of art in this century, was responsible for transferring the art center of the world from Europe to America. The movement of refugee artists, collectors, dealers, and works of art resulted in a fertile climate for extraordinary developments.

This exhibition, covering artistic production of the 1940s, features painting, sculpture, drawings, prints, photographs, and architectural models and designs drawn from the Museum's collection. (For the film component of the exhibition, see FILM AND VIDEO PROGRAMS.)

Works in the Museum's collection document the transition, the early flourishing of American abstract painting, the recognition of Latin American art, and the artistic activity that persisted in Europe during and after the war. The exhibition is organized so that it reflects the history, development of ideas, and evolution of imagery of the decade.

Organized by Riva Castleman, Deputy Director for Curatorial Affairs, with the collaboration of all six of the Museum's curatorial departments. Catalogue. (René d'Harnoncourt Galleries, lower level)

PROJECTS: MICHAEL CRAIG-MARTIN

March 9 - April 23, 1991

Since his first exhibition in London in 1969, Michael Craig-Martin has been one of the most important but least known figures in contemporary British art. Since 1975, he has made wall drawings of objects such as globes, chairs, shoes, ladders, and light bulbs. Executed in tape directly on the walls of a gallery or room, his images marry the traditions of still-life and contour drawing and transpose both to mural scale. For this exhibition, Craig-Martin composes an original drawing that covers the walls of the gallery like a continuous frieze.

Organized by Robert Evrén, Curatorial Assistant, Department of Drawings. The PROJECTS series is made possible by generous grants from The Bohen Foundation, the Lannan Foundation, The Contemporary Arts Council of The Museum of Modern Art, and the National Endowment for the Arts. Additional support is provided by The British Council. Brochure. (Garden Hall Gallery, ground floor)

SEVEN MASTER PRINTMAKERS: INNOVATIONS IN THE 1980S May 16 - August 13, 1991

Well known for their extensive work in printmaking, Jim Dine, David Hockney, Jasper Johns, Roy Lichtenstein, Robert Rauschenberg, James Rosenquist, and Frank Stella virtually redefined the art of the medium during the 1980s. They have without exception extended their domination of this multiple art by inventive and adventurous work, expanding and altering the medium which has been a prominent part of their creative efforts. The lively, imaginative, and often immense compositions of these painter-printmakers are the focus of the Museum's Lilja Collection from which this exhibition is selected.

Organized by Riva Castleman, Director, Department of Prints and Illustrated Books. National and international tours are planned. Catalogue. (International Council Galleries, ground floor)

THE GARDENS AND PARKS OF ROBERTO BURLE MARX May 23 - August 13, 1991

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, who is one of the most important landscape architects of the twentieth century. Since the 1940s, Burle Marx has designed and built gardens and parks, mainly in Brazil, inspired by exotic native plant material used in the context of a modern world. The exhibition consists of fifteen drawings that span his career, along with photodocuments and a slide presentation.

Organized by Guest Curator William Howard Adams, Fellow, Myrin Institute, New York City. Catalogue. (International Council Galleries, ground floor)

AD REINHARDT May 30 - September 2, 1991

The first full-scale retrospective devoted to the work of American artist Ad Reinhardt includes approximately eighty paintings, collages, and gouaches. The exhibition reveals the pictorial development of the artist's *oeuvre* and its telling historical relationship to Abstract Expressionism and Minimalism.

Ad Reinhardt (1913-1967) was born in Buffalo, New York. In the late 1930s, he began experimenting with geometric abstractions, moving increasingly toward all-over patterns in the 1940s. In the 1950s, he became one of the leading artists whose work challenged the Abstract Expressionist search for personal mythology and incorporation of a highly gestural style of painting. Instead, Reinhardt sought to eliminate from art concepts that might be verbalized in terms of "self-expression," "content," and "meaning," aspiring to distill painting to a single primary and uniquely visual experience. He limited his canvases to monochromatic fields of red, blue, and, finally, black. Around 1960, he began to create the 60 x 60" square

paintings that would occupy him until his death. At first sight, Reinhardt's "monochrome" paintings seem like unified color areas, but a closer look reveals subtle geometrical structurings based on the form of a cross, rectangle, or square, and delineated by almost subliminal shifts of color. His austere reductionist style was highly influential for a younger, emerging generation of Minimal and conceptual artists.

Coorganized by William Rubin, Director Emeritus, Department of Painting and Sculpture, The Museum of Modern Art, and Richard Koshalek, Director, The Museum of Contemporary Art, Los Angeles. The exhibition is supported by grants from The Henry Luce Foundation, Inc., and Mr. and Mrs. Gilbert H. Kinney. Additional support was provided by the National Endowment for the Arts. After its New York showing, the exhibition travels to The Museum of Contemporary Art (October 13, 1991 - January 5, 1992). Catalogue. (René d'Harnoncourt Galleries, lower level)

PLEASURES AND TERRORS OF DOMESTIC COMFORT September 26 - December 31, 1991

Over the past decade, domestic life has become a significant new theme in American photography. Often the subjects are the photographer's own family or friends, and sometimes the scenes are intimate. But the pictures are not private; their meanings are as much social as psychological. The exhibition surveys this development in approximately 130 photographs by as many as twenty-five photographers. Some of the work was made as early as 1970, but the emphasis falls on the 1980s.

Organized by Peter Galassi, Curator, Department of Photography. A national tour is planned. Catalogue. (International Council Galleries, ground floor)

HINES V: TADAO ANDO October 3 - December 31, 1991

The final of five exhibitions in the Museum's GERALD D. HINES INTERESTS ARCHITECTURE PROGRAM is devoted to the architecture of Japanese architect Tadao Ando. Working in a minimal modern vocabulary of concrete and glass, Ando has created a lyrical architecture of the highest order. The exhibition includes models, drawings, and photographs of approximately twelve of his most important projects.

Organized by Stuart Wrede, Director, Department of Architecture and Design. The exhibition is made possible by a grant from Gerald D. Hines Interests. Catalogue. (International Council Galleries, ground floor)

DISLOCATIONS

October 16, 1991 - January 7, 1992

Installations by six contemporary artists, including Ilya Kabakov, Bruce Nauman, and Adrian Piper. Organized by Robert Storr, Curator, Department of Painting and Sculpture. Catalogue. (René d'Harnoncourt Galleries, lower level, and other locations)

DRAWING NOW: NEW SPACES

February 13 - May 5, 1992

A survey of approximately 200 drawings by forty to fifty artists examines differing attitudes toward drawing and explores American and Western European works over the past fifteen years. Following the Museum's pioneer exhibition of 1976, DRAWING NOW, the exhibition presents many of the dominant ideas in recent drawings by important, contemporary artists.

Organized by Bernice Rose, Senior Curator, Department of Drawings. Catalogue. (René d'Harnoncourt Galleries, lower level)

**THE LANGUAGE OF ANTONI TAPIES:
PRINTS AND ILLUSTRATED BOOKS 1947-1991**

May 7 - August 11, 1992

Antoni Tàpies, the celebrated Catalan artist born in 1923, has generated an extremely important and extensive printed *oeuvre*. This exhibition includes a selection of approximately eighty of his prints and illustrated books from the late 1940s to the present. Tàpies has worked not only with the traditional printmaking processes, but has gone on to enhance these techniques whenever it suited his expressive needs. He enriches the tactility of the printed surface, thereby 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 often incorporating unusual structure and design in the book as a whole.

Organized by Deborah Wye, Curator, Department of Prints and Illustrated Books. The exhibition is made possible by generous grants from the Generalitat de Catalunya (autonomous government of Catalonia) and the Institute of North American Studies, Barcelona. Additional support was provided by the National Endowment for the Arts. A national tour is planned. Catalogue. (International Council Galleries, ground floor)

LOUIS KAHN: ARCHITECT OF THE AMERICAN CENTURY

June 11 - August 18, 1992

Louis Kahn is the most important American architect since Frank Lloyd Wright and perhaps the most significant to have emerged internationally since World War II. Since the mid-1970s, the focus on a more overt historicist architecture has led to a neglect of Kahn's achievements, which were a considerably more conceptual and fundamental reinterpretation of classical and vernacular traditions in a modernist context.

This is the first large-scale retrospective of Louis Kahn's work. Drawn in part from the Kahn Archive at the University of Pennsylvania, the exhibition consists of drawings, models, sketches, and photographs of the projects. All of his major built projects are included, as well as documentation of their design development.

Organized by Richard Koshalek, Director, The Museum of Contemporary Art, Los Angeles, in collaboration with David DeLong, Professor of Architecture, and David Brownlee, Associate Professor of Architecture, University of Pennsylvania. Coordinated for The Museum of Modern Art by Stuart Wrede, Director, Department of Architecture and Design. The New York showing takes place after the exhibition has opened at the Philadelphia Museum of Art in the fall of 1991 and has traveled to the Centre Georges Pompidou in Paris. Its tour will continue at The Museum of Contemporary Art, Los Angeles; the Kimball Museum, Fort Worth; and the Gumma Prefecture Museum, Gumma, Japan. Catalogue. (René d'Harnoncourt Galleries, lower level)

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

CINEPROBE

Through June 3, 1991
Mondays, 6:30 p.m.

The twenty-third season of this forum for independent and avant-garde filmmakers focuses on experimental works as well as on personal and unusual narratives. The filmmakers are present. This season includes Jerry Barrish's *Shuttlecock* (1989), Liza Bear's *Force of Circumstance* (1990), as well as recent non-narrative work by Abraham Ravett and Mark Street. Organized by Laurence Kardish and Adrienne Mancina, Curators, and Jytte Jensen, Assistant Curator, Department of Film. (Roy and Niuta Titus Theater 2)

WHAT'S HAPPENING?

Through June 27, 1991
Thursdays, 3:00 and 6:00 p.m.

This series showcases independently made films on social and political issues. Featured in this season are Helena Solberg's *Forbidden Land* (1989), Gary Pollard's *Going Up* (1990), Anne Johnson's *Minnie Black's Gourd Band* (1988), and Peter Raymont's *The World is*

Watching (1989). Organized by William Sloan, Librarian, Circulating Film Library, Department of Film. (Roy and Niuta Titus Theater 2)

VIDEO VIEWPOINTS

Through Spring 1991
Mondays, 6:30 p.m.

The thirteenth season of this series, in which independent videomakers present and discuss their works, includes work by Helen De Michiel, Shelly Silver, Annie Goldson, Chris Bratton, Louis Massiah, Pratiba Parmar, and Peter Rose. Organized by Barbara London, Assistant Curator, Video, Department of Film. (Roy and Niuta Titus Theater 2)

INASMUCH AS IT IS ALWAYS ALREADY TAKING PLACE

Through January 6, 1991

Seattle artist Gary Hill works with video as a tool to explore the relationship between image and language. His video installation, *INASMUCH as it is Always Already Taking Place*, which premieres at the Museum, consists of over a dozen cathode ray tubes, the light-emitting elements of television monitors. They are clustered together on a nest of wires, and this evocation of broken-down technology may seem like something discovered in a contemporary catacomb. Each screen reveals a fragment of a body, a reclining figure or a man reading, who is scarcely moving and emitting barely articulated sounds. Organized by Barbara London, Assistant Curator, Video, Department of Film. (Garden Hall, third floor)

AIDS AWARENESS

Through December 23, 1990

In conjunction with National AIDS Awareness Day, December 1, and to acknowledge the grievous impact AIDS has had on the arts community, several presentations have been organized. On December 1 and 2, the Department of Film has scheduled two programs: *Parting Glances* (1986), the late Bill Sherwood's trenchant feature about gay life in New York during the 1980s, and *Red, Hot and Blue* (1990), a feature-length music video combining AIDS information and performances by an array of recording artists who reinterpret the work of Cole Porter from a contemporary perspective. Organized by Stephen Harvey, Associate Curator, Department of Film. (Roy and Niuta Titus Theater 2)

In addition, a special Video on View program, *Video Against AIDS*, is presented by the Video Program and the Department of Education. Compiled by the Video Data Bank (Chicago and New York), it is a selection of video works about AIDS and its impact on the everyday lives of men and women, that deal with such topics as discrimination, mourning, education, and activism. The exhibition can be seen from 11:00 a.m. to 6:00 p.m. daily (to 9:00 p.m. Thursdays). (Edward John Noble Education Center)

RIPSTEIN & HERMOSILLO

Through December 31, 1990

Two talented filmmakers from Mexico are the focus of this three-week retrospective. Arturo Ripstein's films often revolve around Mexican families and small towns and the frequently oppressive social conditions and traditions that govern daily life. His first film, *Time to Die* (1965), and the New York premiere of *Merciful Lies* (1988) are included in the retrospective.

Jaime Humberto Hermosillo is known for his sexual farces and works which underscore the ironies, hypocrisies, and foibles of the middle class. The series premieres his *Bathroom Intimacies* (1989) and *Homework* (1990), and includes such early works as *Matinee* (1976) and *Doña Herlinda and Her Son* (1984).

Organized by Adrienne Mancina, Curator, Department of Film. Presented in conjunction with MEXICO: A WORK OF ART, a celebration taking place throughout New York this fall. (Roy and Niuta Titus Theater 1)

**SELECTIONS FROM A HISTORY OF
THE AMERICAN CINEMA: THE SILENT YEARS**

December 14, 1990 - January 15, 1991

A multi-volume *History of the American Cinema* is currently in the process of publication by Macmillan. Under the general editorship of Charles Harpole, the history encompasses ten or more volumes and represents the most extensive scholarly investigation of American film history to date.

For this exhibition, the authors of the first three volumes--devoted to the era of silent film--have selected a series of week-long programs to illustrate the periods covered in their works. The curators are Charles Musser, author of *The Emergence of Cinema: The American Screen to 1907* (vol. 1); Eileen Bowser, author of *The Transformation of Cinema: 1907-1915* (vol. 2) and Curator, Department of Film, The Museum of Modern Art; and Richard Koszarski, author of *An Evening's Entertainment: The Age of the Silent Feature Picture, 1915-1928* (vol. 3). (Roy and Niuta Titus Theaters 1 and 2)

HAVANA 1990

January 4 - 6, 1990

This program features two recent narratives about individualists and life in the Cuban capital today: *Supporting Players* (1989), a melodrama by Orlando Rojas, and *Waltz In Old Havana* (1989), a comedy by Luis Felipe Bernanza. Organized by Laurence Kardish, Curator, Department of Film, in conjunction with the Festival Latino, New York, and ICAIC, Havana.

RECENT FILMS FROM GERMANY

January 11 - 15 and January 26 - 31, 1991

Since 1972, the Museum has presented thirteen surveys of work from the Federal Republic of Germany. Its fourteenth program, which takes place four months after the German Democratic Republic became part of the Federal Republic, features ten films completed over the past two years in what was both West and East Germany. Included in the program are *Wedding* (1990) and *Motivsuche* (1990), the last two narratives filmed on either side of the Berlin Wall, as well as two documentaries made in 1990 about the impending reunification. This program provides a timely, if not historic, opportunity to view independently made films, realized under two different social and economic systems.

The exhibition is scheduled to travel to the American Cinematheque, Los Angeles. It is presented in cooperation with the Export-Union des Deutschen Films, Munich. Organized by Laurence Kardish and Adrienne Mancina, Curators, Department of Film. Symposium (see Special Events). (Roy and Niuta Titus Theater 1)

HEIMAT

January 17 - 25, 1991

On the occasion of German reunification, the Department of Film rescreens Eric Reitz's epic film *Heimat* (1984). The work, which is almost sixteen hours long with 140 speaking parts, chronicles a multi-branched family in a fictional town in the Federal Republic of Germany between 1912 and 1982. Organized by Laurence Kardish, Curator, Department of Film, in cooperation with Goethe House, New York, and Inter Nationes, Bonn.

JON JOST: AMERICAN INDEPENDENT

January 18 - February 18, 1991

The most extensive retrospective of American filmmaker Jon Jost includes all available features, shorts, and documentaries made over the last quarter century. His films possess a profound insight into social problems, an inventive approach to narrative, and an enthusiasm for the cinematic image. The exhibition features the New York premiere of Jost's recent features, *All the Vermeers in New York* (1990) and *Surefire* (1990); his seminal documentary of America in the 1960s, *Speaking Directly* (1973); works made in Berlin under a DAAD grant; and *Bell Diamond* (1986), one of the highlights of the 1988 NEW DIRECTORS/NEW FILMS series. Organized by Laurence Kardish, Curator, Department of Film. Brochure. (Roy and Niuta Titus Theater 2)

ART OF THE FORTIES

February 24 - April 30, 1991

The film component of ART OF THE FORTIES is drawn from the Museum's Archive (also see EXHIBITIONS). This program surveys the rich cinematic history of that decade that includes *Les Enfants du paradis*

(1945), and *The Life and Death of Colonel Blimp* (1943), and encompasses key works of Italian neo-realism (*Paisan*, 1946), documentary propaganda (*Feldzug in Polen*, 1940), wartime narratives (*Casablanca*, 1942), tales of America's uneasy adjustment to peace (*The Best Years of Our Lives*, 1946), and dramas couched in allegory from Occupied France (*Le Corbeau*, 1943). It traces the development of the American avant-garde through films by such directors as Maya Deren, James Broughton, and Sidney Peterson, and the penetration of psychoanalytic awareness into both independent (*Dreams That Money Can Buy*, 1946) and Hollywood (*Spellbound*, 1945) cinema. The program also includes a tribute to the important film society, Cinema 16, and ends with a fiftieth anniversary screening of perhaps the most celebrated film of the forties, Orson Welles's *Citizen Kane* (1941). Organized by Laurence Kardish, Curator, Department of Film. (Roy and Niuta Titus Theaters 1 and 2)

IDA LUPINO: FILMMAKER AND ACTRESS

February 1991

Although primarily known as one of the more distinctive actresses of the American screen, Ida Lupino has also had a singular career behind the cameras. This exhibition assembles her finest achievements from both sides of the camera. Starting in the late 1940s, Lupino wrote, directed, and produced a series of relatively low-budget films on subjects outside the usual reach of major studios. These range from the psychological aftermath of rape (*Outrage*, 1950) and the pressures of women's professional tennis (*Hard, Fast and Beautiful*, 1951) to a pungent, claustrophobic take on *film noir* (*The Hitchhiker*, 1953, and *Private Hell 36*, 1954, the latter directed by Don Siegel from Lupino's script). Additionally, she was a most prolific director of television dramas. Lupino's career is even more notable because it occurred at a time when mainstream filmmaking was virtually a closed male club. Organized by Stephen Harvey, Associate Curator, Department of Film. (Roy and Niuta Titus Theater 1)

ACADEMY-NOMINATED FILMS

February - March 1991

Films nominated by the Academy of Motion Picture Arts and Sciences for achievement in the categories of Animated Shorts, Live-Action Shorts, Documentary Shorts, Feature-Length Documentaries, and Foreign-Language Features are shown. Organized by Laurence Kardish, Curator, Department of Film. (Roy and Niuta Titus Theaters 1 and 2)

NEW DIRECTORS/NEW FILMS

March 15 - 31, 1991

The twentieth 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. Organized for The Museum of Modern Art by Laurence Kardish and Adrienne Mancina, Curators, and

Stephen Harvey, Associate Curator, Department of Film. (Roy and Niuta Titus Theaters 1 and 2)

AF KLERCKER AND OTHER SCANDINAVIAN MASTERS OF THE 1910S

April 1991

Early Danish and Swedish directors were in the vanguard of European production during the 1910s, making films of astonishing modernity and exhibiting great stylistic confidence. This exhibition presents works of the lesser-known directors of this period. It focuses particularly on Georg Af Klercker, whose work, made between 1915 and 1918, exhibits the unifying quality of pellucid images. His films have recently been made available in beautifully restored prints from The Swedish Film Institute. Organized by Jytte Jensen, Assistant Curator, Department of Film. (Roy and Niuta Titus Theater 2)

BFI PRODUCTION: FIVE YEARS OF CINEMA FROM THE BRITISH FILM INSTITUTE

April 1991

Over the past half decade, British Film Institute Production has been active in shaping new British cinema through its support of a number of feature and short films distinguished by their aesthetic and intellectual daring. Included in this contemporary survey are such diverse films as Terence Davies's *Distant Voices, Still Lives* (1988), Timothy Neat and John Berger's *Play Me Something* (1989), Philip Saville's *Fellow Traveler* (1989), Andrew Grieve's *On the Black Hill* (1987, after Bruce Chatwin's book of the same title), and Andi Engel's *Melancholia* (1989). Organized by Laurence Kardish, Curator, Department of Film. (Roy and Niuta Titus Theater 1)

PROJECTED RADIANCE: THE CINEMA OF INDONESIA

April - May 1991

The first exhibition of Indonesian film in the United States, organized by The Museum of Modern Art and The Asia Society under the auspices of the Festival of Indonesia, includes a selection of fifteen feature films.

Part I, Indonesian Cinema Since Independence, at the Museum, includes about ten films made from the 1950s to the present. It features works from the cinema of independence, often made by ex-freedom fighters, which were inspired by Italian neo-realism. Such filmmakers as Usmar Ismail used nonprofessionals and worked with small budgets to produce a cinema that was instrumental in shaping the national identity for the newly independent country. Indonesian cinema focused upon other new concerns during this period as well, including such contemporary problems as the pressures of city life, the erosion of traditional values, and the contradictions of the urban and rural regions.

Part II, Re-creation and Memory, on view at The Asia Society, is composed of six films that illuminate the role of cinema in recreating the past and its images for the contemporary Indonesian public.

A national tour is being organized by the UCLA Film and Television Archive. Coorganized by Adrienne Mancia, Curator, Department of Film, The Museum of Modern Art, and Somi Roy, The Asia Society. (Roy and Niuta Titus Theater 2)

MILLENIUM 25 YEARS

Spring 1991

The years 1990 and 1991 mark the twenty-fifth anniversary of Millenium, one of New York's most vibrant and long-lived alternative film workshops and exhibition spaces. This program celebrates the Museum's downtown cousin by screening works by filmmakers who have used the Millenium facilities, including diary films by its director, Howard Guttenplan. Organized by Jytte Jensen, Assistant Curator, Department of Film. (Roy and Niuta Titus Theater 2)

VITTORIO DE SICA

May - June 1991

Vittorio De Sica was the most versatile figure in the annals of Italian film--a star performer of remarkable charm and individuality who subsequently became a great director in the humanist tradition. This retrospective surveys both aspects of his forty-year career.

De Sica first attained prominence during the 1930s as a leading man in the Roman equivalent of Hollywood's romantic comedies from that era. He made his directorial debut in 1940; after the war, he became one of the most eloquent proponents of Italian neo-realism with such masterpieces as *Shoeshine* (1946), *The Bicycle Thief* (1949), *Miracle In Milan* (1951), and *Umberto D* (1952). For the rest of his career, De Sica alternated between acting in a multitude of Italian and international films, most notably Ophuls' *The Earrings of Madame De...* (1954) and Rossellini's *General Della Rovere* (1960), and directing such widely acclaimed films as *Marriage, Italian Style* (1964), *The Garden of the Finzi-Continis* (1971), and *A Brief Vacation* (1973).

A national tour is planned. Organized by Stephen Harvey, Associate Curator, Department of Film. (Roy and Niuta Titus Theater 1)

In conjunction with the film retrospective, a gallery exhibition of posters and film-still enlargements highlights Vittorio De Sica's work both in front of and behind the camera. Organized by Mary Corliss, Assistant Curator, Department of Film. (Roy and Niuta Titus Theater 1 Lobby)

FAF AT 15: THE FILM ARTS FOUNDATION, SAN FRANCISCO

June 7 - July 7, 1991

This exhibition honors the fifteenth anniversary of the Film Arts Foundation, San Francisco, which assists independent film and videomakers. Founded in 1976 by a handful of filmmakers, FAF now offers its nearly 2,000 members such production resources as editing tables, camera rentals, and optical printers, and such support services as newsletters, seminars, and a members' film and video festival. As a result of FAF's efforts, San Francisco is probably home to more independent film and videomakers per capita than any other city in the world. Organized by Robert Hawk, FAF's Festival Director, and Jytte Jensen, Assistant Curator, Department of Film, The Museum of Modern Art. (Roy and Niuta Titus Theater 2)

JUNCTION AND JOURNEY: THE TRAIN IN CINEMA

June 21 - September 20, 1991

A selection of international feature films, shorts, documentaries, and animated works examines the cinema's fascination with rail locomotion. The exhibition explores how filmmakers have used the train as set, metaphor, and icon. From the first projected Lumière motion picture to the most recent films, the selection also includes popular and rarely seen films from several sources, including the world's major film archives. Organized by Laurence Kardish, Curator, Department of Film. Brochure. (Roy and Niuta Titus Theater 1)

FACT/FICTION: NEW APPROACHES TO THE DOCUMENTARY

June - July 1991

The exhibition looks at the cross-over techniques between nonfiction and fiction that challenge the documentary genre in current videotapes. Organized by Barbara London, Assistant Curator, Video, Department of Film. (Garden Hall, third floor)

BETWEEN TWO WORLDS: YIDDISH CINEMA IN EUROPE AND AMERICA

Fall 1991

This retrospective traces the development of Yiddish cinema in Austria, Poland, the United States, and the Soviet Union from the 1920s through the 1960s. Including over twenty-five feature-length films and documentaries, found and restored by the National Center for Jewish Film, the exhibition is the first fully comprehensive examination of Yiddish film. Organized by Adrienne Mancica, Curator, Department of Film, in association with The National Center for Jewish Film. National and international tours are planned. Catalogue. (Roy and Niuta Titus Theater 1)

MARTA MESZAROS

Fall 1991

Over the past twenty years, Hungarian filmmaker Marta Meszaros has distinguished herself with a series of films about the problems and

contradictions of her native land. Unflinchingly political, her work combines humane social insight with great formal beauty, plus Meszaros's special gift for astringent autobiography cast into fictional terms. This is the first major retrospective in the United States of Meszaros's work. Organized by Stephen Harvey, Associate Curator, Department of Film. (Roy and Niuta Titus Theater 2)

SOVIET GEORGIAN CINEMA

Fall 1991

This is the first retrospective in the United States devoted to the cinema of the Soviet Republic of Georgia. The western world has recently discovered the inventiveness and artistic accomplishment of such artists as Tengiz Abuladze, Nana Djordjadze, Lana Gogoberidze, Sergei Parajanov, and Eldar and Georgy Shengelaya. In addition to the work of these artists, the exhibition includes a historical review of the cinematic skill and vigor of the filmmakers working at the Gruzia Studios since 1912. Organized by Adrienne Mancia, Curator, and Jytte Jensen, Assistant Curator, Department of Film. (Roy and Niuta Titus Theater 2)

BRITISH ADVERTISING FILMS

October 1991

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

VIKING EGGELING AND CONTEMPORARIES

Fall 1991

A series of short avant-garde works of the 1920s demonstrates the international origin and interrelationship among various artists working in the film medium. Mostly drawn from the Museum's Circulating Film Library, the program focuses on Viking Eggeling's *Symphonie Diagonale* (1924). This seminal work provides the foundation for later Swedish avant-garde and experimental films, which will be shown at The Anthology Film Archive, New York. Organized by Jytte Jensen, Assistant Curator, Department of Film. (Roy and Niuta Titus Theater 2)

RECENT FILMS FROM GERMANY

January 1992

The fifteenth survey by the Museum since 1972 of work from the Federal Republic of Germany continues to introduce New York audiences to a spirited cinematic tradition. Presented in cooperation with the Export-Union des Deutschen Films, Munich. Organized by Laurence Kardish and Adrienne Mancia, Curators, Department of Film. (Roy and Niuta Titus Theater 2)

JEAN-LUC GODARD: SON+IMAGE

January - February 1992

Jean-Luc Godard, one of modern cinema's most influential artists, is becoming equally important in the development of video art. The retrospective includes the artist's works in both mediums from his film *Ici et Ailleurs* (1974) to episodes from his recent video series *Histoire du Cinema* (1989). Through deconstruction and reassemblage, Godard--in such works as *Puissance de la Parole* (video, 1990) and *Nouvelle Vague* (film, 1990)--invests the sound/moving image with a fresh aesthetic that is at once mysterious, beautiful, and resonant. Also included in the series are Godard's films *King Lear* (1987), *Hail Mary* (1985), and *Déetective* (1985), among others.

Organized by Laurence Kardish, Curator, Department of Film, and Barbara London, Assistant Curator, Video, Department of Film, The Museum of Modern Art, and Colin McCabe, Professor of English, University of Pittsburgh, and Head of Research and Information, British Film Institute. Catalogue. (Roy and Niuta Titus Theaters 1 and 2)

ACADEMY-NOMINATED FILMS

February - March 1992

Films nominated by the Academy of Motion Picture Arts and Sciences for achievement in the categories of Animated Shorts, Live-Action Shorts, Documentary Shorts, Feature-Length Documentaries, and Foreign-Language Features are shown. Organized by Laurence Kardish, Curator, Department of Film. (Roy and Niuta Titus Theaters 1 and 2)

NEW DIRECTORS/NEW FILMS

March 1992

The twenty-first 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. Organized for The Museum of Modern Art by Laurence Kardish and Adrienne Mancina, Curators, and Stephen Harvey, Associate Curator, Department of Film. (Roy and Niuta Titus Theaters 1 and 2)

THE AMERICAS

March 1992

A look at recent video produced by Spanish voices of the Americas. Coorganized by Kathy Huffman, Institute of Contemporary Art, Boston, and Barbara London, Assistant Curator, Video, Department of Film, The Museum of Modern Art. (Garden Hall, third floor)

JAPANESE TV

May 1992

This exhibition covers twenty years of dramatic, performing arts, and documentary programming produced by network TV in Japan. Although

Japanese commercial television uses the same basic formats as that of Western television--news reports, talk shows, and dramatic mini-series, for example--its approach and style are completely different. Through mannered personalities and stylized lighting, the producers create an overall effect that is intentionally artificial. This exhibition follows NEW VIDEO: JAPAN, presented at the Museum seven years ago. Organized by Barbara London, Assistant Curator, Video, Department of Film. (Garden Hall, third floor)

CANNES--FESTIVAL INTERNATIONAL DU FILM

June - September 1992

Over the past forty-five years, the film festival at Cannes--known simply in France as the *Festival international du film*--has become one of the world's best known international cultural events. Each year, hundreds of films from around the world receive their international premieres at Cannes. Through art, commerce, and a juried competition, it has promoted the idea of a global community whose heterogenous interests may be expressed through the uniform language of cinema.

In this exhibition, the Museum celebrates the phenomenon of this Mediterranean festival with a selection of about 120 classic films that were first seen outside their country of origin at Cannes, from the first festival in fall 1946 to the most recent one in May 1992.

Organized by Mary Lea Bandy, Director, and Laurence Kardish, Curator, Department of Film. Coordinated in France by Gilles Jacob, Délégué general, International festival du film and Pierre Rissient, film historian and critic. (Roy and Niuta Titus Theater 1)

*******TRAVELING EXHIBITIONS*******

ARCHITECTURAL DRAWINGS OF THE RUSSIAN AVANT-GARDE

The first American showing of over 150 drawings by Russian avant-garde architects of the 1920s was drawn from the A.V. Shchusev State Research Museum of Architecture in Moscow. The exhibition opened at the Museum in June 1990, and its tour continues as follows:

Canadian Centre for Architecture, Montreal (June - August 1991)

MATISSE IN MOROCCO: THE PAINTINGS AND DRAWINGS, 1912-1913

Twenty-three paintings and forty-five drawings produced by Henri Matisse in Morocco in 1912 and 1913 examine this brief but crucial period in the artist's development. Organized by the four institutions on the tour, the exhibition opened at the National Gallery of Art, Washington, D.C., and traveled to The Museum of

Modern Art, where it opened in June 1990, and to the State Pushkin Museum of Fine Arts, Moscow. Its tour continues as follows:

State Hermitage Museum, Leningrad (December 15, 1990 - February 15, 1991)

THE PRINTS OF ANDY WARHOL

Over eighty-five screenprints are included in this exhibition, beginning with the artist's first published work of 1962, featuring the famous Pop art images of the following decades, and concluding with his final commissioned portfolio, planned but not completed at his death in 1987. Organized by Riva Castleman, Director, Department of Prints and Illustrated Books, and organized for circulation in Europe under the auspices of the International Council of The Museum of Modern Art. The exhibition and its accompanying publication have been supported by a generous grant from the Cartier Foundation for Contemporary Art. The exhibition opened at the Fondation Cartier pour l'Art Contemporain in Jouy-en-Josas, France, and traveled to the Národní Galeri v Praze, Prague, Czech and Slovak Federative Republic. Its tour continues as follows:

Albertinum of the Staatliche Kunstsammlungen Dresden, Germany
(through January 20, 1991)

Mücsarnok Palace of Exhibitions, Budapest, Hungary (February 11 -
March 24, 1991)

Muzej Savremene Umetnosti, Belgrade, Yugoslavia (April 15 -
May 26, 1991)

Muzeum Narodowe w Warszawie, Warsaw, Poland (June 17 - July 28, 1991)

CALIFORNIA PHOTOGRAPHY: REMAKING MAKE-BELIEVE

This survey of seven artists who live and work in California opened at the Museum in June 1989. It traveled to the Aspen Art Museum, Colorado; and the University Art Gallery, University of New Hampshire, Durham. Its tour continues as follows:

Grand Rapids Art Museum, Michigan (through January 13, 1991)
Virginia Beach Center for the Arts, Virginia (February 1 - March 31,
1991)

AMERICA WORKED: THE 1950S PHOTOGRAPHS OF DAN WEINER

Featuring approximately fifty photographs by photojournalist Dan Weiner, this exhibition opened at the Museum in April 1989, and traveled to the Danforth Museum of Art, Framingham, Massachusetts; the Allentown Art Museum, Allentown, Pennsylvania; and The Butler Institute of American Art, Youngstown, Ohio. Its tour continues as follows:

Guild Hall Museum, East Hampton, New York (through January 12, 1991)
Missouri Historical Society, St. Louis (March 25 - June 15, 1991)

WALKER EVANS: AMERICAN PHOTOGRAPHS

This exhibition, organized in conjunction with the publication of a fiftieth-anniversary edition of Walker Evans's landmark book *American Photographs*, opened at the Museum in January 1989. It traveled to the Williams College Museum of Art, Williamstown, Massachusetts; the Allentown Art Museum, Pennsylvania; the Instituto de Estudios Norteamericanos, Barcelona; Museo Fortuny, Venice; and the Louisiana Museum, Humlebaek, Denmark. Its tour continues as follows:

Fotografiska Museet, Moderna Museet, Stockholm (through January 6, 1991)
Nelson-Atkins Museum, Kansas City, Missouri (March 3 - April 21, 1991)
The Butler Institute of American Art, Youngstown, Ohio (May 5 - June 23, 1991)
Grand Rapids Art Museum, Michigan (September 6 - October 27, 1991)
St. Louis Art Museum, Missouri (February 4 - March 29, 1992)
Danforth Museum of Art, Framingham, Massachusetts (April - June 1992)

NICHOLAS NIXON: PICTURES OF PEOPLE

This exhibition of Nicholas Nixon's work from the past decade, including series devoted to the elderly, his family members, and people with AIDS, opened at the Museum in September 1988. It traveled to the Museum of Fine Arts, Boston; The Detroit Institute of Arts; the San Francisco Museum of Modern Art; Espace Photographique de Paris; the Victoria and Albert Museum, London; the Palau de la Virreina, Barcelona; and Fundaçao Serralves, Porto, Portugal. Its tour continues as follows:

St. Louis Art Museum, Missouri (February 5 - March 17, 1991)
Museum of Photographic Arts, San Diego (April 9 - June 9, 1991)

THE MODERN POSTER

This exhibition of over 300 posters, drawn from the Museum's extensive graphic design collection, opened at the Museum in June 1988 and traveled to the Milwaukee Art Museum; the Akron Art Museum, Ohio; and the Norton Gallery and School of Art, West Palm Beach, Florida. Its tour continues as follows:

Nelson-Atkins Museum of Art, Kansas City, Missouri
(December 16, 1990 - February 10, 1991)

GARRY WINOGRAND

This retrospective of the photography of Garry Winogrand (1928-1984), perhaps the most influential photographer of the past generation, opened at the Museum in May 1988. It traveled to The Art Institute of Chicago; the San Francisco Museum of Modern Art; the Carnegie Mellon University Art Gallery, Pittsburgh; The Museum of Contemporary Art, Los Angeles; the Archer M. Huntington Art Gallery, University of Texas, Austin; and the Mole Antonelliana, Turin, Italy. Its tour continues as follows:

Hayward Gallery, London (through February 4, 1991)
 Fundació Antoni Tàpies, Barcelona (February 20 - April 14, 1991)
 Museum Folkwang, Essen (May 12 - June 30, 1991)

DUBUFFET PRINTS FROM THE MUSEUM OF MODERN ART

This retrospective includes seventy printed works drawn from the Museum's complete holdings of graphics by the renowned French artist Jean Dubuffet. All mediums and phases of his prolific career and a selection of original maquettes for the celebrated lithograph "assemblages" of the 1960s are represented. Organized by Audrey Isselbacher, formerly Associate Curator, Department of Prints and Illustrated Books, The Museum of Modern Art, and James Fisher, Curator of Prints, Modern Art Museum of Fort Worth, the exhibition opened in Fort Worth and traveled to the Art Museum of South Texas, Corpus Christi; The William Benton Museum of Art, Storrs, Connecticut; the Detroit Institute of Arts; and the Krannert Art Museum, University of Illinois, Champaign. Its tour continues as follows:

Cincinnati Art Museum, Ohio (through January 6, 1991)

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

COURSES

Throughout the year, 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. Enrollment is limited and classes fill quickly. For registration information, call the Department of Education at 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.

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). An examination of European art during the war years: 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 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, and concluding with European and American work of the 1980s.

ART AND REVOLUTION: AVANT-GARDE ART IN RUSSIA PAST AND PRESENT, from February 14 through March 19, 1991. Offered in conjunction with the exhibition **LIUBOV POPOVA**, this course examines the work of Popova and her contemporaries within the artistic, political, and philosophical context of Russia in the early part of the twentieth century. Discussion is followed by an overview of Russian art to the present.

WHAT'S SO FUNNY: THE ART OF FILM COMEDY. Organized by the Departments of Film and Education in collaboration with New York Women in Film, this course examines different aspects of the art of film comedy. Each session includes scenes from classic films and provocative discussions with historians and filmmakers on the development of comic modes from slapstick comedy to films of today.

STATE OF THE ARTS: MONTHLY DISCUSSIONS OF CONTEMPORARY ART. This series is designed to expand the viewer's understanding of current art trends. Classes focus on identifying and defining new ideas and emerging artists.

TEACHING INFORMATION CENTER

Open for reference, study, and general use, the Teaching Information Center offers educators materials and programs designed to provide a connection between classroom studies and works of art in the Museum's collection. Resources available to New York City public high-school and participating middle-school teachers include an audiovisual lending library, reference and curriculum materials, teacher workshops, and free consultations with Museum education staff. Thursdays, 3:00 to 8:00 p.m. For further information, call 212/708-9864. (Edward John Noble Education Center, ground floor)

SATURDAY HIGH SCHOOL CLASSES

High school students may attend informal discussions on modern art. Each week a different theme provides the context for examining works in the Museum's collection. Saturdays, 10:00 - 11:30 a.m. All sessions are free. For further information, call 212/708-9828.

BROWN BAG LUNCHTIME LECTURES

The Museum is offering a new program of informal lunchtime lectures on modern art, and the public is invited to bring lunch. Topics include *Treasures of MoMA*, *Is this Art?*, *Understanding Abstraction*, and *Modern Masters: Claude Monet, Paul Cézanne, Henri Matisse, Pablo Picasso, and Jackson Pollock*. The program is made possible by Chase Manhattan Bank. Tuesdays and Thursdays from 12:30 to 1:15 p.m., for the months of February, March, and April 1991. Admission is \$5; no advance registration is required. (Edward John Noble Education Center; entrance at 10 West 54 Street)

VIDEO ON VIEW

Selected video programs from the Museum's circulating film and video libraries and from the Teaching Information Center's audiovisual library can be seen during public Museum hours. For further information, call 212/708-9795. (Edward John Noble Education Center)

GALLERY TALKS

GALLERY TALKS are held on weekdays, except Wednesdays, 12:00, 1:00 and 3:00 p.m.; Thursday evenings, 5:30 and 7:00 p.m.; Saturdays and Sundays, 1:00 and 3:00 p.m.

SIGN-LANGUAGE INTERPRETED LECTURES FOR THE HEARING IMPAIRED are offered on the third Thursday of each month, 7:00 p.m.

A SCULPTURE TOUCH TOUR FOR THE VISUALLY IMPAIRED is offered by advance appointment.

All talks are free with Museum admission and begin at the Edward John Noble Education Center, located on the ground floor of the Museum. Funded in part by the Natural Heritage Trust and The Eugene and Estelle Ferkauf Foundation. For further information, call 212/708-9795 or 212/247-1230 (TTY/TDD).

*****FAMILY PROGRAMS*****

FAMILY HOURS

Gallery talks for families with children ages five to ten present different themes each week, including the figure, portraiture, animals, abstraction, and landscape. Saturdays, 10:00 - 11:00 a.m.; through June 15, 1991. To preregister: send \$5 per family; include child's name and age. For further information, call 212/708-9795.

PARENT/CHILD WORKSHOP

All adults--parents, grandparents, or others--interested in sharing their enthusiasm for art with a child are encouraged to attend. Conducted by Museum education staff, the workshop has two sessions: Thursdays (6:00 - 8:00 p.m.) for adults only and Saturdays (10:00 - 11:00 a.m.) for adults and children, ages five to ten. Schedule: December 6 and 8, January 10 and 12, January 31 and February 2, February 28 and March 2, April 4 and 6, May 2 and 4, and May 30 and June 1. To preregister: send \$40 per adult/child pair; include child's name and age and workshop dates. For further information, call 212/708-9795.

FAMILY FILM SERIES

Intended to introduce films as an art form to young audiences, this series presents an anthology of classic, noncommercial films. Program notes help parents guide their children through the films and suggest follow-up activities for use in the galleries. Saturdays, 11:15 a.m. - 12:15 p.m., through December 8 and from January 12 through June 15. Admission to the Museum and film program is \$5 per family. For further information, call 212/708-9795. (Roy and Niuta Titus Theater 1)

*****SPECIAL EVENTS*****

SIX EVENINGS OF PERFORMANCE

Through January 8, 1991

A series of six presentations, planned in conjunction with the exhibition **HIGH AND LOW: MODERN ART AND POPULAR CULTURE**, features artists whose "cross-over" careers embody the ongoing dialogue between modern art and popular culture. The series has included performances by Brian Eno (A Lecture), Bongwater (with Ann Magnuson & Kramer), Spalding Gray, David Cale, and Eric Bogosian. The schedule continues with Laurie Anderson (January 8).

Organized by RoseLee Goldberg. Brochure. Tuesday evenings, 8:00 p.m. For information, call 212/708-9500. Tickets are sold out; for review tickets contact the Department of Public Information. (Roy and Niuta Titus Theater 1)

SYMPOSIUM: RECENT FILMS FROM GERMANY

January 1991

A symposium of filmmakers and critics from a reunified Germany will be held in conjunction with the exhibition (see FILM AND VIDEO PROGRAMS). Arranged with the assistance of Goethe House, New York. Details to be announced.

*****GENERAL INFORMATION*****

The Museum's collection: The collection of modern painting, sculpture, drawings, prints, architectural models and drawings, 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 collection provides an essential background for the Museum's loan exhibitions.

Services available to disabled people: All galleries and facilities are accessible to wheelchairs, which are available in the lobby. Lectures and films in the Museum's Roy and Niuta Titus Theaters 1 and 2 are enhanced by an infrared amplification system. See GALLERY TALKS for description of tours for hearing and visually impaired visitors. For further information, call 212/708-9795 or 212/247-1230 (TTY/TDD).

Museum Hours: Daily, 11:00 a.m. to 6:00 p.m.; Thursdays, 11:00 a.m. to 9:00 p.m.; CLOSED WEDNESDAYS AND CHRISTMAS DAY.

Museum Entrance: 11 West 53 Street, New York

Admissions: Adults: \$7.00. Full-time students with current ID and senior citizens: \$4:00. Children under age sixteen accompanied by an adult: free. Museum members: free. Thursdays, 5:00-9:00 p.m.: pay what you wish.

Transportation: Subway: E, F to 5 Av/53 St. Bus: M1-M5 to 53 St.

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.