

Film & Event Calendar

D

E

C

MoMA

1 SAT

10:20 **Family**
Tours for Fours.
Education &
Research Building

10:20 **Family**
A Closer Look for Kids. Education &
Research Building

1:30 **Film**
Max Linder,
Part One. T2

4:30 **Film**
Marcel Perez. T2

7:30 **Film**
Max Linder,
Part Two. T2



2 SUN

Film
The Contenders
2018. For details,
see moma.org/film.

10:20 **Family**
Tours for Fours.
Education &
Research Building

10:20 **Family**
A Closer Look for Kids. Education &
Research Building

1:30 **Film**
Transatlantic
Teamwork. T2

3:00 **Event**
VW Sunday Sessions:
Talking Nauman.
MoMA PS1

4:00 **Performance**
VW Sunday Sessions:
Sarah Kinlaw,
Unboxing The
Compass, Bending
The Axis. MoMA PS1

4:30 **Film**
The British Are
Coming. T2

3 MON

7:00 **Film**
Modern Mondays:
An Evening with
Nazlı Dinçel. T2

4 TUE

7:30 **Event**
Andy Warhol at
Judson. T2

5 WED

7:30 **Event**
Quiet Mornings.
Museum galleries

1:30 **Film**
A Woman of Affairs.
T1

4:30 **Film**
Portrait of My Father.
T1

7:00 **Film**
Tragedy of a
Ridiculous Man. T1

6 THU

1:30 **Film**
The Young in Heart.
T2

4:30 **Film**
The Fascist. T2

7:00 **Film**
Pigsty. T2

7 FRI

Film
The Contenders
2018. For details,
see moma.org/film.

1:30 **Film**
The Lady in Ermine.
T2

4:00 **Film**
It's a Hard Life. T2

6:30 **Film**
La Cage aux folles. T2

8 SAT

10:20 **Family**
Tours for Fours.
Education &
Research Building

10:20 **Family**
A Closer Look for Kids. Education &
Research Building

1:00 **Film**
The Seventh Floor. T1

1:30 **Art Making**
Charles White
Printmaking
Workshops.
Education &
Research Building

4:00 **Film**
The Conjugal Bed. T1

4:30 **Event**
Andy Warhol at
Judson. T2

6:30 **Film**
The Ape Woman. T1

9 SUN

Film
The Contenders
2018. For details,
see moma.org/film.

10:20 **Family**
Tours for Fours.
Education &
Research Building

10:20 **Family**
A Closer Look for Kids. Education &
Research Building

1:30 **Film**
A Question of Honor.
T2

3:00 **Event**
VW Sunday Sessions:
Talking Nauman.
MoMA PS1

4:30 **Film**
Police Chief Pepe. T2

10^{MON}

7:00 **Film**
Modern Mondays: An Evening with Bogosi Sekhukhuni. T2

11^{TUE}

Film
The Contenders 2018. For details, see moma.org/film.

1:30 **Art Making**
Charles White Printmaking Workshops. Education & Research Building

4:00 **Film**
The Climax. T1

12^{WED}

Film
The Contenders 2018. For details, see moma.org/film.



1:30 **Film**
The Barker. T2

4:00 **Film**
It's a Hard Life. T2

6:30 **Film**
Police Chief Pepe. T2

13^{THU}

Film
The Contenders 2018. For details, see moma.org/film.

1:30 **Film**
Ghost Story. T2

4:30 **Film**
The Seventh Floor. T2

7:30 **Film**
A Question of Honor. T2

14^{FRI}

Film
The Contenders 2018. For details, see moma.org/film.

1:30 **Film**
Our Modern Maidens. T2

4:00 **Film**
Pigsty. T2

15^{SAT}

Film
The Contenders 2018. For details, see moma.org/film.

10:20 **Family**
Tours for Fours. Education & Research Building

10:20 **Family**
A Closer Look for Kids. Education & Research Building

12:00 **Family**
Family Films: Tales of Magic and Mystery. T3

1:00 **Art Making**
Explore This! Activity Stations. Museum galleries

1:30 **Film**
The Climax. T2

4:00 **Film**
The Monsters. T2

7:00 **Film**
The Magnificent Cuckold. T2

16^{SUN}

Film
The Contenders 2018. For details, see moma.org/film.

10:20 **Family**
Tours for Fours. Education & Research Building

10:20 **Family**
A Closer Look for Kids. Education & Research Building

1:00 **Art Making**
Explore This! Activity Stations. Museum galleries

1:00 **Film**
Come Have Coffee with Us. T2

3:30 **Film**
Lady Caliph. T2

6:00 **Film**
The Fascist. T2

17^{MON}

4:00 **Film**
Lady Caliph. T2

6:30 **Film**
In the Name of the Italian People. T2

18^{TUE}

Film
The Contenders 2018. For details, see moma.org/film.

4:00 **Film**
In the Name of the Italian People. T2

6:30 **Film**
The Monsters. T2

19^{WED}

Film
The Contenders 2018. For details, see moma.org/film.

1:30 **Film**
The Exile. T2

4:30 **Film**
The Magnificent Cuckold. T2

7:30 **Film**
The Mazurka of the Baron, the Saint and the Florentine Fig Tree. T2

20^{THU}

Film

The Contenders
2018. For details,
see moma.org/film.

1:30 Film

Sinbad the Sailor. T2

4:00 Film

*Come Have Coffee
with Us.* T2

6:30 Film

*Splendori e miserie
di Madame Royale.* T2

21^{FRI}

Film

The Contenders
2018. For details,
see moma.org/film.

1:30 Film

The Dawn Patrol. T2

4:00 Film

The Ape Woman. T2

6:30 Film

The Conjugal Bed. T2

22^{SAT}

Film

The Contenders
2018. For details,
see moma.org/film.

1:00 Film

Portrait of My Father.
T2

3:30 Film

*Property Is No
Longer a Theft.* T2

6:30 Film

The Audience. T2

23^{SUN}

1:30 Film

*Splendori e miserie
di Madame Royale.* T1

4:00 Film

La Cage aux folles. T1

24^{MON}

1:00 Film

*Property Is No
Longer a Theft.* T1

25^{TUE}

Christmas Day

Museum closed

26^{WED}

Film

The Contenders
2018. For details,
see moma.org/film.

1:30 Film

Gunga Din. T2

4:00 Film

*We Want the
Colonels.* T2

6:30 Film

*Come Home and
Meet My Wife.* T2

27^{THU}

Film

The Contenders
2018. For details,
see moma.org/film.

1:30 Film

Little Caesar. T2

4:30 Film

Weak Spot. T2

7:30 Film

*The Mazurka of the
Baron, the Saint and
the Florentine Fig
Tree.* T2

28^{FRI}

Film

The Contenders
2018. For details,
see moma.org/film.

1:30 Film

*The Corsican
Brothers.* T2

4:30 Film

The Audience. T2

7:30 Film

The Big Feast. T2



29^{SAT}

Film

The Contenders
2018. For details,
see moma.org/film.

1:30 Film

*We Want the
Colonels.* T2

4:00 Film

*Come Home and
Meet My Wife.* T2

6:30 Film

Weak Spot. T2

30^{SUN}

Film

The Contenders
2018. For details,
see moma.org/film.

1:00 Film

The Big Feast. T2

4:00 Film

*Tragedy of a
Ridiculous Man.* T2

31^{MON}

Film

The Contenders
2018. For details,
see moma.org/film.

Images, from left:
Max Linder and Francine
Larrimore in *Max Wants a
Divorce* (1917); *Hereditary*.
2018. USA. Directed by
Ari Aster. Courtesy of A24;
The Big Feast. Courtesy
Continental Distributing
Inc./Photofest. Cover:
If Beale Street Could Talk.
2018. USA. Directed by
Barry Jenkins. Courtesy of
Annapurna Pictures

Film

Dec 5–28

Ugo Tognazzi: Tragedies of a Ridiculous Man

The great Italian actor, director, and screenwriter Ugo Tognazzi (1922–1990) was among the cohort of performers who invented and popularized *commedia dell'Italia* and commanded the lion's share of Italy's box-office receipts in the 1960s and '70s. This retrospective spans his four-decade career, featuring 25 of his nearly 150 films. All films are from Italy, unless otherwise indicated.



Ritratto di mio padre (Portrait of My Father). 2010. Directed by Maria Sole Tognazzi. This affectionate portrait reveals the complicated brilliance of Ugo Tognazzi, both as a famous actor and as a family man. 85 min.

[Wed, Dec 5, 4:30 \(introduced by Maria Sole Tognazzi\); Sat, Dec 22, 1:00](#)

La tragedia di un uomo ridicolo (Tragedy of a Ridiculous Man). 1981. Written and directed by Bernardo Bertolucci. Tognazzi gives the performance of his career in this extraordinary film about the anguished relationship between a failing industrialist and his son, who is kidnapped by left-wing terrorists. 116 min.

[Wed, Dec 5, 7:00; Sun, Dec 30, 4:00](#)

Il federale (The Fascist). 1961. Italy/France. Directed by Luciano Salce. Tognazzi gives a breakthrough performance as member of the Northern Italian

fascist paramilitary who must transport an anti-fascist intellectual to Rome for “rehabilitation.” 98 min.

[Thu, Dec 6, 4:30; Sun, Dec 16, 6:00](#)

Porcile (Pigsty). 1969. Written and directed by Pier Paolo Pasolini. Pasolini's vicious satire interweaves the strangely perverse stories of a cannibal who devours his own father, and the pig-fetishist son of a bourgeois magnate who is locked in battle with a former Nazi industrialist. 98 min.

[Thu, Dec 6, 7:00; Fri, Dec 14, 4:00](#)

La vita agra (It's a Hard Life). 1964. Directed by Carlo Lizzani. Based on Luciano Bianciardi's semiautobiographical bestselling novel, *La vita agra* stars Tognazzi as a neurotic intellectual who seeks to avenge the deaths of 43 miners by blowing up the mining company's headquarters. 104 min.

[Fri, Dec 7, 4:00; Wed, Dec 12, 4:00](#)

La Cage aux folles (Birds of a Feather). 1978. France/Italy. Directed by Édouard Molinaro. In a series of exquisitely timed comic set pieces, a pair of aging, flamboyant gay men attempt to conceal their “lifestyle” from their ultraconservative soon-to-be in-laws. 97 min. [Fri, Dec 7, 6:30; Sun, Dec 23, 4:00](#)

Il fischio al naso (The Seventh Floor). 1967. Directed by Ugo Tognazzi. In his second directorial effort, Tognazzi plays a powerful industrialist who enters the purgatory of a hospital clinic to cure himself of incessant nose whistling. 112 min.

[Sat, Dec 8, 1:00; Thu, Dec 13, 4:30](#)

L'ape regina (The Conjugal Bed). 1963. Italy/France. Directed by Marco Ferreri. Ferreri's first Italian feature involves the grim fate of a dotting, middle-aged husband who struggles to get over his neurotic impotence and his fierce wife's impatience. 90 min. [Sat, Dec 8, 4:00;](#)

[Fri, Dec 21, 6:30](#)

La donna scimmia (The Ape Woman). 1964. Italy/France. Directed by Marco Ferreri. Tognazzi stars as a scheming Neapolitan drifter who seduces a gentle woman with a hairy monkey face into marrying him and becoming a sideshow freak. 92 min. [Sat, Dec 8, 6:30](#); [Fri, Dec 21, 4:00](#)

Una questione d'onore (A Question of Honor). 1966. Italy/France. Directed by Luigi Zampa. This unsung soap opera about honor killings in Sardinia doubles as a sendup of spaghetti Westerns. 110 min. [Sun, Dec 9, 1:30](#); [Thu, Dec 13, 7:30](#)

Il commissario Pepe (Police Chief Pepe). 1969. Directed by Ettore Scola. Tognazzi stars as a police commissioner who uncovers, through a series of poison pen letters, the sordid sexual doings of his small Veneto town. 107 min. [Sun, Dec 9, 4:30](#); [Wed, Dec 12, 6:30](#)

L'Immorale (The Climax). 1967. Directed by Pietro Germi. Tognazzi plays a touring violinist who accumulates wives, mistresses, and children in every port. Pathetic and buffoonish by turns, he tries to do right by all of them. 97 min. [Tue, Dec 11, 4:00](#); [Sat, Dec 15, 1:30](#)

I mostri (The Monsters) [original Italian release version]. 1963. Italy/France. Directed by Dino Risi. "Released in the United States in a radically shortened version, *I mostri* is back—at some 31 minutes longer—in the full fury of its original Italian release" (Dave Kehr). 121 min. [Sat, Dec 15, 4:00](#); [Tue, Dec 18, 6:30](#)

Il magnifico cornuto (The Magnificent Cuckold). 1964. Italy/France. Directed by Antonio Pietrangeli. "A happily married businessman allows himself to be seduced by the wife of a colleague—a meaningless affair that makes him realize how easy it would be for his young and

beautiful wife to betray him as he betrayed her" (Dave Kehr). 124 min. [Sat, Dec 15, 7:00](#); [Wed, Dec 19, 4:30](#)

Venga a prendere il caffè da noi (Come Have Coffee with Us). 1970. Directed by Alberto Lattuada. Tognazzi plays a man of utter mediocrity and pretense, a middle-aged tax inspector who insinuates himself into the home of the rich (and sexually overheated) Tettamanzi sisters by marrying one while secretly sleeping with the others. 101 min. [Sun, Dec 16, 1:00](#); [Thu, Dec 20, 4:00](#)

La califfa (Lady Caliph). 1970. France/Italy. Written and directed by Alberto Bevilacqua. During a violent workers' strike in Parma, a factory owner and a widowed labor organizer begin a clandestine love affair that forces them to question their own allegiances. 96 min. [Sun, Dec 16, 3:30](#); [Mon, Dec 17, 4:00](#)

In nome del popolo italiano (In the Name of the Italian People). 1971. Directed by Dino Risi. Vittorio Gassman is a vainglorious industrialist who would sooner commit his father to an asylum than face murder charges. Tognazzi is the cynically bemused magistrate bent on holding him accountable. 102 min. [Mon, Dec 17, 6:30](#); [Tue, Dec 18, 4:00](#)

La mazurka del barone, della santa e del fico fiorone (The Mazurka of the Baron, the Saint and the Florentine Fig Tree). 1975. Directed by Pupi Avati. A misanthropic, anticlerical nobleman is hell-bent on destroying the fig tree that crippled him as a child—until, that is, he discovers its miraculous properties. 110 min. [Wed, Dec 19, 7:30](#); [Thu, Dec 27, 7:30](#)

Splendori e miserie di Madame Royale. 1970. Directed by Vittorio Caprioli. Years before *La Cage aux folles*, Tognazzi

starred as the rococo confection “Madame Royale,” a flamboyant drag performer who gets mixed up with a police inspector when his voluptuous teenage charge goes missing. 103 min.

[Thu, Dec 20, 6:30](#); [Sun, Dec 23, 1:30](#)

La proprietà non è più un furto (Property Is No Longer a Theft).

1973. Directed by Elio Petri. In Petri’s proto-*giallo*, Brechtian satire, a neurotic bank clerk commits to a Marxist life of thievery, choosing as his principal target a client known as The Butcher (Tognazzi). 127 min.

[Sat, Dec 22, 3:30](#); [Mon, Dec 24, 1:00](#)

L’Udienza (The Audience).

1972. Italy/France. Directed by Marco Ferreri. In a clever spin on Kafka’s *The Castle*, a young man seeking an audience with the Pope is put through a series of maddening trials. 112 min.

[Sat, Dec 22, 6:30](#);
[Fri, Dec 28, 4:30](#)

Vogliamo i colonnelli (We Want the Colonels).

1973. Directed by Mario Monicelli. In this withering satire based on the notorious 1970 Golpe Borghese incident, a thinly disguised Junio Valerio Borghese forms an unholy alliance among army dissidents, the CIA, the Sicilian Mafia, and the Vatican. 98 min.

[Wed, Dec 26, 4:00](#); [Sat, Dec 29, 1:30](#)

Romanzo popolare (Come Home and Meet My Wife).

1974. Directed by Mario Monicelli. Monicelli described his coruscating gem about sexual jealousy and class envy as “a bitter investigation into the conditions of workers in a large metropolis like Milan.” 105 min.

[Wed, Dec 26, 6:30](#); [Sat, Dec 29, 4:00](#)

La Faille (Weak Spot).

1975. France/Italy/Germany. Directed by Peter Fleischmann. In this paranoid political thriller an innocent tourist agent, accused of belonging to the underground resistance, gets mixed up in a cat-and-mouse game with the secret police. 110 min.

[Thu, Dec 27, 4:30](#); [Sat, Dec 29, 6:30](#)

La grande bouffe (The Big Feast).

1973. France/Italy. Directed by Marco Ferreri. Ferreri’s notorious orgy of Rabelaisian appetites brings together some of Europe’s greatest actors (Mastroianni, Piccoli, Tognazzi, Noiret) for a defiantly scatological Last Supper. 129 min.

[Fri, Dec 28, 7:30](#);
[Sun, Dec 30, 1:00](#)

Through Dec 2 Silent Comedy International

Film historians tend to treat early European film comedy and the American style of slapstick as two independent traditions, but there was a great deal of bilateral trade being conducted during the silent era. By tracing the circulation of comic styles, this series suggests that the European and American silent comedies share a common ancestry and a common aim: laughter without borders. All screenings have live piano accompaniment.

Max Linder, Part One

Max Linder’s persona of a dandified, everyman-about-town and his refined, naturalistic approach to physical comedy made him the first international movie star. This program of five films follows Linder’s development from his beginnings in France to his later career in the US. Approx. 90 min.

[Sat, Dec 1, 1:30](#)

Marcel Perez

A performer and director whose career spanned the silent era, Marcel Perez is the missing link of transatlantic comedy. These six films chart his work from his beginnings in France and Italy and continues to the US. Approx. 80 min.

[Sat, Dec 1, 4:30](#)

Max Linder, Part Two

Widely considered the father of film slapstick, Max Linder created the blueprints and laid the foundations for the comedians that followed. In

addition to Max, this program of six Linder and Linder-influenced films features star performers such as Charlie Chaplin and Charley Chase. Approx. 80 min.

[Sat, Dec 1, 7:30](#)

Transatlantic Teamwork

This three-film program profiles the three most popular comedy duos: Laurel and Hardy, John Bunny and Flora Finch, and the Danish team of Pat and Patachon. Approx. 100 min.

[Sun, Dec 2, 1:30](#)

The British Are Coming

For producers of comedy, performers in the English music hall tradition proved to be veritable storehouses of gags. Since Brits like Jimmy Aubrey, Lupino Lane, and Stan Laurel were already performing on American stages it was just a short jump to Hollywood with its lure of money and fame. Four films. Approx. 110 min.

[Sun, Dec 2, 4:30](#)

Through Dec 28

Modern Matinees: Douglas Fairbanks Jr.

Douglas Fairbanks Jr. (1909–2000), scion of swashbuckling silent-era megastar Douglas Fairbanks, was destined to become a movie star, but he had to get there on his own terms. Despite early setbacks, his dedication—not to mention elegant good looks and aristocratic comportment—led to a successful seven-decade career. This sweeping view of Fairbanks Jr.'s career is drawn mainly from MoMA's collection. All films are from the US, unless otherwise noted.

A Woman of Affairs. 1928.

Directed by Clarence Brown. Diana Merrick lives her life to the fullest, even if it means flouting social convention; she's in love

with the patrician Neville and they plan to marry, but his buttoned-up family shuns Diana and forbids the marriage. Silent, with intermittent music and effects. 90 min. [Wed, Dec 5, 1:30](#)



The Young in Heart. 1938.

Directed by Richard Wallace. A lovely family of grifters, on the run from the law, saves the life of a sweet elderly lady. So she takes them in, blissfully unaware of their plan to amend her will. 90 min. [Thu, Dec 6, 1:30](#)

That Lady in Ermine. 1948.

Directed by Ernst Lubitsch. In an Italian principality in 1861, a countess marries a weakling who flees as the invading Hussars are closing in. Magically, the painted portraits of her ancestors come to life to offer assistance. 90 min.

[Fri, Dec 7, 1:30](#)

The Barker. 1928. Directed by George Fitzmaurice. On a break from law school, the son of a successful carnival barker takes a job on dad's turf, where he falls in love with an exotic dancer. 86 min. [Wed, Dec 12, 1:30](#)

Ghost Story. 1981. Directed by John Irvin. Four elderly men, gathered to tell each other ghost stories, are visited by an enigmatic woman who may have been a part of their youth. So why hasn't she aged a day? 110 min. [Thu, Dec 13, 1:30](#)

Our Modern Maidens. 1929.

Directed by Jack Conway. A spoiled, entitled young woman refuses to marry her beau until he gets *her* dream job: a diplomatic appointment to the American embassy in Paris. Silent, with intermittent sound sequences. 70 min.

[Fri, Dec 14, 1:30](#)

Through Jan 8

The Contenders 2018

For this annual series, the Department of Film combs through major studio releases and the top film festivals in the world, selecting influential, innovative films made in the past 12 months that we believe will stand the test of time. Whether bound for awards glory or destined to become a cult classic, each of these films is a contender for lasting historical significance, and any true cinephile will want to catch them on the big screen. For the full screening schedule, visit moma.org/contenders.

Ongoing

Modern Mondays

Building upon the Museum's eight-decade tradition of fostering cinematic innovation and experimentation, Modern Mondays invites artists working in the expanded field of film, video, performance, and sound to present their work in an intimate setting.

An Evening with Nazlı Dinçel

This screening of works by Turkish-born, Milwaukee-based filmmaker Nazlı Dinçel highlights her rigorous, handmade approach to 16mm filmmaking and her bold exploration of personal desire and dislocation.

[Mon, Dec 3, 7:00](#)

An Evening with Bogosi Sekhukhuni

South African artist Bogosi Sekhukhuni presents moving-image works and upcoming projects. [Mon, Dec 10, 7:00](#)

Images, from left: *Portrait of My Father*. Courtesy Cinecittà Luce/Maria Sole Tognazzi; *The Young in Heart*. Courtesy United Artists/Photofest; *The Corsican Brothers*. Courtesy United Artists/Photofest

The Exile. 1947. Directed by Max Ophüls. With an assassination plot afoot, Charles II's advisor counsels him to return from exile to England, but instead the king detours to the farm of a lovely young maiden. The inaugural film for The Fairbanks Company, Inc., it was also written by Fairbanks. 95 min. [Wed, Dec 19, 1:30](#)

Sinbad the Sailor. 1947. Directed by Richard Wallace. Fairbanks, newly returned from duty in the US Navy, takes on the role of Sinbad/Prince Ahmed, who weaves fantastic tales about his adventures. 116 min.

[Thu, Dec 20, 1:30](#)

The Dawn Patrol. 1930. Directed by Howard Hawks. In 1915, Major Brand, commander of a British air squadron in France, experiences guilt over his recent losses. Are Allied planes a match for German air power? 108 min.

[Fri, Dec 21, 1:30](#)

Gunga Din. 1939. Directed by George Stevens. The adventures of three uproarious British officers in colonial India during the 19th-century Thuggee unrest. 117 min. [Wed, Dec 26, 1:30](#)

Little Caesar. 1931. Directed by Mervyn LeRoy. *Little Caesar* was Edward G. Robinson's breakout film, but it also left him typecast as a gangster for years to come. 78 min. [Thu, Dec 27, 1:30](#)



The Corsican Brothers. 1941. USA. Directed by Gregory Ratoff. In this exciting, swashbuckling drama, formerly conjoined twins vow to avenge their parents' murder. Fairbanks plays both brothers, each with very distinct personalities. 111 min.

[Fri, Dec 28, 1:30](#)

Events & Programs

Gallery Sessions

Daily, 11:30 a.m. & 1:30 p.m.

Museum galleries

Join us for conversations and activities that offer insightful and unusual ways to engage with art.

Limited to 25 participants

Art Lab: Nature

Daily, 10:30 a.m.–4:30 p.m.;

Fri, until 6:30 p.m.

Education & Research Building

Discover how artists and designers are inspired by the natural world in this hands-on, multisensory installation. All ages are welcome.

VW Sunday Sessions

Various dates and times

MoMA PS1

Embracing performance, music, dance, conversations, and film, VW Sunday Sessions supports and commissions new work, inviting artists, curators, and others to share their projects.

Visit moma.org/sundaysessions for details and ticketing info.

Quiet Mornings

Wed, Dec 5, 7:30–9:00 a.m.

Museum galleries

See your favorite works from MoMA's collection and take in selected new exhibitions, all without the crowds. Guided meditation takes place at 8:30 a.m.

Adults \$15, seniors \$12, full-time students with current ID \$10, children (16 and under) free. Free for members, with the ability to bring guests for \$5

Tours for Fours: Movement in Art

Saturdays & Sundays, Dec 1–16,
10:20–11:15 a.m.

Education & Research Building

Look, listen, and share ideas while you explore art through movement, drawing, and more.

For four-year-olds and adult companions. Free tickets are distributed on a first-come, first-served basis at 10:00 a.m. on the day of the program.

A Closer Look for Kids: Real and Imagined Places

Saturdays & Sundays, Dec 1–16,
10:20–11:30 a.m.

Education & Research Building

Kids and adults participate in lively discussions and activities while looking at art.

For kids ages five to 10 and adult companions. Free tickets are distributed on a first-come, first-served basis starting at 10:00 a.m. on the day of the program.

Family Films: Tales of Magic and Mystery

Sat, Dec 15, 12:00–1:00 p.m. T3

Watch and discuss live-action and animated short films.

For kids ages five and up and adult companions. Free tickets are distributed on a first-come, first-served basis at 10:00 a.m. on the day of the program.

Andy Warhol at Judson

Tue, Dec 4, 7:30 p.m., Sat, Dec 8,
4:30 p.m. T2

This screening features Andy Warhol's *Jill And Freddy Dancing* (1963) and brings together Warhol's Screen Tests featuring Judson participants, including the choreographer Lucinda Childs and the lighting designer Billy Linich.

Adults \$15, members and Corporate members \$10, seniors, full-time students with current ID, and staff of other museums \$5

Charles White Printmaking Workshops

Sat, Dec 8 & Tue, Dec 11,
1:30–3:00 p.m.

Education & Research Building,
Classrooms

Make drypoint prints inspired by Charles White's innovative work in this medium. Sessions are led by an artist and planned with the EFA Robert Blackburn Printmaking Workshop.

Free, on a first-come, first-served basis. Sign-up begins half an hour prior to each workshop. For adults, but children are welcome if accompanied by an adult.