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The Museum of Modern Art

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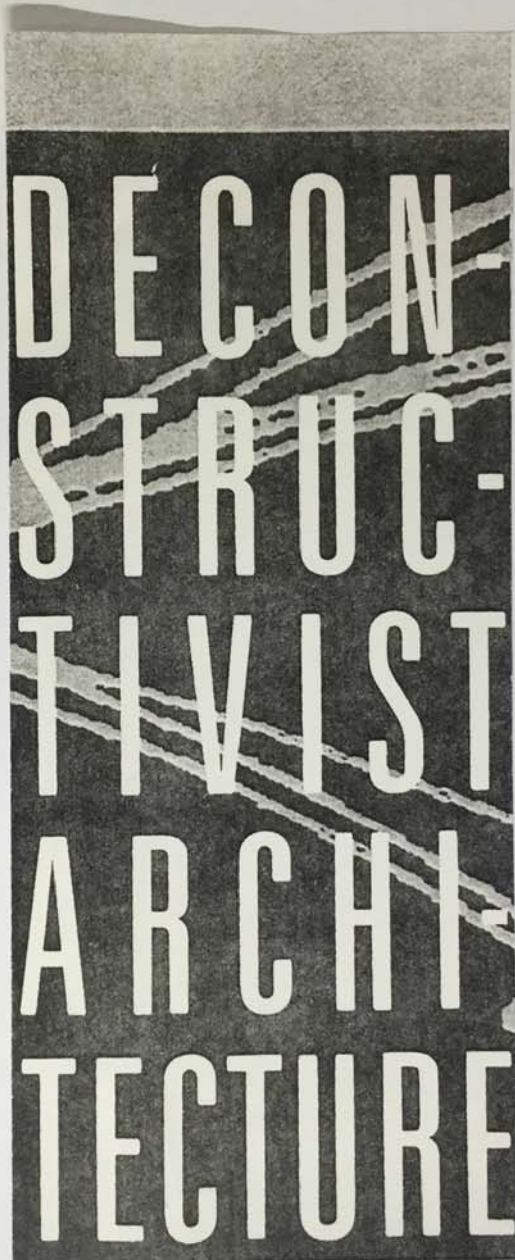
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Coop Himmelblau
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Daniel Libeskind
Bernard Tschumi

DECONSTRUCTIVIST ARCHITECTURE

The Museum of Modern Art

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Media Preview

*Tuesday, June 21, 1988
11:00 a.m. to 2:00 p.m.*

Refreshments will be served.

*RSVP 212/708-9750
Department of Public Information
The Museum of Modern Art
11 West 53 Street, New York*

The exhibition will be on view from June 23 to August 30, 1988.

*The exhibition, catalogue, and symposium are part of the
Genald D. Hines Interests Architecture Program at
The Museum of Modern Art.*

*Symposium: Deconstructivist Architecture
Mark Wigley, moderator
Thursday, June 30, 8:30 p.m.
The Roy and Ninta Titus Theater 1*

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*The Board of Trustees
The Museum of Modern Art
requests the pleasure of your company
at a reception
and preview of the exhibition*

DECONSTRUCTIVIST ARCHITECTURE

Tuesday, June 21, 1988

6:30 to 8:30 p.m.

11 West 53 Street, New York

R.S.V.P. (212) 708-9683

*This invitation admits two
and is nontransferable.*

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The Museum of Modern Art

Members Calendar

June 1988



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Special Programs

A symposium on **The Modern Poster**, moderated by Stuart Wrede, will be held on June 9. A forum, titled **1968: The Beginnings of The Studio Museum in Harlem**, will take place on June 23. In conjunction with the exhibition **Deconstructivist Architecture**, Mark Wigley will conduct a symposium on June 30. See page 20 for details.

Cover: Vladimir and Georgii Stenberg. *Symphony of a Great City*. 1928. Lithograph. The Museum of Modern Art. Marshall Cogan Purchase Fund. In the exhibition **The Modern Poster**.



Mickey Mouse is the sorcerer's apprentice in *Fantasia* (1940), part of **International Treasures of Film: Creative Collaborations—Film and the Performing Arts** (June 24).

New Exhibitions



Lucian Bernhard. *Bosch*. 1914. Lithograph. The Museum of Modern Art, New York. Gift of The Lauder Foundation, Leonard and Evelyn Lauder Fund.

The Modern Poster

June 6–September 6.

René d'Harnoncourt Galleries, lower level.

The poster as an art form has always existed at the intersection of the fine and applied arts; handicrafts and mass production; and culture, politics, and commerce. As a hybrid medium, it provides an arena where painting, drawing, photography, and typography come together in new ways, influencing each other in the process. In over 300 works selected from the Museum's collection, the exhibition presents an overview of the poster's history and assesses recent developments in international poster design.

It is not surprising that the founding director of The Museum of Modern Art, Alfred H. Barr, Jr., was fascinated by posters, since they were a prominent expression of the modernist synthesis of the arts that inspired the multifaceted program of the Museum. Acquisition of posters for the collection began in 1935. Since the Museum's 1968 exhibition **Word and Image**, the poster collection has grown significantly, and these new acquisitions are highlighted.

The Modern Poster has been organized by Stuart Wrede, Director, Department of Architecture and Design. The exhibition and its accompanying publication have been made possible by a generous grant from The May Department Stores Company. Additional support has been provided by the National Endowment for the Arts.

Members Previews: The Modern Poster

Fellow, Supporting, Sustaining, and Patron Members

Thursday, June 2, 11:00 a.m.–9:00 p.m.;

Friday, Saturday, and Sunday, June 3, 4, and 5, 11:00 a.m.–6:00 p.m.

Family/Dual and Participating Members

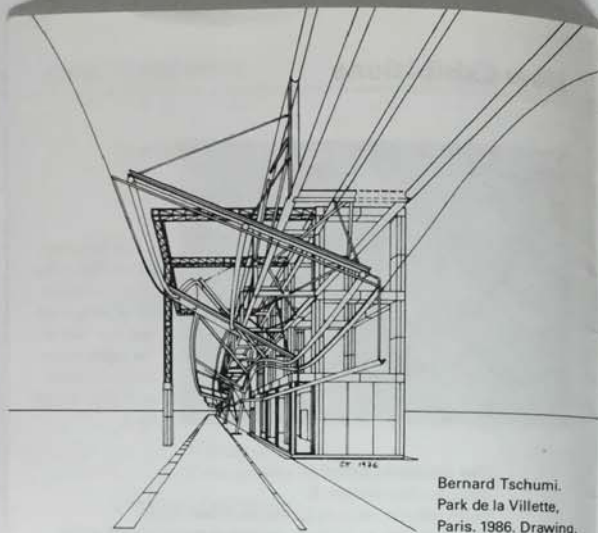
Friday, June 3, 11:00 a.m.–6:00 p.m.; Saturday, June 4, 11:00 a.m.–6:00 p.m.

Resident and Non-Resident Members

Friday, June 3, 11:00 a.m.–6:00 p.m.; Sunday, June 5, 11:00 a.m.–6:00 p.m.

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Bernard Tschumi.
Park de la Villette,
Paris, 1986. Drawing.

Deconstructivist Architecture

June 23–August 30.

International Council Galleries, ground floor.

The emergence of a new architectural sensibility is suggested by this exhibition of recent work by seven international architects. Obsessed with twisted shapes, warped planes, and folded lines, they intentionally violate the pure forms of modern architecture. The traditional virtues of unity, harmony, and clarity are replaced by fracturing, disharmony, and mystery. The projects resume the radical experimentation with form initiated by the Russian avant-garde early in the twentieth century. These architects exploit its skewed geometry to savor, in the words of Philip Johnson, the "pleasures of unease."

The exhibition includes drawings and models by Frank O. Gehry, Daniel Libeskind, Rem Koolhaas, Peter Eisenman, Zaha M. Hadid, Bernard Tschumi, and the firm of Coop Himmelblau. To introduce this contemporary work, a selection from the Museum's holdings of Russian avant-garde art from 1913 to 1933 will be presented.

Deconstructivist Architecture is the third of five exhibitions in the **Gerald D. Hines Interests Architecture Program** at the Museum. It has been organized by Philip Johnson, architect and former director of the Museum's Department of Architecture and Design, and Mark Wigley, architect and lecturer at Princeton University. The exhibition was coordinated by Frederieke Taylor.

Projects: Joan Fontcuberta/Pere Formiguera

June 18–August 9.

Garden Hall Gallery, ground floor.

This exhibition purportedly presents selections from the archive of an eminent, if obscure, German zoologist, Dr. Peter Ameisenhaufen. Photographs, audio-tapes, maps, drawings, stuffed specimens, and pseudo-scientific descriptive texts are used to describe such bizarre species as the *Micostrum Vulgaris*, whose "courtship ritual is particularly curious," or the *Alopex Stultus*, which is able to camouflage itself as a shrub.

The installation, called *Fauna*, is the work of two young Spanish artists, Joan Fontcuberta and Pere Formiguera, who have concocted these fantastic animals and their "natural" habitats. By presenting documentary "evidence" and evoking the context of a natural history museum, the artists not only construct a convincing imaginary world but call into question the authority of the photographic medium and the assumed objectivity of scientific methodology and institutional display.

The exhibition, twelfth in the **Projects** series, has been organized by Catherine Evans, Assistant Curator, Department of Photography, and is supported by a generous grant from the Institute of North American Studies, Barcelona. **Projects** exhibitions, which focus on the work of emerging artists, are made possible by grants from the National Endowment for the Arts, the Lannan Foundation, and J. P. Morgan & Co. Incorporated.



Joan Fontcuberta
and Pere Formiguera.
Cercopithecus lca-
racornu from the se-
ries *Fauna*, 1985–
88. Gelatin-silver
print. Courtesy the
artists.

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Continuing Exhibitions



Garry Winogrand.
New York, 1968.
Gelatin-silver
print. Courtesy
Fraenkel Gallery,
San Francisco,
and The Estate of
Garry Winogrand.

Garry Winogrand

Through August 16.
International Council Galleries, ground floor.

The work of Garry Winogrand (1930–1984) is surveyed in this first retrospective devoted to the photographer, arguably the most influential of his generation. "Winogrand's pictures," writes John Szarkowski in the publication accompanying the exhibition, "realize a conception of photography that is richer, more complex, and more problematic than any other since the Second World War."

Winogrand, who became established as a photo-journalist in the mid-1950s, began about 1960 to develop unexplored possibilities of the wide-angle lens on the hand camera and discovered a new freedom of composition. He said that if he saw a familiar picture in his viewfinder he "would do something to change it," something to present an unsolved problem. The difficult work of his last years, shown for the first time in this exhibition, was the expression of a man "whose ambition," as Szarkowski concludes, "was not to make good pictures, but through photography to know life."

The retrospective, including over two hundred pictures, was organized by John Szarkowski, Director, Department of Photography. The exhibition and an accompanying publication, *Winogrand: Figments from the Real World*, 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., which also provided a grant for the developing of Winogrand's unfinished work. Additional support for the exhibition has been provided by the National Endowment for the Arts.

A Cézanne Treasure: The Basel Sketchbooks

Through June 5.
International Council Galleries, ground floor.

The Basel sketchbooks of Paul Cézanne comprise one of the finest collections of his drawings. They span the period from about 1858 until 1900, illuminating

virtually the entire career of the artist. This exhibition provides the first opportunity in the United States to see this unique treasure of the Kunstmuseum Basel. **A Cézanne Treasure: The Basel Sketchbooks** has been organized by Bernice Rose, Curator, Department of Drawings. The exhibition and its accompanying publication by Sir Lawrence Gowing are generously supported by Knoll International Holdings, Inc.

Designs for Independent Living

Through June 7.
Garden Hall Gallery, ground floor.

Developing products for the aging and the physically disabled is an increasingly important aspect of today's design activity. This exhibition is one of the first to focus on such products and includes marathon wheelchairs, sculpted cane handles, tableware for persons with limited hand strength, and brightly colored support systems, resembling abstract sculpture, made for children with motor disabilities. The exhibition, organized by Cara McCarty, Assistant Curator, Department of Architecture and Design, has been made possible by generous grants from Volvo and the National Endowment for the Arts.

A Body of Work: Photographs by John Coplans

Through July 10.
Edward Steichen Photography Center, second floor.

The compelling series of self-portraits presented in this exhibition was made by John Coplans in his studio between 1984 and 1987. Coplans poses himself naked against a blank white wall while observing the positions of his body in a video monitor. When he finds the composition he wants, a studio assistant makes the exposure on Polaroid negative film. The process continues in the darkroom, where Coplans creates the picture by cropping the negative and making a large-scale print. The resulting photographs engage, in an intimate yet impersonal way, the issue of aging and the objective fact of his own body.

The artist, also a critic, author, and editor, was one of the founders of *Artforum* magazine and has been a museum curator and director. He became actively involved with photography in 1977 while working on an exhibition of work by the New York tabloid photographer Weegee (Arthur Fellig). The exhibition has been selected by Susan Kismaric, Curator, Department of Photography, from an exhibition organized for the San Francisco Museum of Modern Art by Sandra S. Phillips, Curator in that museum's Department of Photography.

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Collection Exhibitions

Contemporary Print Acquisitions 1986–88

Through July 19.

Tatyana Grosman Gallery, third floor.

This selection of newly acquired contemporary prints highlights various recent pictorial developments in both European and American printed art. Twenty-five of the more than two hundred works acquired since 1985 are included, representing both traditional and more experimental approaches to the medium. The installation was selected by Wendy Weitman, Assistant Curator, Department of Prints and Illustrated Books.

Robert Rauschenberg, 34 Drawings for Dante's "Inferno" and Selections from the Drawings Collection

Through July 17.

Ronald S. Lauder Galleries.

For his 1959–60 series of illustrations of Dante's allegorical poem, Robert Rauschenberg chose an iconography derived from contemporary life, much as Dante referred to personalities and events of his own day. Rauschenberg used the technique, which he pioneered and exploited, of transferring printed illustrations to his drawing sheet. The figure of Dante is represented by such images as a towel-clad man, John F. Kennedy, and a face in a space helmet.

These works and others from the drawings collection are presented in an installation selected by Bernice Rose, Curator, Department of Drawings.

Film Programs

Stories from Siberia:

The Films of Vasily Shukshin

June 3–12.

Before his death in 1974 at the age of forty-five, Vasily Shukshin had a prodigious career as a writer of short stories, a film scenarist, an actor, and a director, beloved by Soviet audiences for championing peasant values in the face of Soviet rural collectivization. In a spare, accessible style, Shukshin's works describe experiences familiar to millions. His lyrical, often comic narratives describe peasants' ambiguous responses to a changing world.

This series is comprised of five films written and directed by Shukshin, two films starring Shukshin and directed by Boris Barnet and Marlen Khutsiev, and a film written by Shukshin that features his wife, Lydia Fedoseyeva.

Stories from Siberia: The Films of Vasily Shukshin is presented in the United States by the Film Center of the School of the Art Institute of Chicago, in collaboration with the British Film Institute and Goskino, the Soviet film export organization. The Department of

Pechki-lavochki (Happy-Go-Lucky! Stoves and Benches) (1974), is presented in **Stories from Siberia: The Films of Vasily Shukshin** (June 5 and 11).



Film thanks Ian Christie of the BFI for his help in arranging the series. Organized by Jytte Jensen, Curatorial Assistant, Department of Film.

FIAF 50 Years

June 20–July 5.

Nine programs selected from films newly restored by archives all over the world celebrate the fiftieth anniversary of the Fédération Internationale des Archives du Film. The late Norman McLaren's animated design for FIAF's anniversary appears at the head of each film.

Among the extraordinary films to be presented is a recently-discovered silent version of Alfred Hitchcock's *Blackmail* (1929), restored by the National Film Archive, London; a hand-colored print of *La Vie de Jésus* (1904), produced by Pathé Frères, restored by the Oesterreichisches Filmarchiv, Vienna; *Humoresque* (1920), directed by Frank Borzage and restored by the UCLA Film and Television Archive, Los Angeles; *Mysterien eines Frisiersalons* (1922), codirected by Bertolt Brecht and restored by the Staatliches Filmarchiv der DDR, Berlin; and Ernst Lubitsch's *Lady Windermere's Fan* (1925), restored by the Department of Film of The Museum of Modern Art.

Following the programs' showings at the Museum, the films travel to FIAF archives in North and South America. A second part of the show is touring Europe and will be seen here at a later date. This international tour demonstrates FIAF's commitment to safeguarding and restoring the cultural heritage of the moving image in every country. The exhibition is organized by Eileen Bowser, Curator, Department of Film.

International Treasures of Film: Creative Collaborations—Film and the Performing Arts

June 23–July 10.

Filmmakers have consistently found inspiration in the popular and performing arts—theater, dance, music, and opera. This program celebrates the creative relationship between these arts and film, the visual art born at the turn of this century. An outstanding selection of films highlights the ways in which aspects of the performing arts have been adapted for motion pictures and given cinematic expression. The exhibition, presented in conjunction with The First New York

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International Festival of the Arts, is organized by Jon Gartenberg, Assistant Curator, Department of Film.

The Department of Film would like to thank The First New York International Festival of the Arts for helping to make this program possible, and to thank Columbia Pictures Industries, The Walt Disney Company, Films Incorporated, Samuel Goldwyn Company, Interama, Janus Films, Kino International, MGM/UA Classics, Arthur Miller, National Film Archive, British Film Institute, Republic Pictures Corporation, Turner Entertainment Co., and the UCLA Film and Television Archive for the acquisition and loan of prints for this program. Tickets for films in the series are available to the public with general admission to the Museum, and may be obtained in advance through American Express and The First New York International Festival of the Arts. Remaining tickets will be distributed on a first-come, first-served basis at the Museum on the day of screening. Museum admission is \$5.00.

A number of advance tickets have been reserved for Members. These are free and are available at the lobby information desk for a 50-cent service charge.

French Film Posters

Through October 18.

Twenty-five original posters for French films from 1927 to 1977 are displayed in the lobby of the Roy and Niuta Titus Theater 1. The exhibition has been organized by Mary Corliss, Assistant Curator, Department of Film.

History of Film:

A History of Camera Movement

June 14, 16, 17, 18, 19.

This History of Film cycle explores the development of the use of the moving camera from the 1890s to the present. Film historian Herbert Reynolds has selected the programs for this series from the Department of Film's archives.

Cineprobe

June 6, 13.

This forum with the independent filmmaker is in its twentieth season. Tickets are available on the day of Cineprobe on a first-come, first-served basis and are included in the price of Museum admission. After 6:00, admission is free.

What's Happening?

June 2.

This series showcases independently made films on political and social issues. The films examine contemporary concerns in a fresh and often controversial way.

The Museum's film and video programs are made possible by grants from the New York State Council on the Arts and the National Endowment for the Arts.

June Films and Events

Schedule subject to change without notice. For precise information, call (212) 708-9490 on day of showing.



Natalie Wood and Richard Beymer in *West Side Story* (1961), presented in International Treasures of Film: Creative Collaborations—Film and the Performing Arts (June 23).

Wednesday

1

Museum closed.

Thursday

2

- 11:00 **Members Preview: The Modern Poster**
Contributing Members.
- ~9:00 **What's Happening?**
Dear America: Letters from Vietnam. 1987. Bill Couturie. A view of the Vietnam War as through letters of Americans who served there. 90 min. T2
- 6:30 **What's Happening?**
Dear America: Letters from Vietnam. See above at 3:00. T2

★ Stories from Siberia: The Films of Vasily Shukshin
○ FIAF 50 Years

i International Treasures of Film: Creative Collaborations—Film and the Performing Arts

* Silent film, original piano accompaniment by Stuart Oderman, William Perry, or Donald Sosin.

** Silent film, no piano accompaniment.

† Film is available for rental from the Circulating Film Library of the Museum.

T1 The Roy and Niuta Titus Theaters 1 and 2
T2 are referred to as T1 and T2 at the end of each film listing.

■ Tickets must be purchased in advance.

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June 3-13 1988

★ Stories from Siberia: The Films of Vasily Shukshin

Friday 3

- 11:00 **Members Preview: The Modern Poster**
 -6:00 All Members.
 3:00 ★ *Zhivet takoi paren' (There Was a Lad)*. 1964. Vasily Shukshin. With Leonid Kuravlev, Lydia Alexandrova. In Russian, English subtitles. 101 min. T2
 6:30 ★ *Strannye lyudi (Strange People)*. 1969. Vasily Shukshin. With Sergei Nikonenko, Yevgeni Yevstignejev. In Russian, English subtitles. 100 min. T2

Saturday 4

- 11:00 **Members Preview: The Modern Poster**
 -6:00 Contributing, Family/Dual, and Participating Members.
 2:30 ★ *Alenka (Alyenka)*. 1962. Boris Barnet. With Vasily Shukshin, Natasha Ovodovo. In Russian, English subtitles. 90 min. T2
 5:30 ★ *Zhivet takoi paren' (There was a Lad)*. See Friday, June 3, at 3:00. T2

Sunday 5

- 11:00 **Members Preview: The Modern Poster**
 -6:00 Contributing, Resident, and Non-Resident Members.
 2:30 ★ *Strannye lyudi (Strange People)*. See Friday, June 3, at 6:30. T2
 5:30 ★ *Pechki-lavochki (Happy-Go-Lucky/ Stoves and Benches)*. 1972. Vasily Shukshin. With Shukshin, Lydia Fedoseyeva-Shukshina. In Russian, English subtitles. 102 min. T2

Monday 6

- 6:30 **Cineprobe**.
 An evening with Abigail Child (New York). Screening of: *Prefaces* (1981), *Mutiny* (1983), *Covert Action* (1984), *Perils* (1986), and *Mayhem* (1987), part of *Is This What You Were Born For?* (1981-87), an ongoing series of films. Program 57 min. Filmmaker present. T2



Abigail Child's *Mayhem* (1987) is screened in a **Cineprobe** evening with the filmmaker (June 6).

Tuesday 7

- 3:00 ★ *Dva Feodora (The Two Feodors)*. 1958. Marlen Khutsiev. With Vasily Shukshin, Kolya Chursin, Tamara Syomina. In Russian. 105 min. T2
 6:30 ★ *Vash syn i brat (Your Son and Brother)*. 1966. Vasily Shukshin. In Russian, English subtitles. 100 min. T2

Wednesday 8

Museum closed.

Thursday 9

- 3:00 ★ *Kalina krasnaya (The Red Snowball Tree)*. 1974. Vasily Shukshin. With Shukshin, Lydia Fedoseyeva-Shukshina, Ivan Rykhov. In Russian, English subtitles. 95 min. T2
 6:30 ★ *Prozovi menya v dal svetluyu (Call Me from Afar)*. 1977. Stanislav Lyubshin and Herman Lavrov. Written by Vasily Shukshin. With Lydia Fedoseyeva-Shukshina. In Russian, English subtitles. 90 min. T2
 8:30 **Symposium: The Changing Use and Form of the Poster**. See page 20 for details. T2

Friday 10

- 3:00 ★ *Prozovi menya v dal svetluyu (Call Me from Afar)*. See Thursday, June 9, at 6:30. T2
 6:00 ★ *Dva Feodora (The Two Feodors)*. See Tuesday, June 7, at 3:00. T2

Saturday 11

- 2:30 ★ *Pechki-lavochki (Happy-Go-Lucky/ Stoves and Benches)*. See Sunday, June 5, at 5:30. T2
 5:30 ★ *Kalina krasnaya (The Red Snowball Tree)*. See Thursday, June 9, at 3:00. T2

Sunday 12

- 2:30 ★ *Vash syn i brat (Your Son and Brother)*. See Tuesday, June 7, at 6:30. T2
 5:30 ★ *Alenka (Alyenka)*. See Saturday, June 4, at 2:30. T2

Monday 13

- 6:30 **Cineprobe**.
 An evening with Willie Varela (El Paso, Texas). Screening of Super-8mm films, including *Recuerdos de flores muertas* (1982), *Becky's Eye* (1979), and *Stan and Jane Brakhage* (1980). Program app. 60 min. Filmmaker present. T2

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June 14–23 1988



Hurrah for Freedom (1946) is shown in FIAF 50 Years (June 23 and 24).

	Tuesday	14
3:00	A History of Camera Movement. <i>Jules et Jim (Jules and Jim)</i> . 1962. François Truffaut. Cinematography by Raoul Coutard. In French, English subtitles. 105 min. T2	
6:30	A History of Camera Movement. <i>Jules et Jim (Jules and Jim)</i> . See above at 3:00. T2	
7:00	■ New York at Twilight:	
-10:00	■ Members Summer Cruise See page 18 for details.	
	Wednesday	15
	Museum closed.	
	Thursday	16
3:00	A History of Camera Movement. <i>Le Procès (The Trial)</i> . 1962. Orson Welles. Cinematography by Edmond Richard. English dialogue. 120 min. T2	
6:30	A History of Camera Movement. <i>Le Procès (The Trial)</i> . See above at 3:00. T2	
	Friday	17
3:00	A History of Camera Movement. <i>Scorpio Rising</i> . ¹ 1963. Kenneth Anger. 31 min. <i>Les Carabiniers</i> . 1963. Jean-Luc Godard. Cinematography by Raoul Coutard. In French, English subtitles. 80 min. T2	
6:30	A History of Camera Movement. <i>Scorpio Rising/Les Carabiniers</i> . See above at 3:00. T2	
	Saturday	18
2:30	A History of Camera Movement. <i>Walkover (Walkover)</i> . 1965. Jerzy Skolimowski. Cinematography by Antoni Nurzynski. In Polish, English subtitles. 78 min. T2	
5:30	A History of Camera Movement. <i>Walkover (Walkover)</i> . See above at 2:30. T2	

○ FIAF 50 Years
i International Treasures of Film: Creative Collaborations—Film and the Performing Arts

	Sunday	19
2:30	A History of Camera Movement. <i>La Prise de pouvoir par Louis XIV (The Rise of Louis XIV)</i> . 1966. Roberto Rossellini. Cinematography by Georges Leclerc. 93 min. T2	
5:30	A History of Camera Movement. <i>La Prise de pouvoir par Louis XIV (The Rise of Louis XIV)</i> . See above at 2:30. T2	
	Monday	20
3:00	○ <i>Blackmail</i> . ^{**†} 1929. Alfred Hitchcock. With Anny Ondra, Sara Allgood, Cyril Ritchard. Recently discovered silent version. App. 92 min. T2	
6:30	○ <i>Ganga Bruta</i> . 1933. Humberto Mauro. In Portuguese, English subtitles. 88 min. T2	
	Tuesday	21
3:00	○ <i>La Vie de Jésus</i> . ^{**} 1904. Pathé Frères. Hand-colored. 6 min. <i>La Passion de Jeanne D'Arc</i> . ^{**} 1928. Carl Theodor Dreyer. Danish titles. Original version as premiered in Copenhagen. 80 min. T2	
6:30	○ <i>Wintersport in Norwegen</i> . [*] 1915. German titles. 5 min. <i>Mary and Doug Besøger Kristiania</i> . [*] 1924. Ottar Gladvet. English titles. 3 min. <i>Bergensstoget Plyndret Inatt! (Thin Ice)</i> . [*] 1928. Jens Uwe Krafft. English titles. 79 min. T2	
	Wednesday	22
	Museum closed.	
	Thursday	23
2:30	i <i>West Side Story</i> . 1961. Robert Wise and Jerome Robbins. With Natalie Wood, Richard Beymer, Rita Moreno. Courtesy MGM/UA Classics. 153 min. T1	
3:00	○ <i>Os crimes de Diogo Alves</i> . 1909. 22 min. <i>Schneebergzahnrobahn (Cog-Wheel Train)</i> . Before 1910. 3 min. <i>Typen und Szenen aus dem Wiener Volksleben (Viennese Life)</i> . 1911. 4 min. <i>Hurrah for Freedom</i> . 1946. In Korean, English subtitles. Last reel missing. 45 min. T2	
6:00	i <i>West Side Story</i> . See above at 2:30. T1	
6:30	○ <i>Lady Windermere's Fan</i> . [†] 1925. Ernst Lubitsch. With Ronald Colman, May McAvoy, Bert Lytell. 85 min. T2	
8:30	Forum 1968: The Beginnings of The Studio Museum in Harlem . See page 20 for details. T2	

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June 24–30 1988

- FIAF 50 Years
- i International Treasures of Film: Creative Collaborations—Film and the Performing Arts

Friday 24

- 2:30 i *Fantasia*. 1940. Produced by Walt Disney. Courtesy The Walt Disney Company. 120 min. T1
- 3:00 ○ *Humoresque**. 1920. Frank Borzage. With Alma Rubens, Vera Gordon. App. 75 min. T2
- 6:00 i *Fantasia*. See above at 2:30. T1
- 6:30 ○ *Os crimes de Diogo Alves* / *Schneebergzahnrobahn (Cog-Wheel Train)* / *Typen und Szenen aus dem Wiener Volksleben (Viennese Life)* / *Hurrah for Freedom*. See Thursday, June 23, at 3:00. T2

Saturday 25

- 2:30 i *The Red Shoes*. 1948. Michael Powell and Emeric Pressburger. With Marius Goring, Anton Walbrook, Moira Shearer. Courtesy National Film Archive, British Film Institute, Janus Films, and Kino International. 133 min. T1
- 2:30 ○ *Ganga Bruta*. See Monday, June 20, at 6:30. T2
- 5:30 ○ *Blackmail**. See Monday, June 20, at 3:00. T2
- 6:00 i *The Red Shoes*. See above at 2:30. T1

Sunday 26

- 2:30 i *Le Petit Théâtre de Jean Renoir (Little Theater of Jean Renoir)*. 1969. Jean Renoir. With Jeanne Moreau, Jean Carmet, Françoise Arnoul. Courtesy Interama. In French, English subtitles. 100 min. T1
- 2:30 ○ *Wintersport in Norwegen*** / *Mary and Doug Besøger Kristiania*** / *Bergenstoget Plyndret Inatt!* (*Thin Ice*)** See Tuesday, June 21, at 6:30. T2
- 5:30 ○ *Lady Windermere's Fan**. See Thursday, June 23, at 6:30. T2
- 6:00 i *Le Petit Théâtre de Jean Renoir (Little Theater of Jean Renoir)*. See above at 2:30. T1



Anny Ondra stars in a recently discovered silent version of Alfred Hitchcock's *Blackmail* (1929), part of FIAF 50 Years (June 20 and 25).

Monday 27

- 2:30 i *Dead End*. 1937. William Wyler. With Sylvia Sydney, Joel McCrea, Humphrey Bogart. Courtesy Samuel Goldwyn Company. 90 min. T1
- 3:00 ○ *Mexican Newsreels*. 1936 and 1942. Produced by DAPP, Spanish narration. 20 min. *De Fire Djaevle (The Four Devils)*** 1920. Wilhelm Anders Sandberg. Spanish intertitles. 52 min. T2
- 6:00 i *Dead End*. See above at 2:30. T1
- 6:30 ○ *La Vie de Jésus** / *La Passion de Jeanne D'Arc**. See Tuesday, June 21, at 3:00. T2

Tuesday 28

- 2:30 i Great Actresses of the Past. *Les Amours de la Reine Elisabeth (Queen Elizabeth)*** 1912. Louis Mercanton. With Sarah Bernhardt. 43 min. *Madame Sans-Gêne* (excerpt)* 1911. André Calmettes. With Gabrielle Réjane. 13 min. *La Dame aux camélias* (excerpt)* 1912. André Calmettes. With Sarah Bernhardt. 16 min. *Vanity Fair* (excerpt)* 1915. Eugene Nowland. With Minnie Maddern Fiske. 16 min. *Cenere* (excerpt)* 1916. Febo Mari and Arturo Ambrosio. With Eleonora Duse. 31 min. T1
- 3:00 ○ *Mysterien eines Frisiersalons*. 1922. Bertolt Brecht, Erich Engel, and Karl Valentine. German intertitles. 20 min. *Vida en sombras*. 1947. Lorenzo Llobet Gracia. In Spanish, French subtitles. T2
- 6:00 i Great Actresses of the Past. *Les Amours de la Reine Elisabeth (Queen Elizabeth)** / *Madame Sans-Gêne* (excerpt)* / *La Dame aux camélias* (excerpt)* / *Vanity Fair* (excerpt)* / *Cenere* (excerpt)*. See above at 2:30. T1
- 6:30 ○ *Humoresque**. See Friday, June 24, at 3:00. T2

Wednesday 29

Museum closed.

Thursday 30

- 2:30 i *A Double Life*. 1948. George Cukor. With Ronald Colman, Signe Hasso, Edmond O'Brien. Courtesy Republic Pictures Corporation and UCLA Film and Television Archive. 104 min. T1
- 3:00 ○ *Mysterien eines Frisiersalons* / *Vida en sombras*. See Tuesday, June 28, at 3:00. T2
- 6:00 i *A Double Life*. See above at 2:30. T1
- 6:30 ○ *Mexican Newsreels* / *De Fire Djaevle (The Four Devils)**. See Monday, June 27, at 3:00. T2
- 8:30 ■ **Symposium: Deconstructivist Architecture.** See page 20 for details. T1

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Membership Programs

Members Study Tour: Neuberger Museum and Pepsico Summerfare

This special study tour combines a visit to the Neuberger Museum on the campus of the State University of New York at Purchase and the United States premiere of a new opera by John Cage, *Europas I and II*, commissioned by the Frankfurt Opera to honor the composer's seventy-fifth birthday. This production, featuring the German company that gave the work its first performance, in Frankfurt last December, is part of the 1988 season of Pepsico Summerfare, a celebration of the performing arts that presents internationally acclaimed music, theater, and dance companies.

The evening begins at the Neuberger Museum, where Members view the exhibition **Stephen de Staebler: The Figure**, which includes over forty works in clay and bronze by this San Francisco-based sculptor. After a picnic supper, a member of the company of *Europas I and II* leads a discussion of the opera and its relation to Cage's other work. The evening concludes with the opera's performance.

Code 49A: Saturday, July 16,
4:00 p.m. to 12:00 midnight.

Fee: \$75 Members, \$90 nonmembers. Fee includes transportation, admission fees, dinner, and opera ticket. To register, use the coupon on page 19.

New York at Twilight: Members Summer Cruise

On this festive and informal Circle Line cruise, Members have the opportunity to view the architecture of Manhattan from a unique perspective. As the boat travels down the Hudson, across New York harbor, and up the East River, Elliot Willensky discusses the city's architecture, particularly that of the West Side and Lower Manhattan. Mr. Willensky, a prominent architectural writer, is Vice-Chairman of the Landmarks Preservation Commission, coauthor of the *A.I.A. Guide to New York City*, and author of *When Brooklyn was the World: 1920-1957*.

Members are invited to bring their own picnic suppers. (Additional refreshments are available on board.) The cruise departs from Pier 83 at the foot of West 43 Street and returns to the same location. To accommodate the anticipated demand, three cruises are planned. Please indicate your first- and second-choice dates when registering.

Code 46A: Tuesday, June 14,
7:00 p.m. - 10:00 p.m.
Code 47A: Tuesday, July 19,
7:00 p.m. - 10:00 p.m.

Code 48A: Tuesday,
August 30,
6:30 p.m. - 9:30 p.m.

Fee: \$20 (Members only). To register, use the coupon below.

Membership Programs Application

Please indicate the code number and the number of places desired for each event.

Enclosed is my check for \$_____ payable to **The Museum of Modern Art** and a stamped, self-addressed envelope.

Please return this coupon and your check to:

Department of Membership
The Museum of Modern Art
11 West 53 Street
New York, NY 10019

Code No.	No. of Places	Price	Total Amt.
*	*	*	*
*	*	*	*
*	*	*	*

Name (print)

Address

City

State

Zip

Home phone

Office phone

Membership category and no.

Members Dining Room Buffet

Enjoy a pre-theatre meal or a leisurely dinner at the Thursday evening buffet in the Members Dining Room. Specialities include chicken breast with marsala sauce and poached salmon with dill sauce, along with a generous assortment of appetizers, side dishes, and desserts. The balcony will be open for outdoor dining when weather permits.

Adults \$19.75; children under twelve \$12.75 (beverages extra). Seating is from 5:30 to 8:00 p.m. For reservations, call (212) 708-9708 or (212) 708-9710.

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Education Programs

Learning to Look at Modern Art

This summer, in June and again in July, the Department of Education is offering an introductory course designed for those with little or no training in art or art history. It is intended to help viewers understand and enjoy the art of our time. The two sessions, held in the galleries during nonpublic hours, will emphasize the visual components of painting and sculpture rather than the historical progression of styles. Enrollment is limited and classes fill quickly.

Learning to Look at Modern Art

Mondays, 6:15–8:15 p.m.
(CA) June 20, 27; or (CB) July 11, 18.
\$45, Members \$35.

To register, send your check with a *self-addressed, stamped envelope* to:

Department of Education
The Museum of Modern Art
11 West 53 Street
New York, NY 10019

Please allow two weeks to receive confirmation. Call the department at (212) 708-9795 if you have any questions.

Special Programs

Symposium: The Changing Use and Form of the Poster

Stuart Wrede, Director of the Department of Architecture and Design, will moderate the symposium. Participants include Pierre Bernard, graphic designer; Szymon Bojko, Professor, Rhode Island School of Design; April Greiman, designer; and others. The symposium will be held on Thursday, June 9, at 8:30 p.m. in the Roy and Niuta Titus Theater 2. Tickets are \$8, Members \$7, and students \$5.

1968: The Beginnings of The Studio Museum in Harlem

Founders of The Studio Museum in Harlem, its present and former directors, and artists and critics will come together in an open forum on Thursday, June 23. They will discuss the aims and circumstances surrounding the birth of this institution. The program begins at 8:30 p.m. in the Roy and Niuta Titus Theater 2. Tickets are free and will be available at the lobby information desk.

On Sunday, June 26, at The Studio Museum in Harlem, a second program, **1969–1988: Progressions**, will cover the years since the museum's founding and the institution's impact on the art world. The program is free with Studio Museum admission. Limited bus transportation will be available from The Museum of Modern Art for \$5 per person. For further information, call (212) 708-9520.

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Symposium: Deconstructivist Architecture

This symposium will be moderated by Mark Wigley, architect and Lecturer, Princeton University. Panelists include Kurt Forster, Director, The Getty Center of Arts and Humanities; Michael Hays, Lecturer, Princeton University; Jeffrey Kipnis, Assistant Professor, Ohio State University; Rosalind Krauss, Professor, Hunter College; and Anthony Vidler, Professor, Princeton University. The symposium will take place on Thursday, June 30, at 8:30 p.m. in the Roy and Niuta Titus Theater 1. Tickets are \$8, Members \$7, and students \$5.

Tickets for the special programs described above may be purchased only at the lobby information desk.

Gallery Talks

Gallery talks are held on weekdays 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 in Spanish is given every Thursday evening at 5:30 p.m. All talks are free with Museum admission.

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 1:00 to 5:00 p.m. (Thursdays 1:00 to 7:00 p.m.) in the Edward John Noble Education Center, which is located on the ground floor of the Museum adjacent to the Abby Aldrich Rockefeller Sculpture Garden. For more information, contact the Department of Education at (212) 708-9795.

At the Museum Store

Genuine Architectural Cookie Cutters enhance architectural awareness while providing old-fashioned fun. Produced by the Museum, they are designed by Ken Walker, architect and founder of Walker Group/Designs. The cookie cutters represent the shapes of the Solomon R. Guggenheim Museum, the Chrysler Building, the Chapel of Notre-Dame-du-Haut, the Sydney Opera House, the TWA terminal at Kennedy Airport, and the Sears Tower. Walker, who combines in this product his love of architecture with his love of eating, hopes they will "deepen children's and adults' appreciation of the world of architecture." Set of six, gift-boxed.

1576. Genuine Architectural Cookie Cutters.
\$20; Members \$15.

21

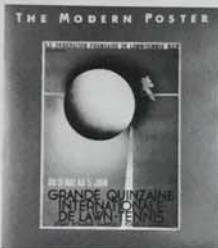
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New Publications

The Modern Poster

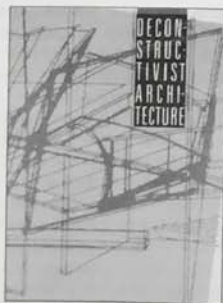
Stuart Wrede. This lavishly illustrated volume presents over three hundred outstanding posters selected from the graphic design collection of The Museum of Modern Art. Stuart Wrede's essay outlines the development of the poster as a unique art form and describes the principal styles and movements of the modern period. Prominent among the more than 230 designers featured are Henri de Toulouse-Lautrec, the Beggarstoffs, Ludwig Hohlwein, Lucian Bernhard, E. McKnight Kauffer, A. M. Cassandre, El Lissitzky, Alexander Rodchenko, Jan Tschichold, Herbert Bayer, Victor Moscoso, Tadanori Yokoo, and Niklaus Troxler.



10¾ x 12½"; 264 pp.;
300 color plates,
38 reference ills.
0570. Clothbound \$50;
Members \$37.50.
0571. Paperbound \$25;
Members \$18.75.
To be distributed to
all Contributing Members.

Deconstructivist Architecture

Philip Johnson and Mark Wigley. This book presents projects by contemporary architects who create provocative, sometimes disquieting, works by exploiting the hidden potentials and dilemmas within modern architecture. Illustrated are drawings and models by Frank O. Gehry, Daniel Libeskind, Rem Koolhaas, Peter Eisenman, Zaha M. Hadid, Bernard Tschumi, and the firm of Coop Himmelblau. The projects include houses, commercial and institutional buildings, and urban environments in Santa Monica, Berlin, Rotterdam, Frankfurt, Hong Kong, Vienna, Hamburg, and Paris.



9 x 12"; 104 pp.; 153 ills.
0298. Paperbound \$17.95;
Members \$13.46.

General Information

Hours

11:00–6:00 daily
11:00–8:45 Thursday
Closed Wednesday

Admission

Members free. General admission \$5; full-time students with current identification \$3.50; senior citizens \$2; children under 16 accompanied by an adult free. Thursday 5:00 to 9:00 p.m. pay what you wish.

The Museum Library

11:00–5:00, Monday–Friday
Appointments preferred
(212) 708-9433

Services for Disabled Visitors

The Museum offers a range of services for disabled people. All galleries and facilities are accessible to wheelchairs, which are available in the lobby. For the *hearing impaired*, sign-language-interpreted gallery talks are offered on the third Thursday of each month at 7:00 p.m. For *visually impaired* visitors, a sculpture touch-tour is available by appointment. For more information, call (212) 708-9795 or (212) 247-1230 (TDD/TYY).

Membership

Members enjoy a variety of benefits, from free admission to Museum galleries and film programs to generous discounts on Museum books, reproductions, and gift items. Guest passes are available to Members at the lobby information desk in books of five (\$12.50) or ten (\$25.00). Call (212) 708-9696 for additional information about membership and an application.

A Reminder to Filmgoers

Afternoon film tickets are available at 11:00 a.m. and evening tickets at 1:00 p.m. in the lobby of the Titus Theater 1. After the initial distribution, any remaining tickets are available at the lobby information desk.

Once a film has been sold out, a limited number of standby tickets are distributed in the Titus Theater 1 lobby at 1:30 p.m. for afternoon screenings and 5:30 p.m. for evening screenings.

Advance tickets are available to Family/Dual, Participating, and Contributing Members for a 50-cent service charge at the lobby information desk. *Please note that film tickets are good only until screening time.*

An infrared listening system to amplify sound has been installed in the Titus theaters. The new sound system eliminates outside static, distortion, and interference to provide greater clarity for hard-of-hearing visitors and those who require some additional volume for comfortable listening. The system is available for all film and lecture programs and is provided free of charge. (A deposit is required.) The system was made possible by a generous grant from the General Electric Foundation.

The Members Dining Room

11:30–3:00 lunch daily
5:30–8:00 dinner Thursday
Closed Wednesday
Reservations (212) 708-9710
In compliance with city regulations, smoking and no smoking areas have been established in all Museum dining facilities.

The Museum Store

11:00–6:15 daily
11:00–8:45 Thursday

The Museum Store Annex

37 West 53 Street
11:00–5:45 daily

Telephone

(212) 708-9480

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The Museum of Modern Art

Stuart Wrede
fyi

6 June 1988

6/7/88

TO: Philip Johnson and Mark Wigley cc: F. Taylor, J. Schwartz,
J. Carlson
FROM: Jeanne Collins
RE: Paul Goldberger's arrangements to view models and installation for
DECONSTRUCTIVIST ARCHITECTURE review for The New York Times

Paul said that because so much had been written in advance of the exhibition, he thought it best to wait and review the exhibition itself. His piece is scheduled for Sunday, 25 June, and his deadline is Tuesday, the 21st.

Per my discussion this afternoon with Mark, Paul will come in later this week (Thursday, 9 June, 2:45 p.m.) to view the models and talk with Mark. Paul prefers to set up his own appointment to talk to Philip through Philip's office.

Paul plans to come to see the installation itself on the morning of Monday, 20 June. I would appreciate your emphasizing to him the importance of viewing the installation; critics often write about the work out of the exhibition context.

He has the galleys of the catalog and a complete set of the press photos, as well as the fact sheet.

Please let me know as soon as possible if you see problems with any of the above.

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The Museum of Modern Art

to Frederieke

To Jeanne cc: Jessica
From Jenny
Date 22 February 1988
Re DECONSTRUCTIVIST ARCHITECTURE

For your meeting with Frederieke, attached are drafts of our fact sheet and copies of the advance mailing list for DECONSTRUCTIVIST ARCHITECTURE.

In addition to getting approval on the fact sheet and photographs, it would be extremely helpful if we could get the following things from her:

- 1) A copy of Mark Wigley's catalogue essay (Jim Leggio has a draft, but is very reluctant to release it to us)
- 2) Some biographical material on Mark and maybe an updated bio on Mr. Johnson
- 3) A checklist of projects in the exhibition, with a list of those that have been built (very important)
- ✓ 4) Caption information for our publicity photographs
- 5) Color slides or photographs, if any exist
- 6) A list of the Russian Constructivist artworks that will introduce the exhibition, if they have been selected yet (several magazines have asked for this in order to make photo comparisons)

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The Museum of Modern Art

9 June 1988

TO: Philip Johnson, Mark Wigley, **Frederieke Taylor** cc: Stuart Wrede
FROM: Jeanne Collins *Jane*
RE: Invitations for DECONSTRUCTIVIST ARCHITECTURE
evening reception sent to following press

A check with Special Events' master list showed that the following members of press had already received invitations:

John Russell
Paul Goldberger
Michael Leahy
Martin Filler
Charles Gandee
Barbara Plumb
Rosalind Kraus
Calvin Tomkins
Ingrid Sischy
Herbert Muschamp

Invitations were hand-delivered yesterday and today to the following:

THE NEW YORK TIMES -- Joseph Giovannini
TIME -- Robert Hughes, Kurt Andersen
NEWSWEEK -- Cathleen McGuigan
WALL STREET JOURNAL -- Ellen Posner
NEW YORK POST -- Carter Horsley
VILLAGE VOICE -- Michael Sorkin
THE NEW CRITERION -- Hilton Kramer
THE NEW YORKER -- Brendan Gill
INTERVIEW -- Shelley Wanger
OCULUS -- C. Ray Smith
ARCHITECTURAL RECORD -- Mildred Schmertz
ARTFORUM -- Ida Panicelli
ART IN AMERICA -- Elizabeth Baker
ARTNEWS -- Milton Esterow
METROPOLIS -- Victoria Geibel
Suzanne Stephens
Douglas Davis/Jane Bell

And were sent priority mail to:

NEW YORK MAGAZINE -- Carter Wiseman
CHRISTIAN SCIENCE MONITOR, THE NATION, BOSTON GLOBE -- Jane Holtz Kay
ARCHITECTURE -- Donald Canty
PROGRESSIVE ARCHITECTURE -- John Morris Dixon

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The Museum of Modern Art

ADVANCE SCHEDULE OF EXHIBITIONS AND PROGRAMS

December 1987 - September 1989

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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*****

BILL VIOLA

Through
January 3, 1988

This exhibition provides the first in-depth look at the past ten years of American artist Bill Viola's career. Viola creates videotapes and video and sound installations, which, though technologically complex, are deceptively spare. His works contain references to specific people and places encountered on his travels. The exhibition includes such installations as Reasons for Knocking at an Empty House (1982), Room for St. John of the Cross (1983), and Extended Temporalities (1987); and an extensive program of videotapes.

Organized by Barbara London, Assistant Curator, Video, Department of Film. The exhibition has been made possible by the generous support of Celeste Bartos; John and Margot Ernst; the Contemporary Arts Council, The Museum of Modern Art; the John D. and Catherine T. MacArthur Foundation; Sony Corporation of America; J. Walter Thompson USA, Inc.; Leader Instruments; the National Endowment for the Arts; and the New York State Council on the Arts. Catalog. (International Council Galleries, ground floor)

FRANK STELLA: WORKS FROM 1970 TO 1987

Through
January 5, 1988

American artist Frank Stella has remained a forceful and innovative practitioner of abstract painting since the late fifties and in recent years has emerged as an eloquent spokesman for the future of nonfigurative painting. In 1970 The Museum of Modern Art presented a retrospective of the artist's work. Since that time Stella has continued to create work of tremendous range and variety, and it is his important later work that is the subject of this exhibition.

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The exhibition contains approximately thirty-five major paintings from the many series--Polish Village, Diderot, Brazilian, Exotic Bird, Indian Bird, Circuits, Shards, Malta, South African Mines, and Cones and Pillars--that Stella has produced during the seventies and eighties.

Organized by William Rubin, Director, the Department of Painting and Sculpture. The exhibition and its accompanying publication were made possible by a generous grant from PaineWebber Group Inc. After its New York showing, the exhibition travels to the Stedelijk Museum, Amsterdam (February 12 - April 10, 1988) and to the Musée National d'Art Moderne (Centre Georges Pompidou), Paris (mid-May - mid-August 1988). The American tour continues at the Walker Art Center, Minneapolis (October 16 - December 31, 1988); the Contemporary Arts Museum, Houston (February 10 - April 23, 1989); and the Los Angeles County Museum of Art (June 1 - August 13, 1989). Catalog. (René d'Harnoncourt Galleries, lower level)

NEW PHOTOGRAPHY 3

Through
January 5, 1988

Introduced in 1985, the NEW PHOTOGRAPHY series continues the Museum's longstanding commitment to lesser-known photographers whose work represents the most interesting achievements of recent photography. The second of three in the series supported by Springs Industries, Inc., this exhibition features the work of Paul Graham, Barbara Norfleet, and Thomas Roma.

British photographer Paul Graham's color photographs describe the boredom and frustration of people waiting in employment and social services offices across Britain. Barbara Norfleet has lured wild and domesticated animals to outdoor settings carefully arranged with objects, surprising them at night with her camera's flash. Brooklyn-born photographer Thomas Roma is represented by a series of black-and-white photographs made in Sicily between 1982 and the present, depicting the island's landscape, architecture, and people.

Organized by Susan Kismaric, Curator, Department of Photography. (Edward Steichen Photography Center, second floor)

GIFTS OF WORKS ON PAPER
BY ROBERT MOTHERWELL

Through February 23,
1988

Drawing and printmaking play an essential role in the art of Robert Motherwell. This exhibition celebrates two important gifts to the Museum by the major Abstract Expressionist: a selection of drawings donated by the artist from his own collection; and the recently published Three Poems by Octavio Paz, illustrated by Motherwell and donated by the publisher, The Limited Editions Club, New York.

Organized by John Elderfield, Director, Department of Drawings, and Audrey Isseibacher, Assistant Curator, Department of Prints and Illustrated Books. (International Council Gallery, ground floor)

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PROJECTS: ALISON WILDING The tenth PROJECTS exhibition, the first American museum showing of work by British sculptor Alison Wilding, consists of three wall reliefs and four freestanding sculptures. Wilding blends abstraction and allusion to produce sculpture of uncommon beauty and expressive resonance. Created from such materials as sheets of cut metal, wood, and rubber, the pieces often evoke images from nature by virtue of their curved or swollen forms. Organized by Beatrice Kernan, Assistant Curator, Department of Drawings.

Through February 2, 1988

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

FOR 25 YEARS:
CROWN POINT PRESS

Through
March 13, 1988

The twenty-fifth anniversary of Crown Point Press, the distinguished California printer and publisher, is celebrated in an exhibition of approximately forty etchings. All works were published by Crown Point Press and subsequently donated to the Museum. Artists represented in the exhibition include Daniel Buren, John Cage, Francesco Clemente, Richard Diebenkorn, Joan Jonas, Elaine de Kooning, Sol LeWitt, Robert Mangold, Tom Marioni, Judy Pfaff, Steve Reich, Ed Ruscha, David True, and William Wiley. Organized by Riva Castleman, Director of the Department of Prints and Illustrated Books. (Tatyana Grosman Gallery)

THE PHOTOGRAPHS OF
JOSEF ALBERS

January 31 - April 19,
1988

Josef Albers (1888-1976), the German-born artist who was a major international influence on modern art for his work both as a painter and a teacher, is virtually unknown as a photographer. Albers produced hundreds of photographs during the twenties and thirties, first while he was studying and working at the Bauhaus and later while teaching at Black Mountain College. In photographs of nature and architecture, as well as in portraits--some of which are of close friends and associates such as Klee, Ozenfant, and Kandinsky--the artist experimented with a variety of techniques. The exhibition, including thirty-eight photocollages and individual photographs, is the first time that a significant body of this work has been shown.

All works are loaned from The Josef Albers Foundation. Organized by the American Federation of Arts. Selected by John Szarkowski, Director, Department of Photography. The exhibition has been made possible by a generous grant from the National Endowment for the Arts. Catalog. (International Council Galleries, ground floor)

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COMMITTED TO PRINT

January 31 -
April 19, 1988

This is the first museum exhibition to explore social and political themes in American printed art from the sixties to the present. It examines prints and books by contemporary artists whose work is primarily in the fine art tradition of painting and sculpture in contrast to the art of the political poster or caricature. Concern with such issues goes back to the origins of printed art in the fifteenth century.

The exhibition includes 144 prints and thirty-six artist books by 108 individual artists and sixteen collectives. While all the represented artists live in America, their concerns are global. Drawn from all sections of the country, the major portion of the work illustrates activity on the East and West coasts.

Documenting an important aspect of recent art, the exhibition provides fresh and vivid insights into many of the fundamental issues of our era. The printed works are organized by the following headings: governments and leaders; race and culture; gender; nuclear power and ecology; war and revolution; and economics, class struggle, and the American Dream.

Organized by Deborah Wye, Associate Curator, Department of Prints and Illustrated Books. This exhibition has been sponsored in part by grants from the National Endowment for the Arts and the New York State Council on the Arts. The publication accompanying the exhibition has been made possible by a generous grant from the Samuel Rubin Foundation. Catalog. (International Council Galleries, ground floor)

DONALD SULTAN'S
BLACK LEMONS

February 4 - May 3,
1988

This exhibition presents several groups of black-and-white aquatints executed between 1984 and 1987 by the American painter Donald Sultan. Taking the distinctive form of the lemon--the subject of many of his somber tar on tile paintings--the artist has used a unique technique to create several monumental prints and a folding screen with printed panels. Organized by Riva Castleman, Director, Department of Prints and Illustrated Books. (René d'Harnoncourt Galleries, lower level)

VITO ACCONCI:
RECENT WORK

February 11 - May 3,
1988

Recognized as a major artist of our time, Vito Acconci (b. 1940) is primarily known as a sculptor, though he has worked in a variety of media. A pioneer of performance art, as well as audio/video and site-specific installations, Acconci's impact on the art of the last fifteen years is undeniable. Yet, with its formally elusive nature and frequently subversive content, his work is not widely known. This is the artist's first one-person museum showing in New York.

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Focusing on work of the last five years, the exhibition includes four major pieces that emphasize the increasingly public nature of Acconci's art. Three of the works are monumental in scale; several models for public sculptures are also shown. These works, which use the forms of architectural structures and furniture, require the interaction of the viewer. Linda Shearer states, "Acconci's is an independent and authoritative voice; his work is characterized by a restless questioning that invariably engages the viewer on a variety of levels. It is this engagement with his audience, combined with a freshness and unpredictability, that gives his best work its unity and impact."

Organized by Linda Shearer, Curator, Department of Painting and Sculpture. The exhibition is supported in part by a generous grant from the National Endowment for the Arts. Additional funding has been provided by the Coca-Cola Foundation, the General Atlantic Corporation, the New York State Council on the Arts, and The Ford Motor Company Fund. The catalog is funded by a grant from the Contemporary Arts Council of The Museum of Modern Art. (René d'Harnoncourt Galleries, lower level)

PROJECTS:
ROSEMARIE TROCKEL

February 13 - April 3,
1988

The eleventh PROJECTS exhibition is the first solo American exhibition devoted to work by the German sculptor Rosemarie Trockel. One of the most visible European women artists working today, Trockel is best known in this country for works generated by a computerized knitting machine and stretched like canvas. Her drawings and sculpture display a strong personal element, examining various states of mind, often flirting with overt erotic content. Trockel's imagery stems from a continuing exploration of her own identity as a woman artist; in her drawings and sculpture this is manifested in a number of images centering around the idea of the vessel as an essentially feminine form. Organized by Jennifer Wells, Curatorial Assistant, Department of Painting and Sculpture.

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

A CEZANNE TREASURE:
THE BASEL SKETCHBOOKS

March 10 - June 5, 1988

This exhibition provides the American public with its first opportunity to see one of the finest single collections of drawings by Paul Cézanne. The exhibition of this unique treasure from the Kupferstichkabinett of the Kunstmuseum Basel, Switzerland, is comprised of 114 sheets from five sketchbooks.

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The Basel Sketchbooks are unusual in that they comprise an especially comprehensive collection of drawings that spans Cézanne's career from around 1858 to 1900. All of the artist's major themes are represented in these small drawings: landscape, still life, portrait, and figure composition, including bathers and copies from Renaissance and Neo-Classical sculpture. These private drawings were often made in the evening after a day of painting or in the galleries of the Louvre in front of the originals. Several themes are often juxtaposed on one sheet, and the dates of the sketches on the same sheets sometimes vary.

Organized by Bernice Rose, Curator, Department of Drawings.
Catalog by Sir Lawrence Gowing. (International Council Galleries)

DESIGN FOR THE DISABLED

April 16 - June 7, 1988

This is one of the first exhibitions to focus on products designed for people with disabilities. It features innovative, mass-produced objects developed over the past ten years. The presentation consists of approximately twenty-five products, ranging from mobility equipment and communication aids to daily household objects. Products are on loan primarily from Sweden, as well as from England, Switzerland, and the United States.

Organized by Cara McCarty, Assistant Curator, Department of Architecture and Design. The exhibition is supported by the National Endowment for the Arts and Volvo. Brochure. (Garden Hall Gallery, ground floor)

GARRY WINOGRAND

May 15 - August 16, 1988

This retrospective of the photography of Garry Winogrand (1930-1984), perhaps the most influential photographer of the past generation, encompasses work made since 1950. Comprised of more than 200 photographs, the exhibition is presented in nine categories: Eisenhower Years; The Street; Women; The Zoo; On the Road; The Sixties, Etc.; The Fort Worth Fat Stock Show and Rodeo; Airport; and Unfinished Work. This last section shows a fragment of work unedited by Winogrand, which is believed to have exceeded one-third of a million exposures. The film was developed posthumously, aided by a grant from Springs Industries, Inc., to The Museum of Modern Art.

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

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

Organized by John Szarkowski, Director, Department of Photography. The exhibition is supported in part by grants from Springs Industries, Inc., and the National Endowment for the Arts. After its New York showing, the exhibition travels to the Art Institute of Chicago (September 17 - November 13, 1988); the Carnegie Mellon University Art Gallery, Pittsburgh (February - April 1989); the Museum of Contemporary Art, Los Angeles (May 12 - August 17, 1989); the Archer M. Huntington Art Gallery, University of Texas, Austin (September 7 - October 22, 1989); and the Center for Creative Photography, University of Arizona, Tucson (November 1989 - January 1990). An international tour is planned following the national showings. Catalog. (International Council Galleries, ground floor)

THE MODERN POSTER

June 6 - September 6,
1988

The poster as an art form has interested the Museum since its founding, reflecting the fascination of the avant garde of the 1920s with typography, mass communication, and an art that was part of everyday life. Since the Museum's 1968 exhibition, WORD AND IMAGE, the poster collection has grown significantly. This exhibition represents international developments in poster design over the last twenty years in addition to providing an opportunity to reassess and present in greater depth posters from the earlier period. Over 300 works selected from the Museum's collection, ranging from 1880 to the present, are included.

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

Organized by Stuart Wrede, Acting Director, Department of Architecture and Design, the exhibition and catalog are supported by a generous grant from The May Department Stores Company. An American tour is planned. Catalog. (René d'Harnoncourt Galleries, lower level)

PROJECTS

Artist to be announced. (Garden Hall Gallery)

June 18 - August 9, 1988

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DECONSTRUCTIVIST
ARCHITECTURE

June 23 - August 30,
1988

The third of five architectural exhibitions in the Museum's GERALD D. HINES INTERESTS ARCHITECTURAL PROGRAM focuses on recent projects that suggest the emergence of a new sensibility in architecture. These projects continue the experimentation with structure initiated by the Constructivists, but the goal of perfection of the 1920s is subverted. The traditional virtues of harmony, unity, and clarity are displaced by disharmony, fracturing, and mystery. The exhibition includes work by Coop Himmelblau, Peter Eisenman, Frank Gehry, Zaha Hadid, and Daniel Libeskind, among others.

Organized by Guest Curator Philip Johnson, architect and former Director of the Museum's Department of Architecture and Design. Catalog includes essays by Mr. Johnson and Mark Wigley. (International Council Galleries, ground floor)

PROJECTS

August 20 - October 18,
1988

Artist to be announced. (Garden Hall Gallery)

DRAWINGS BY
PHILIP GUSTON

September 8 -
November 27, 1988

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

Although predominantly recognized for his abstract, black-and-white, linear ink drawings, Guston was essentially an urban painter for whom the city and its drama constituted the main focus of interest, while human figure and "human condition" recurred as the central subject. His late works explored everyday objects, hooded figures, and other urban imagery as powerful symbols of social and political commentary. On a more personal level, they revealed the enigmas of the human psyche.

These late works, in particular, reveal Guston as a singularly vital and formative influence on many of the young generation of artists working in a Neo-figurative idiom. Organized by Magdalena Dabrowski, Associate Curator, Department of Drawings. National and international tours are planned. Catalog. (International Council Galleries, ground floor)

NICHOLAS NIXON:
PHOTOGRAPHS 1977-1988

September 15 -
November 27, 1988

In the mid-seventies Nicholas Nixon was a leader among several young American photographers who revived interest in the large-format camera. Nixon's richly detailed 8 x 10" contact prints of city views made from high vantage points were shown in 1976 at the Museum. Soon after that time he began working at

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ground level, photographing increasingly complex groupings of figures. That series and subsequent ones of the elderly and of the photographer's wife and children display a spontaneity and suppleness that had not previously appeared in large-camera photography. Also original in Nixon's work is its disarming frankness, a remarkable freedom from self-irony and sentimental cliché. Organized by Peter Galassi, Curator, Department of Photography. Catalog. (International Council Galleries, ground floor)

ANSELM KIEFER

October 17, 1988 -
January 3, 1989

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

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

PROJECTS

Artist to be announced. (Garden Hall Gallery)

October 29, 1988 -
January 1, 1989

RICHARD DIEBENKORN:
WORKS ON PAPER

December 15, 1988 -
February 21, 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, working in the San Francisco Bay Area and in New Mexico. By 1956, his search for a new direction in his art had led him to representation, and over the next decade he gained increasing acclaim as the leader of Bay Area figurative painting. In 1966, he moved to Santa Monica in Southern California and a year later began the Ocean Park series of abstract paintings that have established him among the finest contemporary artists. This exhibition of approximately 100 works on paper includes drawings, watercolors, gouaches, and collages from each of these periods. It is the first full-scale survey of such works and offers a rich and intimate view of Diebenkorn's career.

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

EMILIO AMBASZ AND STEVEN HOLL

December 17, 1988 -
March 7, 1989

The fourth of five architectural exhibitions in the Museum's GERALD D. HINES INTERESTS ARCHITECTURE PROGRAM focuses on the work of two younger American architects, Emilio Ambasz (b. 1943) and Steven Holl (b. 1947). Though each has a distinctive style, they share a point of departure in a modernist tradition that sought inspiration in the primitive and anonymous vernacular. Ambasz has explored an architecture embedded and integrated in the landscape, while Holl has explored a more urban vocabulary. In their different ways, each has developed a highly refined sense of detail, texture, and materials.

Organized by Stuart Wrede, Acting Director, Department of Architecture and Design. Catalog. (International Council Galleries, main floor)

PROJECTS

Artist to be announced. (Garden Hall Gallery)

January 14 - March 21,
1989

ANDY WARHOL

February 5 - May 2, 1989

This is the first full-scale retrospective since 1968 devoted to the work of American Pop artist Andy Warhol (1930-1987). Warhol the mythological, cultural and society figure is well known. Few, however, are familiar with the extraordinary breadth of the artist's work outside of reproduction.

The exhibition examines the issues of pictorial representation and the possibilities of art as environment which Warhol presents in his direct, colorful, and "powerfully" simple oeuvre. It consists of works from several 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 (1976), Reversals (1979-80), and Last Supper (1986-1987). The exhibition also includes recreations of Warhol's installations, such as The Brillo, Heinz, del Monte, Mott's, Campbell's, and Kellogg's Boxes (1964) and Mao Wallpaper (1974), among others.

Organized by Kynaston McShine, Senior Curator, Department of Painting and Sculpture. National and international tours are planned. Catalog. (René d'Harnoncourt Galleries, lower level)

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LIUBOV POPOVA

March 15 - May 30, 1989

This retrospective traces the evolution of the work of the Russian Constructivist Liubov Popova (1889-1924), spanning the relatively brief, though prolific, period of her artistic career. Presented on the 100th anniversary of Popova's birth, this exhibition reveals one of the most creative and original artists of the early twentieth-century avant garde. As a committed Constructivist, Popova worked in a broad range of mediums, including painting, relief, works on paper, theater, and textile designs.

This focused, highly selective survey demonstrates the innovations and vitality of an important aspect of the Russian modernist movement. It is divided according to the artist's stylistic periods: early pre-Cubist years (1908-12); Cubo-Futurism (1913-15); the "Painterly Architectonics" of Surrealism and early Constructivism (1916-19); later Constructivism (1920-22); and Productivism (1922-24). The exhibition includes approximately fifty paintings, sixty works on paper, two reliefs, and a selection of theater and textile designs.

Organized by Magdalena Dabrowski, Associate Curator, Department of Drawings, The Museum of Modern Art, and Margit Rowell, Guest Curator, the Musée National d'Art Moderne (Centre Georges Pompidou), Paris. The exhibition travels to Paris after its New York showing. Catalog. (International Council Galleries, ground floor)

MINOR WHITE

March 23 - June 6, 1989

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

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

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Organized by Peter C. Bunnell, McAlpin Professor and Faculty Curator of Photography, Princeton University, for The Art Museum at Princeton University. 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. Catalog. (International Council Galleries, ground floor)

HELEN FRANKENTHALER

May 24 - August 8, 1989

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

THE PRINTS AND
ILLUSTRATED BOOKS OF
ANTONI TAPIES

June 15 -
August 22, 1989

Antoni Tàpies (b. 1923), the celebrated Catalan painter, has generated an extremely important and extensive graphic oeuvre. This exhibition includes a selection of approximately sixty prints and ten illustrated books from the late forties to the present. He has not only worked in the traditional printmaking processes, but has gone on to enhance these techniques whenever it suited his expressive needs. In his efforts to enrich 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 is an extension of that used in his paintings in its use of footprints, handprints, and graffiti-like markings. With their provocative surfaces, these works achieve the fusion of matter, sign, and symbol that is the artist's hallmark.

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

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

CALIFORNIA PHOTOGRAPHY

June 22 - August 22,
1989

This exhibition consists of photographs made within the last ten years by photographers living and working in California. The selection of works is distinguished by a synthetic and conceptual approach to the medium, humor, saturated color prints, and the influence of Hollywood films. These photographs make clear a contemporary tradition that is not dependent on schools of work from other parts of the country, but is

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indigenous to California. The exhibition includes approximately fifty photographs by five photographers. Organized by Susan Kismaric, Curator, Department of Photography. (International Council Galleries, ground level)

THE UNIQUE COLLABORATION:
PICASSO AND BRAQUE,
1907-1914

September 24, 1989 -
January 16, 1990

This exhibition unfolds the historic 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 together in depth and in isolation from the rest of the movement. The exhibition consists of approximately 150 paintings and eight reliefs, collages, and drawings.

The collaboration between Picasso and Braque was historically unique, going far beyond the implications of Monet and Renoir or Pissarro and Cézanne painting together before the same motif. Not only did it extend for seven years, but it resulted in the elaboration of one of the greatest and most enduring styles known to the history of painting.

The strength of this exhibition is its comparative presentation of many of the greatest 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 all over the world, especially from cities such as Paris, London, Stockholm, Prague, and Basel, as well as works from the Museum's own collections.

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

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

VIDEO VIEWPOINTS

Mondays, 6:30 p.m.

This ongoing series presents videomakers who talk about and show their work. Featured this winter/spring 1988 are Norm Cohn (Canadian); Madelon Hookyaas and Elsa Stansfield (Dutch); and Francesc Torres (Spanish). A special program is planned with videomaker Mary Lucier and dancer/choreographer Elizabeth Streb to discuss the combining of artistic mediums. Organized by Barbara London, Assistant Curator, Video, Department of Film.

CINEPROBE

January - June 1988
Mondays, 6:30 p.m.

This forum for independent and avant-garde filmmakers includes Stuart Sherman, Corinne Cantrill, Donna Cameron, Phil Hartmann, Kathryn Bigelow, Tom Chomont, Paul Winkler, Abigail Child, and Willie Varela. Organized by Laurence Kardish and Adrienne Mancina, Curators, and Jytte Jensen, Curatorial Assistant, Department of Film. (Roy and Niuta Titus Theater 2)

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WHAT'S HAPPENING?

Winter of 1988 begins the eighteenth season of this series of independently-made films on social and political issues. Programs included are Jerome R. Mintz's Romiera: Day of the Virgin (1986); Eyal Sivan's Aqabat Jaber (1986); Peter Gimbel and Elga Andersen-Gimbel's Andrea Doria: The Final Chapter (1981) and Peter Gimbel's Blue Water, White Death (1971); and Katherine Smalley and Vic Sarin's So Many Miracles (1986). Programmed by William Sloan, Librarian, Circulating Film Library, Department of Film. (Roy and Niuta Titus Theater 2)

FILMS FROM THE ARCHIVE

Tuesdays, 3:00 p.m.

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

HISTORY OF FILM: A HISTORY OF CAMERA MOVEMENT

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

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

PARAMOUNT PICTURES: SEVENTY-FIFTH ANNIVERSARY

Through
January 4, 1988

In 1912 Paramount Pictures premiered its first release: Queen Elizabeth, starring Sarah Bernhardt. Over the next decades at Paramount, such directors as Cecil B. DeMille, Ernst Lubitsch, Josef Von Sternberg, Alfred Hitchcock, and Francis Ford Coppola, and such performers as Mary Pickford, Marlene Dietrich, Gary Cooper, and William Holden, accomplished some of their most distinctive work. Seventy-five years later, Paramount remains one of the most resourceful and successful American film studios. This retrospective and an accompanying wall exhibition, arranged by Mary Corliss, Assistant Curator, Department of Film, trace the history of the studio from its inception to the present. Organized by Adrienne Mancina, Curator, and Stephen Harvey, Assistant Curator, Department of Film, in conjunction with the UCLA Film, Television and Radio Archives and Paramount Pictures. (Roy and Niuta Titus Theaters 1 and 2)

STZ

Through
January 29, 1988

More than twenty-five works by Ettore Scola (S) of Italy, Bertrand Tavernier (T) of France, and Krzysztof Zanussi (Z) of Poland demonstrate three distinct yet remarkably complementary approaches to filmmaking. All three directors have worked successfully in countries other than their own, but all are observers of the contradictions in their native lands. They are skeptical of ideologies, focusing instead on politics in the most concrete terms--social relationships among individuals. Organized by Laurence Kardish, Curator, Department of Film, and Stephen Harvey, Assistant Curator. (Roy and Niuta Titus Theater 1)

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RECENT FILMS FROM
WEST GERMANY

December 1987

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

EDWARD R. PRESSMAN,
PRODUCER

January 8 - 24, 1988

Brian De Palma, Rainer Werner Fassbinder, and Terence Malick are among the directors represented in this retrospective of eleven films in honor of Producer Edward R. Pressman's unique contribution to the film industry. The exhibition is comprised of films made over a period of eighteen years. Mr. Pressman recently donated nine films to the Museum's Archive. Two of his works--Out of It (1969), directed by Paul Williams with Jon Voight in his film debut; and The Revolutionary, with Mr. Voight and Robert Duvall--had been previously donated to the Archive. Also included in the exhibition is another collaboration between Mr. Pressman and Mr. Williams, the short film Girl (1965), based on the Beatles' song. Other films represented are True Stories (1986), Conan the Barbarian (1982), and Das Boot (1982). Organized by Adrienne Mancía, Curator, Department of Film. (Roy and Niuta Titus Theaters 2)

ACADEMY NOMINATED
FILMS

February 26 -
March 13, 1988

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)

NEW DIRECTORS/NEW FILMS

March 1988

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

FILMS OF HANS RICHTER

April 5 & 7, 1988

Hans Richter, who began his artistic career in Germany, was among the first of a group of European artists who began making innovative experimental films in the twenties. His first film, Rhythmus 21, was made in 1921. In postwar America, Richter returned to avant-garde filmmaking with Dreams That Money Can Buy (1947). Through his teaching and proselytizing, he inspired a new generation of avant-garde filmmakers. Organized by William Sloan, Librarian, Department of Film. (Roy and Niuta Titus Theater 2)

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FRENCH FILM FESTIVAL:
PERSPECTIVES ON
FRENCH CINEMA

April 1988

This annual presentation previews many of the latest films and newest talent in French cinema. Selected by La Societé des Réalisateurs des Films (The Association of French Film Directors) and presented in association with the French Film Office, New York/Unifrance Film and The Museum of Modern Art. Organized by Laurence Kardish and Adrienne Mancina, Curators, Department of Film. (Roy and Niuta Titus Theaters 1 and 2)

FIAF 50 YEARS

May 1988

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

FRANK CAPRA, 1928-1934:
THE EARLY YEARS AT
COLUMBIA

May 6 - May 31, 1988

This retrospective honors one of the American screen's truly legendary directors, Frank Capra, focusing on six crucial years in his development as a major artist. When Capra joined Columbia pictures--itself a B-picture studio at the time--he was a director of modest, energetic comedies. Over the next few years, his films marked both the transition from silent pictures to sound and an expansion of his own artistic ambitions. By the early thirties, Capra had tackled such unusual subjects as civil war in Nicaragua (*Flight*), corrupt evangelism (*Miracle Woman*), Depression-era economic panic (*American Madness*), and interracial love (*The Bitter Tea of General Yen*). At the same time, he demonstrated his gift with performers in a series of four films featuring a promising young actress named Barbara Stanwyck. His 1934 landmark comedy, *It Happened One Night*, signaled Capra's definitive emergence as one of Hollywood's most distinctive filmmakers and Columbia's arrival as an important studio. This series of eighteen Capra films includes many that have rarely been seen since their initial release sixty years ago. Several new prints have been prepared especially for this retrospective.

Organized by Stephen Harvey, Assistant Curator, Department of Film, this program has been planned with the cooperation of Columbia Pictures. (Roy and Niuta Titus Theater 1)

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

This program celebrates the creative relationship between the traditional performing arts--theater, dance, music, and opera--and film, the visual art form born in the twentieth century. Since the beginning of motion pictures, filmmakers

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have found inspiration in the popular and performing arts. This selection of outstanding films highlights the ways motion pictures have adapted aspects of the performing arts and transformed them into expressive cinematic achievements. Organized by Jon Gartenberg, Assistant Curator, Department of Film, this exhibition is presented in conjunction with The First New York International Festival of the Arts. (Roy and Niuta Titus Theaters 1 and 2)

VIDEO:
THE CANADIAN NARRATIVE

September 8 -
November 1, 1988

Through an examination of narrative video in Canada, this exhibition traces the development of the personal story-telling genre. Works range from the earliest, diaristic confessional videotapes to those that have become more complex and closer to poetry or theoretical writings. Work from Vancouver, Calgary, Toronto, Montreal, and Nova Scotia is presented. Organized by Barbara London, Assistant Curator, Video, Department of Film. (Roy and Niuta Titus Theater 2)

THE ARTS FOR TELEVISION

November 3 -
December 20, 1988

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. (Roy and Niuta Titus Theater 2)

THE INDEPENDENT VIDEO
DOCUMENTARY IN THE
UNITED STATES

March 15 - May 1, 1989

This exhibition examines the changing documentary form; sponsorship from community centers and electronic media, for example, the Corporation for Public Broadcasting; and the problems facing the independent documentary videomaker today. It focuses on such diverse issues as antiwar protests, the changing role of women, the rise of third-world countries, crime and the 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. (Roy and Niuta Titus Theater 2)

BRITISH FILM:
TRADITIONS--"REALISM"

To be scheduled

Part II of BRITISH FILM: TRADITIONS is a comprehensive survey of nine decades of British cinema history and was organized with the National Film Archive of the British Film Institute and the Museum's Department of Film on the occasion of their mutual fiftieth anniversaries. This spring TRADITIONS concentrates on "Realism" (fiction and documentary). BRITISH FILM is made possible through the support of Pearson, and Goldcrest Film and Television, with additional support provided by the British

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Council, London. Codirected by Laurence Kardish and Adrienne Mancía, Curators, Department of Film. (Roy and Niuta Titus Theater 2)

DIRECTED BY VINCENTE MINNELLI

To be scheduled

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 Mr. 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)

DREYER

To be scheduled

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 2)

ANNA MAGNANI

To be scheduled

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

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

A PERSONAL VIEW:
PHOTOGRAPHY IN
THE COLLECTION OF
PAUL F. WALTER

An exhibition of photography from the collection of Paul F. Walter opened at the Museum in May of 1985, followed by showings at Oberlin College, Ohio; The Danforth Museum, Framingham, Massachusetts; the University of Maryland Art Gallery, College Park; The Nelson Atkins Museum, Kansas City, Missouri; The Herbert Johnson Museum of Art, Cornell University, Ithaca, New York. Its tour continues as follows:

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Parrish Art Museum, Southampton, New York (November 15, 1987 - January 17, 1988)

NEW PHOTOGRAPHY 2

Recent color photographs by Mary Frey, David T. Hanson, and Philip Lorca DiCorcia opened at the Museum in September 1986 and traveled to the Butler Institute of American Art, Youngstown, Ohio. Its tour continues as follows:

Grand Rapids Art Museum, Michigan (through January 31, 1988)
Art Center, South Bend, Indiana (March 6 - April 3, 1988)
Herbert F. Johnson Museum of Art, Cornell University, Ithaca
(April 16 - June 11, 1988)

IRVING PENN

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

Louisiana Museum, Humlebaek, Denmark (through January 10, 1988)
Oslo Kommunes Kunstsamlinger (January 26 - March 22, 1988)
Musée de l'Elysée, Lausanne (August 24 - October 2, 1988)

MATISSE PRINTS FROM
THE MUSEUM OF
MODERN ART

Drawn from the Museum's Matisse collection, this exhibition includes ninety black-and-white prints that span over fifty years of Matisse's printmaking, including drypoints, etchings, lithographs, linoleum cuts, monotypes, and aquatints. Organized by Riva Castleman, Director, Department of Prints and Illustrated Books, The Museum of Modern Art, and Dr. Diane Upright, former Senior Curator, The Fort Worth Art Museum, the exhibition opened at Fort Worth and has been seen at The Winnipeg Art Gallery; the Cincinnati Art Museum; and the Minneapolis Institute of Arts. Its tour continues as follows:

University of Iowa Museum of Art, Iowa City (January 2 - February 27, 1988)
Art Museum of South Texas, Corpus Christi (March 24 - May 7, 1988)

JASPER JOHNS:
A PRINT
RETROSPECTIVE

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

Hara Museum--ARC, Shibukawa-shi (June 4 - July 24, 1988)
National Museum of Art, Osaka (August 4 - September 6, 1988)
Kitakyushu City Museum of Art, Kitakyushu-shi (September 12 - October 4, 1988)

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FRANCESCO CLEMENTE:
THE DEPARTURE OF
THE ARGONAUT

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

University of Oklahoma Museum of Art, Norman (January 23 - February 28, 1988)
Grunwald Center for the Graphic Arts, University of California, Los Angeles (April 5 - May 29, 1988)
Tacoma Art Museum, Washington (July 7 - August 27, 1988)
Glenbow Museum, Calgary, Alberta (September 17 - October 30, 1988)
Dunlop Art Gallery, Regina Public Library, Saskatchewan (November 11 - December 11, 1988)
Winnipeg Art Gallery, Manitoba (January 7 - February 19, 1989)

PAUL KLEE

The first major American retrospective in twenty years devoted to the work of the pioneering twentieth-century master, the Swiss-born artist Paul Klee (1879-1940), opened at the Museum in February 1987 and traveled to The Cleveland Museum of Art. Its tour continues as follows:

Kunstmuseum Bern, Switzerland (through January 3, 1988)

JAN GROOVER

A mid-career retrospective of the contemporary American photographer Jan Groover opened at the Museum in March 1987. Its tour continues as follows:

Gibbes Art Gallery, Charleston, South Carolina (through December 31, 1987)
Contemporary Arts Center, Cincinnati (January 15 - February 27, 1988)
The Berkshire Museum, Pittsfield, Massachusetts (April 9 - June 4, 1988)

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. Its tour continues as follows:

The Tel Aviv Museum, Israel (through January 3, 1988)
The Douglas Hyde Art Gallery, Trinity College, Dublin (January 21 - February 21, 1988)
Schirn Kunsthalle, Frankfurt (March 10 - May 1, 1988)
The Museum of Modern Art, Oxford (May 15 - July 3, 1988)
The Corcoran Gallery of Art, Washington, D.C. (September 17 - November 20, 1988)

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BERLINART:
1961 - 1987

An exhibition providing the first extensive American look at Berlin's contributions to contemporary art over the past quarter century opened at The Museum of Modern Art in June 1987. Its tour continues as follows:

The San Francisco Museum of Modern Art (through January 31, 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. Its tour continues as follows:

The Detroit Institute of Arts (through February 7, 1988)
The Art Institute of Chicago (February 27 - April 16, 1988)
The Museum of Photographic Arts, San Diego (May 10 - June 26, 1988)
The Danforth Museum of Art, Framingham, Massachusetts (July 17 - September 11, 1988)
Emory University Museum of Art and Archaeology, Atlanta (September 27 - November 26, 1988)
The Museum of Fine Arts, Houston (December 17, 1988 - February 26, 1989)
National Gallery of Canada, Ottawa (March 31 - May 28, 1989)

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

CONTEMPORARY ART
IN CONTEXT

February 29 -
March 5, 1988

To encourage greater understanding and appreciation of contemporary art, a week-long series of events is planned, including panel discussions, lectures, and exhibitions of contemporary works specially selected for this occasion. The program has received support from the National Endowment for the Arts and The Contemporary Arts Council of The Museum of Modern Art.

PANEL:
February 29,
6:30 p.m.

Moderated by Ingrid Sischy, Editor of Artforum, this panel takes a critical look at the future of contemporary art. Panelists include Arthur Danto, Kay Larson, Alan Sekula, and others. Tickets \$7, members \$5, students \$3.

LECTURE:
March 2, 6:30 p.m.

Lecturer to be announced. Tickets \$7, members \$5, students \$3.

PANEL:
March 5, 10:00 a.m.

In a full day of discussions, international representatives of the art world consider the various ways contemporary art is surveyed and assessed. Speakers to be announced. Tickets \$15, members \$10, students \$7.

GALLERY TALKS:
March 1, 12:30 p.m.
March 3, 5:30 p.m.

Artists conducting talks in the Museum galleries include Laurie Anderson, Scott Burton, Ken Feingold, Jan Groover, Komar and Melamid, Joseph Kosuth, and Elizabeth Murray.

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GALLERY TALKS: Artists featured in current exhibitions--including Vito Acconci, Donald Sultan, and several artists whose works are represented in
March 4, 12:30 p.m. COMMITTED TO PRINT--discuss their work in the galleries.

TICKETS Tickets to the week's events may be purchased singly or in subscription. Total subscription price is \$29, members \$20, students \$13. Gallery talks are free, but advance registration by mail is necessary. Since enrollment is limited, individuals are requested to register for only one artist talk. Subscribers who register before February 1 may request the artist talk of their preference. For a more complete listing or to order tickets, write to the Department of Education, The Museum of Modern Art, 11 West 53 Street, New York, NY 10019. (Roy and Niuta Titus Theater 1)

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

ARCHITECTURE AND LANDSCAPE IN THE TWENTIETH CENTURY: A CRITICAL ASSESSMENT
October 21 & 22, 1988

COURSES: The four parts of MODERN ART, repeated every season, provide a complete survey of developments of twentieth-century art. Other courses, given on a rotating basis, focus on particular parts of the collection and on topics relating to special exhibitions. Courses include private viewing time in the galleries and slide talks by museum lecturers.

MODERN ART

MODERN ART 1 (1885-1914): The modern movement's beginnings, from the Post-Impressionist breakthroughs of van Gogh, Seurat, and Cézanne, followed by an exploration of Matisse and the Fauves, Picasso and Cubism, German Expressionism, and the evolution of abstract art.

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

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

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MODERN ART 4 (ART SINCE 1960): Four sessions survey the diverse directions of recent art: Pop, performance art, Minimalism, photorealism, site-specific work, and information art, concluding with European and American art of the 1980s.

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

LEARNING TO LOOK
AT MODERN ART

This course is 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 emphasis is on visual analyses of works in the galleries with some discussion of twentieth-century art movements in relation to older, established traditions.

Enrollment is limited. The course fee is \$45, \$35 Museum members. For more information call the Department of Education, 212/708-9795.

SATURDAY HIGH
SCHOOL CLASSES

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

PARENT/CHILD
WORKSHOP

To teach parents how to make museum visits fulfilling and enjoyable for children, the Museum offers a two-session workshop conducted by an early-childhood-education specialist and a museum educator. The Thursday session, for parents only, consists of discussion and slides. The Saturday session, for parents and children ages four to ten, includes gallery time during nonpublic hours. Materials are distributed, including the book How to Show Grownups the Museum. Refreshments are provided. This program is repeated throughout the year.

The cost for the two-session workshop is \$40. To register, send payment to the Department of Education. For further information call 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)

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*****GALLERY TALKS*****

Gallery talks are given each weekday except Wednesday at 12:30 and 3:00 p.m. and Thursday evenings at 5:30 and 7:00 p.m. A program of tours highlighting the Museum's permanent collection is offered in Spanish every Thursday at 7:00 p.m. For schedule information call 212/708-9795.

Gallery talks are given by advanced graduate students in modern art history at Columbia University and NYU's Institute of Fine Arts. Talks cover most aspects of the Museum's collection, including the galleries for Painting and Sculpture, Architecture and Design, Drawings, Photography, and Prints and Illustrated Books, as well as temporary exhibitions. The talks are free with Museum admission and no advance registration is required.

*****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 and the Institute of Museum Services.

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

Museum Entrance: 11 West 53 Street, New York

Admission Fees: Adults: \$5.00. Full-time students with current ID: \$3.50.
Senior citizens: \$2.00. Children under age 16 accompanied by an adult: free. Museum Members: free. Thursday, 5:00-9:00 p.m.:
pay what you wish.

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DECONSTRUCTIVIST ARCHITECTURE

Advance Press

- I. Fact sheet mailed to entire press list in early March 1988*
- II. Query letters and fact sheets with black-and-white photographs and color slides mailed in early March 1988

A. Non-Art Magazines

NEW YORK TIMES MAGAZINE -- James L. Greenfield
 TIME -- Robert Hughes, Kurt Andersen
 NEWSWEEK -- Douglas Davis, Tom Matthews
 HOUSE BEAUTIFUL -- Claire Whitcomb
 ✓ HOUSE & GARDEN -- Martin Filler, *Charles Gardner*
 TOWN & COUNTRY -- Wendy Moonan
 HORIZON -- Lisa Head
 NEW JERSEY GOODLIFE -- Pamela Walter
 VOGUE -- Peter Lemos
 ELLE -- Deborah Kirk
 FRENCH VOGUE -- arts editor
 GERMAN VOGUE -- Rados Protic
 VOGUE AUSTRALIA -- Doina Hancock
 ITALIAN VOGUE -- Millanie Kang
 ITALIAN HARPER'S -- Marinella Paraluppi
 GOODLIFE, Atlanta -- Laurie McBrayer
 GENTLEMAN'S QUARTERLY -- Eliot Kaplan
 NEW YORK MAGAZINE -- Carter Wiseman, Corky Pollan ("Best Bets")
 AVENUE -- Joan Kron, Mindy Ball
 INTERVIEW -- Cosima
 DETAILS -- Cookie Mueller

B. Art and Architecture/Design Magazines

ARCHITECTURAL DIGEST -- Paige Rense, Peter Carlsen
 ARCHITECTURAL RECORD -- Mildred Schmertz, Paul Sachner, *Delwood Deitch*
 ARCHITECTURES -- Jill Silverman
 ARCHITECTURE -- Donald Canty
 INLAND ARCHITECTURE -- Editor
 L'ARCHITECTURA, Italy -- Bruno Zevi
 PROGRESSIVE ARCHITECTURE -- John Morris Dixon, Pilar Viladas, David Morton
 ARCHITECTURAL REVIEW -- Peter Davis (London), Sandy Heck (New York)
 ARCHITECTURE + URBANISM -- Toshio Nakamura (Tokyo), Sandy Heck (New York)
 INDUSTRIAL DESIGN MAGAZINE -- Annetta Hanna, Chee Pearlman
 INTERIORS -- Beverly Russell
 AMERICAN CRAFTS MAGAZINE -- Lois Moran
 CRAFT INTERNATIONAL -- Rose Slivka
 IL GIORNALE DELL'ARTE -- Gianna Marini

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Assemblage

ART & ANTIQUES -- Andrew Boynton
 ART & AUCTION -- Lin Smith
 ARTNEWS -- Steven Madoff
 ART & DESIGN, London -- Andreas Papadakis
 FLASH ART -- Klaus Ottmann, Giancarlo Politi
 CONNOISSEUR -- Thomas Hoving
 ARTS & ARCHITECTURE -- Barbara Goldstein
 CASA VOGUE -- Laura Maggi
 CASABELLA -- Vittorio Greg
 VIE DES ARTS -- Chantal Charbonneau
 PARACHUTE -- Editor
 DOMUS -- Vittorio Magnago Lampugnani
 ABITARE -- Franca Santi-Gualteri, Barbara Ducote
 MODO -- Luca Neri
 CONTEMPORANEA -- Anthony Calmek
 INTERIOR DESIGN -- Stanley Abercrombie
 INTERIORS -- Beverly Russell, Robert Janjigian
 THE DESIGNER -- Muriel Chess
 METROPOLIS -- Susan Szenasy
 METROPOLITAN HOME -- Ziva Freiman
 OCULUS -- C. Ray Smith
 STROLL -- Patricia Phillips
 Suzanne Stephens, HOUSE & GARDEN
 Herbert Muschamp, ARTFORUM, DESIGN BOOK REVIEW

III. Query letters and fact sheets with black-and-white photographs
 mailed in early March 1988

A. Major Newspapers

NEW YORK TIMES -- Paul Goldberger, Joseph Giovannini, Carol Vogel (Magazine),
 Patricia Leigh Brown
 NEWSDAY -- Amei Wallach, Lou Dolinar (Home section)
 WALL STREET JOURNAL -- Ellen Posner
 VILLAGE VOICE -- Michael Sorkin
 CHRISTIAN SCIENCE MONITOR -- Jane Holz Kay
 BOSTON GLOBE -- Robert Campbell
 PHILADELPHIA INQUIRER -- Tom Hine
 WASHINGTON POST -- Benjamin Forgey, Jura Koncius (Home section)
 BALTIMORE SUN -- Edward Gunts
 CHICAGO SUN-TIMES -- William Newman
 CHICAGO TRIBUNE -- Paul Gapp
 DES MOINES REGISTER -- Blair Kamin
 DETROIT NEWS -- Joy Colby
 DALLAS MORNING NEWS -- David Dillon
 HOUSTON POST -- Carol Everingham
 USA TODAY -- Richard Story
 MIAMI HERALD -- Beth Dunlop
 SAN FRANCISCO CHRONICLE -- Allan Temko
 SAN FRANCISCO EXAMINER -- John Chase
 LOS ANGELES TIMES -- Samuel Hall Kaplan

- more -

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LOS ANGELES HERALD EXAMINER -- Leon Whitson
SAN DIEGO TRIBUNE -- Mark-Elliott Lugo
SACRAMENTO BEE -- Scott Leban
OAKLAND TRIBUNE -- Diana Ketcham
SAN JOSE MERCURY NEWS -- Dorothy Burkhardt
FINANCIAL TIMES -- Paula Deitz (New York), Colin Amery (London)
LONDON TIMES -- Sally McMillan
MANCHESTER GUARDIAN -- William Weatherby (New York)
LE MONDE, Paris -- art editor
L'ESPRESSO, Italian financial paper -- Mauro Calamandrei

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The Museum of Modern Art

Mark & Frederieke - fji

21 June 1988

TO: Philip Johnson

FROM: Jeanne Collins *JC*

RE: 1) Photos to Illustrate MoMA Article
2) Interview Requests from Major Publications

First of all, thank you so much for stopping by the press preview this morning. Total attendance was 169, more than double that of previous architectural exhibitions of comparable size. And more press are expected at tonight's reception.

I have enclosed copies of the two photographs we would like to use to illustrate the article written by Chris Lyon for our quarterly publication. We would be happy to consider alternates, if there are others you prefer.

Bill Wilson, the senior art critic for the Los Angeles Times, is coming out specifically to review the exhibition. He will talk to Mark, but he is an extremely important contact for us, and I would very much appreciate your talking with him briefly. He will be here for one day only, Thursday, 23 June, and could meet with you at your convenience. His reviews run not only in the LA Times, but are picked up worldwide through the Times Mirror syndicated wire service.

One other interview I would like to set up is with Miriam Horn, cultural critic for US New & World Report. That publication does not routinely cover museum exhibitions, but we have worked with Miriam on a number of stories, and she is an excellent reporter. The magazine also reaches an extremely large audience. Miriam would be available on either Monday or Tuesday of next week, but prefers Monday.

I thank you for your patience...and look forward to your response.

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DECON-
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The Museum of Modern Art

17 June 1988

TO: Michael Blackwood cc: Philip Johnson
Mark Wigley ✓

FROM: Jeanne Collins

RE: West German TV documentary on DECONSTRUCTIVIST ARCHITECTURE

As you know, we have obtained the necessary approvals to film the many aspects of DECONSTRUCTIVIST ARCHITECTURE in which you expressed interest. We are happy to part of this project, with the understanding that if the crew is at any time an interference, shooting must be suspended. Filming has been tentatively scheduled as follows:

Wednesday, 15 June, 10:30 a.m.: film in the gallery during exhibition installation for approximately two hours

Monday, 20 June, 10:00 a.m.: interview Mark Wigley in the gallery for approximately 1-1/2 hours

Tuesday, 21 June, 11:00 a.m. to 2:00 p.m.: film media preview, including interviews with the architects

Tuesday, 21 June, 6:30 p.m.: film approximately 1/2 hour during Hines reception, using hand-held equipment only

Wednesday, 22 June: continue filming exhibition and interviewing architects (time to be arranged)

Thursday, 30 June, 8:30 p.m.: film symposium, with crew restricted to one position at side of stage and available light

As per our agreement, Mark Wigley retains rights to edit remarks made during installation. Please let us know when you will begin your editing process and we can facilitate the arrangements.

Public Information will make all arrangements and will waive our location fee in exchange for a 3/4" tape of the final film for the Museum's archives.

The exhibition is part of the
Gerald D. Hines Interests Architecture Program
at The Museum of Modern Art, New York.

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DECON-
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ARCHI-
TECTURE

The Museum of Modern Art

17 June 1988

TO: Philip Johnson and Mark Wigley ✓
FROM: Jeanne Collins
RE: Press who will preview DECONSTRUCTIVIST ARCHITECTURE
on Monday, 20 June

The following is a schedule of members of the press who will preview the exhibition on Monday, 20 June. They will be accompanied by a member of Public Information.

11:00 a.m.: Vittorio Magnago Lampugnani, DOMUS
Benjamin Forgey, THE WASHINGTON POST

1:00 p.m.: Ellen Posner, THE WALL STREET JOURNAL
Miriam Horn, U.S. NEWS & WORLD REPORT

2:00 p.m.: Mimi Read, NEW YORK NEWSDAY

To be scheduled: Paul Goldberger, THE NEW YORK TIMES

As previously arranged, Michael Blackwood will film an interview with Mark beginning at 10:00 a.m. for approximately 1-1/2 hours.

The exhibition is part of the
Gerald D. Hines Interests Architecture Program
at The Museum of Modern Art, New York.

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The Museum of Modern Art

14 June 1988

TO: Philip Johnson
FROM: Jeanne Collins *Jane*
cc: Mark Wigley
Frederieke Taylor
Stuart Wrede

RE: 1) Interviews in relation to DECONSTRUCTIVIST ARCHITECTURE
2) Credit for corporate sponsor
3) Press access to exhibition prior to press preview

1) We will continue to direct the majority of interview requests to Mark, per your request. If writers from such major publications as Time, Newsweek, Wall Street Journal, Los Angeles Times, etc., ask for interviews, we hope you will be willing to talk directly with them, as well.

Cathleen McGuigan, who is writing about the exhibition for Newsweek, has already requested an interview with you. And, as I mentioned last week, Paul Goldberger will be contacting your office directly.

2) It is a continuing problem for us to get corporate sponsors mentioned in articles. We will do everything we can from Public Information's end, but it would be extremely helpful, given the opportunity, if you and Mark could also remind writers that Hines has underwritten costs for the exhibition, publication, and symposium.

3) Because of deadlines, the following have asked to view the installation on Monday, 20 June: Cathleen McGuigan, Newsweek; Paul Goldberger, New York Times; and Ellen Posner, Wall Street Journal. In addition, Vittorio Magnago Lampugnani, Domus Magazine, will be previewing the exhibition that day, at your and Mark's request.

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Frederieke Fuji

The Museum of Modern Art

14 June 1988

TO: Philip Johnson *and Mark Wigley* cc: Mark Wigley
FROM: Jeanne Collins *jc*
RE: Michael Blackwood documentary on DECONSTRUCTIVIST ARCHITECTURE

Recently we met with Michael Blackwood to discuss an hour-long documentary he has been commissioned to film for West German TV. He has asked to film several aspects of the exhibition. We will cooperate with him, with the understanding that if his crew is at any time an interference, shooting will be suspended. His requests are outlined below.

Wednesday, 15 June, 10:30 a.m.: film in the gallery during exhibition installation for approximately two hours (OKd by Mark Wigley)

Monday, 20 June: film an interview with Mark Wigley in the gallery for approximately 1-1/2 hours (OK MW)

Tuesday, 21 June, 11:00 a.m. to 2:00 p.m.: film media preview, including interviews with the architects

Tuesday, 21 June, 6:30 p.m.: film approximately 1/2 hour during Hines reception, using hand-held equipment only (Okd by Pat Harris, Gerald D. Hines)

Wednesday, 22 June: continue filming exhibition and interviewing architects (OK MW)

Thursday, 30 June, 8:30 p.m.: film symposium, with crew restricted to one position at side of stage (OK MW & Emily Kies, Educ. Dept.)

Public Information will make all arrangements for electricians, security, and supervision of the crew. We have asked Mr. Blackwood for a tape of the final film for the Museum's archives. There is a good possibility that the finished film will be picked up by PBS in this country.

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The Museum of Modern Art

6 June 1988

TO: Philip Johnson and Mark Wigley cc: F. Taylor, J. Schwartz,
J. Carlson
FROM: Jeanne Collins *Jane*
RE: Paul Goldberger's arrangements to view models and installation for
DECONSTRUCTIVIST ARCHITECTURE review for The New York Times

Paul said that because so much had been written in advance of the exhibition, he thought it best to wait and review the exhibition itself. His piece is scheduled for Sunday, 25 June, and his deadline is Tuesday, the 21st.

Per my discussion this afternoon with Mark, Paul will come in later this week (Thursday, 9 June, 2:45 p.m.) to view the models and talk with Mark. Paul prefers to set up his own appointment to talk to Philip through Philip's office.

Paul plans to come to see the installation itself on the morning of Monday, 20 June. I would appreciate your emphasizing to him the importance of viewing the installation; critics often write about the work out of the exhibition context.

He has the galleys of the catalog and a complete set of the press photos, as well as the fact sheet.

Please let me know as soon as possible if you see problems with any of the above.

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The Museum of Modern Art

FT -
your copy.

To Architects in Deconstructivist Architecture Exhibition

From Frederieke Taylor

Date May 3, 1988

Re "Activities" in connection with the Deconstructivist Architecture exhibition

Most of you know this already, but here is the schedule of events around the "Deconstructivist Architecture" opening, in chronological order:

1. Press Preview - Tuesday, June 21, 11AM-2PM at MoMA. You may want to attend this. If you have connections with local journalists and critics not on MoMA's list, please send me their names and addresses so that we can invite them.
2. Cocktail Reception at MoMA - Tuesday, June 21, 6:30-8:30PM. Each architect will receive about 10 invitations (for 20 people maximum) for friends, colleagues, etc. Please send me your list of names, with addresses, as the invites are mailed from here. Maximum number that can attend this opening is about 500, so we are somewhat limited in the number of people we can invite. You could send me a larger "wish" list, and we will try to accommodate it if there are extra places. Indicate your priorities.
3. Dinner at Victoria and Si Newhouse's - Tuesday, June 21, immediately following the opening, for architects and 1 spouse/friend. This dinner is very small - 50 people only. You will receive a separate invitation.
4. Wednesday, June 22 - (Museum closed during the day). Dinner on your own. Big Bash from 9:30PM on at a place to be determined. Bring your friends and colleagues.
5. Thursday, June 23, 11AM on - public viewing of the exhibition starts.
6. Thursday, June 30, 8:30PM. Symposium at MoMA, moderated by Mark Wigley, introduced by Philip Johnson. Panel: Kurt Foster, Michael Hays Jeffrey Kipnis, Rosalind Krauss, Tony Vidler.

See you in June!

Frederieke

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The Museum of Modern Art

4 May 1988

TO: Philip Johnson and Frederieke Taylor

FROM: ~~Jeanne Collins~~

RE: Media preview invitation & press kit label for
DECONSTRUCTIVIST ARCHITECTURE

Attached is copy for the media preview invitation and press kit label for the DECONSTRUCTIVIST ARCHITECTURE exhibition. We would like to use the exhibition logo (attached), in red and black on white, for both.

cc: Stuart Wrede

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(Copy for DECONSTRUCTIVIST ARCHITECTURE Media Preview Invitation)

Media Preview

DECONSTRUCTIVIST ARCHITECTURE

Tuesday, June 21, 1988

11:00 a.m to 2:00 p.m.

The Museum of Modern Art
11 West 53 Street, New York

Coop Himmelblau
Peter Eisenman
Frank O. Gehry
Zaha M. Hadid
Rem Koolhaas
Daniel Libeskind
Bernard Tschumi
Philip Johnson, curator

Refreshments will be served.

RSVP 212/708-9750

Department of Public Information

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On view from June 23 to August 30, the exhibition, catalogue, and symposium are part of the Gerald D. Hines Interests Architecture Program.

Symposium: Deconstructivist Architecture

Mark Wigley, moderator

Thursday, June 30, 8:30 p.m.

The Roy and Niuta Titus Theater 1

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(Copy for DECONSTRUCTIVIST ARCHITECTURE kit label)

DECONSTRUCTIVIST ARCHITECTURE

June 23 - August 30, 1988

The exhibition is part of the Gerald D. Hines Interests Architecture Program.

(30)

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VOGUE

The Condé Nast Publications Inc. 350 Madison Avenue, New York, N.Y. 10017 (212) 880-8800

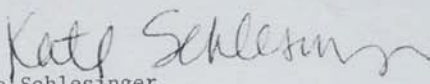
Date: 2/25/88

Dear John Burgee Architect's:

Please find enclosed # ___ b/w photographs and/or
7 slides that you kindly lent to Vogue for
review. We do not need these images at this time.

Thank you. SUBJECT: Art/Deconstructivist Architecture/May

Sincerely:


Kate Schlesinger
Visual Research Editor

KS/sdb

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At e c h n i q u e s & ARCHITECTURE

54 BIS, RUE DOMBASLE • 75015 PARIS • TÉL. (1) 45 31 06 05 • TÉLÉCOPIE (1) 45 31 53 11

Miss Frederika Taylor
Care of Philip Johnson
885 third avenue
New York - NY 10022
U S A

Ref : 2261

Paris, 14.01.88

Dear Frederika Taylor,

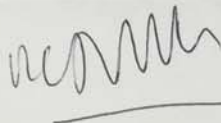
Daniel Libeskind told us about a large exhibition at the MOMA. Maybe you know we have a large report on his project in Berlin...

Would you please make us informed on this project that seems very interesting... What about post-post modernism, "signifiant" or "ultimate" architecture ?

Please send informations, if possible before exhibition, make us in contact with information service, so that we can foresee a good and illustrated release.

With kind regards

Marie-Christine Loriers
Editor



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The Museum of Modern Art

cc: PJ
VTT
MW

4/13

To Staff Concerned
From John L. Wielk *JW*
Date 4/12/88 4/13/88
Re Credit Lines for DECONSTRUCTIVIST ARCHITECTURE

The credit lines for DECONSTRUCTIVIST ARCHITECTURE should read as follows:

For the title wall at the entrance to the exhibition:

This exhibition is part of the Gerald D. Hines Interests Architecture Program at The Museum of Modern Art, New York.

For printed materials (invitations, press materials, etc.):

The exhibition is part of the Gerald D. Hines Interests Architecture Program at The Museum of Modern Art, New York.

For the exhibition catalogue:

This book and the exhibition which it accompanies are part of the Gerald D. Hines Interests Architecture Program at The Museum of Modern Art, New York.

cc: Richard Oldenburg
Priscilla Barker
Harriet Bee
Riva Castleman
Jeanne Collins
Sue Dorn
Ashby Meek
Richard Palmer
James Snyder
James Wageman
✓Stuart Wrede

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The Museum of Modern Art

DECONSTRUCTIVIST
ARCHITECTURE:

Richard Palmer
Frederieke Taylor
Stuart Wrede
File; Registrar

19 May 1988

Office of the Registrar
212-708-9634

Mr. Isak Ladegard
Crozier Fine Arts, Inc.
630 West 26th Street
New York, New York 10001

VIA TELEFAX

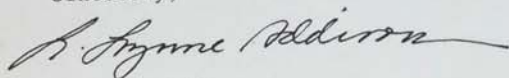
Dear Isak:

I am writing to you concerning the exhibition DECONSTRUCTIVIST ARCHITECTURE which is opening at The Museum of Modern Art on 21 June 1988.

At this time, I would like to confirm our telephone conversation concerning the packing and pick up of the three loans listed on the attached sheet. As per our conversation, the works will be collected on Tuesday 24 May from Eisenman Robertson Architects, for delivery to the Museum. It is my understanding that this pick up will be \$144.00. Enclosed please find our Purchase Order Number 20360, to be used to charge the Museum directly.

Please do not hesitate to contact me if you have any questions or concerns. In advance, thank you for your attention to this matter.

Sincerely,



L. Lynne Addison
Associate Registrar

enclosure

cc: Ms. Susan Evens, Eisenman Robertson Architects

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DECONSTRUCTIVIST ARCHITECTURE

LENDER: Peter Eisenman
Eisenman Robertson Architects
40 West 25th Street
10th Floor
New York, N.Y. 10010
Contact: Susan Evens
(212) 645-1400

OBJECTS: Peter Eisenman
Spine Model.
Cardboard
18" (H) x 36" (W) x 60" (L)

Peter Eisenman
Study Model: Mass.
Cardboard
18" (H) x 36" (W) x 60" (L)

Rem Koolhaas
Rotterdam Triptych.
Drawing
framed, total dimensions 24 x 48 inches