

The Museum of Modern Art

ADVANCE SCHEDULE OF EXHIBITIONS AND PROGRAMS

September 1987 - December 1988

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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*****

BERLINART: 1961-1987

Through September 8,
1987

This exhibition provides the first extensive American look at Berlin's contributions to contemporary art over the past quarter-century. It focuses on this extraordinary city's unique role as both a pervasive presence in the work of its artists and as an environment for the making of art. Fifty-five artists from ten countries are represented. Featuring diverse mediums, the exhibition includes over 150 works, most of them unfamiliar to the American public. A program of films made in Berlin is a major component of the exhibition (see Film section).

Among the artists whose works are represented are Georg Baselitz, Joseph Beuys, Jonathan Borofsky, Luciano Castelli, Christo, Rainer Fetting, Dieter Hacker, David Hockney, Karl Horst Hödicke, Allan Kaprow, Edward Kienholz, Bernd Koberling, Markus Lüpertz, Helmut Middendorf, Malcolm Morley, Salomé, Eva-Maria Schön, Eugen Schönebeck, and Bernd Zimmer.

Organized by Kynaston McShine, Senior Curator, Department of Painting and Sculpture. The exhibition has been sponsored in part by grants from The Ministry of Foreign Affairs of the Federal Republic of Germany; The Senator for Cultural Affairs, Berlin; and the National Endowment for the Arts, Washington, D.C. Deutsche Bank, Philip Morris Companies Inc., and The International Council of The Museum of Modern Art have also provided generous support. Additional assistance for transportation has been received from Lufthansa German Airlines. the publication accompanying the exhibition has been made

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possible by The Bohen Foundation. After its New York showing, the exhibition travels to the San Francisco Museum of Modern Art (October 15, 1987 - January 3, 1988). Catalog. (René d'Harnoncourt Galleries, lower level)

MARIO BELLINI: DESIGNER

Through
September 15, 1987

Mario Bellini is one of Italy's most versatile and influential designers. Recognized internationally, his consistently original furniture and industrial designs have determined many of the principle stylistic concepts of our time. Now in mid-career, Bellini established himself at the onset of the electronic revolution as a principal form-giver to products of contemporary technology. His progressive designs for the Olivetti company in the sixties and seventies created a new image of the machine, achieving a sophistication and metaphor unknown in office equipment. The exhibition includes approximately forty works from the sixties to the present, representing the complete range of Bellini's product and furniture design.

In conjunction with the exhibition, a special educational display is on view in the Museum's Edward John Noble Education Center. Consisting of study models and a slide show, the presentation demonstrates the creative process behind Bellini's furniture and industrial designs. The overstuffed Bambole and Tentazioni sofas and the CAB, Persona, and Break chairs--also on view in the exhibition--are available here for visitors to touch and examine.

Organized by Cara McCarty, Assistant Curator, Department of Architecture and Design. The exhibition has been made possible by generous support from Olivetti; Cassina, S.p.A.; Brionvega; Lancia; Vitra Seating, Inc.; and Erco Leuchten. Additional funding has been provided by the National Endowment for the Arts. The exhibition is proposed for circulation in the United States and abroad. Catalog. (International Council Galleries, ground floor)

CONTEMPORARY AMERICAN
PRINTS

Through September 22,
1987

This exhibition celebrates the publication of American Prints 1960-1985 in the Collection of The Museum of Modern Art, made possible by a grant from The Henry Luce Foundation, Inc. Included in the exhibition are outstanding works by major artists of the period, from Josef Albers to Andy Warhol. Organized by Deborah Wye, Associate Curator, Department of Prints and Illustrated Books. (Tatyana Grosman Gallery, third floor)

WILLIAM RAU AND
THE RAILROAD

Through
September 29, 1987

Approximately thirty photographs by William H. Rau (1855 - 1920) made on commission for the Pennsylvania Railroad and the Lehigh Valley Railroad in the 1890s are included in this exhibition. Rau's commission represents the final stage of a long relationship between photography and the railroads, and his photographs are perhaps the last in the tradition of large-format landscape photography that began with the exploration of the western territories. The photographs reveal Rau's earliest training in this tradition and his understanding of the eastern ideal of the pastoral landscape. Intended to promote tourism, the photographs record the railway route by placing less emphasis on technological achievements, which were familiar to travelers by 1890, than on the picturesque views and comfortable accommodations to be found along the way.

Organized by Sarah Anne McNear, The Beaumont and Nancy Newhall Fellow in the Department of Photography. (Edward Steichen Photography Center, second floor)

PROJECTS: TOM OTTERNESS

Through October 13,
1987

The Tables, a recent work by Tom Otterness, a New York-based artist, consists of three Corten steel structures that resemble oversize picnic tables with benches. On the tabletops are more than 100 bronze figures ranging in height from three inches to three feet. Viewers are encouraged to sit on the benches and enjoy this miniature world. As in his previous work, Otterness explores themes of love and war, creation and destruction. Organized by Linda Shearer, Curator, Department of Painting and Sculpture, and director of the PROJECTS program.

PROJECTS: MICHAEL YOUNG

Through September 7,
1987

Recent abstract works by Michael Young are presented in the eighth PROJECTS exhibition. Elemental forms depicted in small, richly finished paintings interact with a large wall painting. Organized by Robert McDaniel, Assistant Curator, Department of Drawings.

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. Brochure. (Garden Hall Gallery, ground floor)

SURREALIST PRINTS
FROM THE MUSEUM
OF MODERN ART

Through November 10,
1987

This exhibition surveys major facets of Surrealism including works by Jean Arp, Salvador Dalí, Giorgio de Chirico, Roberto Matta Echaurren, Max Ernst, André Masson, Joan Miró, and Yves Tanguy, among others. This first exhibition jointly organized by The Fort Worth Art Museum and The Museum of Modern Art opened in Fort Worth in 1985 and traveled to museums in San Antonio, Calgary, Winnipeg, Kansas City, and Toledo, before its New York

showing. Organized by Deborah Wye, Associate Curator, Department of Prints and Illustrated Books. Catalog. (Sachs Galleries, third floor)

PROJECTS:
LOUISE LAWLER

September 19 -
November 10, 1987

The ninth exhibition in the PROJECTS series features newly created works and selected earlier pieces by New York artist Louise Lawler. In the exhibition, pictures, objects, editions, texts, and photographs are arranged. Using a wide variety of media, Lawler's work draws attention to the nature of artistic presentation in our time--as in the home or the museum, for example--and to the way in which our perceptions are shaped by the relationship between the object or text and its visual context. Organized by Cora Rosevear, Assistant Curator, 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)

HENRI CARTIER-BRESSON:
THE EARLY WORK

September 10 -
November 29, 1987

The French photographer Henri Cartier-Bresson (b. 1908) studied painting in the mid-twenties and in 1929 began to experiment with photography. In 1932 he acquired a Leica--a small, versatile handheld camera that allowed the photographer to respond to the most ephemeral action. Over the next three years, Cartier-Bresson created one of the most original and influential bodies of work in the entire history of photography. His work of 1932-34, unlike his later work, has little to do with photojournalism. It is, rather, a highly imaginative synthesis of the work and ideas of the artistic avant-garde, notably Surrealism.

This exhibition of ninety black-and-white photographs is the first to focus exclusively on Cartier-Bresson's early work. Famous pictures of the period are presented with many others that are unfamiliar or previously unknown. Four early paintings and a collage, also unknown to the American public, are included.

Organized by Peter Galassi, Curator, Department of Photography. This exhibition has been made possible by grants from Champagne Taittinger, as part of its program in support of the arts, and from the International Herald Tribune, in celebration of its 100th anniversary. After its New York showing, it travels to The Detroit Institute of Arts (December 15, 1987 - 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 (September 25 - November 28, 1988); The Museum of Fine Arts, Houston (December 17, 1988 - February 26, 1989); and the National Gallery of Canada, Ottawa (March 31 - May 28, 1989) Catalog. (International Council Galleries, ground floor)

FRANK STELLA 1970-1987

October 12, 1987 -
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, beginning with his monumental and seminal Black paintings of the late fifties and ending with the Protractor Series of the late sixties. 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.

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 2 - April 10, 1988) and to the Musée National d'Art Moderne (Centre Georges Pompidou), Paris (mid-May - mid-August, 1988). Since this is the first major exhibition of Stella's work in France, the Paris presentation will include earlier works to create a comprehensive retrospective. The American tour continues at the Walker Art Center, Minneapolis (October 15, 1988 - January 1, 1989); 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

October 15, 1987 -
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 works within a tradition of documentary photography that seeks to redress the problems of society. Selected from the series Beyond Caring (1984-85), these color photographs describe the boredom and frustration of

people waiting in employment and social services offices across Britain. Often printed in large format, Graham's work renews the viewer's belief in the power of photography to stimulate social awareness.

Barbara Norfleet has taught social sciences at Harvard University for thirty years and is currently director and curator of photography at Harvard's Carpenter Center for the Visual Arts. Her interest in photography developed in the early seventies and has focused primarily on social behavior in America, including the private lives of the wealthy. In her most recent work, Norfleet has lured wild and domesticated animals to outdoor settings carefully arranged with objects, surprising them at night with her camera's flash. In these intensely colorful photographs, nature meets civilization in bizarre confrontations.

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, the photographs describe an ancient culture little changed by contemporary society. A self-taught photographer, Roma works with a large-format camera of his own design, using complex printing techniques to capture the brilliant light of the Mediterranean landscape. He is currently a member of the photography faculty at the Yale School of Art. Organized by Susan Kismaric, Curator, Department of Photography. (Edward Steichen Photography Center, second floor)

BILL VIOLA:
FROM DAY TO NIGHT

October 17, 1987 -
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 from travels around the world. Viola is concerned with how his images exist in the viewer's mind, interacting with memory and the subconscious. 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.

A thirty-six-year-old artist who currently lives in Southern California, Bill Viola has been working in video and experimental music since 1970. He received a BFA degree in 1973 from the College of Visual and Performing Arts, Syracuse University. Viola has had numerous group exhibitions, including the Whitney Biennial (1985 and 1987) and documenta 6 (1977) and 8 (1987) in Kassel, Germany. His works have also been represented in video and film festivals, as well as on public television both here and abroad. Among his many prestigious awards and prizes, the artist has received a Guggenheim

Fellowship in Video (1985/86), an American Film Institute's Independent Filmmaker Grant (1984), the Japan/U.S. Creative Arts Fellowship (1980/81), and the Sony Corporation of Japan artist-in-residence grant (1981). The 1983 installation, Room for St. John of the Cross, was recently purchased by the Museum of Contemporary Art, Los Angeles.

Organized by Barbara London, Assistant Curator, Video, Department of Film. The exhibition is supported in part by grants from the New York State Council on the Arts; Sony Corporation of America; the MacArthur Foundation; the Contemporary Arts Council, The Museum of Modern Art; and John and Margot Ernst. The publication accompanying the exhibition has been made possible by a generous grant from Celeste Bartos. (International Council Galleries, ground floor)

PROJECTS: ALISON WILDING

November 21, 1987 -
February 2, 1988

The tenth PROJECTS exhibition features works by the British sculptor Alison Wilding. The exhibition is supported in part by a grant from the British Council. Organized by Beatrice Kernan, Assistant Curator, Department of Drawings.

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)

FOR 25 YEARS:
CROWN POINT PRESS

November 20, 1987 -
February 9, 1988

An exhibition of prints donated by the Northern California printer/publisher Crown Point Press to celebrate its twenty-fifth anniversary. Among the artists represented are Daniel Buren, John Cage, Richard Diebenkorn, Joan Jonas, Sol LeWitt, Judy Pfaff, and William T. Wiley. Organized by the Department of Prints and Illustrated Books. (Tatyana Grosman Gallery)

THE PHOTOGRAPHS OF
JOSEF ALBERS

January 31 - April 5,
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)

COMMITTED TO PRINT

January 31 - April 19,
1988

This is the first museum exhibition to explore social and political subjects in American art from the 1960s to the present and to trace, for the contemporary period, a tradition that goes back to the origins of printed art in the fifteenth century. It is composed of approximately 100 prints and includes over 100 artists whose work deals with a range of topics, including war and revolution, minority rights, government excess, class struggle, the environment, corporate and media control, and consumerism. The exhibition documents an important aspect of contemporary art, providing fresh and vivid insights into many of the fundamental issues of our era.

Organized by Deborah Wye, Associate Curator, Department of Prints and Illustrated Books. The exhibition has received a grant from the National Endowment for the Arts. Catalog. (International Council Galleries, ground floor)

DONALD SULTAN'S
BLACK LEMONS

February 11 - 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

Widely recognized as a major artist of our time, Vito Acconci (b. 1940) is known as a sculptor, though his work has often taken form in a wide variety of media. As 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. Because of its formally elusive nature and frequently subversive content, however, the artist's work is not well-known to the public. This exhibition serves to redress that situation, but focuses exclusively on work of the last five years, including approximately five pieces, along with several models.

Organized by Linda Shearer, Curator, Department of Painting and Sculpture. The exhibition has received a grant from the National Endowment for the Arts. Catalog. (René d'Harnoncourt Galleries, lower level)

A CEZANNE TREASURE:
THE BASEL SKETCHBOOKS

March 10 - June 5, 1988

This exhibition provides the American public with an opportunity to see one of the finest single collections of the drawings of Paul Cézanne. This unique treasure from the Kupferstich-kabinett of the Kunstmuseum Basel, Switzerland, contains 141 sheets, seventy of which have drawings on both sides. 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 to enable handicapped people to live more independent lives. It features innovative, mass-produced objects developed over the past ten years. The presentation consists of approximately twenty-five products, ranging from wheelchairs and communication equipment to daily household aids. Objects are on loan primarily from Scandinavia, as well as England and the United States. Organized by Cara McCarty, Assistant Curator, Department of Architecture and Design. (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 five categories: The Eisenhower Years; The Street; Women; On the Road; The Zoo; The Sixties, etc.; Fort Worth Fat Stock Show and Rodeo; 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 taken by this extraordinarily fecund and original artist. This film was developed posthumously, aided by a grant from Springs Industries to The Museum of Modern Art.

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

most of his career, and only in recent years has there been a general acceptance of his importance.

A major publication accompanying the exhibition contains an essay by John Szarkowski, which critically re-evaluates Winogrand's photography and its influence. Including 179 full-page plates printed in duotone offset, the book's five 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 and the National Endowment for the Arts. After its New York showing, the exhibition travels to the Museum of Contemporary Art, Los Angeles (May 5 - August 13, 1988); the Art Institute of Chicago (November 1988 - January 1989); the 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). Catalog. (International Council Galleries, ground floor)

POSTERS
FROM THE COLLECTION

June 6 - September 6,
1988

The poster as an art form has been an integral part of the Museum's interests since its founding. The poster collection has been greatly enlarged since the Museum presented WORD AND IMAGE (1968), its last major exhibition of the collection. This exhibition both reveals international developments in graphic design over the last twenty years and provides the opportunity to reassess the earlier period.

Organized by Stuart Wrede, Acting Director, Department of Architecture and Design. Catalog. (René d'Harnoncourt Galleries, lower level)

DRAWINGS BY
PHILIP GUSTON

September 8 -
November 27, 1988

Philip Guston (1913-80), one of the seminal figures of Abstract Expressionism, is the subject of the first major retrospective of his drawings organized by a museum. Approximately 150 works on paper survey the development of Guston's draftmanship 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, while on a more personal level 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. (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 he began working at ground level, photographing increasingly complex groupings of figures. This new series and subsequent series of pictures of old people 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 mid-career retrospective is devoted to Anselm Kiefer, born in Germany in 1945 and acclaimed as one of the most important European painters working today. A painter of history and culture, Kiefer has been inspired by the landscape as motif, the artist as an Icarus-like figure, poems about the Holocaust, and German mythology. The exhibition includes paintings and woodcuts, works on paper, and a number of book constructions. Coorganized by the Philadelphia Museum of Art and The Art Institute of Chicago, the New York showing is the exhibition's final presentation. Coordinated for The Museum of Modern Art by Kynaston McShine, Senior Curator, Department of Painting and Sculpture. Catalog. (René d'Harnoncourt Galleries, lower level)

RICHARD DIEBENKORN:
WORKS ON PAPER

December 15, 1988 -
February 26, 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 as among the finest contemporary artists. This exhibition of approximately 100 works on paper includes drawings, watercolors, gouaches, and collages from each of these

periods, concentrating on works relating to the Ocean Park series. It is the first full-scale survey of such works and offers a rich and intimate view of Diebenkorn's career.

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

HINES III

December 15, 1988 -
March 7, 1989

The third of five architectural exhibitions in the Museum's GERALD D. HINES INTERESTS ARCHITECTURE PROGRAM is conceived to examine current trends in the field. Architect to be announced. Organized by Stuart Wrede, Acting Director, Department of Architecture and Design. Catalog. (International Council Galleries)

PLEASE NOTE:

The exhibition, NORMAN FOSTER, which was scheduled for December 17, 1987 - February 23, 1988, has been indefinitely postponed.

*****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 season are Belgian video artists Daniele and Jacques Louis Nyst (September 21, 1987), a special symposium on the work of Bill Viola (October 19), and Berlin artists Astrid Heibach and Gustav Hamos (November 11). Other programs include works by Tony Conrad of Buffalo and Madelon Hooykaas and Elsa Stansfield of Amsterdam. Organized by Barbara London, Assistant Curator, Video, Department of Film. (Roy and Niuta Titus Theater 2).

CINEPROBE

Mondays, 6:30 p.m.

This spring the forum for independent and avant-garde filmmakers includes Andrew Noren, Su Friedrich, Christopher Janetzko, and Stuart Sherman. Organized by Laurence Kardish and Adrienne Mancina, curators, and Jytte Jensen, Curatorial Assistant, Department of Film. (Roy and Niuta Titus Theater 2)

WHAT'S HAPPENING?

Thursdays,
3:00 and 6:00 p.m.

Fall of 1987 begins the seventeenth season of this series of independently-made films on social and political issues. Programmed by William Sloan, Librarian, Circulating Film Library, Department of Film. (Roy and Niuta Titus Theater 2)

FILMS FROM THE
ARCHIVES

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, Department of Film. (Roy and Niuta Titus Theater 2)

BERLINART: FILMS

Through September 5,
1987

Twenty films made in Berlin are presented in conjunction with the BERLINART 1961-1987 exhibition. Spanning the period between 1966 and the present, the films include features, documentaries, and a special Super-8 program. Organized by Lawrence Kardish, Curator, Department of Film. (Roy and Niuta Titus Theater 2)

SELECTIONS FROM THE
VIDEO STUDY
COLLECTION: 1968-87

Through September 15

Highlights from the Museum's Video Study Center include work by such artists as Peter Campus, Juan Downey, Nam June Paik, Steina and Woody Vasulka, and the group Ant Farm. Selected by Barbara London, Assistant Curator, Video, Department of Film. (Video Gallery, ground floor)

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)

BRITISH ADVERTISING
BROADCAST AWARDS,
1987

October 1 - 2, 1987

This 35mm-film program of the 1987 winners of the British Advertising Broadcast Awards shows American audiences the best of the finely crafted and humorous television and cinema commercials for which Great Britain is highly regarded. Organized by the British Advertising Broadcast Awards Limited (BABA), the program is coordinated by Lawrence Kardish, Curator, Department of Film. (Roy and Niuta Titus Theater 2)

KINOSHITA

November 27 -
December 8, 1987

Japanese film director Keisuke Kinoshita has been making feature films since 1943. The concept of family is one of the major thematic concerns of his films, and he is known to exert tight control over his own production "family." In collaboration with the Japan Society, which is presenting a complete retrospective of Kinoshita's work, the Museum is screening seven of his films. Organized by Adrienne Mancía, Curator, Department of Film. (Roy and Niuta Titus Theater 2)

ANIMATION WEEK/
BEST OF ANNECY

November 6 - 10, 1987

This program features some of the best animated works selected from the 1986 International Festival of Animation at Annecy, France. Organized by Adrienne Mancía, Curator, Department of Film. (Roy and Niuta Titus Theater 2)

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 personal 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)

STZ

December 18, 1987 -
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)

FRENCH FILM FESTIVAL:
PERSPECTIVES ON
FRENCH CINEMA

April 8, 1988

This annual presentation previews many of the latest films and newest talent in French cinema. Selected by La Société des Réalistes 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 Mancía, Curators, Department of Film. (Roy and Niuta Titus Theaters 1 and 2)

DREYER

January 29 -
February 28, 1988

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)

MAGNANI

February 5 -
March 1, 1988

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

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 Mancina and Laurence Kardish, Curators, Department of Film, direct the program for the Museum. (Roy and Niuta Titus Theaters 1 and 2)

HISTORY OF FILM:
A HISTORY OF CAMERA
MOVEMENT

Through April 1988
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)

BRITISH FILM:
TRADITIONS--"REALISM"

Summer 1988

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. TRADITIONS concentrates this spring 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 Council, London. Codirected by Laurence Kardish and Adrienne Mancia, Curators, Department of Film. (Roy and Niuta Titus Theater 2)

DIRECTED BY MINNELLI

Summer 1988

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)

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

ALVAR AALTO:
FURNITURE AND
DESIGN

This exhibition of the Finnish architect's industrial design work was presented at the Museum in September 1984, followed by showings at the Mary and Leigh Block Gallery, Evanston, Illinois; the Akron Art Museum, Ohio; the Musée des Arts Decoratifs, Montreal; the Massachusetts Institute of Technology, Cambridge; the Chrysler Museum, Norfolk; the Craft and Folk Museum, Los Angeles; and Axis Inc., Tokyo. Its tour continues as follows:

Victoria & Albert Museum, London (through September 13, 1987)

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:

Parrish Art Museum, Southampton, New York (November 15, 1987 - January 3, 1988)

NEW PHOTOGRAPHY 2

Recent color photographs by Mary Frey, David T. Hanson, and Philip Lorca DiCorcia that comprised the second NEW PHOTOGRAPHY exhibition opened at the Museum in September of 1986. Its tour is as follows:

Butler Institute of American Art, Youngstown, Ohio (September 13 - October 25, 1987)
Grand Rapids Art Museum, Michigan (December 12, 1987 - January 31, 1988)
Art Center, South Bend, Indiana (March 6 - April 3, 1988)

IRVING PENN

A retrospective of this American photographer opened at the Museum in fall of 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; and Fundació Joan Miró, Barcelona. Its tour continues as follows:

Museum Folkwang, Essen, Federal Republic of Germany (through September 6, 1987)
Moderna Museet, Stockholm (September 19 - November 1, 1987)
Louisiana Museum, Humlebaek, Denmark (November 14, 1987 - January 10, 1988)
Munch Museet, Oslo (January 26 - March 22, 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; Centro Reina Sofia, Madrid; and The Secession Building, Vienna. Its tour continues as follows:

Fort Worth Art Museum (through September 6, 1987)
Los Angeles County Museum of Art (October 1 - December 6, 1987)

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. Its tour continues as follows:

Cincinnati Art Museum (through September 7, 1987)
Minneapolis Institute of Arts (September 26 - November 15, 1987)
University of Iowa Museum of Art (January 2 - February 27, 1988)
Art Museum of South Texas (March 24 - May 7, 1988)

MARIO BOTTA

The second exhibition in the GERALD D. HINES ARCHITECTURE PROGRAM at The Museum of Modern Art, devoted to the work of Swiss architect Mario Botta, opened at the Museum in the fall of 1986 and has been seen at the School of Architecture, Rice University, Houston. Its tour continues as follows:

The San Francisco Museum of Modern Art (through October 4, 1987)

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. Its tour continues as follows:

Allen Memorial Art Museum, Oberlin College, Ohio (through September 20, 1987)

Snite Museum of Art, University of Notre Dame, Indiana (October 4 - November 29, 1987)

University of Oklahoma Museum of Art, Norman (January 23 - February 28, 1988)

Grunwald Center for the Graphic Arts, University of California, Los Angeles (April 10 - 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 of 1987 and traveled to The Cleveland Museum of Art. Its tour continues as follows:

Kunstmuseum Bern, Switzerland (September 25, 1987 - January 3, 1988)

JAN GROOVER

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

Gibbes Art Gallery, Charleston, South Carolina (November 3 - 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. Its tour continues as follows:

Museum Overholland, Amsterdam (July 17 - September 13, 1987)
The Tel Aviv Museum, Israel (October 20 - December 20, 1987)
The Douglas Hyde Art Gallery, Trinity College, Dublin (January 11 - February 7, 1988)
Schirn Kunsthalle, Frankfurt (March 18 - May 8, 1988)
The Museum of Modern Art, Oxford (May 18 - July 19, 1988)
The Corcoran Gallery of Art, Washington, D.C. (September 10 - November 19, 1988)

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

SYMPOSIUM:
BILL VIOLA

Monday,
October 19, 1987

In conjunction with the BILL VIOLA: FROM DAY TO NIGHT exhibition, a symposium has been organized by Barbara London, assistant curator, Video, Department of Film. Other participants include:

Donald Kuspit
Professor, Department of Art, State University of New York at
Stony Brook

Gene Youngblood
Professor, California Institute of the Arts

Raymond Bellour
Director of Research, Centre National de Recherches Scientifiques,
Paris

Time to be announced. For ticket information, contact the Department of Education, 212/708-9795. (Roy and Niuta Titus Theater 1)

LECTURE:
FRANK STELLA

Thursday,
November 5, 1987
8:30 p.m.

In conjunction with the FRANK STELLA: 1970-1987 exhibition, Robert Rosenblum, Professor, the Institute of Fine Arts, New York University, will give a lecture entitled Stella: Then and Now. For ticket information, contact the Department of Education, 212/708-9795. (Roy and Niuta Titus Theater 1)

COURSES:

MODERN ART

The four parts of MODERN ART, repeated every season, provide a complete survey of developments of 20th 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 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.

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.

PHOTOGRAPHY: The possibilities of the photographic medium are illustrated in works of major photographers from Atget to Steichen.

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 paintings 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 also be arranged by appointment. (Edward John Noble Education Center, ground floor).

*****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. On Saturday and Sunday slide talks are presented in the Edward John Noble Education Center at 1:00 and 2:00 p.m. A program of tours highlighting the Museum's permanent collection is offered in Spanish, French, German, and English. 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., and 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, a state agency whose funds are recommended by the governor and appropriated by the State Legislature, 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.
