

The Museum of Modern Art

ADVANCE SCHEDULE OF EXHIBITIONS AND PROGRAMS

December 1988 - February 1991

EXHIBITIONS.....	1
FILM AND VIDEO PROGRAMS.....	12
TRAVELING EXHIBITIONS.....	19
SPECIAL EVENTS.....	23
EDUCATION PROGRAMS.....	23
GENERAL INFORMATION.....	25

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*****

ANSELM KIEFER

Through 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. In works that range from the intimate to the monumental, Kiefer presents an iconography drawn from literary, cultural, religious, and historical sources. Included in the exhibition are seventy-four paintings, sculptures, books, photographic pieces, and watercolors. Those of the early seventies begin the artist's exploration of the realm of German myth and legend and present his response to recent German history. In his work of the eighties, issues of universal concern are addressed in imagery realized through processes as various as woodcut and photography and in an extraordinary range of materials, including oil, lead, sand, and straw.

Organized by The Art Institute of Chicago and the Philadelphia Museum of Art. Coordinated for The Museum of Modern Art by Kynaston McShine, Senior Curator, Department of Painting and Sculpture. The exhibition has been made possible by major grants from the Ford Motor Company and the Lannan Foundation. The National Endowment for the Arts, the Federal Republic of Germany, and Lufthansa German Airlines have also provided generous support. An indemnity for the exhibition has been received from the Federal Council on the Arts and the Humanities. The New York showing has been supported additionally by grants from The Bohen Foundation, the Ford Motor Company, Deutsche Bank, and The Ministry of Foreign Affairs of the Federal Republic of Germany. Catalogue. (René d'Harnoncourt Galleries, lower level, and Painting and Sculpture Contemporary Galleries, third floor)

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NEW PHOTOGRAPHY 4:
PATRICK FAIGENBAUM,
REAGAN LOUIE, AND
MICHAEL SCHMIDT

Through January 10, 1989

Introduced in 1985, the NEW PHOTOGRAPHY series is devoted to work not yet widely known. The fourth exhibition presents recent photographs by Patrick Faigenbaum of France, Reagan Louie, a Chinese-American, and Michael Schmidt of Germany, exploring a specific community in a specific place, whether foreign or close to home.

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

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

THE DRAWINGS OF
RICHARD DIEBENKORN

Through January 10, 1989

Richard Diebenkorn (b. 1922) first attracted notice for the highly personal form of Abstract Expressionism, often evocative of landscape, that he developed in the early fifties while working in the San Francisco Bay Area and in New Mexico. By 1956 his search for a new direction in his art had led him to representation, and over the next decade he gained increasing acclaim as the leader of Bay Area figurative painting. In 1966 he moved to Santa Monica in Southern California and a year later began the Ocean Park series of abstract paintings that have established him among the finest contemporary artists. The first comprehensive overview of his drawings offers a rich and intimate view of forty years of Diebenkorn's art. The retrospective contains 184 works, including drawings in ink, pencil, charcoal, watercolor, gouaches, and works in mixed mediums. While Diebenkorn's paintings are extremely well known, his drawings are not. Over a third of these works, especially the pre-Ocean Park series, have never before been exhibited publicly.

Organized by John Elderfield, Director, Department of Drawings, in cooperation with the Los Angeles County Museum of Art. The exhibition is supported in part by grants from The Bohen Foundation and the New York State Council on the Arts. After its New York showing, the exhibition travels to the Los Angeles County Museum of Art (March 9 - May 7, 1989); the San Francisco Museum of Modern Art (June 22 - August 27, 1989); and The Phillips Collection, Washington, D.C. (September 30 - December 3, 1989). Catalogue. (International Council Galleries, ground floor)

FLUXUS: SELECTIONS FROM
THE GILBERT AND LILA
SILVERMAN COLLECTION

Through March 10, 1989
(limited hours)

Fluxus was the name given by George Maciunas to a magazine that was in production for three years before it finally appeared in 1964. During this gestation period, the people who had been asked to contribute to Fluxus began to exhibit and perform together in Europe and the United States, so that the word "Fluxus" became as descriptive of this group of international multimedia and intermedia people as of the unorthodox magazine.

Drawn from the preeminent Gilbert and Lila Silverman Collection of Fluxus material in Detroit, the exhibition focuses on works by George Brecht, George Maciunas, Yoko Ono, Nam June Paik, Daniel Spoerri, and Ben Vautier, among others. It includes collective works of the group and such diverse records as instruction drawings, correspondence, notations, photographs, prototypes, and films.

Organized by Clive Phillpot, Director, Library. (Library, sixth floor)

PROJECTS: DAVID IRELAND

December 10, 1988 -
January 15, 1989

The work of David Ireland, in which the expressive range of natural light is explored, blurs the distinction between art and architecture. He has gained recognition for transforming the interior and exterior of his ninety-five-year-old house on Capp Street in San Francisco. For the Museum, he is creating a site-specific installation that integrates the Garden Hall Gallery with the corridor beside it. He provides a new visual access to the Abby Aldrich Rockefeller Sculpture Garden by treating the windows that look out onto the garden.

Organized by Linda Shearer, Curator, Department of Painting and Sculpture, and Director, PROJECTS series. This program of small, frequently changing exhibitions devoted to contemporary art is made possible by generous grants from the Lannan Foundation and J.P. Morgan & Co. Incorporated. Brochure. (Garden Hall Gallery, ground floor)

WALKER EVANS:
AMERICAN PHOTOGRAPHS

January 19 -
April 11, 1989

In the fall of 1988, the Museum is publishing a fiftieth-anniversary edition of Walker Evans's landmark book American Photographs, now long out of print. In conjunction with the publication, this exhibition presents approximately seventy original prints of works in American Photographs, drawn principally from the Museum's collection. Unlike the new publication, which adheres closely to the first edition, the exhibition does not attempt to recreate the 1938 show precisely.

Evans's work of the thirties brought a radical new spirit to American photography, characterized by candor, economy, and intellectual precision. Perhaps more than any other figure, he defined in his work the essence of the documentary aesthetic, in which the poetic uses of pure fact have been exploited in new and profoundly challenging ways. Evans's work, presented in stark and prototypical form in American Photographs, has made its impact not only on subsequent photography, but on modern literature, film, and the traditional visual arts.

Organized by Peter Galassi, Curator, Department of Photography. After its New York showing, the exhibition travels to the Allentown Art Museum, Pennsylvania (October 1 - November 26, 1989). An international tour is planned as well. (Edward Steichen Photography Center, second floor)

ANDY WARHOL:
A RETROSPECTIVE

February 6 - May 2, 1989

This is the first full-scale American retrospective since 1970 devoted to the work of American Pop artist Andy Warhol (1928-87). Warhol, the mythological, cultural, and society figure, is well known. Few, however, are familiar with the extraordinary breadth of the artist's work.

The exhibition examines the issues of pictorial representation and art as environment which Warhol presents in his direct, colorful, and deceptively simple oeuvre. Beginning with commercial design work from the fifties, the exhibition also includes early series such as the Hand Painted images of 1960-62 (advertisements and comic strips, for example); Portraits of 1962-64 (Marilyn Monroe, Elvis Presley, and Jackie Kennedy, among others); Disaster images of 1962-67 (Car Crashes and Electric Chairs, among others); Campbell's Soup Cans (1962-65); Flowers (1964-67); and Mao (1972). More recent series include Hammer and Sickle, Reversals, Last Supper, and Camouflage (1985-87). Many of his self-portraits are also featured.

Organized by Kynaston McShine, Senior Curator, Department of Painting and Sculpture. This exhibition has been supported by a generous grant from Knoll International. Additional funding has been provided by the Henry J. and Drue Heinz Foundation, The International Council of The Museum of Modern Art, and the National Endowment for the Arts. After its New York showing, the exhibition travels to The Art Institute of Chicago (May 31 -

August 13, 1989); the Hayward Gallery, London (September - November 1989); The Museum Ludwig, Cologne (November 1989 - February 1990); Palazzo Reale, Milan (February - May 1990); and Musée National d'Art Moderne, Centre Georges Pompidou, Paris (May - August 1990). Catalogue. See Special Events section for Warhol Film Program. (International Council Galleries, ground floor; René d'Harnoncourt Galleries, lower level; and Garden Hall Gallery, ground floor)

EMILIO AMBASZ AND
STEVEN HOLL

February 9 -
April 4, 1989

The fourth of five architectural exhibitions in the Museum's GERALD D. HINES INTERESTS ARCHITECTURE PROGRAM focuses on the work of two prominent architects, Emilio Ambasz (b. 1943 in Argentina) and Steven Holl (b. 1947 in the United States), who both practice in the United States. Their works range from large-scale urban design to houses and interiors. Ambasz has explored in particular an architecture closely integrated with the earth. Holl, on the other hand, has developed a building typology for an intermediate urban realm, for the small town and the urban edge. Each has developed a highly refined sense of detail, texture, and materials. The exhibition presents drawings, models, and photographs. Approximately fifteen projects by each architect are included.

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

HUGO LEVEN AND
KAYSERZINN PEWTER

Spring 1989

This is the first American exhibition to focus on the "Kayserzinn" series of pewter objects, produced between 1900 and 1907 by the German firm J.P. Kayser and Sohn. The most striking and original work to come out of the "Kayserzinn" studio was designed by the sculptor, Hugo Leven. Rather than applying floral decoration typical of the Art Nouveau period, Leven's objects are notable for their untraditional shapes and expressive forms. The work is particularly interesting in its anticipation of Expressionism. The exhibition consists of approximately thirty pieces, including candlesticks, teapots, and egg cups.

Organized by Cara McCarty, Assistant Curator, Department of Architecture and Design. Catalogue. (Philip L. Goodwin Gallery, fourth floor)

MINOR WHITE

April 27 - June 18, 1989

This is the first major retrospective of the work of Minor White (1908-76), who is recognized as one of the most significant photographers of the postwar period. As artist, writer, editor,

and educator, White has influenced photographers and others interested in the field throughout the world. His finely crafted photographs are considered masterworks, and his pictures are represented in all major collections of photography. Largely drawn from the Minor White Archive at Princeton University, this exhibition consists of approximately 185 photographs which demonstrate the full range of White's work from 1938 to 1976. Many of the works have never before been exhibited; others were shown only early in the artist's career.

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

Organized by Peter C. Bunnell, McAlpin Professor and Faculty Curator of Photography, Princeton University, for The Art Museum at Princeton University. The exhibition is supported by a grant from Merrill Lynch & Co., Inc. After its New York showing, the exhibition travels to those cities in which White lived and worked during his lifetime: Minneapolis, Portland, San Francisco, Rochester, and Boston. The tour concludes in 1991 at Princeton University. Catalogue. (International Council Galleries, ground floor)

PROJECTS:
MATT MULLICAN

May 13 - June 20, 1989

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

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

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

HELEN FRANKENTHALER:
A PAINTINGS RETROSPECTIVE

June 5 - August 20, 1989

Gathered from American and European collections, the exhibition provides an opportunity to view a major body of work by this important second-generation Abstract Expressionist. Forty paintings from the past four decades, including her seminal work Mountain and Sea (1952), comprise this retrospective, the first since 1969. Much of this work has not been accessible to the public in recent years.

Organized by E.A. Carmean, Jr., Director, Modern Art Museum of Fort Worth. Coordinated for The Museum of Modern Art by John Elderfield, Director, Department of Drawings. Following its New York showing, the exhibition travels to the Modern Art Museum of Fort Worth (November 5, 1989 - January 7, 1990); the Los Angeles County Museum of Art (February 8 - March 22, 1990); and The Detroit Institute of Arts (May - August 1990). Catalogue. (René d'Harnoncourt Galleries, lower level)

RECENT PHOTOGRAPHS
FROM CALIFORNIA

June 29 -
August 22, 1989

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

Photography has been integrated with other art forms since the late sixties. In California, perhaps more than anywhere else, photographers have responded to this interdisciplinary activity and used the medium with greater freedom, defining a unique tradition largely unaffected by the goals of purist photography. Their photography has presaged major ideas within broader contemporary activity, including those of "appropriated" and "fabricated" works. Deadpan humor, saturated color, sculptural work, tableau photography, and the influence of Hollywood films characterize these pieces. The exhibition and its accompanying publication provide a link in the complicated discourse regarding the relationship between photography and other mediums.

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

PROJECTS:
ELIZABETH DILLER/
RICARDO SCOFIDIO

July 1 - August 15, 1989

The seventeenth PROJECTS exhibition features an architectural installation by Elizabeth Diller and Ricardo Scofidio, R.A., who have collaborated on numerous projects which have explored the relationship between the human body and architecture. Their work incorporates familiar objects and architecture elements,

blurring the distinction between architecture and art. This installation proposes possibilities for a new relationship between the individual and his or her physical and cultural space.

Organized by Matilda McQuaid, Curatorial Assistant, Department of Architecture and Design. PROJECTS is a series of small, frequently changing exhibitions devoted to contemporary art. Brochure. (Garden Hall Gallery, ground floor)

PROJECTS

Artist to be announced. (Garden Hall Gallery)

August 24 -
October 24, 1989

THE UNIQUE COLLABORATION: This exhibition explores the interchange between Picasso and Braque from 1907, when they first met, until Braque left for the war in 1914. Their works of this period represent the creative core of Cubism and have never before been exhibited in comparable depth. The exhibition consists of approximately 250 paintings, collages, and construction sculptures, as well as numerous drawings.

September 24, 1989 -
January 16, 1990

The collaboration between Picasso and Braque was historically unique; in its forms and implications, it went far beyond the exchanges that took place between Monet and Renoir, or Pissarro and Cézanne, when these pairs worked together. Braque recalled his working relationship with Picasso as being "like two mountain climbers roped together." Their collaboration continued on and off for seven years, resulting in the foundation and elaboration of Cubism, perhaps the most influential movement in modern art.

The strength of this exhibition is the comparative and in-depth presentation of many of the most important works of this century. The recent cultural exchange agreement with the Soviet Union makes it possible to add important loans from Moscow and Leningrad to those from museums and private collections from cities such as Paris, London, Stockholm, Prague, and Basel, as well as from the Museum's own collections.

Organized by William Rubin, Director Emeritus, Department of Painting and Sculpture. The exhibition is sponsored by Philip Morris Companies Inc. Catalogue. (International Council Gallery, ground floor, and René d'Harnoncourt Gallery, lower level)

THE GARDENS OF
ROBERTO BURLE MARX

January 11 -
March 6, 1990

The integral importance of landscape architecture to architecture has often been overlooked by the modern movement. This exhibition examines the work of Roberto Burle Marx, one of the most important landscape architects of the twentieth century. Since the forties, Marx has designed and built gardens and parks, mainly in Brazil, inspired by exotic native plant material used in the context of a modernist form world. The exhibition consists of original drawings, photographs, and a slide presentation.

Organized by Stuart Wrede, Director, Department of Architecture and Design. Catalogue. (Garden Hall Gallery, ground floor)

ROBERT MOSKOWITZ

February 10 -
April 24, 1990

This retrospective honors Robert Moskowitz, a contemporary American artist who gained wide recognition with the "new image" painters of the seventies. Since beginning his career in the sixties, Moskowitz has pursued a strong, reductive, almost abstract style, and has sought to infuse recognizable imagery with emotive content. This is the first major exhibition in New York devoted to his work. The show consists of approximately seventy paintings and drawings, dating from 1959 to the present.

Organized by Ned Rifkin, Chief Curator, Hirshhorn Museum and Sculpture Garden, Washington, D.C. Coordinated for The Museum of Modern Art by Linda Shearer, Curator, Department of Painting and Sculpture. Catalogue. (International Council Galleries, ground floor)

THE HISTORY OF
PHOTOGRAPHY

February 18 -
May 29, 1990

This exhibition celebrates the sesquicentennial of the public announcement in 1839 of the process of L.J.M. Daguerre, the first of photography's several inventors to make his work known to the world. It is the Museum's first critical overview of artistic achievement in the field since PHOTOGRAPHY: 1839-1937, organized in 1937 by Beaumont Newhall, then curator of photography. The exhibition and its accompanying publication offer a revised statement of photographic tradition, enriched by new research and previously unknown historical work.

Including approximately 250 photographs, the exhibition focuses on the reciprocal relationship of pictorial form and the evolution of photographic craft. Work is drawn from many of the world's most important private and public collections. The publication is both a catalogue and an exposition of photography's history as seen from the point of view of the exhibition's conceptual principle. It provides an alternative view of the dynamics of change in the evolution of the medium.

Organized by John Szarkowski, Director, Department of Photography. The exhibition and its accompanying publication are part of the Springs Industries Series on the Art of Photography at The Museum of Modern Art and are generously supported by a grant from Springs Industries, Inc. After its New York showing, the exhibition travels to The Cleveland Museum of Art (July 5 - September 2, 1990). An international tour is planned as well. Catalogue. (International Council Galleries, ground level)

FRANCIS BACON

May 24 - August 28, 1990

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

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

MATISSE:
THE MOROCCAN PAINTINGS
1912-1913

June 21 -
September 4, 1990

Comprised of paintings and drawings produced by Matisse during his visits to Morocco in 1912 and 1913, the exhibition is the first to examine this crucial period in the artist's development. Included are approximately twenty paintings and a number of drawings from the Pushkin and Hermitage collections in the Soviet Union as well as other public and private collections worldwide.

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

HINES V

June 21 -
September 4, 1990

This is the final of five exhibitions in the Museum's GERALD D. HINES INTERESTS ARCHITECTURE PROGRAM, conceived to examine current developments in architecture. The program includes the publication of catalogues to accompany the exhibitions, as well as lectures and symposia. Architect to be announced.

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

HIGH AND LOW:
MODERN ART AND
POPULAR CULTURE

October 7, 1990 -
January 15, 1991

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

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

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

Organized by Kirk Varnedoe, Director, Department of Painting and Sculpture, in collaboration with Adam Gopnik, an art critic for The New Yorker. Catalogue. (International Council, ground floor, and René d'Harnoncourt Galleries, lower level)

NEIL JENNEY

February 15 -
April 23, 1991

Although long considered an important artist, Neil Jenney's art has nevertheless remained elusive and mysterious. Aside from occasional gallery exhibitions, there has been no opportunity to see his work in depth in New York. This exhibition focuses on two key phases of Jenney's work: the group of paired images of 1969-70 and the oil paintings dating from the early seventies to the present. This second group of images, which extends the objectlike quality of the earlier work with exaggerated frames and titles, explores themes of civilization's progress and survival.

Organized by Linda Shearer, Curator, Department of Painting and Sculpture. Catalogue. (International Council Galleries, ground floor)

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

VIDEO VIEWPOINTS

Mondays, 6:30 p.m.

This ongoing series presents videomakers who discuss and show their work. Featured winter/spring 1989 are Peter Callas (Australia), Paul Kos (San Francisco), and Julie Zando (Buffalo). James Byrne (New York) shows several of his innovative dance and video collaborations. Organized by Barbara London, Assistant Curator, Video, Department of Film. (Roy and Niuta Titus Theater 2)

CINEPROBE

Mondays, 6:30 p.m.

The twenty-first season of this forum for independent and avant-garde filmmakers--from December 1988 to June 1989--includes Sheila McLaughlin, James Broughton, James Herbert, Fred Worden, and Lewis Klahr, among others. The filmmakers are present for discussion with the audience. Organized by Laurence Kardish and Adrienne Mancina, Curators, and Jytte Jensen, Curatorial Assistant, Department of Film. (Roy and Niuta Titus Theater 2)

WHAT'S HAPPENING?

Winter 1988

This series showcases films on social and political issues made by independent filmmakers from the United States and Europe. Programs include a series of films by Joris Ivens, a tribute to Paul Falkenberg, Tete Moraes's Terra Para Rose (Land for Rose), Donald Blank's Caught in Bristol Bay, and Sue Marx and Pamela Conn's Young at Heart. Programmed by William Sloan, Librarian, Circulating Film Library, Department of Film. (Roy and Niuta Titus Theater 2)

AMERICAN DOCUMENTARY

VIDEO: SUBJECT TO CHANGE

Through January 10, 1989

The past twenty or so years have provided a considerable range of issues for enterprising documentarians to cover. This retrospective explores some of the major themes and approaches that have preoccupied producers, and demonstrates some of the different stages in documentary video's formal development. The exhibition includes twenty-six tapes, from documentary classics to recent works, acquired by the Museum for its video collection. Organized by New York-based writer/critic Deirdre Boyle. Coordinated for The Museum of Modern Art by Barbara London, Assistant Curator, Video, Department of Film. (International Council Galleries, ground floor)

RECENT FILMS FROM
WEST GERMANY

December 1 - 15, 1988

The twelfth survey since 1972 of new films from the Federal Republic of Germany demonstrates the vitality of an independent and spirited cinema. Included are Margit Czenki's Accomplices, Wolfgang Becker's Butterflies, Nina Grosse's The Glass Sky, and Reinhard Hauff's Line One, a film version of Volker Ludwig's

Grips Theatre piece. Organized by Laurence Kardish and Adrienne Mancia, Curators, Department of Film, with the cooperation of the Export-Union des Deutschen Films, Munich. (Roy and Niuta Titus Theater 2)

RESTORED TREASURES FROM
THE CINEMATHEQUE
FRANCAISE

December 9 - 13, 1988

Two rare silent films recently restored by the Cinémathèque Française in Paris are presented. Abel Gance's production of L'Atre is perhaps the best of the peasant genre films of the early twenties, and René Leprince's Fanfan la Tulipe, about a lavish swashbuckler, illustrates a genre popular in the post-World War I years. Organized by Adrienne Mancia, Curator, Department of Film. (Roy and Niuta Titus Theater 2)

PATSY RUTH MILLER

December 15, 1988

A one-day tribute to silent-screen star Patsy Ruth Miller includes her charming performance in Ernst Lubitsch's So This Is Paris and her memorable role as Esmeralda in Wallace Worsley's The Hunchback of Notre Dame. Organized by Adrienne Mancia, Curator, Department of Film. (Roy and Niuta Titus Theater 2)

IMAGES IN THE SHADOWS:
A BRIEF HISTORY OF
SPANISH CINEMA

December 16, 1988 -
January 23, 1989

In more than thirty films, this touring series surveys the major Spanish directors, film styles, and movements from 1926 to 1985, with particular emphasis on the forties, fifties, and sixties. Despite recent interest in films by young Spanish directors, such as Pedro Almodovar, and continuing admiration for the master Luis Buñuel, the roots of Spanish cinema are not well known. This examination of its rich history reveals remarkable attempts by filmmakers to give expression to the national experience while coping at times with intense censorship.

Organized by Richard Peña for the Film Center of the Art Institute of Chicago. Coordinated for The Museum of Modern Art by Adrienne Mancia, Curator, Department of Film. The exhibition was made possible by the generous support of the Spanish Ministry of Culture, Iberia Airlines of Spain, and the Council on North American-Hispanic Cultural and Educational Cooperation. (Roy and Niuta Titus Theater 2)

CHAPLIN:
A CENTENNIAL
CELEBRATION

January 1 -
June 30, 1989

April 16, 1989, marks the centenary of Charles Chaplin's birth. Chaplin was the cinema's first complete auteur: actor, director, writer, producer, composer. In seventy short films and eleven features spanning fifty-four years, he opened the medium to the full range of human emotions and defined a style of movie comedy that is both contemporary and timeless.

An exhibition of film stills enlargements, original posters, and a video display celebrates Chaplin's unique contribution to cinema. The exhibition chronicles all phases and stages of his work, both onscreen and behind the camera, from the Keystone Comedies to A Countess from Hong Kong. With the movie screen as his canvas, Chaplin is saluted as one of the century's great artists. Organized by Mary Corliss, Assistant Curator, Department of Film. (Roy and Niuta Titus Theater 1 Lobby)

CHAPLIN

May 1989

As part of the Museum's Chaplin celebration, a program of his feature length films is to be screened. Organized by Charles Silver, Supervisor, Film Study Center, Department of Film.

SVANKMAJER

January 20 - 24, 1989

Governed by surreal logic, the universe of Czech animator Jan Svankmajer incorporates childhood fantasies and the mysteries of the concrete world. A vital aspect of his films' appeal is Svankmajer's eclecticism, his uncanny ability to mold a variety of styles, genres, and techniques to his own artistic ends. He works with drawn animation and with documentary, live-action, and found film footage, and he employs marionettes, puppets, and trick photography. His magpie technique reflects a surrealist aesthetic that exalts the creative and explosive juxtaposition of materials and the wonder and mystery of the found object, as it pays tribute to the remarkable achievements of past art. Organized by Adrienne Mancina, Curator, and Jytte Jensen, Curatorial Assistant, Department of Film, in cooperation with The International Film Exchange, Inc./A Today Home Entertainment Company, First Run Features, and Michael O'Pray, who provided the program material. (Roy and Niuta Titus Theater 2)

FINNISH DUET:
AKI AND MIKA KAURISMAKI

January 26 -
February 2, 1989

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

ACADEMY NOMINATED FILMS

February - March 1989

All of the films nominated by the Academy of Motion Picture Arts and Sciences for achievement in foreign-language feature, feature documentary, short documentary, animation, and short drama are shown. Organized by Laurence Kardish, Curator, Department of Film. (Roy and Niuta Titus Theaters 1 and 2)

- 15 -

DREYER

February 17 -
March 7, 1989

Danish filmmaker Carl Theodor Dreyer's entire body of work has never been exhibited in the United States. His formidable reputation in this country rests on three films: The Passion of Joan of Arc (1928), Day of Wrath (1943), and Ordet (1962). Since only five of Dreyer's films are in American distribution and exist as poor prints, this exhibition provides an opportunity for scholars and the general public to see his work as a whole. Organized by Jytte Jensen, Curatorial Assistant, Department of Film. After its New York showing, the exhibition travels to the Boston Museum of Fine Arts (March 1989); the Pacific Film Archive, Berkeley (March - April 1989); the Cleveland Cinematheque (June 1989); the American Film Institute, Washington, D.C. (July - August 1989); The Museum of Fine Arts, Houston (August 1989); Cinémathèque Québécoise (September 1989); the Center for Contemporary Art, Santa Fe (October 1989); and Film in the Cities, St. Paul (fall 1989). Catalogue. (Roy and Niuta Titus Theater 1)

NEW DIRECTORS/NEW FILMS

March 17 - April 2, 1989

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

THE ARTS FOR TELEVISION

April 13 - May 30, 1989

This exhibition presents new images for television through the innovative exploration of dance, theater, literature, and music. Sixty-seven individual videotapes represent 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 of Modern Art by Barbara London, Assistant Curator, Video, Department of Film. (Gallery to be announced)

BRITISH FILM:
TRADITIONS--"REALISM"

BRITISH FILM is a comprehensive survey of nine decades of British cinema history and was organized with the National Film Archive of the British Film Institute. The survey is divided into the various traditions that distinguish British filmmaking. The fifth and last of the major traditions, REALISM is surveyed in a two-part program. Part-one: Fiction was screened in fall 1988.

Part Two: Documentaries

April 28 -
June 18, 1989

Part two examines the history of the documentary film in Great Britain from John Grierson's Drifters (1929) to the present. The program includes approximately seventy-five films in twenty-five programs, ranging from sponsored films to

- more -

independently made, socially partisan works. It also features the pioneering work done by various governmental agencies in World War II.

BRITISH FILM is made possible through the support of Pearson Longman, and Goldcrest Film and Television, with additional support provided by the British Council, London. Organized by Laurence Kardish and Adrienne Mancina, Curators, Department of Film. (Roy and Niuta Titus Theater 2)

RECENT ARGENTINE CINEMA

April 27 - May 18, 1989

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

VIDEO AND LANGUAGE

June 2 - July 31, 1989

These videotapes were created by artists for whom language is a means of exploring the relationship between the subject and viewer, as well as aspects of logic and subconsciousness. The exhibition includes works by Vito Acconci, Gary Hill, and Tony Oursler. Organized by Barbara London, Assistant Curator, Video, Department of Film.

ANIMATION:
NEW TECHNOLOGIES

August 3 -
September 26, 1989

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

BRITISH ADVERTISING
FILMS

September 1989

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

DIRECTED BY VINCENTE
MINNELLI

October - December 1989

Vincente Minnelli had a most singular directorial career that reconciled his strong allegiance to the studio tradition with his own idiosyncratic vision as one of Hollywood's truly individual film stylists. For twenty-five years he directed films at M-G-M, mastering the genres of the musical, the melodrama, and

the satirical comedy, among others. This retrospective presents all of Minnelli's feature films. Organized by Stephen Harvey, Assistant Curator, Department of Film, who is the author of a book on Minnelli's career that accompanies the exhibition. (Roy and Niuta Titus Theaters 1 and 2)

VINCENTE MINNELLI

Opening October 12, 1989

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

VIDEO AND SOUND

October -
November 1989

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

RECENT FILMS FROM
WEST GERMANY

Dates to be announced

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

OTHER VOICES

December 1989 -
January 1990

This show presents work from the last two decades of "other" American voices--Hispanic, Asian, Black, Native American--which emphasize political and social issues and first-person narratives. Organized by Barbara London, Assistant Curator, Video, Department of Film.

BETWEEN TWO WORLDS:
YIDDISH CINEMA IN
EUROPE AND AMERICA

Dates to be announced

The Department of Film and the National Center for Jewish Film at Brandeis University presents a retrospective of Yiddish cinema, tracing its development in Austria, Poland, the United States, and the Soviet Union from the twenties through the sixties. Including over twenty-five feature-length films and documentaries found and restored by the National Center for Jewish Film, the exhibition is the first fully comprehensive examination of Yiddish film production. Organized by Adrienne Mancia, Curator, Department of Film. National and international tours are planned. Catalogue. (Roy and Niuta Titus Theater 1)

JON JOST:
AMERICAN INDEPENDENT

Dates to be announced

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

ACADEMY NOMINATED FILMS

February - March 1990

All of the films nominated by the Academy of Motion Picture Arts and Sciences for achievement in foreign-language feature, feature documentary, short documentary, animation, and short drama are shown. Organized by Laurence Kardish, Curator, Department of Film. (Roy and Niuta Titus Theaters 1 and 2)

POPULAR CULTURE
REVIEWED

February - March 1990

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

NEW DIRECTORS/NEW FILMS

March 1990

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

VIDEO AND PERFORMANCE

April - May 1990

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

TRAINS AND FILM:
MOVING IMAGES,
1895-1990

June 15 -
September 10, 1990

An international selection of feature films, shorts, documentaries, and animated works covering the various ways in which the cinema has used the image and idea of the train. This exhibition examines cinema's fascination with rail locomotion, exploring how filmmakers have used the train as set, metaphor, and icon. From the first projected Lumiere motion picture to the most recent films, the selection also includes rarely seen films from the world's major film archives. Organized by Laurence Kardish, Curator, Department of Film. (Roy and Niuta Titus Theater 1)

HUMOR: THE SHARP EDGE

June - July 1990

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

VIDEO AND GENDER

August - September 1990

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

BRITISH ADVERTISING FILMS

September 1990

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

VIDEO AND DANCE

October - November 1990

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

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

NICHOLAS NIXON:
PICTURES OF PEOPLE

This exhibition of Nicholas Nixon's work from the past decade, including series devoted to the elderly, his family members, and people with AIDS, opened at the Museum in September 1988. Its tour continues as follows:

Museum of Fine Arts, Boston (February 4 - April 16, 1989)
The Detroit Institute of Arts (May 16 - July 2, 1989)
San Francisco Museum of Modern Art (September 1 - November 5, 1989)
The Saint Louis Art Museum (February 5 - March 17, 1991)
Museum of Photographic Arts, San Diego (April 9 - June 9, 1991)
An international tour is planned.

THE DRAWINGS OF
PHILIP GUSTON

The first major retrospective of drawings by Philip Guston (1913-80), surveying the development of his career through its three distinct phases, opened at the Museum in September 1988. Its tour continues as follows:

Museum Overholland, Amsterdam (January 16 - February 26, 1989)
Fundació Caixa de Pensions, Barcelona (March 30 - May 14, 1989)
Museum of Modern Art, Oxford, England (May 28 - July 23, 1989)
Douglas Hyde Gallery, Dublin (August 9 - September 16, 1989)

ANNA MAGNANI

The first major American retrospective devoted to the work of film actress Anna Magnani opened at the Museum in October 1988. Its tour continues as follows:

Pacific Film Archive, Berkeley (December 1988 - January 1989)
UCLA Film and Television Archive, Los Angeles (January - March 1989)
The Museum of Fine Arts, Houston (May - June 1989)
The Art Institute of Chicago (dates to be announced)
Walker Art Institute, Minneapolis (dates to be announced)
Museum of Fine Arts, Boston (dates to be announced)
The Cleveland Museum of Art (dates to be announced)

GARRY WINOGRAND

This retrospective of the photography of Garry Winogrand (1928-84), perhaps the most influential photographer of the past generation, opened at the Museum in May 1988 and traveled to The Art Institute of Chicago. Its tour continues as follows:

San Francisco Museum of Modern Art (December 9, 1988 - February 5, 1989)
Carnegie Mellon University Art Gallery, Pittsburgh (February 25 - April 16, 1989)
Museum of Contemporary Art, Los Angeles (June 13 - August 20, 1989)
Archer M. Huntington Art Gallery, University of Texas, Austin (September 7 - October 22, 1989)
Center for Creative Photography, University of Arizona, Tucson (November 1989 - January 1990)
An international tour is planned.

THE MODERN POSTER

This exhibition of over 300 posters drawn from the Museum's extensive graphic design collection opened at the Museum in June 1988. Its tour continues as follows:

Milwaukee Art Museum (April 13 - June 4, 1989)
Akron Art Museum, Akron, Ohio (June 24 - August 27, 1989)
Cedar Rapids Museum of Art, Iowa (dates unconfirmed)
The Nelson-Atkins Museum of Art, Kansas City, Missouri (December 15, 1990 - February 10, 1991)

236

DESIGNS FOR
INDEPENDENT LIVING

One of the first exhibitions to focus on products designed for the aging and the physically disabled opened at the Museum in April 1988. It traveled to Shake-A-Leg, Newport, and Knoll International, New York. Its tour continues as follows:

The Albuquerque Museum (through December 31, 1988)
Lowe Art Gallery, Syracuse University (April 2 - 24, 1989)
The Power Plant, Toronto (June 30 - September 3, 1989)
Museum of Decorative Arts, Montreal (September - October 1989)

COMMITTED TO PRINT

This exhibition, which explores social and political themes in American printed art from the sixties to the present, opened at the Museum in January 1988. Its tour continues as follows:

University Art Galleries, Wright State University, Dayton, Ohio
(through December 15, 1988)
Peace Museum, Chicago, Illinois (March 3 - May 31, 1989)
Glenbow Museum, Calgary, Canada (September 23 - November 19, 1989)
New York State Museum, Albany, New York (December 16, 1989 -
February 11, 1990)
Spencer Art Museum, University of Kansas, Lawrence, Kansas
(March - May 1990)

DUBUFFET PRINTS
FROM THE MUSEUM OF
MODERN ART

This retrospective of approximately seventy-five works by the renowned French artist Jean Dubuffet includes printed works from all mediums and phases of his prolific career and a selection of original maquettes for the celebrated lithograph "assemblages" of the sixties. Organized by Audrey Isselbacher, Associate Curator, Department of Prints and Illustrated Books, The Museum of Modern Art, and James Fisher, Curator of Prints, the Modern Art Museum of Fort Worth, the exhibition opens in Fort Worth on March 5, 1989. Its tour continues as follows:

Art Museum of South Texas, Corpus Christi (June 2 - July 16, 1989)
The William Benton Museum of Art, Storrs, Connecticut (October 22 -
December 22, 1989)
The Detroit Institute of Arts (March - May 1990)
Krannert Art Museum, Champaign, Illinois (August 24 - October 7, 1990)
Cincinnati Art Museum (November 2, 1990 - January 6, 1991)

IRVING PENN

A retrospective of this American photographer opened at the Museum in fall 1984, followed by showings at the Yurakucho Seibu, Tokyo; the National Museum of Art, Osaka; the Milwaukee Art Museum; the Detroit Institute of Art; the University Art Museum, Berkeley; the Modern Art Museum of Fort Worth; Centre National de la Photographie, Paris; the Victoria & Albert Museum, London; the Juan March Foundation, Madrid; Fundació Joan Miró, Barcelona; Museum Folkwang, Essen,

Federal Republic of Germany; Moderna Museet, Stockholm; Louisiana Museum, Humlebaek, Denmark; Munch Museet, Oslo; Helsingin Kaupungin Taidemuseo, Helsinki; and Musée de l'Elysée, Lausanne. Its tour continues as follows:

Tel Aviv Museum of Art, Israel (through December 1988)
Pinacoteca di Brera, Milan (January - February 1989)

FRANCESCO CLEMENTE:
THE DEPARTURE OF
THE ARGONAUT

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

Dunlop Art Gallery, Regina Public Library, Saskatchewan
(through December 11, 1988)
Winnipeg Art Gallery, Manitoba (January 7 - February 19, 1989)

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 in September 1987. It traveled to The Detroit Institute of Arts; The Art Institute of Chicago; The Danforth Museum of Art, Framingham, Massachusetts; and the Emory University Museum of Art and Archaeology, Atlanta. Its tour continues as follows:

The Museum of Fine Arts, Houston (December 17, 1988 - February 26, 1989)
National Gallery of Canada, Ottawa (March 31 - May 28, 1989)
An international tour is planned.

FRANK STELLA:
WORKS FROM 1970
TO 1987

This retrospective of the later work of American artist Frank Stella opened at the Museum in October 1988 and traveled to the Stedelijk Museum, Amsterdam, and Musée National d'Art Moderne, Centre Georges Pompidou, Paris. Its tour continues as follows:

Walker Art Center, Minneapolis (through December 31, 1988)
Contemporary Arts Museum, Houston (February 10 - April 23, 1989)
Los Angeles County Museum of Art (June 1 - August 13, 1989)

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

ANDY WARHOL FILMS

In conjunction with the exhibition ANDY WARHOL: A RETROSPECTIVE, there are two special screenings of Warhol's film Chelsea Girls. On Thursday, March 16, John Hanhardt, Curator, Film and Video Department, Whitney Museum of American Art, introduces the program. On Wednesday, April 5, Jon Gartenberg, Assistant Curator, Department of Film, The Museum of Modern Art, speaks prior to the film. Tickets are \$8, Members \$7, students \$5. (Roy and Niuta Titus Theater 1)

In addition, a selection of Warhol's films is shown beginning February 7. The program includes Sleep, Kiss, Empire, Eat, Blow Job, Henry Geldzahler, Vinyl, Beauty #2, The Life of Juanita Castro, My Hustler, and Lonesome Cowboys. Tickets are available at the lobby information desk. Entrance is free with Museum admission. For more information, please call (212) 708-9795. (Roy and Niuta Titus Theater 2)

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

COURSES

Throughout the year, the Department of Education presents a number of courses on modern art. Open to Members and nonmembers, most courses consist of four two-hour sessions, and include slide lectures and viewing time in the galleries. Each course is a self-contained unit and courses may be taken in any order. The four sections of MODERN ART and LEARNING TO LOOK AT MODERN ART are repeated each season. Courses focusing on particular areas of the collection and on topics relating to special exhibitions are given on a rotating basis. Enrollment is limited and classes fill quickly. For registration information call the Department of Education, 212/708-9795.

MODERN ART 1 (1885-1914). A survey of the foundation of the modern movement, beginning with the Post-Impressionist breakthroughs of van Gogh, Gauguin, Seurat, and Cézanne, followed by the works of Matisse and the Fauves, Picasso and Cubism, and the evolution of abstract art.

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

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

MODERN ART 4 (ART SINCE 1960). A discussion of the diverse directions of recent art, from the Pop art of Warhol and Lichtenstein, through

Minimalism, and conceptual and performance art, and concluding with European and American work of the eighties.

LEARNING TO LOOK AT MODERN ART. An introductory course designed for those with little formal training in art or art history. Its two sessions emphasize the visual aspects of painting and sculpture rather than a historical progression of styles.

THE WORK OF ANDY WARHOL. An examination of the late artist's role as innovator in the context of a mass-media society, his adaptation of commercial techniques, his relation to past avant-garde movements, and his importance for contemporary art. Spring 1989 only.

MODERN ART: A WIDER VISION. An introduction to works of modern art created by artists excluded from mainstream institutions. This course surveys the importance of art work by women, black, Hispanic, and Asian artists and discusses issues of gender, ethnic origins, and racial discrimination in the art world today. Spring 1989 only.

SATURDAY HIGH
SCHOOL CLASSES

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

PARENT/CHILD
WORKSHOP

All adults--parents, grandparents, or others--interested in sharing their enthusiasm for art with a child are encouraged to attend this program. Conducted by the Museum education staff, the workshop has two sessions: a Thursday evening meeting, for adults only, and a Saturday morning session for adults and children, ages five to ten. The aim of the workshop is to demystify art appreciation and develop children's ability to see. Enrollment is limited. To register, contact the Department of Education at 212/708-9795.

TEACHING
INFORMATION CENTER

Open to teachers of all subjects, grades five through twelve, the Teaching Information Center provides resources and ideas for teaching about modern art. It is open for general use Thursdays 3:00-8:00 p.m. and Saturdays 11:00 a.m.-4:00 p.m. Consultations with Museum staff may be arranged by appointment. (Edward John Noble Education Center, ground floor)

VIDEO ON VIEW

Selected video programs from the Museum's circulating film and video libraries and from the Audiovisual Library of the Teaching Information Center can be seen Monday through Friday from 11:00 a.m. t

- 25 -

3:00 p.m. (Thursdays 11:00 a.m. to 7:00 p.m.) and Saturday and Sunday from 2:00 a.m. to 5:00 p.m. in the Education Center. For more information, call the Department of Education, 212/708-9795.

GALLERY TALKS

Gallery talks are held on weekdays, except Wednesday, at 12:30 and 3:00 p.m. and Thursday evenings at 5:30 and 7:00 p.m. On the third Thursday of each month, the 7:00 p.m. lecture is sign-language interpreted for the hearing-impaired. All talks are free with Museum admission and begin at the Edward John Noble Education Center, located on the ground floor of the Museum. This program of gallery talks is funded in part by the Natural Heritage Trust and The Eugene and Estelle Ferkauf Foundation.

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

The Museum's collection of modern painting, sculpture, drawing, prints, architecture, design, photography, film, and video is the most comprehensive in the world. It offers an unrivaled view of the modern masters and movements that have made the period from about 1885 to the present one of the most varied and revolutionary in the entire history of art. The collections provide an essential background for the Museum's temporary loan exhibitions.

A range of services are available to disabled people. All galleries and facilities are accessible to wheelchairs, which are available in the lobby. For hearing-impaired visitors, sign-language-interpreted gallery talks are offered on the third Thursday of each month at 7:00 p.m. Lectures in the Museum's Roy and Niuta Titus Theaters 1 and 2 are enhanced by an infrared amplification system. For visually impaired visitors, a sculpture touch tour is offered by advance appointment. For more information call 212/708-9795 or 212/247-1230 (TTY/TDD).

The Museum's exhibition program is made possible in part by public funds from the New York State Council on the Arts.

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

Museum Entrance: 11 West 53 Street, New York

Admission Fees: Adults: \$6.00. Full-time students with current ID: \$3.50.
Senior citizens: \$3.00. Children under age sixteen accompanied by
an adult: free. Museum Members: free. Thursday, 5:00-9:00 p.m.:
pay what you wish.
