

The Museum of Modern Art

ADVANCE SCHEDULE OF EXHIBITIONS AND PROGRAMS

July 1989 - May 1991

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*****EXHIBITIONS*****

MASTER PRINTS FROM THE COLLECTION

Through August 8, 1989

This survey highlights developments in modern art from Post-Impressionism to the present. Newly acquired works by Pablo Picasso, Max Ernst, Käthe Kollwitz, and Adolph Gottlieb are included, as well as recent prints by contemporary artists, such as John Baldessari, Georg Baselitz, Komar and Melamid, and Robert Morris.

Organized by Audrey Isselbacher, Associate Curator, Department of Prints and Illustrated Books. (Paul J. Sachs Gallery and Tatyana Grosman Gallery, third floor)

HELEN FRANKENTHALER: A PAINTINGS RETROSPECTIVE

Through August 20, 1989

Celebrating the visual diversity of Helen Frankenthaler's paintings, this exhibition brings together forty of her most important canvases from the last four decades. Frankenthaler's work was initially made and seen during Abstract Expressionism's ascendancy, when she gained recognition for her "invention" of stain painting in Mountains and Sea of 1952. This and other signal works are seen in this first retrospective of the artist's paintings since 1969.

Frankenthaler's work is presented not as illustration of the artist's development, but as individual achievements. Major paintings included range from early pictures such as Eden (1957), Mother Goose Melody (1959), and Swan Lake I (1961), to such recent works as Natural Answer (1976), Salome (1978), and On the Cusp (1985). Pure abstraction and broad themes of landscape and figuration reoccur throughout these works in the dialogue she establishes between color shapes and color drawing.

- more -

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, and Curator, Department of Painting and Sculpture. The New York showing is supported by a generous grant from The Bohen Foundation. Following its New York opening, 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 (June 11 - September 2, 1990). Catalogue. (René d'Harnoncourt Galleries, lower level)

CHRISTOPHER WILMARTH

Through August 20, 1989

The work of Christopher Wilmarth (1943-1987) is given its first in-depth museum presentation in this exhibition, which begins with Wilmarth's glass pieces from around 1970. Its primary focus is the artist's glass-and-steel constructions. These sculptures are remarkable in their ability to suggest poetic and humanistic content through an austere constructivist, geometric idiom. Also presented are several of Wilmarth's later sculptures, which display a more overt involvement with the figurative and less emphasis on the abstract and architectonic. The artist's constructions are accompanied by a selection of drawings, including a powerful and moving series never before exhibited that he produced shortly before his death in 1987.

Wilmarth, who was born in California and moved to New York City in 1960, sought to evoke in sculpture the qualities of light and shadow characteristic of New York's sky and water. To capture such experiences he innovatively employed glass, a material he was drawn to because of its ability to admit light and delicate color. In his most notable pieces, Wilmarth layered translucent planes of etched glass, imbued with a painterly surface and a luminous greenish cast, with cut and bent plates of dark, shadowy steel. Distinguished by their fusion of fragility and strength, these sculptures have a haunting and lyrical presence.

Organized by Laura Rosenstock, Assistant Curator, Department of Painting and Sculpture. This exhibition and its accompanying publication are made possible by a generous grant from Edward R. Broida. (International Council Galleries, ground floor)

CALIFORNIA PHOTOGRAPHY:
REMAKING MAKE-BELIEVE

Through August 20, 1989

Seven artists who live and work in California are represented in this concise survey of their recent work. The exhibition reflects a reconsideration of traditional ideas about photography, especially its right to claim a special access to truth.

California culture has been dominated by the film and television industries, and it is not surprising that movies and ideas about representation directly influence its visual arts. The work of these seven artists reflects the theatricality and artifice, saturated color, and fragmentation of narrative and time found in film.

Three generations of artists are included. The earliest is that of Robert Heinecken and John Baldessari, who in the sixties and early seventies influenced through their teaching other artists represented here. The second generation includes Larry Sultan, Jo Ann Callis, and John Divola, photographers who reexamine standard ways of making photographs. The youngest generation is represented by Nancy Barton and Larry Johnson, whose art is so far removed from traditional photographic practice as to seem outside its traditional ambitions.

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

A MODERN MUSEUM:
THE 1939 GOODWIN/STONE
BUILDING

Through August 22, 1989

May 10, 1989, marks the fiftieth birthday of The Museum of Modern Art's first permanent building. Designed by Philip Goodwin and Edward Durell Stone, it was considered an early example of the International Style in this country. It also introduced a fundamentally new kind of museum architecture featuring flexible, loftlike exhibition spaces.

Despite substantial additions to the building in 1951, 1964, and 1984, the original fifty-third street facade essentially remains intact, and it is considered an integral part of the Museum's collection. The exhibition includes architectural drawings and photographs that document the design's development, and a model of the original building.

Organized by Matilda McQuaid, Curatorial Assistant, Department of Architecture and Design. (adjacent to Garden Hall, ground floor)

PROJECTS:
ELIZABETH DILLER/
RICARDO SCOFIDIO

Through August 15, 1989

Elizabeth Diller and Ricardo Scofidio have collaborated on numerous architecture projects since the early eighties. Their work incorporates familiar objects and architectural elements to create new relationships between the individual and his or her physical and cultural space.

In this installation, surveillance cameras have been attached to wall, ceiling, and column surfaces in the Museum lobby and in gallery areas. The cameras are fitted with focal lenses of different lengths. The distorted images that result are displayed on monitors in the exhibition area, creating a fictive space of altered perception and perspective beyond the viewer's immediate surroundings.

Organized by Matilda McQuaid, Curatorial Assistant, Department of Architecture and Design. PROJECTS, a series of small, frequently changing exhibitions devoted to contemporary art, is made possible by a generous grant from the Lannan Foundation. Additional support for this exhibition has been provided by the Graham Foundation for Advanced Studies in the Fine Arts, the National Endowment for the Arts, and The Lyda Ebert Family Foundation. Video equipment has been provided by Sony Corporation of America. Brochure. (Garden Hall Gallery, ground floor)

SISKIND IN THE
COLLECTION

July 20 -
October 10, 1989

During the late thirties, Aaron Siskind made a significant contribution to the work of documentary photography, as that term was then understood. In the early forties his work changed radically, and came to express a concern not for the meanings that seem inherent in things, but for those contingent meanings created by the relationships among things. From that time,

Siskind's work constituted an integral part of the Abstract Expressionist idea and persuaded ambitious younger photographers that the formal integrity of the image was an essential requirement of a successful photograph. The Museum first acquired Siskind's work in 1941; the current exhibition is selected from the Museum's holdings of the photographer's work.

Organized by John Szarkowski, Director, Department of Photography. (Edward Steichen Photography Center, second floor)

PROJECTS:
MATT MULLICAN

August 24 -
October 24, 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 are used to present images that were created with

the aid of a state-of-the-art super-computer and photographed from a high-resolution monitor. Aspects of an imagined city are depicted. It is seen at different times of day, under varying weather conditions, and from a variety of vantage points including those of someone in the street or at the top of a skyscraper. The exhibition also includes vector drawings produced on the computer and a video component.

Organized by Jennifer Wells, Curatorial Assistant, Department of Painting and Sculpture. This exhibition is supported by a generous grant from NYNEX Corporation. PROJECTS, a series of small, frequently changing exhibitions devoted to contemporary art, is made possible by a grant from the Lannan Foundation. Brochure. (Garden Hall Gallery, ground floor)

PICASSO AND BRAQUE:
PIONEERING CUBISM

September 24, 1989 -
January 16, 1990

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 over 350 paintings, collages, and construction sculptures, as well as numerous drawings and prints.

The collaboration between Picasso and Braque was historically unprecedented; 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. Additional support has been provided by the National Endowment for the Arts. An indemnity for the exhibition has been received from the Federal Council on the Arts and the Humanities. Catalogue. (International Council Galleries, ground floor, and René d'Harnoncourt Galleries, lower level)

HUGO LEVEN AND
KAYSERZINN PEWTER

October 12, 1989 -
January 9, 1990

The German pewter firm, J.P. Kayser and Sohn, was founded in 1894. Its most unusual designs by sculptor Hugo Leven are for a series of pewter objects manufactured between 1900 and 1907 under the trademark "Kayserzinn." 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. (Philip L. Goodwin Gallery, fourth floor)

NEW PHOTOGRAPHY 5

October 19 1989 -
January 9, 1990

Introduced in 1985, the NEW PHOTOGRAPHY series continues the Museum's longstanding commitment to showing the work of photographers who are not yet widely known. This fifth exhibition in the series presents work by Mike Mandel (California), Thomas Florschuetz (West Germany), and Vincent Borrelli (Massachusetts), representing some of the most interesting achievements in recent photography.

Organized by Lisa Kurzner, Newhall Fellow, Department of Photography. NEW PHOTOGRAPHY 5 is part of the Springs Industries Series on the Art of Photography at The Museum of Modern Art and is supported by a generous grant from Springs Industries, Inc. (Edward Steichen Photography Center, second floor)

PROJECTS:
HOUSTON CONWILL

November 3, 1989 -
January 2, 1990

This PROJECTS exhibition features an installation by New York-based artist Houston Conwill. Entitled Chapel of Justice, Conwill's installation contains a pentagonal room with a vaulted ceiling, illuminated by light from a round window of leaded, blue glass. Etched onto the window are legal phrases referring to reforms that guarantee the rights of minorities. Examples includes "Gideon vs. Wainwright: all accused have the right to counsel" and "Gideon vs. Kentucky: a prosecutor may not challenge a potential juror solely because of race." The words cast shadows onto the opposite walls and onto visitors as they move through the installation. Chapel of Justice mixes religious and secular imagery to underscore the challenges that the American Judicial System continually faces, and the effects of its workings on our spiritual and political lives.

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 a grant from the Lannan Foundation. Brochure. (Garden Hall Gallery, ground floor)

FOR 20 YEARS:
EDITIONS SCHELLMANN

November 17, 1989 -
March 13, 1990

This exhibition celebrates the twentieth anniversary of the innovative Munich-based publisher Editions Schellmann. A selection of works by more than twenty artists are presented, illustrating the pioneering vision behind Jorg Schellmann's extensive printmaking and sculptural projects of the last two decades. Beginning with Larry Rivers, Schellmann has worked with major European and American conceptual artists, as well as several of the new wave of Italian painters, repeatedly extending the boundaries of conventional printmaking.

On the occasion of this anniversary, Editions Schellmann has donated over thirty pieces to the Museum's print collection. The exhibition includes work by Joseph Beuys, Francesco Clemente, Christo, Enzo Cucchi, Hanne Darboven, Sol LeWitt, Richard Long, Gerhard Merz, Mimmo Paladino, David Salle, and Andy Warhol, among others.

Organized by Wendy Weitman, Assistant Curator, Department of Prints and Illustrated Books. Brochure. (Tatyana Grosman Gallery, third 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 exhibition, consisting of approximately seventy paintings and drawings from 1959 to the present, is the first major showing of his work in New York.

Organized by Ned Rifkin, Chief Curator, Hirshhorn Museum and Sculpture Garden, Washington, D.C. Coordinated for The Museum of Modern Art by Linda Shearer, Director, Williams College Museum of Art. Catalogue. (René d'Harnoncourt Galleries, ground floor)

PHOTOGRAPHY UNTIL NOW

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.

Bacon has continued to develop a unique oeuvre of monumental figure studies suggesting the tension and violence of modern-day existence. He creates harrowing, exquisitely painted portraits and personal visions, frequently distorting recognizable images. In some of his works, fragmented body parts evoke purely visceral feelings of anxiety; in others, the viewer's sense of space and time is dislocated.

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, and Curator, Department of Painting and Sculpture. Catalogue. (René d'Harnoncourt Galleries, lower level)

MATISSE: THE MOROCCAN
PAINTINGS AND DRAWINGS

June 21 -
September 4, 1990

Composed of paintings and drawings produced by Henri Matisse during his two visits to Morocco in 1912 and 1913, the exhibition is the first to examine this brief but crucial period in the artist's development. Although each visit lasted only several months, Matisse painted an unprecedented number of masterpieces. The subjects and motifs he found there would inspire and inform his work for the remainder of his career.

Included are approximately twenty-one paintings and several dozen drawings from the Pushkin and Hermitage museums in the Soviet Union as well as other public and private collections worldwide. This marks the first time that Western and Soviet curators will collaborate in a full professional partnership for a shared project of research, publication, and exhibition.

Coorganized by Marina Bessonova, The Pushkin Museum of Fine Arts; Jack Cowart, National Gallery of Art, Washington, D.C.; John Elderfield, Director, Department of Drawings, The Museum of Modern Art; Albert Kostenevich, The Hermitage Museum; and Pierre Schneider, art critic. Catalogue. (International Council Galleries, ground floor)

ARCHITECTURAL DRAWINGS
OF THE RUSSIAN
AVANT-GARDE 1917-1935

June 21 -
September 4, 1990

The exhibition comprises works on loan from the Shchusev Architecture Museum in Moscow, the major repository of material by the Russian Constructivist architects of the twenties. Most of these avant-garde architectural designs, often utopian in concept, were never built; they exist only in dramatic original drawings and model form. The exhibition includes work by Ivan Ilich Leonidov, the Vesnin Brothers, Konstantin Melnikov, and Moisei Ginsburg, among others. Although internationally known in their own time, these architects were suppressed during the Stalinist years and rediscovered in the late sixties. This exhibition is the first in the United States to present this material.

Organized by Stuart Wrede, Director, Department of Architecture and Design. 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 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. Following its New York opening, the exhibition travels to The Art Institute of Chicago (February 20 - May 12, 1991) and the Los Angeles Museum of Contemporary Art (June 21 - September 15, 1991). Catalogue. (International Council Galleries, ground floor, and René d'Harnoncourt Galleries, lower level)

THE GARDENS OF
ROBERTO BURLE MARX

Dates to be announced

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

Organized by guest curator William Howard Adams, Fellow of Myrin Institute, New York City. Catalogue. (Garden Hall Gallery, ground floor)

NEIL JENNEY

February 14 -
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 in New York to see his work in depth. 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 the Department of Painting and Sculpture.
Catalogue. (International Council Galleries, ground floor)

SEVEN MASTER PRINTMAKERS:
INNOVATIONS IN THE 1980s

May 16 - August 13, 1991

Among the many artists who began to make prints more than a quarter century ago are several who developed new forms and processes in the medium during the eighties. Jim Dine, David Hockney, Jasper Johns, Roy Lichtenstein, Robert Rauschenberg, James Rosenquist, and Frank Stella are all well known for their extensive work in printmaking. In recent years, they have without exception extended their domination of this multiple art by inventive and adventurous work, expanding and altering the medium which has been a prominent part of their creativity. The lively, imaginative, and often immense compositions of these painter-printmakers is the focus of the Lilja Family Collection from which this exhibition is selected.

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

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

VIDEO VIEWPOINTS

Mondays, 6:30 p.m.

This ongoing series, which presents videomakers who discuss and show their work, resumes in the fall of 1989. Organized by Barbara London, Assistant Curator, Video, Department of Film. (Roy and Niuta Titus Theater 2)

CINEPROBE

Mondays, 6:30 p.m.

This forum for independent and avant-garde filmmakers has just completed its twenty-first season. The program begins again in fall 1989. 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?

Fall 1989

This series showcases films on social and political issues made by independent filmmakers from the United States and Europe. A retrospective of documentary films by Emile de Antonio is planned for this fall. The program includes Point of Order, Rush to Judgment, America Is Hard to See, In the Year of the Pig, Millhouse: A White Comedy, Painters Painting, Underground, and In the King of Prussia. Programmed by William Sloan, Librarian, Circulating Film Library, Department of Film. (Roy and Niuta Titus Theater 2)

CHAPLIN:
A CENTENNIAL CELEBRATION

Through August 1, 1989

April 16, 1989, marked the centenary of Charles Chaplin's birth. Chaplin was the cinema's first complete auteur: actor, director, writer, producer, and composer. To celebrate his unique contribution to cinema, the Department of Film presents an exhibition of film-still enlargements, original posters, and a video display. The exhibition chronicles all aspects of Chaplin's work, both on-screen and behind the camera, from the Keystone comedies to A Countess from Hong Kong. Organized by Mary Corliss, Assistant Curator, Department of Film. The exhibition is supported by a grant from Rose Associates, Inc. (Roy and Niuta Titus Theater 1 Lobby)

RECENT ACQUISITIONS

Through August 3, 1989

A selection of twenty-seven features and short films have been chosen from among the films acquired by the Department of Film over the last year. Spanning the years 1906 to 1987, the work presented includes previously "lost" films by Georges Méliès, Emile Cohl, and D.W. Griffith, the last film made by John Huston, The Dead (1987), and three Sam Fuller films acquired through the ongoing Film Preservation Program. Organized by Eileen Bowser, Curator, Department of Film. (Roy and Niuta Titus Theater 1)

HOLLYWOOD IN 1939

August 4 -
September 12, 1989

1939 is the year generally regarded as the high-water mark of the Hollywood studios, producing an unparalleled variety of enduring films. A decade after the entrenchment of talkies and with the Depression finally on the wane, the film industry reached a new level of technological, artistic, and economic confidence. The imminent arrival of war in Europe only reinforced this sense of relative well-being, which Hollywood reflected indirectly in a series of films celebrating the American past.

This series showcases thirty-five of the liveliest and most memorable films released that year by all the major studios and independent producers. In addition to a sampling of the acknowledged classics of the time, the show emphasizes the more modest genre films and program pictures which sustained the industry and entertained an avid worldwide public week after week. Directors represented include John Ford, Henry King, Ernst Lubitsch, Rouben Mamoulian, Leo McCarey, and William Wyler. Organized by Stephen Harvey, Associate Curator, Department of Film. (Roy and Niuta Titus Theater 1)

VIDEO AND LANGUAGE

September 6 -
October 16, 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.

TWO FROM TAIWAN:
HOU HSIAO-HSIEN
AND EDWARD YANG

September 8 - 16, 1989

This program presents seven films by Hou Hsiao-hsien and Edward Yang, two young directors who have put Taiwanese cinema firmly on the map. Following his feature debut, That Day on the Beach (1983), Yang went on to refine his craft with the introspective Taipei Story (1984). Yang's colleague Hou Hsiao-hsien is committed to a more humanist style of filmmaking, similar to the early works of Satyajit Ray. Hsiao-hsien's work has been featured in New Directors/New Films and The New York Film Festival. Organized by Adrienne Mancina, Curator, Department of Film. (Roy and Niuta Titus Theater 2)

HIGH DEFINITION:
NEW TECHNOLOGIES

September 1989 -
June 1990

High definition video work from the United States, Canada, Europe, and Japan is presented in a series of screenings. 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)

O CANADA

October 13, 1989 -
January 2, 1990

Canadian cinema is explored in a three-part exhibition. The first part highlights the inventive and energetic films of new Canadian filmmakers. Their work of the past five years reveals the cultural ferment in Canadian cinema. The second part comprises films ranging from the newly restored Carry on Sergeant (1928) to examples of the "New Wave" cinema in Quebec in the seventies. Rare films by Nell Shipman, a Canadian-born star and producer, are also included. The final part surveys Canadian animation. Organized by Adrienne Mancina, Curator, Department of Film. (Roy and Niuta Titus Theater 1)

BEST OF ANNECY '89

October 27 - 29, 1989

A selection of animated works are screened from the International Festival of Animation in Annecy, France. Organized by Adrienne Mancina, Curator, and Jytte Jensen, Curatorial Assistant, Department of Film. (Roy and Niuta Titus Theater 2)

VIDEO AND SOUND

October - November 1989

A crucial element of video is sound, which creates mood and adds a spatial dimension. This show examines artists' productions that have made acoustic breakthroughs. The exhibition includes work by Robert Ashley, Shalom Gorewitz, and Bill Viola, among others. Organized by Barbara London, Assistant Curator, Video, Department of Film.

SESAME STREET:
THE FIRST GENERATION

November 10 -
December 24, 1989

This exhibition commemorates the twentieth anniversary of the first Sesame Street broadcast. It includes animated films and live-action clips by independent film and video makers which were commissioned by the producer of the Children's Television Workshop; kinescopes from particular Sesame Street episodes; a compilation of "alphabet sequences" from foreign versions of the program; and the feature film, Sesame Street Presents Follow that Bird. Organized by Laurence Kardish, Curator, Department of Film. (Roy and Niuta Titus Theater 2)

AMERICAN MOVIEMAKERS

A major two-part film project sponsored by AT&T, AMERICAN MOVIEMAKERS celebrates the development of talkies through the Vitaphone process in The Dawn of Sound and one of the great Hollywood careers in Directed by Vincente Minnelli.

The Dawn of Sound

November 17 -
December 3, 1989

This exhibition presents over a dozen newly restored feature and short films that use the patented Vitaphone sound process. Made between 1926 and 1931, these silent films were synchronized with Vitaphone disc recordings, producing one of the earliest sound-film systems. Warner Bros., the first studio to work with Western Electric on the Vitaphone process, changed motion picture history with Don Juan (1926) and The Jazz Singer (1927), included in the exhibition with other Warner Bros. and MGM films.

The Dawn of Sound represents the culmination of a collaborative restoration program by The Museum of Modern Art, the UCLA Film and Television Archive, the George Eastman House, and the Library of Congress. The UCLA Archive is transferring onto film soundtracks the surviving Vitaphone discs donated by the Turner Entertainment Co. Organized by Mary Lea Bandy, Director,

Department of Film. After its New York showing, the exhibition travels to Berkeley, Chicago, Los Angeles, Rochester, and Washington, D.C. (Roy and Niuta Titus Theaters 1 and 2)

Directed by
Vincente Minnelli

December 15, 1989 -
January 28, 1990

Vincente Minnelli's singular directorial career reconciled his strong allegiance to the Hollywood studio tradition with his own idiosyncratic vision. For twenty-five years he directed films at MGM, mastering the genres of the musical, the melodrama, and the satirical comedy, among others. This retrospective presents all of Minnelli's thirty-four feature films made between 1943 and 1976.

Minnelli came to Hollywood from a career as a Broadway set designer and director of musicals. His signature film style developed out of his use of the bright Technicolor palette, lushly stylized sets, and fluid camera movement. Although widely known as a master of musicals, including Meet Me in St. Louis (1944), The Band Wagon (1953), and An American in Paris (1951), his versatility with other genres has often been ignored. Minnelli also directed a series of successful comedies, such as Father of the Bride (1950) and Designing Woman (1957); and melodramas, such as Lust for Life (1956), The Bad and The Beautiful (1953), and Madame Bovary (1949). Organized by Stephen Harvey, Associate Curator, Department of Film. Following its New York opening, the exhibition travels to the Los Angeles County Museum of Art. Catalogue. (Roy and Niuta Titus Theaters 1 and 2)

Vincente Minnelli

Opening December 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)

GOSHO

December 5 - 14, 1989

This tribute to Heinosuke Gosho (1902-80) comprises the small fraction of films that survive by this prolific Japanese director. His idiosyncratic depiction of everyday realism mixed with the laughter and pain of family life actually spawned the descriptive phrase Goshoism. Organized by Adrienne Mancina, Curator, Department of Film. (Roy and Niuta Titus Theater 2)

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

December 21, 1989 -
January 30, 1990

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 independently made, socially partisan works. It also features the pioneering work done by various governmental agencies during 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)

THE BEIJING FILM ACADEMY:
GRADUATING WORKS

Dates to be announced

This series presents "thesis" films made by students at The Beijing Film Academy between 1981 and 1986. The program is presented in collaboration with The Center for U.S./China Arts Exchange, and with the assistance of Chen Kaige. Kaige is a member of the 1982 graduating class and one of the more internationally distinguished filmmakers to emerge recently from the People's Republic of China. Organized by Laurence Kardish, Curator, Department of Film. (Roy and Niuta Titus Theater 2)

RECENT FILMS FROM
WEST GERMANY

Dates to be announced

The thirteenth survey by the Museum 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 Mancina, Curators, Department of Film. (Roy and Niuta Titus Theater 2)

OTHER VOICES

December 1989 -
January 1990

This video show presents work from the last two decades of "other" American voices--Latino, 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

This retrospective traces the development of Yiddish cinema 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 Mancina, Curator, Department of Film. National and international tours are planned. Catalogue. (Roy and Niuta Titus Theater 1)

ACADEMY-NOMINATED FILMS

February - March 1990

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

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 16 - April 2, 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. Organized for The Museum of Modern Art by Laurence Kardish and Adrienne Mancina, Curators, Department of Film. (Roy and Niuta Titus Theaters 1 and 2)

COLOMBIA:
FILMS FROM THE '80s

Dates to be announced

In the eighties, a significant number of films from Colombia began to appear at international film events, attracting critical attention and winning acclaim. Although there is no school of Colombian filmmaking--most filmmakers received their training making short narrative or advertising films--there is a continuity that distinguishes these recent films. The program comprises fifteen films which are notable for a reality that is both romantic and immediate, and which are inflected by myth and music. Organized by Laurence Kardish, Curator, Department of Film. (Roy and Niuta Titus Theater 2)

SCANDINAVIAN ROUND-UP

Dates to be announced

Films by Scandinavian directors who were part of the European vanguard of the teens and twenties reveal an astonishing modernity and technical and narrative accomplishment. The directors included are August Blom, Benjamin Christensen, Alfred Lind, Gustav Molander, and A.W. Sandberg. Previously unavailable prints of films by Georg af Klercker include his crime thrillers, domestic farces, war stories, and melodramas between the years 1915 and 1918. The Swedish Film Institute has restored these prints to their original translucent splendor. Organized by Jytte Jensen, Curatorial Assistant, Department of Film. (Roy and Niuta Titus Theater 1)

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

A selection of international feature films, shorts, documentaries, and animated works examines the cinema's fascination with rail locomotion. The exhibition explores how filmmakers have used the train as set, metaphor, and icon. From the first projected 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. Catalogue. (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 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.

SOVIET GEORGIAN CINEMA

Dates to be announced

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

VITTORIO DE SICA

Dates to be announced

Vittorio De Sica was the most versatile figure in the Italian cinema--a magnetic actor who likewise earned a permanent place in film history as a great filmmaker in the humanist tradition. This retrospective surveys both aspects of his remarkable career from the thirties to the seventies. Organized by Stephen Harvey, Associate Curator, Department of Film. (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 by Jon Jost between 1963 and 1989. It also includes films which have influenced the filmmaker. Organized by Laurence Kardish, Curator, Department of Film. (Roy and Niuta Titus Theater 2)

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

PROJECTS:
BERNHARD AND
ANNA BLUME

The exhibition of photographic work by Cologne-based artists Bernhard and Anna Blume opened at the Museum in May 1989. Its tour continues as follows:

Center for the Fine Arts, Miami (through August 1989)
Museum of Fine Arts, Boston (October 25, 1989 - February 25, 1990)

ANDY WARHOL:
A RETROSPECTIVE

The first full-scale retrospective devoted to the work of Andy Warhol, revealing the extraordinary breadth of his art, opened at the Museum in February 1989. Its tour continues as follows:

The Art Institute of Chicago (through August 13, 1989)
Hayward Gallery, London (September 7 - November 5, 1989)
Museum Ludwig, Cologne (November 20, 1989 - February 11, 1990)
Palazzo Grassi, Venice (March 8 - May 27, 1990)
Musée National d'Art Moderne, Centre Georges Pompidou, Paris
(June 19 - September 10, 1990).

DREYER

The retrospective of work by Danish filmmaker Carl Theodor Dreyer opened at the Museum in February 1989 and traveled to the Boston Museum of Fine Arts; the Pacific Film Archive, University Art Museum, UC Berkeley; and the Cleveland Cinematheque. Its tour continues as follows:

American Film Institute, Washington, D.C. (through August 1989)
The Museum of Fine Arts, Houston (August 1989)
Cinémathèque Québécoise (September 1989)
Center for Contemporary Art, Santa Fe (October 1989)
Film in the Cities, St. Paul (fall 1989)

WALKER EVANS:
AMERICAN PHOTOGRAPHS

This exhibition, organized in conjunction with the publication of a fiftieth-anniversary edition of Walker Evans's landmark book American Photographs, opened at the Museum in January 1989. Its tour continues as follows:

Williams College Museum of Art, Williamstown, Massachusetts
(though - September 22, 1989)
Allentown Art Museum, Pennsylvania (October 1 - November 26, 1989)
A national tour continues after international showings in 1990.

THE DRAWINGS OF
RICHARD DIEBENKORN

A full-scale survey of Richard Diebenkorn's drawings, offering a rich and intimate view of his career, opened at the Museum in November 1988 and traveled to the Los Angeles County Museum of Art. Its tour continues as follows:

San Francisco Museum of Modern Art (through August 27, 1989)
The Phillips Collection, Washington, D.C. (September 23 -
December 3, 1989)

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 and traveled to the Museum of Fine Arts, Boston, and The Detroit Institute of Arts. Its tour continues as follows:

San Francisco Museum of Modern Art (September 1 - November 5, 1989)
An international tour is planned for 1990.

The St. Louis Art Museum (February 5 - March 17, 1991)

Museum of Photographic Arts, San Diego (April 9 - June 9, 1991)

Elvehjem Museum of Art, University of Wisconsin, Madison, Wisconsin
(January - March 1992)

THE DRAWINGS OF
PHILIP GUSTON

The first major retrospective of drawings by Philip Guston (1913-1980) surveys the development of his career through its three distinct phases. It opened at the Museum in September 1988 and traveled to the Museum Overholland, Amsterdam, and Fundació Caixa de Pensions, Barcelona. Its tour continues as follows:

Museum of Modern Art, Oxford, England (through July 23, 1989)
Douglas Hyde Gallery, Dublin (August 9 - September 16, 1989)
Galleria Nazionale d'Arte Moderna, Rome (October 9 -
November 26, 1989)

GARRY WINOGRAND

This retrospective of the photography of Garry Winogrand (1928-1984), perhaps the most influential photographer of the past generation, opened at the Museum in May 1988. It traveled to The Art Institute of Chicago, the San Francisco Museum of Modern Art, and Carnegie Mellon University Art Gallery, Pittsburgh. Its tour continues as follows:

Museum of Contemporary Art, Los Angeles (through 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 5 - December 3, 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 and traveled to the Milwaukee Art Museum. Its tour continues as follows:

Akron Art Museum, Akron, Ohio (through August 27, 1989)
Norton Gallery and School of Art, West Palm Beach, Florida
(January 27 - March 4, 1990)
The Nelson-Atkins Museum of Art, Kansas City, Missouri
(December 15, 1990 - February 10, 1991)

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; Knoll International, New York; The Albuquerque Museum, New Mexico; the Lowe Art Gallery, Syracuse University, New York; and the Gallery Patina, Washington, D.C. Its tour continues as follows:

The Power Plant, Toronto (through September 3, 1989)
Museum of Decorative Arts, Montreal (September 2 - November 15, 1989)
San Antonio Museum of Art (January - February 1990)
The Art Museum of Santa Cruz (March 4 - April 15, 1990)
University Art Museum, UC Berkeley (July 11 - September 16, 1990)
Artspace, New Haven (October 19 - November 21, 1990)

COMMITTED TO PRINT

This exhibition explores social and political themes in American printed art from the sixties to the present. It opened at the Museum in January 1988 and traveled to the University Art Galleries, Wright State University, Dayton, Ohio, and the Peace Museum, Chicago. Its tour continues as follows:

Glenbow Museum, Calgary, Canada (September 23 - November 19, 1989)
New York State Museum, Albany (December 16, 1989 - February 11, 1990)
Spencer Art Museum, University of Kansas, Lawrence
(March 25 - May 6, 1990)

DUBUFFET PRINTS
FROM THE MUSEUM
OF MODERN ART

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

The William Benton Museum of Art, Storrs, Connecticut (October 22 - December 22, 1989)
The Detroit Institute of Arts (March 27 - June 3, 1990)
Krannert Art Museum, Champaign, Illinois (August 24 - October 7, 1990)
Cincinnati Art Museum (November 2, 1990 - January 6, 1991)

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; the Emory University Museum of Art and Archaeology, Atlanta; The Museum of Fine Arts, Houston; and the National Gallery of Canada, Ottawa. 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. It traveled to the Stedelijk Museum, Amsterdam; Musée National d'Art Moderne, Centre Georges Pompidou, Paris; the Walker Art Center, Minneapolis; and the Contemporary Arts Museum, Houston. Its tour continues as follows:

Los Angeles County Museum of Art (through August 13, 1989)

*****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.

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.

SATURDAY HIGH
SCHOOL CLASSES

High school students are invited to attend informal discussions on modern art. Each week a different theme provides the context for examining works in the Museum's collection. Held on Saturdays, 10:00-11:30 a.m., all sessions are free and preregistration 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. Workshops for the fall are being scheduled. Enrollment is limited. To register, contact the Department of Education at 212/708-9795.

TEACHING
INFORMATION CENTER

Open for reference, study, and general use on Thursdays from 3:00 to 8:00 p.m. and Saturdays from 11:00 a.m. to 4:00 p.m., the Teaching Information Center offers educators materials and programs designed to provide a connection between classroom studies and works of art in the Museum's collection. Resources available to New York City public high-school and participating middle-school teachers include an audiovisual lending library, reference and curriculum materials, teacher workshops, and free consultations with Museum education staff. For further information, please call Cara Chandler at 212/708-9864. (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 Friday through Tuesday from 11:00 a.m. to 5:00 p.m. (Thursdays 11:00 a.m. to 9:00 p.m.) in the Edward John Noble Education Center, located on the ground floor of the Museum. 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. Spanish-language gallery talks are given every Thursday at 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. * For visually-impaired visitors, a sculpture touch tour is offered by advance appointment. All talks are free with Museum admission and begin at the Edward John Noble Education Center, located on the ground floor of the Museum. For more information call 212/708-9795 or 212/247-1230 (TTY/TDD).

*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. Lectures in the Museum's Roy and Niuta Titus Theaters 1 and 2 are enhanced by an infrared amplification system. See GALLERY TALKS for information about tours for hearing- and visually-impaired visitors. 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 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: \$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.
