

The Museum of Modern Art

ADVANCE SCHEDULE OF EXHIBITIONS AND PROGRAMS

July 1990 - May 1992

EXHIBITIONS.....1
 FILM AND VIDEO PROGRAMS.....12
 TRAVELING EXHIBITIONS.....18
 EDUCATION PROGRAMS.....22
 FAMILY PROGRAMS.....23
 GENERAL INFORMATION.....24

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 *****

GUNTA STOLZLAND
ANNI ALBERS

Through July 10, 1990

Over fifty works by two of the most influential textile designers of this century--the German-born Gunta Stölzl and Anni Albers--are presented in this installation. As Albers's teacher at the Bauhaus, Stölzl encouraged her to use new materials in her textiles and to explore their utilitarian and aesthetic values. Their work represented for the first time a reliance on the structure of the weave and natural and synthetic fibers, such as cellophane, to achieve both a decorative effect and a solution to practical problems of acoustics and lighting.

Organized by Matilda McQuaid, Curatorial Assistant, Department of Architecture and Design. Brochure. (Philip L. Goodwin Gallery, fourth floor)

DRAWINGS OF THE
EIGHTIES: PART II

Through July 10, 1990

This rearrangement of DRAWINGS OF THE EIGHTIES: PART I includes additional works from the holdings of the Department of Drawings. It provides a broad overview of drawings made during the past decade and includes works by Miriam Cahn, Carroll Dunham, Jasper Johns, Brice Marden, Ellen Phelan, Sigmar Polke, Gerhard Richter, Susan Rothenberg, Rosemarie Trockel, and Terry Winters.

Organized by Bernice Rose, Curator, Department of Drawings. (Drawings Galleries, third floor)

**PRINTS IN PARTS
SINCE 1970**

Through July 10, 1990

This selection of approximately twenty works from the Museum's collection explores the recent tendency among American and European artists to create printed images comprising multiple sheets. The traditional diptych format used by Joseph Beuys and Joan Nelson contrasts with the multi-print formats of Vito Acconci's human-scale airplane wings, Daniel Buren's wall-scale fragmented mural, and Gunter Förg's room-scale piece. Also included are prints by John Baldessari, Jasper Johns, Barbara Kruger, and Allen Ruppersberg.

Organized by Kathleen Slavin, Curatorial Assistant, Department of Prints and Illustrated Books. (Tatyana Grosman Gallery, third floor)

FIGURATIVE INVENTIONS

Through July 10, 1990

Focusing on prints from the first half of the century, this exhibition presents the distorted figure as a favored subject of artists working in Northern Europe. Numerous works by Lyonel Feininger, Paul Klee, and Christian Rohlf's reveal how artists have used the grotesque as a significant element in the development of a psychologically expressive style. Incorporating more than seventy-five prints drawn from the Museum's collection, this exhibition also includes work by Otto Dix, James Ensor, Erich Heckel, Asger Jorn, and Emil Nolde.

Organized by Wendy Weitman, Assistant Curator, Department of Prints and Illustrated Books. (Paul J. Sachs Gallery, third floor)

**JOHN GUTMANN:
BEYOND THE DOCUMENT**

Through July 17, 1990

An exhibition of works by German-born photographer John Gutmann, who has resided in San Francisco since 1933, includes approximately sixty black-and-white photographs dating primarily from the 1930s and 1940s. Featured in the exhibition are photographs taken in San Francisco and during the artist's travels around the United States, works from his graffiti series, and images of circus performers and acrobats. Gutmann, who was in his late twenties when he left Nazi Germany to settle in the Bay area, observed American popular culture with the fresh perception of an outsider. From the drive-in movie theater and the ubiquitous automobile to San Francisco's active street life and waterfront, the artist captured on film the exuberant and often exotic character of his newly adopted home.

Organized by Sandra S. Phillips, Curator of Photography, San Francisco Museum of Modern Art. Coordinated for The Museum of Modern Art by Susan Kismaric, Curator, Department of Photography. (Edward Steichen Photography Center, second floor)

FRANCIS BACON

Through 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 has been seen in the United States. Approximately sixty works are included, from Bacon's daring figure studies of the 1940s 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. The exhibition is supported in part by a grant from the Smithsonian Special Exhibition Fund. An indemnity was provided by the Federal Council on the Arts and the Humanities. The New York showing is made possible by a generous grant from IFI International. Catalogue. (René d'Harnoncourt Galleries, lower level)

**ARTIST'S CHOICE:
 ELLSWORTH KELLY,
 FRAGMENTATION AND
 THE SINGLE FORM**

Through
September 4, 1990

The second in the Museum's series of ARTIST'S CHOICE exhibitions is a presentation of paintings, sculpture, drawings, photography, and prints selected from the Museum's collection by the artist Ellsworth Kelly. Since the early 1950s, Kelly has explored the possibilities of an abstraction distilled from our everyday surroundings and the natural world. His own work is guided by an eye alert to the potential, in the broadest sense, of perceived forms and their permutations, and this concern governs his selections from the Museum's collection.

In this exhibition, Kelly traces a lineage from the fragmented passages of a Cézanne landscape through the veiled nuances of Picasso's *"Ma Jolie"* (1911-12) to Mondrian, and links the distinctively simplified shapes in works such as Matisse's *The Rose Marble Table* (1917) and Giacometti's *Woman* (1928). A 1988 painting by Kelly is included, bringing this dialogue with art of the past up to the present and hinting at the complexity of sources that underlie Kelly's work.

Organized by Ellsworth Kelly in collaboration with Kirk Varnedoe, Director, Department of Painting and Sculpture. The ARTIST'S CHOICE series is made possible by a generous grant from The Charles A. Dana Foundation. Brochure. (Painting and Sculpture Galleries, third floor)

MATISSE IN MOROCCO.
THE PAINTINGS AND
DRAWINGS, 1912-1913

Through
September 4, 1990

Paintings and drawings produced by Henri Matisse in Morocco in 1912 and 1913 are seen in this exhibition, the first to examine this brief but crucial period in the artist's development. The subjects and motifs he found there inspired and informed his work for the remainder of his career.

Matisse visited Tangier twice, from late January to mid-April 1912 and from early October 1912 to mid-February 1913. Already an established artist in Europe, he came to North Africa in search of new motifs. The exotic environment of Morocco proved extraordinarily fruitful. Matisse completed twenty-three paintings, many of them masterworks, and more than sixty drawings, most of them lively studies of the people and the Casbah of Tangier.

Including loans from public and private collections in the United States, Soviet Union, France, Sweden, and Switzerland, MATISSE IN MOROCCO comprises twenty-three paintings, twelve of which have never been shown in the United States, and forty-five drawings, the vast majority of which were unknown before research for the project began.

Organized by the National Gallery of Art, Washington, D.C.; The Museum of Modern Art, New York; the State Pushkin Museum of Fine Arts, Moscow; and the State Hermitage Museum, Leningrad. Coordinated for The Museum of Modern Art by John Elderfield, Director, Department of Drawings, and Curator, Department of Painting and Sculpture.

The exhibition is made possible by a generous grant from the Richard King Mellon Foundation. In New York, additional support is provided by the IBM Corporation. An indemnity for the exhibition was received from the Federal Council on the Arts and the Humanities. After its New York showing, the exhibition travels to the State Pushkin Museum (September 28 - November 20, 1990), and the State Hermitage Museum (December 15, 1990 - February 15, 1991). Catalogue. (International Council Galleries, ground floor)

ARCHITECTURAL DRAWINGS
OF THE RUSSIAN
AVANT-GARDE

Through
September 4, 1990

The exhibition comprises over 150 drawings from the A. V. Shchusev State Research Museum of Architecture in Moscow, the most important repository of architectural drawings by Russian avant-garde architects of the 1920s. Original drawings by the best-known architects of the movement--Moisei Ginsburg, Ivan Ilich Leonidov, Konstantin Melnikov, and the Vesnin Brothers--are among works by thirty-five architects included in the show, which is the first in the United States to present this material.

Architecture played a more prominent role in the Russian avant-garde than in other artistic movements of this period, such as Futurism or de Stijl. Although little of their work was built, the architects of the Russian avant-garde have had a significant international influence, both at the time they practiced and since the 1960s when their work began to be rediscovered.

Organized by Stuart Wrede, Director, Department of Architecture and Design and supported by a grant from Knoll International, Inc. Additional funding has been provided by Lily Auchincloss, The International Council of The Museum of Modern Art, the National Endowment for the Arts, and the Trust for Mutual Understanding. Catalogue. (International Council Galleries, ground floor)

PROJECTS: LORNA SIMPSON

July 6 - August 26, 1990

Photographic images of anonymous figures are combined with succinct, often clichéd, texts in Lorna Simpson's work, which deals with issues faced by minorities in contemporary society.

Organized by Jennifer Wells, Curatorial Assistant, Department of Painting and Sculpture. The PROJECTS series is made possible by generous grants from The Bohlen Foundation and the Lannan Foundation. Brochure. (Garden Hall Gallery, ground floor)

LADY HAWARDEN,
VICTORIAN PHOTOGRAPHER

July 26 - October 9, 1990

The six-year photographic career of Clementina, Lady Hawarden, ended with her death in 1865 at the age of forty-two. During this brief period she produced more than 800 photographs that survive, mostly of her children at the family residence in South Kensington, London, and in County Tipperary, Ireland. Included in the exhibition are approximately fifty prints from the collection of the Victoria and Albert Museum, which has preserved more than ninety percent of Hawarden's known *oeuvre*.

Produced by the Victoria and Albert Museum and circulated by the British Council. This reduced version of the exhibition organized by Virginia Dodier in London has been coordinated for The Museum of Modern Art by the Department of Photography. (Edward Steichen Photography Center, second floor)

FIRST LIGHT:
TWENTY ETCHINGS BY
JAMES TURRELL

July 26 -
November 13, 1990

First Light is a series of twenty black-and-white aquatint etchings created in 1989 and 1990 by James Turrell. For the exhibition, the artist has darkened the gallery and illuminated only the prints themselves, creating a contemplative space like that of his previous installations incorporating projected light. The prints are arranged in groups based on a white shape hovering in a dense black field. Although the compositions at first appear to belong to the tradition of geometric abstraction, the white cubes, rectangles, triangles, and vertical shafts actually are derived from light projections cast into the corners of rooms. Within each group, the white shape appears to move as the viewer looks from print to print, inviting the viewer to voyage perceptually into the realm of the visionary.

Born in California in 1943, Turrell is best known for his environmental installations of light and space, which challenge viewers' perceptions. His works incorporating projected light alter interiors uncannily and his ongoing work in the Roden Crater, a volcanic cinder cone in the Arizona desert, transforms the environment with natural light.

Organized by Deborah Wye, Associate Curator, Department of Prints and Illustrated Books. (Tatyana Grosman Gallery, third floor)

**INFORMATION ART:
DIAGRAMMING THE
MICROCHIP**

September 6 -
October 30, 1990

The integrated circuit is among the smallest, most complex devices ever invented and one of the most sophisticated products of our technological society. It measures only one-quarter-inch square and contains thousands of electronic components. Too small for the unaided eye to decipher, integrated circuits can be designed only with computer assistance. This exhibition makes microcircuits visible, revealing the sheer intricacy of their patterns and providing clues to the effort and precision required to produce a single design.

The exhibition presents thirty computer-generated drawings of twenty circuits, along with the actual chips. Hundreds of times larger than the circuits themselves, these diagrams are used by engineers as maps for guidance in correcting or verifying a circuit design. Powerful and provocative images in their own right, they are some of the most beautiful and exquisitely crafted artifacts of the computer age. The exhibition includes designs by AT&T Bell Laboratories, Digital Equipment Corp., Hewlett-Packard Company, IBM, Intel, LSI Logic, Texas Instruments, and the University of Pennsylvania, among others.

Organized by Cara McCarty, Associate Curator, Department of Architecture and Design. This exhibition is made possible by the Intel Corporation Foundation. A national tour is planned. Catalogue. (Garden Hall Gallery, 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 the subject--especially since the advent of Pop art--this is the first exhibition to examine in depth this pervasive phenomenon.

Concentrating on painting and sculpture, the exhibition is divided into four basic themes: Graffiti, Caricature, Comics, and Advertising. Over 250 works by approximately fifty artists 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.

HIGH AND LOW begins with the Cubists--who first directly incorporated into art elements of advertising, popular press, and everyday objects--and continues through the past decade, in which the imagery of consumer society and the modes of mass communication have been of central importance to younger artists.

The exhibition establishes the lineage from Picasso's collages to the work of Kurt Schwitters and Joseph Cornell to early Pop art and eventually to such recent work as that of Barbara Kruger and Jenny Holzer. Similarly, the descendancy of Marcel Duchamp's readymade objects is traced through Surrealist works such as Meret Oppenheim's fur-lined teacup to Claes Oldenburg's object-monuments to the recent appropriation works of Jeff Koons.

In relation to modern artists' attention to graffiti, the exhibition examines those instances--as in work by Robert Rauschenberg and Cy Twombly--in which the formation of new artistic languages has had a fundamental connection to sources in popular culture. In treating a theme such as caricature, the exhibition deals with the expressionist tradition of exaggerated facial deformation and with caricatural elements in the work of such painters as Jean Dubuffet.

Concurrent developments in advertising strategies or in cartoon illustrations are revealed by numerous examples of ephemera having to do with these aspects of popular culture. In examining the exchange between painting and comic art, it deals with evident instances such as Roy Lichtenstein's work, as well as the more covert affinities between Joan Miró's nocturnes and George Herriman's *Krazy Kat* cartoons or Philip Guston's and Elizabeth Murray's paintings and R. Crumb's underground comic style.

Organized by Kirk Varnedoe, Director, Department of Painting and Sculpture, and Adam Gopnik, Art Critic, *The New Yorker*. Following its New York opening, the exhibition travels to The Art Institute of Chicago (February 20 - May 12, 1991) and The Museum of Contemporary Art, Los Angeles (June 21 - September 15, 1991). A catalogue and a collection of essays are available in conjunction with the exhibition. (International Council Galleries, ground floor, and René d'Harnoncourt Galleries, lower level)

NEW PHOTOGRAPHY 6

October 18, 1990 -
January 8, 1991

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 sixth exhibition in the series presents some of the most interesting achievements in recent photography. Photographers to be announced.

Organized by John Szarkowski, Director, Department of Photography. NEW PHOTOGRAPHY 6 is supported by a generous grant from Springs Industries, Inc., and is part of the Springs of Achievement Series on the Art of Photography at The Museum of Modern Art. (Edward Steichen Photography Center, second floor)

PROJECTS: KIKI SMITH

November 9, 1990 -
January 2, 1991

This exhibition comprises a group of recent works in glass, paper, ceramic, and bronze by New York artist Kiki Smith. Using various components of human anatomy and biological processes as form, Smith's idiosyncratic and enigmatic works attempt to demystify the body. While the works on paper recall the aesthetics of scientific Renaissance notebooks, other pieces which explore the body's intricate architecture have the appearance of being rather unorthodox medical models and diagrams.

Organized by Jennifer Wells, Curatorial Assistant, Department of Painting and Sculpture. The PROJECTS series is made possible by generous grants from The Bohen Foundation and the Lannan Foundation. Brochure. (Garden Hall Gallery, ground floor)

THE GARDENS OF
ROBERTO BURLE MARX

January 12 -
February 28, 1991

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 1940s, 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, Myrin Institute, New York City. Catalogue. (Garden Hall Gallery, ground floor)

LIUBOV POPOVA

February 14 -
April 23, 1991

Along with Kasimir Malevich, Alexander Rodchenko, and Vladimir Tatlin, Liubov Popova is considered one of the most important and original artists of the early twentieth-century Russian avant-garde. This retrospective of her work comprises approximately fifty paintings and sixty works on paper, as well as a selection of theater and textile designs drawn from Soviet, Western European, and American collections.

Organized by Magdalena Dabrowski, Associate Curator, Department of Drawings, in conjunction with the Los Angeles County Museum of Art and the Ludwig Museum, Cologne. Catalogue. (International Council Galleries, ground floor)

NEW BRITISH SOCIAL
DOCUMENTARY
PHOTOGRAPHY

February 15 -
April 30, 1991

The photograph as a document used to incite social reform has had a stronger tradition in Great Britain than anywhere else. Since 1980, with the election of Margaret Thatcher, there has been a resurgence of this kind of photography among a postwar generation of British artists. What differentiates their work from that of previous generations is a loss of faith in the power of traditional "documentary" photography. The photographs presented in this exhibition are directed more by individual intuitions about social problems than programmatic political stances.

The exhibition features approximately eighty photographs by eight photographers, including John Davies, Paul Graham, Chris Killip, and Martin Parr. While many of the photographs are about subjects addressed in the past, such as class structure and unemployment, there is a new attempt to describe the quality of life in contemporary Britain based on a more sophisticated understanding of just how complicated these issues are.

Organized by Susan Kismaric, Curator, Department of Photography.
(International Council Galleries, ground floor)

ART OF THE FORTIES

February 24 -
April 30, 1991

Featuring works in all mediums from the Museum's collection, this exhibition is a collaborative effort drawn from the resources of all six curatorial departments, documenting artistic production of the 1940s.

The decade of the 1940s was marked by great social, political, economic, and cultural changes felt throughout the world. World War II, perhaps the single most important influence on the history of art in this century, was responsible for transferring the art center of the world from Europe to America as a result of the flight of European refugees and the greater number of art objects available for purchase with dollars.

In the Museum's collection are works that document the transition, the early flourishing of American abstract painting, the recognition of Latin American art, and the artistic activity that persisted in Europe during and after the war. The exhibition is divided into sections that reflect the history, development of ideas, and evolution of imagery of the decade.

Organized by Riva Castleman, Deputy Director for Curatorial Affairs, with the collaboration of all curatorial departments. Catalogue. (René d'Harnoncourt Galleries, lower level)

PROJECTS:MICHAEL CRAIG-MARTIN

March 8 - April 23, 1991

Since his first exhibition in London in 1969, Michael Craig-Martin has been one of the most important and least publicized figures in contemporary British art. He has made wall drawings of objects such as globes, chairs, shoes, ladders, and light bulbs since 1975. Executed in tape directly on the walls of a gallery or room, his images marry the traditions of still-life and contour drawing and transpose both to mural scale.

For this exhibition, Craig-Martin composes an original drawing that occupies the walls of the gallery like a continuous frieze. The exhibition space is structured so that the drawing may be viewed by strollers in the corridor or contemplated more closely by visitors entering the gallery.

Organized by Robert Evrén, Curatorial Assistant, Department of Drawings. The PROJECTS series is made possible by generous grants from The Bohem Foundation and the Lannan Foundation. Brochure. (Garden Hall Gallery, ground floor)

SEVEN MASTERPRINTMAKERS:INNOVATIONS IN THE 1980s

May 16 - August 13, 1991

Among the many artists who began to make prints more than a quarter-of-a-century ago are several who developed new forms and processes in the medium during the 1980s. 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 are the focus of the Lilja Family Collection from which this exhibition is selected.

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

HINES V: TADEO ANDO

May 23 - August 13, 1991

The final of five exhibitions in the Museum's GERALD D. HINES INTERESTS ARCHITECTURE PROGRAM is devoted to the architecture of Japanese architect Tadeo Ando. Working in a very minimal modern vocabulary of concrete and glass, Ando has created a lyrical architecture of the highest order. The exhibition includes models, original drawings, and photographs of approximately ten projects.

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)

AD REINHARDT

May 30 -
September 2, 1991

The first retrospective in New York in twenty-two years devoted to the work of American artist Ad Reinhardt includes over 100 paintings, collages, and drawings. The exhibition reveals the pictorial development of the artist's *oeuvre* and its telling historical relationship to Abstract Expressionism and Minimalism.

Ad Reinhardt (1913-1967) was born in Buffalo, New York. In the late 1930s he began experimenting with geometric, rectangular abstractions, moving increasingly toward all-over patterns in the 1940s. In the 1950s he became one of the leading artists whose work challenged the Abstract Expressionist search for personal mythology and incorporation of a highly gestural style of painting. Instead, Reinhardt sought to eliminate from art concepts that could be verbalized as "self-expression," "content," and "meaning," aspiring to distill painting to a single primary and uniquely visual experience. He worked in series, limiting his canvases to virtually monochromatic fields of red, blue, and, finally, black. At first sight these paintings seem like unified color areas, but a closer look reveals subtle geometrical structurings based on the form of a cross, rectangle, or square, and delineated by almost subliminal shifts in color. Reinhardt's austere reductionist style was highly influential to a younger, emerging generation of Minimalist and Hard-Edged painters that included Ellsworth Kelly, Sol LeWitt, and Frank Stella.

Coorganized by William Rubin, Director Emeritus, Department of Painting and Sculpture, The Museum of Modern Art, and Richard Koshalek, Director, The Museum of Contemporary Art, Los Angeles. A national tour will follow. Catalogue. (René d'Harnoncourt Galleries, lower level)

PLEASURES AND TERRORS
OF DOMESTIC COMFORT

September 26 -
December 31, 1991

For half a century or more, photography has described life in public places and all aspects of the life of the poor. In both circumstances, the photographer typically is an outsider. However, in the past decade or two, American photography has begun to deal substantially and originally with the private or domestic life of the affluent and the middle class. Frequently the photographer is an insider, often working indoors. Not only is domestic life more intimate than the life of the street, but the photographer's relationship to the subject is more intimate as well. Reporting on these developments, the exhibition comprises approximately 100 photographs by about thirty artists, including Tina Barney, William Eggleston, Mary Frey, and Larry Sultan, as well as a number of younger photographers whose work is not yet well known. Although some of the pictures date back twenty years, the emphasis falls on work since 1980.

Organized by Peter Galassi, Curator, Department of Photography. Catalogue. (International Council Galleries, ground floor)

CONTEMPORARY DRAWING
SINCE 1975

February 13 -
May 5, 1992

A survey of approximately 250 drawings since 1975 examines differing attitudes toward drawing and explores American and Western European works over fifteen years. Following the Museum's pioneer exhibition of 1976, DRAWING NOW, the exhibition presents many of the dominant ideas in recent drawings by important, contemporary artists.

Organized by Bernice Rose, Curator, Department of Drawings. Catalogue. (René d'Harnoncourt Galleries, lower level)

THE LANGUAGE OF
ANTONI TÀPIES: PRINTS
AND ILLUSTRATED BOOKS
1947-1991

May 7 - August 11, 1992

Antoni Tàpies, the celebrated Catalan artist born in 1923, has generated an extremely important and extensive printed oeuvre. This exhibition includes a selection of approximately eighty of his prints and illustrated books from the late 1940s to the present. Tàpies has worked not only with the traditional printmaking processes, but has gone on to enhance these techniques whenever it suited his expressive needs. He enriches the tactility of the printed surface, thereby redefining in paper and ink the scarred, layered, and weathered appearance of his paintings. His works often include embossing, collage, relief, rubbing, tearing, folding, and cutting. Tàpies's imagery, including footprints, handprints, and graffiti-like markings, is an extension of that used in his paintings. With their provocative surfaces, these works achieve the fusion of matter, sign, and symbol that is the artist's hallmark. Tàpies's conception of the illustrated book is equally innovative. In more than twenty-five volumes, he has achieved a remarkable poetic beauty, while often incorporating unusual structure and design in the book as a whole.

Organized by Deborah Wye, Associate Curator, Department of Prints and Illustrated Books. The exhibition is made possible by generous grants from the Generalitat de Catalunya (autonomous government of Catalonia) and the Institute of North American Studies, Barcelona. 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. The program resumes in October 1990. Organized by Barbara London, Assistant Curator, Video, Department of Film. (Roy and Niuta Titus Theater 2)

CINEPROBE

Mondays, 6:30 p.m.

The twenty-third season of this forum for independent and avant-garde filmmakers begins in October 1990. Organized by Laurence Kardish and Adrienne Mancina, Curators, and Jytte Jensen, Assistant Curator, Department of Film. (Roy and Niuta Titus Theater 2)

WHAT'S HAPPENING?

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

This series showcases films on social and political issues made by independent filmmakers from the United States and abroad. Programmed by William Sloan, Librarian, Circulating Film Library, Department of Film. (Roy and Niuta Titus Theater 2)

ICON

Through July 31, 1990

In *Icon*, a site-specific video installation incorporating photography and video, Montreal-based artist Barbara Steinman questions the dynamic between language, representation, and power structures. The installation features a six-foot-square framed photograph of a marble Madonna, taken as a conservation study; a second photograph, a distorted and grainy close-up of the first, is displayed in a six-foot-square light box. Placed in a corner of the gallery, behind oval panes of frosted glass, are two video monitors. Each projects an image of a test tube; one slowly fills with blood, while the second remains empty. In using the image of a Madonna, the artist questions the meaning of an icon both as a religious and as an art object, especially when presented in the context of a museum devoted to twentieth-century art.

Organized by Barbara London, Assistant Curator, Video, Department of Film. The exhibition is made possible with the support of the New York State Council on the Arts; the Canadian Consulate General, New York; the Government of Canada; Quebec Government House, New York; the Sony Corporation of America; the Contemporary Arts Council of The Museum of Modern Art; and Galerie René Blouin. (Garden Hall, third floor)

TWENTIETH CENTURY FOX

July 1 -
September 11, 1990

This retrospective, tracing three decades of key Twentieth Century Fox productions, presents over ninety films that exemplify a variety of genres, display the studio's range of talents, and demonstrate its technical and artistic achievements. Directors employed by the studio in these years included John Cromwell, Allan Dwan, John Ford, Elia Kazan, Henry King, Walter Lang, and Otto Preminger. Prominent at Fox during this period was Joseph L. Mankiewicz, who is represented here with a selection of films he directed together with the classic comedies he directed and also wrote, *A Letter to Three Wives* (1949) and *All About Eve* (1950). Organized by Stephen Harvey, Associate Curator, Department of Film. (Roy and Niuta Titus Theater 1)

In conjunction with the film program, a wall exhibition of film-still enlargements is on view through mid-November. Organized by Mary Corliss, Assistant Curator, Department of Film. (Roy and Niuta Titus Theater 1 Lobby)

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)

AMERICAN PLAYHOUSE

September 14 - 25, 1990

Ten feature films produced in part by American Playhouse are comprised in this program, celebrating the tenth anniversary of American Playhouse. Included are such independent, American works as Robert Young's *The Ballad of Gregorio Cortez* (1983), Errol Morris's *Thin Blue Line* (1985), and Norman Rene's *Longtime Companion* (1990). Organized by Laurence Kardish, Curator, Department of Film. (Roy and Niuta Titus Theater 1)

VITTORIO DE SICANovember 16, 1990 -
February 16, 1991

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 1930s to the 1970s. Organized by Stephen Harvey, Associate Curator, Department of Film. (Roy and Niuta Titus Theater 1)

RECENT FILMS FROM
WEST GERMANY

December 1990

The fourteenth survey by the Museum since 1972 of work from the Federal Republic of Germany continues to introduce New York audiences to an independent and spirited cinema. 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)

JON JOST:
AMERICAN INDEPENDENT

Winter 1991

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)

ACADEMY-NOMINATED
FILMS

February - March 1991

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)

NEW DIRECTORS/
NEW FILMS

March 1991

The twentieth 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)

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)

BRITISH FILM:
TRADITIONS--"REALISM"Part Two: Documentaries

Dates to be announced

Organized with the National Film Archive of the British Film Institute, BRITISH FILM is a comprehensive survey of nine decades of British cinema history. 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.

The history of the documentary film in Great Britain is examined 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)

JUNCTION AND JOURNEY:
THE TRAIN IN CINEMAJune 13 -
September 20, 1991

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)

BETWEEN TWO WORLDS:
YIDDISH CINEMA IN
EUROPE AND AMERICA

Fall 1991

This retrospective traces the development of Yiddish cinema in Austria, Poland, the United States, and the Soviet Union from the 1920s through the 1960s. 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, in association with The National Center for Jewish Film. National and international tours are planned. Catalogue by J. Hoberman. (Roy and Niuta Titus Theater 1)

BRITISH ADVERTISING
FILMS

September 1991

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)

SOVIET GEORGIAN CINEMA

October 18 -
December 24, 1991

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 Djordjadze, Lana Gogoberidze, Sergei Parajanov, and 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, Assistant Curator, Department of Film. (Roy and Niuta Titus Theater 2)

RECENT FILMS FROM
WEST GERMANY

December 1991

The fifteenth survey by the Museum since 1972 of work from the Federal Republic of Germany continues to introduce New York audiences to an independent and spirited cinema. 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)

GODARD: SOUND AND IMAGE

January 1992

This exhibition, organized by Colin McCabe of the British Film Institute, features all the films and videos made by Jean-Luc Godard from *Ici et Ailleurs* (1974) to the present. Coordinated for The Museum of Modern Art by Laurence Kardish, Curator, and Barbara London, Assistant Curator, Video, Department of Film. Catalogue. (Roy and Niuta Titus Theaters 1 and 2)

ACADEMY-NOMINATED
FILMS

February - March 1992

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)

NEW DIRECTORS/
NEW FILMS

March 1992

The twenty-first 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 Mancia, Curators, Department of Film. (Roy and Niuta Titus Theaters 1 and 2)

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

THE PRINTS OF
ANDY WARHOL

Over eighty-five screenprints are included in this exhibition, beginning with the artist's first published work of 1962, featuring the famous Pop art images of the following decades, and concluding with his final commissioned portfolio, planned but not completed at his death in 1987. Organized by Riva Castleman, Director, Department of Prints and Illustrated Books, and organized for circulation in Europe under the auspices of the International Council of The Museum of Modern Art. The exhibition and its accompanying publication have been supported by a generous grant from the Cartier Foundation for Contemporary Art. Its tour is as follows:

- Fondation Cartier pour l'Art Contemporain, Jouy-en-Josas, France (through September 2, 1990)
- Národní Galeri v Praze, Prague, Czech and Slovak Federative Republic (September 24 - November 17, 1990)
- Albertina of the Staatliche Kunstsammlungen Dresden, German Democratic Republic (December 10, 1990 - January 20, 1991)
- Mücsarnok Palace of Exhibitions, Budapest, Hungary (February 11 - March 24, 1991)
- Muzej Savremene Umetnosti, Belgrade, Yugoslavia (April 15 - May 26, 1991)
- Muzeum Narodowe w Warszawie, Warsaw, Poland (June 17 - July 28, 1991)

PABLO PICASSO
EXCHANGE EXHIBITION

A loan exhibition of fifteen key works by Picasso from the collections of The Museum of Modern Art and the Musée National d'Art Moderne, Centre Georges Pompidou, Paris, was organized by the Museum. Its tour is as follows:

- State Hermitage Museum, Leningrad (September 25 - November 13, 1990)

PHOTOGRAPHY UNTIL NOW

This critical overview of 150 years of photography comprising approximately 275 photographs opened at the Museum in February 1990. Its tour continues as follows:

The Cleveland Museum of Art (July 5 - September 2, 1990)

CALIFORNIA PHOTOGRAPHY:
REMAKING MAKE-BELIEVE

This survey of seven artists who live and work in California opened at the Museum in June 1989. It traveled to the Aspen Art Museum, Colorado, and the University Art Gallery, University of New Hampshire, Durham. Its tour continues as follows:

Grand Rapids Art Museum, Michigan (November 29, 1990 -
January 13, 1991)

Virginia Beach Center for the Arts, Virginia (February - April 1991)

AMERICA WORKED:
THE 1950s PHOTOGRAPHS
OF DAN WEINER

Featuring approximately fifty photographs by photojournalist Dan Weiner, this exhibition opened at the Museum in April 1989, and traveled to the Danforth Museum of Art, Framingham, Massachusetts. Its tour continues as follows:

Allentown Art Museum, Allentown, Pennsylvania (through July 7, 1990)
The Butler Institute of American Art, Youngstown, Ohio (September 2 -
October 28, 1990)

Guild Hall Museum, East Hampton, New York (November 17, 1990 -
January 12, 1991)

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. It traveled to The Art Institute of Chicago; the Hayward Gallery, London; Museum Ludwig, Cologne; and Palazzo Grassi, Venice. Its tour continues as follows:

Musée National d'Art Moderne, Centre Georges Pompidou, Paris
(through September 10, 1990)

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. It traveled to the Williams College Museum of Art, Williamstown, Massachusetts; the Allentown Art Museum, Pennsylvania; and Instituto de Estudios Norteamericanos, Barcelona. Its tour continues as follows:

Museo Fortuny, Venice (through August 12, 1990)
 Louisiana Museum, Humlebaek, Denmark (August 25 - October 21, 1990)
 Fotografiska Museet, Moderna Museet, Stockholm (November - December 1990)
 Nelson-Atkins Museum, Kansas City, Missouri (March 3 - April 21, 1991)
 The Butler Institute of American Art, Youngstown, Ohio (May 5 -
 June 23, 1991)
 Grand Rapids Art Museum, Michigan (September 6 - October 27, 1991)
 St. Louis Art Museum, Missouri (February 4 - March 29, 1992)
 Danforth Museum of Art, Framingham, Massachusetts (April - June 1992)

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. It traveled to the Museum of Fine Arts, Boston; The Detroit Institute of Arts; the San Francisco Museum of Modern Art; Espace Photographique de Paris; and the Victoria and Albert Museum, London. Its tour continues as follows:

Palau de la Virreina, Barcelona (September 12 - October 21, 1990)
 St. Louis Art Museum, Missouri (February 5 - March 17, 1991)
 Museum of Photographic Arts, San Diego (April 9 - June 9, 1991)
 Elvehjem Museum of Art, University of Wisconsin, Madison
 (January - March 1992)

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; the Akron Art Museum, Akron, Ohio; and the Norton Gallery and School of Art, West Palm Beach, Florida. Its tour continues as follows:

Nelson-Atkins Museum of Art, Kansas City, Missouri
 (December 16, 1990 - February 10, 1991)

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; the Carnegie Mellon University Art Gallery, Pittsburgh; The Museum of Contemporary Art, Los Angeles; and the Archer M. Huntington Art Gallery, University of Texas, Austin. Its tour continues as follows:

Mole Antonelliana, Turin, Italy (September 21 - October 31, 1990)
 Hayward Gallery, London (November 29, 1990 - February 4, 1991)
 Fundació Antoni Tàpies, Barcelona (February 20 - April 14, 1991)
 Museum Folkwang, Essen (June - July 1991)

DESIGNS FOR
 INDEPENDENT LIVING

One of the first exhibitions to focus on products designed for the elderly 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; the Gallery Patina, Washington, D.C.; The Power Plant, Toronto; the Museum of Decorative Arts, Montreal; the Mexican Cultural Institute, San Antonio, Texas; The Art Museum of Santa Cruz County, California; and the Vancouver Museum, Vancouver, B.C. Its tour continues as follows:

University Art Museum, UC Berkeley (July 11 - September 16, 1990)
 Artspace, New Haven, Connecticut (October 19 - November 21, 1990)

COMMITTED TO PRINT

This exhibition explores social and political themes in American printed art from the 1960s to the present. It opened at the Museum in January 1988 and traveled to the University Art Galleries, Wright State University, Dayton, Ohio; the Peace Museum, Chicago; the Glenbow Museum, Calgary, Canada; the New York State Museum, Albany; and the Spencer Museum of Art, University of Kansas, Lawrence. Its tour continues as follows:

Newport Harbor Art Museum, Newport Beach, California
 (July 15 - September 23, 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 1960s are represented. Organized by Audrey Isselbacher, formerly 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; The William Benton Museum of Art, Storrs, Connecticut; and the Detroit Institute of Arts. Its tour continues as follows:

Krannert Art Museum, Champaign, Illinois (August 24 - October 7, 1990)
 Cincinnati Art Museum, Ohio (November 2, 1990 - January 6, 1991)

***** 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. Enrollment is limited and classes fill quickly. For registration information, call the Department of Education at 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 war years: 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 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 1980s.

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.

THREE ARTISTS, THREE PLACES: MONET IN GIVERNY, GAUGUIN IN TAHITI, AND MATISSE IN MOROCCO. In conjunction with the exhibition MATISSE IN MOROCCO, this three session course explores and compares the work of Monet, Gauguin, and Matisse, who all found inspiration in idyllic settings. Each session is devoted to one of the three artists.

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, call 212/708-9864. (Edward John Noble Education Center, ground floor)

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. For further information, call 212/708-9828.

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 8:00 p.m.) in the Edward John Noble Education Center, located on the ground floor of the Museum. For further information, call 212/708-9795.

GALLERY TALKS

Gallery talks are held on weekdays, except Wednesday, at 12:00, 1:00 and 3:00 p.m.; Thursday evenings at 5:30 and 7:00 p.m.; Saturdays and Sundays at 1:00 and 3:00 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. This program of gallery talks is funded in part by the Natural Heritage Trust and The Eugene and Estelle Ferkauf Foundation. For further information, call 212/708-9795 or 212/247-1230 (TTY/TDD).

*****FAMILY PROGRAMS*****

FAMILY HOURS

These Saturday morning gallery talks are for families with children ages five to ten. Each week, different themes are highlighted, including the figure, portraiture, animals, abstraction, and landscape. Hours are from 10:00 to 11:00 a.m.; the program begins October 6, 1990, and runs through May 18, 1991. The registration fee per family is \$5 each session. Please include with your check the child's name and age. Enrollment is limited. For further information, call 212/708-9795.

PARENT/CHILD
WORKSHOP

All adults--parents, grandparents, or others--interested in sharing their enthusiasm for art with a child are encouraged to attend. Conducted by Museum education staff, the workshop has two sessions: a Thursday evening meeting (6:00-8:00 p.m.) for adults only, and a Saturday morning session (10:00-11:00 a.m.) for adults and children ages five to ten. Workshops are scheduled on October 4 and 6, November 1 and 3, December 6 and 8, January 10 and 12, January 31 and February 2, February 28 and March 2, April 4 and 6, May 2 and 4, and May 30 and June 1. The registration fee is \$40 per adult/child pair. Please include with your check the child's name and age and specify the workshop you wish to attend. Enrollment is limited. For further information, call 212/708-9795.

FAMILY FILM SERIES

An anthology of classic, noncommercial films for young people is shown on Saturdays, October 13 through December 8, from 11:15 a.m. to 12:15 p.m. Each hour-long program introduces the audience to a filmmaker, provides program notes to help parents guide their children through the films, and suggests follow-up activities for home and in the galleries.

*****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 collection provides an essential background for the Museum's 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 further 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.; Thursdays, 11:00 a.m.-9:00 p.m.;
CLOSED WEDNESDAYS AND CHRISTMAS DAY.
- Museum Entrance:** 11 West 53 Street, New York
- Admission Fees:** Adults: \$7.00. Full-time students with current ID and senior citizens: \$4.00.
Children under age sixteen accompanied by an adult: free. Museum members:
free. Thursdays, 5:00-9:00 p.m.: pay what you wish.
- Transportation:** Subway: E, F to 5 Av/53 St. Bus: M1-5 to 53 St.