

The Museum of Modern Art

ADVANCE SCHEDULE OF EXHIBITIONS AND PROGRAMS

March 1987 - May 1988

EXHIBITIONS..... 1
 FILM AND VIDEO PROGRAMS.....12
 TRAVELING EXHIBITIONS.....19
 SPECIAL EVENTS.....21
 GALLERY TALKS.....24
 GENERAL INFORMATION.....24

NOTE: To confirm information or for additional materials, contact the Department of Public Information 212/708-9750

*****EXHIBITIONS*****

THE PRINTS OF ODILON REDON

Through March 24, 1987

Odilon Redon is chiefly known for his haunting black-and-white lithographs. Tutored by Rodolphe Bresdin, he began his printmaking career around 1865 as an etcher. In this installation the majority of the Museum's collection of over 100 of Redon's prints is being exhibited for the first time, to coincide with the publication of his journal A Soi Meme in English. The symbolism that permeates nearly every print elevates even the simplest representation of a tree or a profile to a plane beyond reality. Organized by Riva Castleman, director, Department of Prints and Illustrated Books. (Tatyana Grosman Gallery, third floor)

LARTIGUE: PANORAMAS OF THE TWENTIES

Through March 24, 1987

Jacques-Henri Lartigue, who died last year at the age of ninety-two, had his first exhibition as a photographer at the Museum twenty-three years ago, when his photographs were essentially unknown. First presented at the Grand Palais, Paris, this exhibition is devoted to Lartigue's photographs taken between 1922 and 1931.

The works included in the current exhibition were made with a 6x13 cm. Nettel camera, a stereoscopic device that could be adopted for use with a single lens. In these images, Lartigue captures fleeting moments filled with the atmosphere of the period. France between the wars is recorded in a panoramic format more commonly used for landscape, but employed here with bold originality to capture dynamically active subjects.

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Organized by Isabelle Jammes, curator of the Lartigue archives of the government of France. Following its New York showing, the exhibition travels to the Chicago Art Institute (April 11 - June 28, 1987) and the Museum of Photographic Arts, San Diego (dates to be announced). Catalog. (Edward Steichen Photography Center, second floor)

DRAWINGS ACQUISITIONS

Through May 26, 1987

A new installation features seventy-two works on paper acquired by the Museum's Department of Drawings since 1981. During this period, 554 works by 217 artists entered the collection. This selection encompasses such periods as Cubism, Neo-Plasticism, Futurism, German Expressionism, early Russian modernism and International Constructivism, early American, and Abstract Expressionism, as well as both European and American drawings by artists of the younger generation. Organized by John Elderfield, director, Department of Drawings. (Ronald S. Lauder Galleries, second floor)

PAUL KLEE

Through May 5, 1987

The first major American retrospective in twenty years devoted to the work of the pioneering twentieth-century master, the Swiss-born artist Paul Klee (1879-1940), features the artist's masterpieces together with a rich selection of lesser-known works. The exhibition contains approximately 200 paintings and watercolors and 100 drawings and prints from all stages of the artist's career. Although Klee's name and art have long been known to the American public, no previous exhibition has presented the full range of his work in all its unparalleled diversity and astonishing inventiveness.

The scope and depth of this presentation are made possible by a unique agreement with the Paul Klee Foundation at the Kunstmuseum Bern in Switzerland. One hundred works from the Foundation, which houses the greatest collection of Klee's art, form the nucleus of the exhibition. Additional paintings rarely seen outside Switzerland are being lent by the Kunstmuseum Basel. These are joined by works from other public and private European and American collections including that of the artist's son, Felix Klee.

Organized by Carolyn Lanchner, curator, Department of Painting and Sculpture, this exhibition is supported in part by grants from the National Endowment for the Arts, Nestlé Holdings, Inc., and other benefactors. Assistance from The International Council of The Museum of Modern Art is gratefully acknowledged. An indemnity has been provided by the Federal Council on the Arts and the Humanities. After its New York showing, the exhibition travels to the Cleveland Museum of Art (June 24 -

August 16, 1987) and the Kunstmuseum Bern in Switzerland (September 25, 1987 - January 3, 1988). Catalog. (René d'Harnoncourt Galleries, lower level)

JAN GROOVER

Through June 2, 1987

The contemporary American photographer Jan Groover is the subject of this mid-career retrospective. Groover, who began her career as a painter of Minimalist abstractions, has gone on to create a unique approach to the formal conventions of the photographic medium, establishing herself as one of the most exciting and intelligent photographers of her generation. Using color, manipulation of space, and a variety of camera formats and photographic processes, she organizes commonplace objects into subtle and powerful visual statements.

The exhibition includes approximately ninety photographs made since 1971. It represents Groover's color diptychs of moving cars and trucks, facades of buildings in lower Manhattan, suburban landscapes in New Jersey, and color still lifes of kitchen utensils. Also included is her most recent work--still lifes, portraits, landscapes, and views of the street--in the platinum and gelatin-silver processes.

Organized by Susan Kismaric, curator, Department of Photography, the exhibition travels to the Gibbes Art Gallery, Charleston, South Carolina (November 3 - December 31, 1987); the Contemporary Arts Center, Cincinnati (January 15 - February 27, 1988); and The Berkshire Museum, Pittsfield, Massachusetts (May - July 1988). Catalog. (International Council Galleries, ground floor)

THE DRAWINGS OF
ROY LICHTENSTEIN

March 15 - June 2, 1987

This is the first complete retrospective in this country devoted to the drawings of American artist Roy Lichtenstein, who gained attention as one of the leading figures of the Pop art movement. Consisting of approximately 275 works from private collections and museums throughout the world, this retrospective surveys the artist's entire career through studies for paintings, prints, and sculpture. Beginning with independent black-and-white drawings from the early sixties, it includes color studies for the famous Pop comic-strip paintings of the same decade. Studies for Lichtenstein's parodies of Surrealism in the seventies and of Expressionism in the eighties are represented, as are studies for the Artist's Studio paintings (1974) and for the Greene Street Mural (1983) and the Equitable Building's Mural with Blue Brushstroke (1986). In addition four related paintings from the sixties are on view.

Organized by Bernice Rose, curator, Department of Drawings. After its New York showing, the exhibition travels to Israel and

several European cities, before returning for one additional national exhibition. The exhibition has been made possible by a generous grant from The Equitable Life Assurance Society of the United States. Catalog. (International Council Galleries, ground floor)

PROJECTS:
MAGDALENA JETELOVA

March 14 -
April 28, 1987

Large-scale wooden sculpture by Magdalena Jetelová, a Czech artist who works in Germany, comprises the fifth PROJECTS show and marks the first showing of this artist's work in the United States. Organized by Diane Farynyk, curatorial assistant, Department of Painting and Sculpture.

The PROJECTS series is made possible by generous grants from the National Endowment for the Arts, the Lannan Foundation, and the Wallace Funds, established by the founders of Readers Digest. (Garden Hall Gallery)

LE CORBUSIER: 5 PROJECTS

March 26 - May 26, 1987

This modest tribute commemorates the centennial of the birth of Le Corbusier, one of the seminal figures of twentieth-century architecture. The exhibition illustrates five key projects from the years 1927-33 with models and a selection of original drawings lent by the Fondation Le Corbusier in Paris. Included are the Villa Stein (1927-28), the Villa Savoye (1929-31), the Pavillon Suisse (1930-32), the Armée du Salut (1929-33), and the Palais des Soviets (1931). Two models, of the Pavillon Suisse and the Armée du Salut, have been commissioned by the Museum for the occasion.

Organized by Stuart Wrede, acting director of the Department of Architecture and Design. The exhibition is supported in part by Atelier International Ltd., Cassina S.p.A., and The Friends of Le Corbusier. Catalog. (Philip Johnson Gallery, fourth floor)

See Special Events section.

PHOTOGRAPHY:
RECENT ACQUISITIONS

May 7 - June 23, 1987

This exhibition features approximately thirty works, including Robert Frank's Boston, March 20, 1985, which is eleven feet long and consists of six 24 x 20 inch Polaroid photographs. Organized by Catherine Evans, curatorial assistant, Department of Photography. (Edward Steichen Photography Center, second floor)

PROJECTS: MIKE GLIER

May 9 - June 23, 1987

A newly created wall drawing by Mike Glier is featured in the sixth PROJECTS exhibition. The artist responds to the Museum's physical characteristics, using trompe l'oeil effects to incorporate elements of the surrounding gallery and sculpture garden. The mural combines imagery from nature with the political subject matter for which the artist is best known. Organized by Laura Rosenstock, assistant curator, Department of Painting and Sculpture.

The PROJECTS series is made possible by generous grants from the National Endowment for the Arts, the Lannan Foundation, and the Wallace Funds, established by the founders of Readers Digest. (Garden Hall Gallery)

GAUGUIN AND HIS CIRCLE
IN BRITTANY: THE PRINTS
OF THE PONT-AVEN SCHOOL

May 22 - July 26, 1987

The exhibition presents about 100 rare prints executed by Paul Gauguin, Emile Bernard, Paul Sérusier, Armand Seguin, Roderic O'Connor, Cuno Amiet, Henri Delavallée, and Maxime Maufra, members of the group known as the Pont-Aven School. In 1889 the publication of an album of lithographs by Gauguin and Bernard coincided with the first public display of Synthetism, a new school of painting. Under Gauguin's leadership, a group of painters, active until the late 1890s, worked in the Breton villages of Pont-Aven and Le Pouldu, depicting the people and landscape of Brittany while exploring the theories of Synthetism. Many of them also created lithographs, woodcuts, and etchings, usually printed in only a few examples and consequently remaining little-known during the artists' own lifetimes.

Organized by Guest Curator Caroline Boyle-Turner, author of the catalog, and coordinated by Audrey Isselbacher, assistant curator, Department of Prints and Illustrated Books. The exhibition will be circulated by the Smithsonian Institution Traveling Exhibition Service (SITES). Catalog. (Sachs Gallery, third floor)

CONTEMPORARY AMERICAN
PRINTS

May 22 - September 22,
1987

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

BERLINART 1961-1987

June 4 - September 8,
1987

Over the past quarter century Berlin has emerged as a major center of contemporary artistic activity. This is the first exhibition to present and assess its contribution to recent art history. Berlin's international presence was felt as German artists began to receive exposure abroad in the 1970s. At the same time a group of American and European artists gravitated to Berlin. Twenty-nine Berliners and twenty-seven artists from ten countries other than Germany are represented in the exhibition. Approximately 150 works in diverse media, most unfamiliar to the American public, are included. A program of films made in Berlin is a major component of the exhibition (see Film section).

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

Organized by Kynaston McShine, senior curator, Department of Painting and Sculpture. The exhibition has received support from The Ministry of Foreign Affairs of the Federal Republic of Germany, The Senator for Cultural Affairs, Berlin, Deutsche Bank Capital, Lufthansa German Airlines, and the International Council of The Museum of Modern Art. Catalog. (René d'Harnoncourt Galleries, lower level)

ILIAZD AND THE
ILLUSTRATED BOOK

June 18 -
August 18, 1987

This is the first exhibition to focus on the publications of the Russian Iliazd. It presents the innovative book designs of this multi-faceted figure, who, between 1923 and 1974, created twenty-two volumes illustrated by artists such as Jean Arp, Max Ernst, Alberto Giacometti, Henri Matisse, Joan Miró, Pablo Picasso, and Jacques Villon. Also included are a selection of preparatory maquettes, proofs, and original woodblocks and copperplates. Iliazd (Ilia Zdanevitch) was born in Tiflis, Georgia, in 1894, and emigrated to Paris in 1921. Although he was a poet, author, playwright, publisher, book designer, and student of archeology and medieval architecture, and one of the most dynamic figures in the modern movement, he has remained generally unknown. To create a unique rhythm and internal architecture for each of his volumes, he manipulated typeface and chose unusual papers which he folded and arranged into unconventional formats. His ongoing fascination with forgotten astronomers, explorers, and authors often culminated in unlikely unions between writers and artists.

Organized by Audrey Isselbacher, assistant curator, Department of Prints and Illustrated Books. Catalog. (International Council Galleries, ground floor)

MARIO BELLINI: DESIGNER

June 25 -
September 15, 1987

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

Organized by Cara McCarty, assistant curator, Department of Architecture and Design. The exhibition is proposed for circulation in the United States and abroad. Catalog. (International Council Galleries, ground floor)

WILLIAM RAU AND
THE RAILROAD

July 2 -
September 29, 1987

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

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

PROJECTS

Artists to be announced. (Garden Hall Gallery)

July 2 - August 25, 1987
September 5 - October 27

SURREALIST PRINTS
FROM THE MUSEUM
OF MODERN ART

August 6 - December 8,
1987

This exhibition surveys major facets of Surrealism including works by Jean Arp, Salvador Dalí, Giorgio de Chirico, Roberto Matta Echaurren, Max Ernst, André Masson, Joan Miró, and Yves Tanguy, among others. This first exhibition jointly organized by The Fort Worth Art Museum and The Museum of Modern Art opened in Fort Worth in 1985 and traveled to museums in San Antonio, Calgary, Winnipeg, Kansas City, and Toledo, before its New York showing. Organized by Deborah Wye, associate curator, Department of Prints and Illustrated Books. Catalog. (Tatyana Grosman Gallery, third floor)

CARTIER-BRESSON:
THE EARLY WORK

September 10 -
November 29, 1987

The French photographer Henri Cartier-Bresson (b. 1908) studied painting in the mid-twenties and in 1929 began to experiment with photography. In 1932 he acquired a Leica--a small, versatile handheld camera that allowed the photographer to respond to the most ephemeral action. Over the next three years, Cartier-Bresson created one of the most original and influential bodies of work in the entire history of photography. The spontaneity, the graphic inventiveness, and the psychological intensity of his pictures departed radically from established standards of photography.

This exhibition of eighty-seven black-and-white photographs is the first to focus exclusively on Cartier-Bresson's early work, much of which has rarely or never been seen. The photographs range from famous images to remarkable examples of early work that have not been previously printed. Four early paintings and a collage, also unknown to the American public, are included.

Organized by Peter Galassi, curator, Department of Photography. This exhibition has been made possible by grants from Champagne Taittinger, as part of its program in support of the arts, and from the International Herald Tribune, in celebration of its 100th anniversary. After its New York showing, it travels to The Detroit Institute of Arts (December 15, 1987 - February 7, 1988); the Art Institute of Chicago (March - April 1988); the Museum of Photographic Arts, San Diego (May 10 - June 26, 1988); and the Museum of Fine Arts, Houston (December 17, 1988 - February 26, 1989). Catalog. (International Council Galleries, ground floor)

FRANK STELLA 1970-1987

October 12, 1987 -
January 5, 1988

American artist Frank Stella has remained a forceful and innovative practitioner of abstract painting since the late fifties, and in recent years has emerged as an eloquent spokesman for the future of nonfigurative painting. In 1970 The Museum of Modern Art presented a retrospective of the artist's work, beginning with his monumental and seminal Black paintings of the late fifties and ending with the Protractor Series of the

late sixties. Since that time Stella has continued to create work of tremendous range and variety, and it is his important later work that is the subject of our major exhibition.

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

Organized by William Rubin, director, the Department of Painting and Sculpture. The exhibition was made possible by a generous grant from PaineWebber Group Inc. After its New York showing, the exhibition travels to the Stedelijk Museum, Amsterdam (February 7 - April 15, 1988) and to the Musée National d'Art Moderne (Centre Georges Pompidou), Paris (May 16 - mid-August, 1988). Since this is the first major exhibition of Stella's work in France, the Paris presentation will include earlier works to create a comprehensive retrospective. The American tour continues at the Walker Art Center, Minneapolis (October 15, 1988 - January 1, 1989); the Contemporary Arts Museum, Houston (February 10 - April 23, 1989); and the Los Angeles County Museum of Art (June 1 - August 13, 1989). Catalog. (René d'Harnoncourt Galleries, lower level)

BILL VIOLA:
FROM DAY TO NIGHT

October 16, 1987 -
January 3, 1988

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

Bill Viola, a thirty-six-year-old artist who currently lives in southern California, has been working in video and experimental music since 1970. He received a BFA degree in 1973 from the College of Visual and Performing Arts, Syracuse University. Viola has had numerous group exhibitions, including the Whitney Biennial (1985 and 1987) and documenta 6 (1977) and 8 (1987) in Kassel, Germany. His works have also been represented in video and film festivals, as well as on public television both here and abroad. Among his many prestigious awards and prizes, the artist has received a Guggenheim Fellowship in Video (1985/86), an American Film Institute's Independent Filmmaker Grant (1984), the Japan/U.S. Creative Arts Fellowship (1980/81), and the Sony Corporation of Japan artist-in-residence grant (1981). The 1983

installation, Room for St. John of the Cross, was recently purchased by the Museum of Contemporary Art, Los Angeles.

Organized by Barbara London, assistant curator, Video, Department of Film. The exhibition is supported in part by grants from Sony Corporation of America, the Pinewood Foundation, the McArthur Foundation, the New York State Council of the Arts, and the National Endowment for the Arts. Catalog. (International Council Galleries, ground floor)

NEW PHOTOGRAPHY 3

October 9, 1987 -
January 5, 1988

The second of three in the NEW PHOTOGRAPHY series to be supported by Springs Industries, Inc., this exhibition continues the Museum's long tradition of commitment to the work of less familiar photographers of exceptional talent. Artists to be announced. Organized by John Szarkowski, director of the Department of Photography. (Edward Steichen Photography Center, second floor)

NORMAN FOSTER

December 17, 1987 -
February 23, 1988

British architect Norman Foster, age fifty-one, has emerged as a leading exponent and practitioner of a high technology architecture. At a time when an architecture celebrating new technology and new materials is being widely questioned, Foster has convincingly succeeded in demonstrating again its formal and even its poetic possibilities.

This exhibition, the first devoted to Foster's work in the United States, consists of approximately ten projects that span his career and range from built work to projects currently under design. The works are represented by photo enlargements, drawings, and models, many of them large-scale mockups of details.

Organized by Stuart Wrede, acting director of the Department of Architecture and Design. The exhibition is proposed for circulation in the the United States and abroad. Catalog. (International Council Galleries, ground floor)

COMMITTED TO PRINT

January 27 - April 19,
1988

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

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

VITO ACCONCI:
RECENT WORK

February 3 - May 3, 1988

Widely recognized as a major artist of our time, Vito Acconci (b. 1940) is known as a sculptor, though his work has often taken form in a wide variety of media. As a pioneer of performance art, as well as audio/video and site-specific installations, Acconci's impact on the art of the last fifteen years is undeniable. Because of its formally elusive nature and frequently subversive content, however, the artist's work is not well-known to the public. This exhibition serves to redress that situation, but focuses exclusively on work of the last five years, including approximately five pieces, along with several models. Organized by Linda Shearer, curator, Department of Painting and Sculpture. Catalog. (René d'Harnoncourt Galleries)

THE CEZANNE DRAWINGS IN
THE KUPFERSTICHKABINETT
OF THE KUNSTMUSEUM BASEL

March 9 - June 5, 1988

This exhibition provides the American public with an opportunity to see one of the finest single collections of the drawings of Paul Cézanne. This unique treasure from the Kupferstichkabinett of the Kunstmuseum Basel, Switzerland, contains 141 sheets, seventy of which have drawings on both sides. Organized by Bernice Rose, curator, Department of Drawings. (International Council Galleries)

GARRY WINOGRAND

May 11 - August 16, 1988

This retrospective of Garry Winogrand's photography, along with the accompanying publication, encompasses work since 1950 by this extraordinarily fecund and original artist. Also included is a selection of pictures from a large body of work left unedited when the photographer died at the age of fifty-five in 1984. This film was developed posthumously, aided by a grant from Springs Industries to The Museum of Modern Art.

Organized by John Szarkowski, director, Department of Photography. After its New York showing, the exhibition travels to the Museum of Contemporary Art, Los Angeles (September - October 1988); the Art Institute of Chicago (November 1988 - January 1989); the Huntington Art Gallery, University of Texas, Austin (September - October 1989); and the Center for Creative Photography, University of Arizona, Tucson (November 1989 - January 1990). Catalog. (International Council Galleries, ground floor)

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

VIDEO VIEWPOINTS

Through May 18, 1987
Mondays, 6:30 p.m.

This ongoing series presents videomakers who talk about and show their work. Featured this season are Anna Ridley and Ian Breakwell (April 27) and Shalom Gorewitz (May 18). Future programs include works by Tony Conrad (Buffalo) and Astrid Heibach and Gustav Hamos (Berlin). Organized by Barbara London, assistant curator, Video, Department of Film. (Roy and Niuta Titus Theater 2)

CINEPROBE

Through June 15, 1987
Mondays, 6:30 p.m.

This spring the forum for independent and avant-garde filmmakers includes guest directors Jean Beaudry and François Bouvier (May 11), Larry Gottheim (June 1), and Peter Hutton (June 15). 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?

Through June 30, 1987
September 1987 -
June 1988
3:00 and 6:30 p.m.

The sixteenth season of this series of independently-made films on social and political issues includes Phyllis Jaroslow's Of Grace and Steel (1984), on American women who become Sikhs, and Beheroze F. Shroff's Sweet Jail: The Sikhs of Yuba City (1985), on a California farming community of Sikhs from India (April 2); Susan Fanshel's A Weave of Time (1986), about four generations of a Navajo Family (April 16); David Rosenberg's Tigertown (1985), on a steel town in Ohio and its high school football team, and Robby Henson and Doron Schlair's Burley: Growing Tobacco in America (1985), on economic problems of Kentucky tobacco farmers (April 23); and Richard W. Adams's Citizens (1986), examining Polish society and present-day role of Solidarity (April 30). Programmed by William Sloan, librarian, Circulating Film Library, Department of Film. (Roy and Niuta Titus Theater 2)

FILMS FROM THE ARCHIVES

Tuesdays, 3:00 p.m.

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

ACADEMY NOMINATED FILMS

Through March 26, 1987

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

NEW DIRECTORS/NEW FILMS

March 13 - 28, 1987

The sixteenth season of the annual spring series of discoveries by new filmmakers from around the world is presented in collaboration with the Film Society of Lincoln Center. Films include Claire Dever's Black and White (France), Andy Anderson's Positive I.D. (U.S.A.), and Arturo Ripstein's The Realm of Fortune (Mexico). Adrienne Mancina and Laurence Kardish, curators, Department of Film, direct the program for the Museum. (Roy and Niuta Titus Theaters 1 and 2)

PEOPLES REPUBLIC
OF CHINA: RECENT
FILMS

April 3 - 12, 1987

Eight recent films from the Peoples Republic of China provide a window on the emerging Chinese cinema. The films include The Black Cannon Incident, which has created a major controversy among the Chinese film and literary press. Organized by Bob Rosen and Geoffrey Gilmore of the UCLA Film, Television and Radio Archives and Adrienne Mancina, curator, Department of Film. (Roy and Niuta Titus Theater 1)

GYULA GAZDAG

April 10 - 21, 1987

This exhibition of eight programs of documentary and fiction films by Hungarian director Gyula Gazdag reveals the astuteness of his political observations as well as his distinctively ironic touch. Organized by Edith Kramer, director, Pacific Film Archive, University Art Museum, Berkeley, in collaboration with Adrienne Mancina, curator, Department of Film. (Roy and Niuta Titus Theater 2)

FOCUS: AWARD-WINNING
STUDENT FILMS, 1986

April 13, 1987

Films of College and University Students (FOCUS) has for the past eleven years honored the nation's top young filmmakers and screenwriters through a competition that awards over \$60,000 in scholarships and prizes each year. This year the films are selected from winners in the animation and documentary filmmaker categories. The program is sponsored primarily by Nissan Motor Corporation in the U.S.A.

FILM WITH A PURPOSE

April 23, 1987

This is the initial program in a series of films, including documentary dramas produced by Puerto Rico's Division of Community Education between 1947 and 1964, to be presented at various New York institutions. Highlighting a neglected moment in film history, these works constitute a social experiment in which a government used film for the education of its people. The series is sponsored by Exit Art, New York, and organized by Luis Rosario Albert and Ines Mongil Echandi, in consultation with Jay Leyda. (Roy and Niuta Titus Theater 1)

ACADEMY OF MOTION
PICTURE ARTS AND
SCIENCES: SIXTIETH
ANNIVERSARY

April 24 - May 12, 1987

The Department of Film salutes the Academy of Motion Picture Arts and Sciences (AMPAS) on the occasion of its sixtieth anniversary with fourteen programs of films. Best known for its annual Academy Awards, AMPAS is also involved in other film activities. It maintains an archive of donated prints, often including original release versions. Revealing the archive's variety, the films include Tumbleweed (1925), with William S. Hart; John Ford's Fort Apache (1948); and Joan of Arc (1948), with Ingrid Bergman. Organized by AMPAS with Adrienne Mancina, curator, and coordinated by Jytte Jensen, curatorial assistant, Department of Film. (Roy and Niuta Titus Theater 1)

CIRCULATING FILM LIBRARY:
NEW ACQUISITIONS

May 1 - 9, 1987

Six programs highlight new acquisitions of rare, early silent films from the George Eastman House in Rochester; selections from the experimental works of Maya Deren, Anita Thacher, and Ernie Gehr; and independent documentaries by Richard Rogers, Lionel Rogosin, and Gregor Nicolas. Organized by William Sloan, librarian, Circulating Film Library, Department of Film. (Roy and Niuta Titus Theater 2)

ARCHIVES:
NEW ACQUISITIONS

May 22 and 23, 1987

Approximately fifty programs demonstrate the diversity and print quality of the more than 10,000 films in the Museum's Film Archive. Among the recent acquisitions are works by Italian director Roberto Rossellini. Screened on the occasion of his birthday and the tenth anniversary of his death, the films preview a major Rossellini retrospective planned for the future. Organized by Jon Gartenberg, assistant curator, Archive, Department of Film. (Roy and Niuta Titus Theaters 1 and 2)

A MAJOR GIFT:
COLUMBIA PICTURES

May 15 - 29, 1987

Columbia Pictures, a unit of The Coca-Cola Company, has donated to the Museum its eleven Academy Award-winning films for Best Picture. In honor of this gift, all of the films--from Frank Capra's It Happened One Night (1934) to Richard Attenborough's Gandhi (1982)--are presented. Organized by Jytte Jensen, curatorial assistant, Department of Film. (Roy and Niuta Titus Theater 1)

A MAJOR GIFT: JAMES BOND

June 5 - 26, 1987

Producer Albert "Cubby" Broccoli has donated to the Museum the eleven film adaptations of Ian Fleming's James Bond novels. A Screenings of the films, organized by Curator Adrienne Mancina, are accompanied by an exhibition of film stills enlargements, arranged by Mary Corliss, assistant curator, Department of Film. (Roy and Niuta Titus Theater 1)

BERLINART: FILMS

June 11 - September 5,
1987

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

SELECTIONS FROM
THE VIDEO COLLECTION:
1968-87

June 24 - September 15

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

PARAMOUNT PICTURES:
SEVENTY-FIFTH
ANNIVERSARY

July 10 -
November 24, 1987

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

BRITISH ADVERTISING
BROADCAST AWARDS,
1987

September 28-29, 1987

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

HELMA SANDERS-BRAHMS

October 9 - 12, 1987

In association with Goethe House, New York, the Museum presents four films by German filmmaker Helma Sanders-Brahms. Her original scripts deal with individuals in times of social crisis. She works out dialogue with her cast, so that the acting has an improvisational feeling. Organized by Lawrence Kardish, curator, Department of Film. (Roy and Niuta Titus Theater 2)

CINECITTA: 1937-1987

October 15 -
December 8, 1987

This year marks the fiftieth anniversary of the founding of Cinecittá, located outside Rome and the most extensive production facility for filmmaking in Europe. Approximately thirty films trace the Italian film industry's attempts to emulate Hollywood from the Mussolina era; the post-World War II years of artistic renewal; and the development of international coproductions and a vital national cinema in the fifties and beyond. Filmmakers represented in the exhibition include Italian directors Alessandro Blasetti, Roberto Rossellini, and Federico Fellini, and Americans working abroad such as William Wyler and King Vidor. As a prologue to this selection, the idiosyncratic, epic filmmaker Sergio Leone presents three of his films. A wall exhibition of film stills enlargements, posters, set designs, and other documentation from the studio accompanies the film program, and is organized by Mary Corliss, assistant curator, Department of Film. Organized by Adrienne Mancina, curator, and Stephen Harvey, assistant curator, Department of Film. (Roy and Niuta Titus Theater 1)

KINOSHITA

October 16 - 25, 1987

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

BEST OF ANNECY

November 6 - 10, 1987

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

STZ

December 11, 1987 -
January 18, 1988

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

RECENT FILMS FROM
WEST GERMANY

January 8 -
February 2, 1988

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

FRENCH FILM FESTIVAL:
PERSPECTIVES ON
FRENCH CINEMA

January 22 -
February 4, 1988

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

DREYER

February 5 - 26, 1988

Danish filmmaker Carl Theodor Dreyer's entire body of work has never been exhibited in the United States. His formidable reputation in this country rests on three films: The Passion of Joan of Arc (1928), Day of Wrath (1943), and Ordet (1962). Since only five of Dreyer's films are in American distribution, and exist as poor prints, this exhibition provides an opportunity for scholars and the general public to see his work as a whole. Organized by Jytte Jensen, curatorial assistant, Department of Film. (Roy and Niuta Titus Theater 2)

MAGNANI

February 5 -
March 1, 1988

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

ACADEMY NOMINATED
FILMS

February 26 -
March 13, 1988

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

NEW ITALIAN FILMS

March 18 - 29, 1988

Approximately a dozen recent Italian feature films not seen before in this country emphasize young talent. Organized by Adrienne Mancia, curator, and Stephen Harvey, assistant curator, Department of Film. (Roy and Niuta Titus Theater 2)

NEW DIRECTORS/NEW FILMS

March 25 - April 2, 1988

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

HISTORY OF FILM:
A HISTORY OF CAMERA
MOVEMENT

Through April 1988
Thursdays,
2:00 and 6:30 p.m.

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

BRITISH FILM:
TRADITIONS--"REALISM"

Part II of BRITISH FILM: TRADITIONS is a comprehensive survey of nine decades of British cinema history and has been organized with the National Film Archive of the British Film Institute and the Museum's Department of Film on the occasion of their mutual fiftieth anniversaries. TRADITIONS concentrates this spring on "Realism" (fiction and documentary). BRITISH FILM is made possible through the support of Pearson, and Goldcrest Film and Television, with additional support provided by the British Council, London. Codirected by Laurence Kardish and Adrienne Mancia, curators, Department of Film. (Roy and Niuta Titus Theater 2)

MINELLI

Winter 1988/89

Vincente Minnelli was one of the most individual American film stylists, yet he always worked within the studio tradition. For twenty-five years he directed films at M-G-M, mastering the genres of the musical, the melodrama, and the satirical comedy, among others. This retrospective presents all of Mr. Minnelli's

- 19 -

feature films. Organized by Stephen Harvey, assistant curator, Department of Film, who is the author of a book on his career that accompanies the exhibition. (Roy and Niuta Titus Theaters 1 and 2)

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

ALVAR AALTO:
FURNITURE AND
DESIGN

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

Victoria & Albert Museum, London (July 20 - September 13, 1987)

IRVING PENN

This retrospective of the American photographer Irving Penn opened at the Museum in September 1984, followed by a tour to the Yurakucho Seibu Art Forum, Tokyo; the National Museum of Art, Osaka; the Milwaukee Art Museum; the Detroit Institute of Art; the University Art Museum, Berkeley; the Fort Worth Art Museum; and Centre National de la Photographie, Paris. Its tour continues as follows:

Victoria & Albert Museum, London (through March 8, 1987)

Juan March Foundation, Madrid (April 3 - May 17, 1987)

Fundació Joan Miró, Barcelona (May 25 - July 5, 1987)

Museum Folkwang, Essen, Federal Republic of Germany (July 26 - September 6, 1987)

Moderna Museet, Stockholm (September 19 - November 1, 1987)

Louisiana Museum, Humlebaek, Denmark (November 14, 1987 - January 10, 1988)

Munch Museet, Oslo (January 26 - March 22, 1988)

THE WORK OF ATGET:
MODERN TIMES

The final in the four-part series on the French photographer, this exhibition originated at the Museum in March 1985 and traveled to the Minneapolis Institute of Arts, the Detroit Institute of Arts, the Montreal Museum of Fine Arts; and the Corcoran Gallery of Art, Washington, D.C. Its tour continues as follows:

University Art Museum, Berkeley (through March 22, 1987)

SURREALIST PRINTS
FROM THE MUSEUM OF
MODERN ART

This exhibition surveys major facets of Surrealism including works by Jean Arp, Salvador Dalí, Giorgio de Chirico, Roberto Matta Echaurren, Max Ernst, André Masson, Joan Miró, and Yves Tanguy, among others. This first exhibition jointly organized by The Fort Worth Art Museum

and The Museum of Modern Art opened in Fort Worth in September 1985 and was followed by a showing at the Marion Koogler McNay Art Museum, San Antonio; the Glenbow Museum, Calgary; the Winnepeg Art Gallery; and the Nelson-Atkins Museum of Art, Kansas City. Its tour continues as follows:

Toledo Museum of Art (through March 29, 1987)

MIES VAN DER ROHE
CENTENNIAL
EXHIBITION

This exhibition, which opened at the Museum in February 1986, toured to the Museum of Contemporary Art, Chicago, and the Nationalgalerie, Berlin. Its tour continues as follows:

Fundació Joan Miró, Barcelona (April 9 - May 31, 1987)

JASPER JOHNS:
A PRINT
RETROSPECTIVE

This comprehensive retrospective of the prints of one of America's foremost artists opened at the Museum in May 1986 and traveled to the Kunsthalle, Frankfurt. Its tour continues as follows:

Centro Reina Sofia, Madrid (February 9 - April 5, 1987)

The Secession Building, Vienna (May 5 - June 10, 1987)

Fort Worth Art Museum (July 3 - September 6, 1987)

Los Angeles County Museum of Art (October 1 - December 6, 1987)

MATISSE PRINTS FROM
THE MUSEUM OF
MODERN ART

Drawn from the Museum's Matisse collection, this exhibition includes ninety black-and-white prints that span over fifty years of Matisse's printmaking, including drypoints, etchings, lithographs, linoleum cuts, monotypes, and aquatints. Organized by Riva Castleman, director, Department of Prints and Illustrated Books, The Museum of Modern Art, and Dr. Diane Upright, former senior curator, The Fort Worth Art Museum, the exhibition opened at Fort Worth and its tour continues as follows:

The Winnipeg Art Gallery (March 11 - May 10, 1987)

Cincinnati Art Museum (July 3 - September 7, 1987)

Minneapolis Institute of Arts (September 26 - November 15, 1987)

University of Iowa Museum of Art (January 2 - February 27, 1988)

Art Museum of South Texas (March 24 - May 7, 1988)

MORRIS LOUIS

Forty-six paintings by American artist Morris Louis surveys the artist's development through his brief but highly prolific career. The exhibition opened at the Museum in October 1986 and continues as follows:

The Fort Worth Art Museum (through April 12, 1987)

The Hirshhorn Museum and Sculpture Garden, Washington, D.C.
(May 21 - July 26, 1987)

MASTERWORKS FROM
THE MUSEUM OF
MODERN ART

This exhibition of fifteen masterworks of early modern art from the Museum's collection covers the last two decades of the nineteenth century and the first two decades of the twentieth century. Organized by Laura Rosenstock, associate curator, Department of Painting and Sculpture, The Museum of Modern Art, it travels as follows:

Österreichische Galerie, Vienna (April 9 - May 31, 1987)

MARIO BOTTA

The second GERALD D. HINES ARCHITECTURE PROGRAM AT THE MUSEUM OF MODERN ART, devoted to the work of Swiss architect Mario Botta, opened at the Museum fall 1986. Its tour continues as follows:

School of Architecture, Rice University, Houston (through April 17, 1987)
The San Francisco Museum of Modern Art (August 20 - October 4, 1987)

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

VIDEO:
DIARY OF A CENTURY

Through March 24

This documentary video on the work of French photographer Jacques-Henri Lartigue is presented in conjunction with the exhibition LARTIGUE: PANORAMAS OF THE TWENTIES. The work captures the humor, spontaneity, and affection with which Lartigue photographed seventy years of modern life. It is shown continuously in the Edward John Noble Education Center during Museum hours.

SYMPOSIUM:
LE CORBUSIER
BETWEEN THE WARS:
ARCHITECTURE AND
IDEOLOGY

Saturday,
April 25, 1987
9:30 a.m.-5:00 p.m.

In conjunction with the LE CORBUSIER: 5 PROJECTS exhibition, a symposium has been organized by Stuart Wrede, acting director of the Department of Architecture and Design, and Kenneth Frampton, chairman of the Division of Architecture, Planning, and Preservation, Columbia University. Other participants include:

Tim Benton
Author of The Villas of Le Corbusier

Jean-Louis Cohen
Senior Fellow at the Center for Advanced Study in the Visual Arts
National Gallery of Art, Washington, D.C.

Beatrice Colmina
Adjunct Assistant Professor of Architecture, Columbia University

Mary McLeod
Associate Professor of Architecture, Columbia University

Kenneth Silver
Assistant Professor of Fine Arts, New York University

Brian Brace Taylor
Editor of Mirmar, Paris

The program is presented by the International Council of The Museum of Modern Art. Tickets are \$25, Museum Members \$22, students with I.D. \$15. Call the Department of Education, 212/708-9795. (Titus Theater 2)

COURSES:

MODERN ART

The four MODERN ART sections are repeated each season. Other courses, given on a rotating basis, focus on particular parts of the collection and on topics relating to special exhibitions. Courses include private viewing time in the galleries and slide lectures by museum lecturers.

MODERN ART 1 (1885-1914)

Mondays, March 2, 9, and 16, 9:45-11:45 a.m.

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

MODERN ART 2 (1915-1945)

Tuesdays, March 3, 10, 17, and 24, 9:45-11:45 a.m.

This discussion of European art during the years of war and political revolution considers Mondrian and de Stijl, Duchamp and Dada, Surrealism, the Bauhaus, Picasso, Miró, and the shift of the art world's center from Paris to New York.

MODERN ART 3 (1945-1960)

Thursdays, March 5, 12, 19, and 26, 9:45-11:45 a.m.

Emphasis is on the New York School--Pollock, Rothko, Motherwell, de Kooning--and the emergence of a challenging second generation of artists including Louis, Frankenthaler, Johns, and Stella.

MODERN ART 4 (ART SINCE 1960)

Mondays, March 2, 9, and 16, 6:15-8:15 p.m.

Thursdays, April 9, 16, 23, and 30, 9:45-11:45 a.m.

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

PHOTOGRAPHY, AN INTRODUCTION

Tuesdays, April 7, 14, 21, and 28, 9:15-11:45 a.m.

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

Enrollment in the courses is limited. The fee for each course is \$80, \$65 Museum Members. For more information call the Department of Education, 212/708-9795.

LEARNING TO LOOK
AT MODERN ART

This course is a new offering designed for those with little formal training in art or art history. Its two sessions emphasize the visual aspects of paintings and sculpture rather than a historical progression of styles. It is designed to help viewers understand and enjoy the art of our times. The emphasis is on visual analyses of works in the galleries with some discussion of twentieth-century art movements in relation to older, established traditions.

LEARNING TO LOOK AT MODERN ART

Mondays, March 30 and April 6, 6:15-8:15 p.m.

Mondays, April 27 and May 4, 6:15-8:15 p.m.

Enrollment in the courses is limited. The course fee is \$40, \$30 Museum Members. For more information call the Department of Education, 212/708-9795.

SATURDAY HIGH
SCHOOL CLASSES

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

NATURE: BODY AND LANDSCAPE

April 4, 1987

MEETING THE STRANGER: THE ART OF PORTRAITURE

April 11

EYE ON SOCIETY

April 25

THE ARTIST AND THE PUBLIC

May 2

PARENT/CHILD
WORKSHOP

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

Thursday, March 5, 5:30-7:30 p.m. (parents only)

Saturday, March 7, 9:30-11:00 a.m.

The cost for the two-session workshop is \$40. To register, send payment to the Department of Education. For further information call 212/708-9795.

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

Gallery talks are given each weekday except Wednesday at 12:30 and 3:00 p.m. and Thursday evenings at 5:30 and 7:00 p.m. On Saturday and Sunday slide talks are presented in the Edward John Noble Education Center at 1:00 and 2:00 p.m. A program of "highlights" tours of the Museum's permanent collection is offered in Spanish, French, German, and English. For schedule information call 212/708-9795.

Gallery talks are given by lecturers who are advanced graduate students in modern art history at Columbia University and NYU's Institute of Fine Arts. Talks cover most aspects of the Museum's permanent collection, including the galleries for Painting and Sculpture, Architecture and Design, Drawings, Photography, and Prints and Illustrated Books, as well as temporary exhibitions.

The talks are free with Museum admission and no advance registration is required.

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

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

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

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

The Museum's exhibition program is made possible in part by public funds from the New York State Council on the Arts, a state agency whose funds are recommended by the governor and appropriated by the State Legislature, and the Institute of Museum Services.

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

Museum Entrance: 11 West 53 Street, New York

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