

The Museum of Modern Art

ADVANCE SCHEDULE OF EXHIBITIONS AND PROGRAMS

Mid-March 1989 - May 1991

EXHIBITIONS.....	1
FILM AND VIDEO PROGRAMS.....	11
TRAVELING EXHIBITIONS.....	18
SPECIAL EVENTS.....	21
EDUCATION PROGRAMS.....	22
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*****

EMILIO AMBASZ/
STEVEN HOLL:
ARCHITECTURE

Through April 4, 1989

The fourth of five architectural exhibitions in the Museum's GERALD D. HINES INTERESTS ARCHITECTURE PROGRAM at the Museum is devoted to two architects whose practices are based in the United States. Their individual bodies of work are very different, but they share traits that make a comparison illuminating.

Emilio Ambasz, 45, a native of Argentina, and Steven Holl, who was born in the state of Washington in 1947, have been drawn to that side of the modernist tradition that finds inspiration in anonymous and primitive vernacular. Qualities of simplicity, severity, and abstraction characterize their work; but while Ambasz has looked to the archaic and primitive, Holl has drawn on the anonymous vernacular of the city and the small town. Unlike architects now in their mid-fifties who sought inspiration mainly in the formal language of modernism, or those who have turned to historic modes of architectural representation, Ambasz and Holl seek to revitalize a mythopoeic, allegorical side of modernism.

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)

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WALKER EVANS:
AMERICAN PHOTOGRAPHS

Through April 11, 1989

In January 1989, the Museum published a fiftieth-anniversary edition of Walker Evans's landmark book American Photographs, long out of print. In conjunction with the publication, this exhibition presents approximately seventy original prints of works in American Photographs, drawn principally from the Museum's collection. Unlike the new publication, which adheres closely to the first edition, the exhibition does not attempt to recreate the 1938 show precisely.

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

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

ANDY WARHOL:
A RETROSPECTIVE

Through May 2, 1989

This is the first comprehensive retrospective devoted to the work of American Pop artist Andy Warhol (1928-87). At a time when Warhol is being widely reexamined, the exhibition presents the full breadth of the artist's extraordinarily rich and prolific career.

The exhibition examines the issues of pictorial representation and art as environment which Warhol presents in his direct, colorful, and deceptively simple oeuvre. Beginning with commercial design work from the fifties, the exhibition includes his early series such as the hand-painted images based on advertisements and comic strips (1960-62); portraits of Marilyn Monroe, Elvis Presley, and Jackie Kennedy, among others (1962-64); the Disaster images (1962-67); Campbell's soup cans and Brillo, Del Monte, and Heinz boxes (1962-65); Flowers (1964-67); and Mao (1972). More recent series include Hammer and Sickles, Reversals, Last Suppers, and Camouflages (1985-87). Many of Warhol's self-portraits--revealing his personal and stylistic evolution over three decades--are also featured.

Organized by Kynaston McShine, Senior Curator, Department of Painting and Sculpture. This exhibition has been supported by a generous grant from Knoll International. Additional funding has been provided by the Henry J. and Drue Heinz Foundation, The International Council of The Museum of Modern Art, and the National Endowment for the Arts. An indemnity for the

exhibition has been received from the Federal Council on the Arts and the Humanities. After its New York showing, the exhibition travels to The Art Institute of Chicago (June 3 - August 13, 1989); the Hayward Gallery, London (September - November 1989); The Museum Ludwig, Cologne (November 1989 - February 1990); Palazzo Reale, Milan (March - May 1990); and Musée National d'Art Moderne, Centre Georges Pompidou, Paris (June - August 1990). Catalogue. See Special Events section for Warhol film program. (International Council Galleries, ground floor; René d'Harnoncourt Galleries, lower level; and Garden Hall Gallery, ground floor)

ARTIST'S CHOICE:
BURTON ON BRANCUSI

April 7 - May 31, 1989

The sculptor Scott Burton has conceived and supervised a re-installation of sculpture by Constantin Brancusi from the Museum collection. This is the first in a series of "Artist's Choice" exhibitions in which contemporary artists are invited to select, juxtapose, and comment on works from the Museum's permanent collection of painting and sculpture.

Scott Burton's works fuse sculpture and furniture, and call into question the boundaries that have traditionally separated abstract sculptural forms from representational imagery and from objects having a practical function. In this installation, Burton focuses on the innovative way Brancusi dealt with bases and pedestals and on the representational aspect of Brancusi's simplified formal vocabulary.

The exhibition, which includes a few key pieces by Brancusi from other collections, is presented in Gallery 23, at the entrance to the Painting and Sculpture Galleries on the third floor. In addition, a selection of Burton's sculptures is shown on the west terrace of the Abby Aldrich Rockefeller Sculpture Garden.

Organized by Scott Burton, in collaboration with Kirk Varnedoe, Director, Department of Painting and Sculpture. (Painting and Sculpture Galleries, third floor)

AMERICA WORKED:
THE 1950s PHOTOGRAPHS
OF DAN WEINER

April 20 - July 11, 1989

Dan Weiner worked as a photojournalist from 1949 to 1959 when, at the age of forty, he died in a plane crash while on assignment. During the preceding decade his photos had appeared in Fortune, Colliers, and The New York Times, and other popular American magazines and newspapers. Weiner's ability to become part of situations he photographed, and his subjects' openness to the camera, enabled him to record authentic images of American life in the fifties.

The exhibition features forty photographs selected from those appearing in America Worked: The 1950s Photographs of Dan Weiner, edited by William A. Ewing. The photographs, many not previously seen, are grouped according to such themes as "The Hidden Persuaders," "The Hard Sell," "The Organization Man," and "A Woman's World" that recall the era of America's postwar prosperity. Weiner documents with unaffected accuracy a time of new suburbs and coffee klatsches, television marketing, and the creation of a corporate culture.

Organized by Susan Kismaric, Curator, Department of Photography, (Edward Steichen Photography Center, second floor)

MINOR WHITE:
THE EYE THAT SHAPES

April 27 - June 18, 1989

This is the first major retrospective of the work of Minor White (1908-76), who is recognized as one of the most significant photographers of the postwar period. As artist, writer, editor, and educator, White has influenced photographers and others interested in the field throughout the world. His finely crafted photographs are considered masterworks, and his pictures are represented in all major collections of photography. Largely drawn from the Minor White Archive at Princeton University, this exhibition consists of approximately 185 photographs which demonstrate the full range of White's work from 1938 to 1976. Many of the works have never before been exhibited; others were shown only early in the artist's career.

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

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

A NEW HOME FOR MoMA

May 10 - August 22, 1989

The Museum of Modern Art's first permanent building, designed by Philip Goodwin and Edward Durell Stone in 1939, opened fifty years ago this May. Faithful to modernist principles set forth in America by the Museum's 1932 exhibition MODERN ARCHITECTURE:

INTERNATIONAL EXHIBITION, organized by Philip Johnson and Henry-Russell Hitchcock, the Goodwin/Stone building is acknowledged as one of the first examples of the International Style in this country. The design, visible today in the Museum's 53rd Street facade, is considered an integral part of the Museum's collection and is representative of the Museum's ideologies.

The exhibition commemorates this important birthday and includes architectural drawings depicting various stages of the design development, photo blow-ups, and the original model of the Goodwin/Stone building.

Organized by Matilda McQuaid, Curatorial Assistant, Department of Architecture and Design. (corridor to International Council Galleries, ground floor)

HELEN FRANKENTHALER:
A PAINTINGS RETROSPECTIVE

June 5 - August 20, 1989

Forty of Helen Frankenthaler's most important canvases from the last four decades, including her seminal work Mountains and Sea (1952), are being brought together for the artist's first painting retrospective since 1969. Gathered from American and European collections, many of these canvases have not been on public view for the last ten to twenty years.

Rather than attempting to survey Frankenthaler's many different styles, techniques, and themes, the exhibition focuses on forty key works in her oeuvre. Major works included range from early pictures such as Eden (1957), Mother Goose Melody (1959), and Swan Lake I (1961), to such recent works as Natural Answer (1976), Salome (1978), and On the Cusp (1985). The show also includes For E.M. (1981), a mysterious and revealing painting which has not been exhibited previously.

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

RECENT PHOTOGRAPHS
FROM CALIFORNIA

June 29 - August 22, 1989

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

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

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

PROJECTS:
ELIZABETH DILLER/
RICARDO SCOFIDIO

July 1 - August 15, 1989

This PROJECTS exhibition features an architectural installation by Elizabeth Diller and Ricardo Scofidio, R.A., who have collaborated on numerous projects which have explored the relationship between the human body and architecture. Their work incorporates familiar objects and architecture elements, blurring the distinction between architecture and art. This installation proposes possibilities for a new relationship between the individual and his or her physical and cultural space.

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

PROJECTS:
MATT MULLICAN

August 24 -
October 24, 1989

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

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

Organized by Lynn Zelevansky, Curatorial Assistant, Department of Painting and Sculpture. PROJECTS is a series of small, frequently changing exhibitions devoted to contemporary art. Brochure. (Garden Hall Gallery, ground floor)

PIONEERING CUBISM:
THE PICASSO-BRAQUE
DIALOGUE

September 24, 1989 -
January 16, 1990

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

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

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

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

HUGO LEVEN AND
KAYSERZINN PEWTER

Fall 1989

The German pewter firm, J.P. Kayser and Sohn, was founded in 1894. Its most unusual designs by sculptor Hugo Leven are for a series of pewter objects manufactured between 1900 and 1907 under the trademark "Kayserzinn." Rather than applying floral decoration typical of the Art Nouveau period, Leven's objects are notable for their untraditional shapes and expressive forms. The work is particularly interesting in its anticipation of Expressionism. The exhibition consists of approximately thirty pieces, including candlesticks, teapots, and egg cups.

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

THE GARDENS OF
ROBERTO BURLE MARX

January 11 -
March 6, 1990

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

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

ROBERT MOSKOWITZ

February 10 -
April 24, 1990

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

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

PHOTOGRAPHY UNTIL NOW

February 18 -
May 29, 1990

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

Including approximately 250 photographs, the exhibition focuses on the reciprocal relationship of pictorial form and the evolution of photographic craft. Work is drawn from many of the world's most important private and public collections. The

publication is both a catalogue and an exposition of photography's history as seen from the point of view of the exhibition's conceptual principle. It provides an alternative view of the dynamics of change in the evolution of the medium.

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

FRANCIS BACON

May 24 - August 28, 1990

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

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

MATISSE:
THE MOROCCAN PAINTINGS
1912-1913

June 21 -
September 4, 1990

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

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

HINES V

June 21 -
September 4, 1990

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

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

HIGH AND LOW:
MODERN ART AND
POPULAR CULTURE

October 7, 1990 -
January 15, 1991

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

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

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

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

CONSTRUCTIVIST
ARCHITECTURE DRAWINGS
FROM THE SHCHUSEV MUSEUM
OF ARCHITECTURE IN MOSCOW

February 14 -
April 23, 1991

The exhibition comprises works on loan from the Shchusev Architecture Museum in Moscow, the major repository of material by the Russian Constructivist architects of the twenties. Most of these architectural designs, avant garde and often utopian in concept, were never built; they exist only in dramatic original drawings and model form. The exhibition includes work by Leonidov, the Vesnin Brothers, Melnikov, and Ginsburg, among others. Although internationally known in the

twenties, these architects were suppressed during the Stalinist years and rediscovered in the late sixties. This exhibition is the first in the United States to present this material in its original form.

Organized by Stuart Wrede, Director, Department of Architecture and Design. Catalogue. (International Council Galleries, ground floor)

NEIL JENNEY

February 15 -
April 23, 1991

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

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

SEVEN MASTER PRINTMAKERS:
INNOVATIONS IN THE 1980s

May 16 - August 13, 1991

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

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

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

VIDEO VIEWPOINTS

Mondays, 6:30 p.m.

This ongoing series presents videomakers who discuss and show their work. Featured spring 1989 are Peter Callas (Australia), Paul Kos (San Francisco), George Kuchar (San Francisco), and Vanalyne Green (New York). James Byrne (New York) shows several

of his innovative dance and video collaborations. Organized by Barbara London, Assistant Curator, and Sally Berger, Assistant, Video, Department of Film. (Roy and Niuta Titus Theater 2)

CINEPROBE

Mondays, 6:30 p.m.

The twenty-first season of this forum for independent and avant-garde filmmakers--from March to June 1989--includes Nick Zedd, Dan Eisenberg, William Creston, David Rimmer, Chick Strand, and Yann Beauvais. The filmmakers are present for discussion with the audience. Organized by Laurence Kardish and Adrienne Mancina, Curators, and Jytte Jensen, Curatorial Assistant, Department of Film. (Roy and Niuta Titus Theater 2)

WHAT'S HAPPENING?

Spring 1989

This series showcases films on social and political issues made by independent filmmakers from the United States and Europe. Programs include Robert Gardner's Ika Hands, Kate Davis's Girl Talk, and Ross Spears's Long Shadows. Programmed by William Sloan, Librarian, Circulating Film Library, Department of Film. (Roy and Niuta Titus Theater 2)

NEW DIRECTORS/NEW FILMS

March 17 - April 2, 1989

The eighteenth season of the annual spring series of works by new filmmakers from around the world is presented in collaboration with the Film Society of Lincoln Center. Films featured in this year's NEW DIRECTORS/NEW FILMS program include Jean-Claude Brisseau's apocalyptic and emotionally violent vision of high-rise lowlife, The Sound and the Fury (France); Don Askarian's Komitas (West Germany), a haunting meditation on the diaspora of the Armenian people as reflected in the troubled life of the composer Komitas; and Fred Tan's graceful melodrama Rouge of the North (Taiwan), which is based on Eileen Chang's dark chronicle of a young woman's life in Shanghai from 1910 to 1935. Among this year's films produced in the United States are Rick Schmidt's wry and appealing documentary fiction Morgan's Cake, a film which may well be the quintessential record of coming-of-age in an unkind and befuddled America, and Bruce Weber's bravura Let's Get Lost, a chiaroscuro portrait of a masterful trumpeter, the late Chet Baker.

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)

FOCUS

April 3 & 18, 1989

For the past twelve years, FOCUS (Films of College and University Students) has honored the nation's top young filmmakers and screenwriters through a competition awarding scholarships and prizes. A selection from this year's winners

in the animation, documentary, sound, and narrative film categories is presented. Organized by Jytte Jensen, Curatorial Assistant, Department of Film. (Roy and Niuta Theater 1)

MARIN KARMITZ AND MK2

April 6 - 17, 1989

Marin Karmitz, a militant filmmaker turned producer (MK2 Production) and exhibitor and distributor (MK2 Diffusion), has enriched world cinema and helped rejuvenate French film with an international series of works that are passionate, engaged, intelligent, and original.

As a director, he completed his first feature in 1967, having worked as an assistant to directors Jean-Luc Godard, Pierre Kast, and Agnès Varda. Karmitz's political involvement deepened during the events of May 1968. That year he began his second feature Comrades, about a young worker who learns the necessity and satisfactions of unionism. Blow for Blow, a fiction film about a strike, was acted by unemployed women who wrote the script from experience. This collective effort was the last film signed by Karmitz as director, but he continued to produce films and to assist debut feature filmmakers such as Etienne Chatiliez and Claire Denis. In 1974 Karmitz became involved with the exhibition and distribution of new films not only from France, but independent and socially engaged works from the world over. Included in the exhibition are films Karmitz has backed by directors such as Claude Chabrol (Une Affaire de femmes), Jean-Luc Godard (Every Man for Himself), and Alain Resnais (Mélo), as well as works by major international directors including Theo Angelopoulos (The Beekeeper), Yilmaz Güney (The Wall), Ken Loach (Looks and Smiles), and Alain Tanner (No Man's Land). Organized by Laurence Kardish, Curator, Department of Film. (Roy and Niuta Titus Theaters 1 and 2)

CLERMONT-FERRAND:
TEN YEARS OF A SHORT
FILM FESTIVAL

April 7 - 9, 1989

In recognition of the Clermont-Ferrand Short Film Festival, begun ten years ago and now the leading festival of its kind in France, the Museum is showing three programs of its work. Organized by Adrienne Mancina, Curator, Department of Film. Presented in cooperation with the British Film Institute and the Hirshhorn Museum, Smithsonian Institution. (Roy and Niuta Titus Theater 2)

CHAPLIN: A CENTENNIAL
CELEBRATION

April 14 - 27, 1989

April 16 marks the centennial of the birth of Charles Spencer Chaplin, the most popular artist in the history of the cinema and one of its indisputable geniuses. Chaplin's inimitable gift, his range and depth as an actor, and his subtle performances elevated the expression of basic human needs and vulnerabilities to the highest art. The Tramp's language was universal and elemental. As a result, he became internationally

beloved and Chaplin touched more people deeply than any artist in human history.

CHAPLIN: A CENTENNIAL CELEBRATION presents all the feature films Chaplin directed, from The Kid (1921) through A Countess from Hong Kong (1967). In addition to such masterpieces of silent comedy as The Gold Rush (1925), City Lights (1931), and Modern Times (1936), the program includes the rarely-seen melodrama A Woman of Paris (1923). All five of Chaplin's sound films are shown, including The Great Dictator (1940), the actor/director's brilliant satire on Adolf Hitler; Monsieur Verdoux (1947), Chaplin's controversial attack on capitalism; the lyrical romance Limelight (1952); and the anti-McCarthyism comedy A King in New York (1957). The series opens with The Chaplin Review, consisting of A Dog's Life, Shoulder Arms, and The Pilgrim, three shorter films made between 1918 and 1923. Organized by Charles Silver, Supervisor of the Film Study Center, and Adrienne Mancina, Curator, Department of Film. Catalogue. (Roy and Niuta Titus Theater 1)

Also on view through June 30 is an exhibition of film-still enlargements, original posters, and a video display. The exhibition chronicles all aspects of Chaplin's work, both onscreen and behind the camera. Organized by Mary Corliss, Assistant Curator, Department of Film. (Roy and Niuta Titus Theater 1 Lobby)

THE ARTS FOR TELEVISION

April 20 - May 30, 1989

Providing examples of alternative programming available outside mainstream television, THE ARTS FOR TELEVISION is a survey of international productions by visionary choreographers, composers, theater directors, filmmakers, writers, and visual and video artists. Sixty-seven individual videotapes represent artists from Belgium, Canada, England, France, Germany, Japan, The Netherlands, the United States, and Yugoslavia. This is the first museum show to examine television as a new and important form for contemporary art. Organized by Kathy Rae Huffman and Dorine Mignot, in collaboration with the Stedelijk Museum, Amsterdam, and the Museum of Contemporary Art, Los Angeles. Coordinated for The Museum of Modern Art by Barbara London, Assistant Curator, Video, Department of Film. (Edward John Noble Education Center Theater, first floor)

ARGENTINA: RECENT FILMS

April 28 - May 18, 1989

Since the recent democratic elections, Argentine cinema has combined a vibrant internationalism with a regional sensibility. This program focuses on work produced in the eighties, including films made under the military regime, as well as earlier film classics. A compelling national cinema is explored, but one where the legacy of tragedy can still be felt in themes of exile, alienation, and the passion to reclaim a lost culture.

Organized by Adrienne Mancina, Curator, and Jytte Jensen, Curatorial Assistant, Department of Film. (Roy and Niuta Titus Theater 1)

VIDEO AND LANGUAGE

June 2 - July 31, 1989

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

HIGH DEFINITION:
NEW TECHNOLOGIES

September 1989 -
June 1990

A series of screenings present new video work produced in high definition from the United States, Canada, Europe, and Japan. Organized by Barbara London, Assistant Curator, Video, Department of Film.

BRITISH ADVERTISING
FILMS

September 1989

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

VINCENTE MINNELLI

Opening October 12, 1989

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

VIDEO AND SOUND

October - November 1989

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

DIRECTED BY
VINCENTE MINNELLI

October - December 1989

As one of Hollywood's truly individual film stylists, Vincente Minnelli had a most singular directorial career that reconciled his strong allegiance to the studio tradition with his own idiosyncratic vision. For twenty-five years he directed films at M-G-M, mastering the genres of the musical, the melodrama, and the satirical comedy, among others. This retrospective presents all of Minnelli's feature films. Organized by Stephen

Harvey, Assistant Curator, Department of Film, who is the author of a book on Minnelli's career that accompanies the exhibition. (Roy and Niuta Titus Theaters 1 and 2)

RECENT FILMS FROM WEST GERMANY

Dates to be announced

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

OTHER VOICES

December 1989 -
January 1990

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

BETWEEN TWO WORLDS:
YIDDISH CINEMA IN
EUROPE AND AMERICA

Dates to be announced

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

ACADEMY-NOMINATED FILMS

February - March 1990

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

POPULAR CULTURE REVIEWED

February - March 1990

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

NEW DIRECTORS/NEW FILMS

March 1990

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

VIDEO AND PERFORMANCE

April - May 1990

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

TRAINS AND FILM:
MOVING IMAGES,
1895-1990

June 15 -
September 10, 1990

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

HUMOR: THE SHARP EDGE

June - July 1990

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

VIDEO AND GENDER

August - September 1990

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

BRITISH ADVERTISING FILMS

September 1990

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

VIDEO AND DANCE

October - November 1990

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

JON JOST:
AMERICAN INDEPENDENT

Dates to be announced

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

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

THE DRAWINGS OF
RICHARD DIEBENKORN

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

Los Angeles County Museum of Art (through May 7, 1989)
San Francisco Museum of Modern Art (June 22 - August 27, 1989)
The Phillips Collection, Washington, D.C. (September 30 -
December 3, 1989)

NICHOLAS NIXON:
PICTURES OF PEOPLE

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

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

THE DRAWINGS OF
PHILIP GUSTON

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

Fundació Caixa de Pensions, Barcelona (March 30 - May 14, 1989)
Museum of Modern Art, Oxford, England (May 28 - July 23, 1989)
Douglas Hyde Gallery, Dublin (August 9 - September 16, 1989) Galleria Nazionale d'Arte Moderna, Rome (October - November 1989)

ANNA MAGNANI

The first major American retrospective devoted to the work of film actress Anna Magnani opened at the Museum in October 1988 and traveled to the Pacific Film Archive, University Art Museum, UC Berkeley. Its tour continues as follows:

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

GARRY WINOGRAND

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

Carnegie Mellon University Art Gallery, Pittsburgh (through April 16, 1989)
Museum of Contemporary Art, Los Angeles (June 13 - August 20, 1989)
Archer M. Huntington Art Gallery, University of Texas, Austin (September 7 - October 22, 1989)
Center for Creative Photography, University of Arizona, Tucson (November 5 - December 3, 1990)
An international tour is planned.

THE MODERN POSTER

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

Milwaukee Art Museum (April 13 - June 4, 1989)
Akron Art Museum, Akron, Ohio (June 24 - August 27, 1989)
Norton Gallery and School of Art, West Palm Beach, Florida (January - March 1990)
Cedar Rapids Museum of Art, Iowa (dates unconfirmed)
The Nelson-Atkins Museum of Art, Kansas City, Missouri (December 15, 1990 - February 10, 1991)

DESIGNS FOR INDEPENDENT LIVING

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

Low Art Gallery, Syracuse University, New York (April 2 - 24, 1989)
Gallery Patina, Washington, D.C. (May 12 - June 16, 1989)
The Power Plant, Toronto (June 30 - September 3, 1989)
Museum of Decorative Arts, Montreal (September - October 1989)

COMMITTED TO PRINT

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

Peace Museum, Chicago (through May 31, 1989)
Glenbow Museum, Calgary, Canada (September 23 - November 19, 1989)
New York State Museum, Albany, New York (December 16, 1989 - February 11, 1990)
Spencer Art Museum, University of Kansas, Lawrence, Kansas (March 25 - May 6, 1990)

DUBUFFET PRINTS
FROM THE MUSEUM
OF MODERN ART

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

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

HENRI
CARTIER-BRESSON:
THE EARLY WORK

The first exhibition to focus exclusively on the early work of the renowned French photographer Henri Cartier-Bresson opened at the Museum in September 1987. It traveled to The Detroit Institute of Arts; The Art Institute of Chicago; The Danforth Museum of Art, Framingham, Massachusetts; the Emory University Museum of Art and Archaeology, Atlanta; and The Museum of Fine Arts, Houston. Its tour continues as follows:

National Gallery of Canada, Ottawa (March 31 - May 28, 1989)
An international tour is planned.

FRANK STELLA:
WORKS FROM 1970
TO 1987

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

Contemporary Arts Museum, Houston (through April 23, 1989)
Los Angeles County Museum of Art (June 1 - August 13, 1989)

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

REFLECTING ON
WARHOL

March 16, 6:30 p.m.

In conjunction with the exhibition ANDY WARHOL: A RETROSPECTIVE, Walter Hopps, Director, the Menil Collection, Houston, is moderating a symposium. Participants include Trevor Fairbrother, Associate Curator of Contemporary Art, Museum of Fine Arts, Boston; Richard Sennett, Professor of Sociology and University Professor of the Humanities, New York University; Kenneth Silver, Associate Professor of Fine Art, New York University; and Amy Taubin, film critic, The Village Voice. Tickets are \$8, Members \$7, students \$5. (Roy and Niuta Titus Theater 1)

ANDY WARHOL FILMS

In conjunction with the exhibition ANDY WARHOL: A RETROSPECTIVE, there is a special screening of Warhol's film The Chelsea Girls on Wednesday, April 5, at 6:30 p.m. John Hanhardt, Curator, Film and Video Department, Whitney Museum of American Art, introduces the program. Tickets are \$8, Members \$7, students \$5. (Roy and Niuta Titus Theater 1)

In addition, The Life of Juanita Castro and My Hustler are shown on April 4, and Lonesome Cowboys is shown on April 11, at both 3:00 and 6:00 p.m. Tickets are available at the lobby information desk. Entrance is free with Museum admission. For more information, please call (212) 708-9795. (Roy and Niuta Titus Theater 2)

CONTEMPORARY ART
IN CONTEXT

May 1 - 8, 1989

To encourage greater understanding and appreciation of contemporary art, the Museum is sponsoring a series of events supported by a grant from the National Endowment for the Arts, with additional grants from the New York State Council on the Arts and The Contemporary Arts Council of The Museum of Modern Art.

A Generation Apart:
The Galleries

May 4, 8:30 p.m.

Linda Shearer, Curator, Department of Painting and Sculpture, discusses changes in the collecting of contemporary art with Paula Cooper and Josh Baer. Tickets are \$8, Members \$7, students \$5. (Roy and Niuta Titus Theater 2)

A Generation Apart: Kirk Varnedoe, Director, Department of Painting and Sculpture, discusses issues concerning contemporary artists with John Baldessari and Tim Rollins. Tickets are \$8, Members \$7, students \$5. (Roy and Niuta Titus Theater 1)
The Artists
May 5, 8:30 p.m.

A Generation Apart: Two panel discussions examine the situation of American artists of diverse cultures and the changes that have occurred over the last twenty years. One panel is moderated by Amalia Mesa-Baines, Project Manager, Department of Integration, San Francisco Unified School District and Member of San Francisco Commission of Fine Art. The other panel is moderated by Riva Castleman, Deputy Director for Curatorial Affairs, The Museum of Modern Art. Panelists include Fay Chiang, Director, Asian-American Outreach through the Arts, Henry Street Settlement; Daryl Chin, artist, critic, and writer; David Driskell, Professor of Art, University of Maryland; Alan Frumkin, Director, Frumkin/Adam Gallery; G. Peter Jemison, Director, Ganondagon State Historic Site, New York; Luis Jimenez, sculptor; Inverna Lockpez, Director, INTAR, Latin American Gallery; Isabel Nazario, Program Analyst, Museum Aid Program, New York State Council on the Arts; and Lorna Simpson, painter. Free admission to the Museum and theatre until 10:30 a.m. (Roy and Niuta Titus Theater 1)
The Differences
May 6, 10:00 a.m. - 1:30 p.m.

Artists' Talks in Alice Aycock, Ashley Bickerton, Robert Cumming, David Diao, Eric Fischl, Jenny Holzer, Brian Hunt, Izhar Patkin, Howardena Pindell, Neil Winokur, Michael Young, and others speak about works throughout the permanent collection. Free tickets are available at the lobby information desk beginning at 4:30 p.m. on May 4, and 11:00 a.m. on May 8, on a first-come, first-served basis.
The Galleries
May 4, 5:30 p.m.
May 8, 12:30 p.m.

For more information on CONTEMPORARY ART IN CONTEXT, call the Department of Education, 212/708-9795.

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

COURSES

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

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

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

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

MODERN ART 4 (ART SINCE 1960). A discussion of the diverse directions of recent art, from the Pop art of Warhol and Lichtenstein, through Minimalism, and conceptual and performance art, and concluding with European and American work of the eighties.

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

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

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

SATURDAY HIGH
SCHOOL CLASSES

High school students are invited to attend informal discussions 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, 10:00-11:30 a.m., all sessions are free and pre-registration is not required.

PARENT/CHILD
WORKSHOP

All adults--parents, grandparents, or others--interested in sharing their enthusiasm for art with a child are encouraged to attend this program. Conducted by the Museum education staff, the workshop has two sessions: a Thursday evening meeting, for adults only, and a Saturday morning session for adults and children, ages five to ten. The aim of the workshop is to demystify art appreciation and develop children's ability to see. Workshops for the spring are scheduled on April 13 and 15, and May 18 and 20. Enrollment is limited. To register, contact the Department of Education at 212/708-9795.

TEACHING
INFORMATION CENTER

Open for reference, study, and general use on Thursdays from 3:00 to 8:00 p.m. and Saturdays from 11:00 a.m. to 4:00 p.m., the Teaching Information Center offers educators materials and programs designed to provide a connection between classroom studies and works of art in the Museum's collection. Resources available to New York City public high-school and participating middle-school teachers include an audiovisual lending library, reference and curriculum materials, teacher workshops, and free consultations with Museum education staff. For further information, please call Cara Chandler at 212/708-9864. (Edward John Noble Education Center, ground floor)

VIDEO ON VIEW

Selected video programs from the Museum's circulating film and video libraries and from the Audiovisual Library of the Teaching Information Center can be seen Friday through Tuesday from 11:00 a.m. to 5:00 p.m. (Thursdays 11:00 a.m. to 9:00 p.m.) in the Edward John Noble Education Center, located on the ground floor of the Museum. For more information, call the Department of Education, 212/708-9795.

GALLERY TALKS

Gallery talks are held on weekdays, except Wednesday, at 12:30 and 3:00 p.m., and Thursday evenings at 5:30 and 7:00 p.m. Beginning in the month of April, Spanish-language gallery talks are given every Thursday at 7:00 p.m. On the third Thursday of each month, the 7:00 p.m. lecture is sign-language interpreted for the hearing-impaired. * For visually-impaired visitors, a sculpture touch tour is offered by advance appointment. All talks are free with Museum admission and begin at the Edward John Noble Education Center, located on the ground floor of the Museum. For more information call 212/708-9795 or 212/247-1230 (TTY/TDD).

*This program of gallery talks is funded in part by the Natural Heritage Trust and The Eugene and Estelle Ferkauf Foundation.

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

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

A range of services are available to disabled people. All galleries and facilities are accessible to wheelchairs, which are available in the lobby. Lectures in the Museum's Roy and Niuta Titus Theaters 1 and 2 are enhanced by an infrared amplification system. See GALLERY TALKS for information about tours for hearing- and visually-impaired visitors. For more information call 212/708-9795 or 212/247-1230 (TTY/TDD).

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

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

Museum Entrance: 11 West 53 Street, New York

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