

The Museum of Modern Art

ADVANCE SCHEDULE OF EXHIBITIONS AND PROGRAMS

January 1990 - September 1991

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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 *****

PICASSO AND BRAQUE:
PIONEERING CUBISM

through
January 16, 1990

This exhibition is the first ever to trace the unfolding of Cubism exclusively through the works of its inventors, Pablo Picasso and Georges Braque. Their artistic dialogue, extending over six years, may be unprecedented in the history of art for intensity and duration. The movement's impact on the creative development of twentieth-century art is unrivaled.

Presented are approximately 390 paintings, sculptures, collages, drawings, and prints that span the period from the spring of 1907, when Picasso and Braque met, until August 1914, when Braque was mobilized at the beginning of World War I. Included are such seminal creations as the first papier collé, by Braque, and the first collage and the earliest extant construction sculpture, both by Picasso. Important loans from Moscow and Leningrad are combined with loans from museums and private collections throughout Europe and the United States, and works from the Museum's own collection, to provide an intimate account of the development of this enormously influential visual language.

Organized by William Rubin, Director Emeritus, Department of Painting and Sculpture. The exhibition is sponsored by Philip Morris Companies Inc. Additional support has been provided by the National Endowment for the Arts. An indemnity for the exhibition has been received from the Federal Council for the Arts and the Humanities. Catalog. (International Council Galleries, ground floor, and René d'Harnoncourt Galleries, lower level)

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KAYSERZINN PEWTER

Through
February 6, 1990

Pewter is not a material usually associated with the twentieth century, but the efforts to revive its popularity at the turn of the century produced some of the most unusual forms ever created for it. Some of the most exceptional but least known work was manufactured under the trademark "Kayserzinn" by the German firm J.P. Kayser Sohn.

The "Kayserzinn" studio employed several designers, but work by the sculptor Hugo Leven was the most original and stands outside Art Nouveau's main line of development. Like other German Jugendstil designers, Leven was preoccupied with the invention of new shapes rather than with the application of surface decoration typical of Art Nouveau. His strange and even bizarre shapes may in fact be seen to anticipate German Expressionism. The exhibition consists of thirty pieces, including candle holders, teapots, and vases.

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

FOR 20 YEARS:
EDITIONS SCHELLMANN

Through
March 13, 1990

In celebration of its twentieth anniversary, the publisher Editions Schellmann has donated a selection of over thirty prints and multiple editions to the collection, all of which are included in this installation.

Jörg Schellmann, profoundly affected by an association with Joseph Beuys that began in 1969, developed a keen interest in the leading conceptual artists of the 1970s. Both in Europe and the United States, he initiated graphic projects by artists concerned with the concept of process in the making of art and encouraged experimental approaches to the printmaking mediums.

In the 1980s, Schellmann turned to the new wave of Italian painters, including Francesco Clemente and Enzo Cucchi, publishing some of their most ambitious prints. Recent projects undertaken with artists such as Hanne Darboven, Peter Halley, and Tim Rollins and K.O.S. reflect his continued commitment to disseminating an art with an intellectual framework and an innovative graphic nature. Among the recent gifts presented are also works by Christo, Sol LeWitt, David Salle, and Andy Warhol.

Organized by Wendy Weitman, Assistant Curator, Department of Prints and Illustrated Books. (Tatyana Grosman Gallery, third floor)

PRINTS:
PROOFS AND VARIANTS

Through
March 13, 1990

This installation of over seventy-five works from the collection highlights rare proofs and seldom-seen states of classic prints of modern art. Color variants, counterproofs, and handcolored examples by Edvard Munch, Emil Nolde, Ernst Ludwig Kirchner, and Joan Miró, among others, illustrate how artists have experimented with printmaking's flexibility in all mediums. Progressive proofs of

Picasso's renowned Bulls (1945-46) and Jasper Johns's embellished proofs for Ale Cans (1964) are also included.

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

Since the early 1970s, Japan has been in the vanguard of graphic design. The country's venerable printmaking tradition has continued in the work of artists with personal styles that range from exuberant and colorful to refined and somber. As Japan has strengthened its ties to the West, some designers have borrowed popular images from other cultures, while others depend on traditional motifs or elegant calligraphy. All the works display a characteristically Japanese emphasis on two-dimensionality and a precise sense of order, as well as an unusually high level of craftsmanship and technical virtuosity. Designers represented in this survey of seventy-five recent works include Shigeo Fukuda, Kazumasa Nagai, Makoto Saito, Koichi Sato, Ikko Tanaka, and Tadanori Yokoo.

Organized by Christopher Mount, Cataloguer, Department of Architecture and Design. The exhibition is made possible by a grant from Japan Air Lines. (Entrance Gallery, fourth floor)

During the past decade, Tina Barney has made large-scale color photographs of her family and friends engaged in domestic and leisure activities. Despite their size--up to four by five feet--the pictures coherently manage a wealth of detail from picture edge to picture edge. Color infuses inanimate objects with importance and surprising content. Barney's genre pictures move us in part because in them ordinary daily rituals in intimate familial settings are described on a grand and elegant scale, transforming private activities into public events. She views her subjects without irony but with a detached perceptiveness, yielding a psychologically vivid portrait of her world. In her most recent work, Barney has reduced the cast of characters, minimized detail, and opened up the compressed interiors of her earlier pictures to concentrate on individual portraits.

Organized by Catherine Evans, Assistant Curator, Department of Photography. (Edward Steichen Photography Center, second floor)

Since 1978, Fort Worth artist Vernon Fisher has focused on site-specific multi-media installations. Combining painting, wall drawing, three-dimensional objects, and narrative texts, these installations explore complex relationships between language and image, and reflect the artist's responses to, and associations with, various commonplace events and traditionally accepted concepts.

RECENT JAPANESE
ARTISTS FROM THE
COLLECTION

through
April 16, 1990

TINA BARNEY

January 18 -
April 10, 1990

PROJECTS:
VERNON FISHER

January 19 -
March 6, 1990

Fisher's installation for the Museum, entitled Movements Among the Dead, focuses on nostalgia and our responses to such emotionally charged events as death, sorrow, and longing for the unattainable. Intellectual and allusive understanding are combined here through the interplay of word and image.

Organized by Magdalena Dabrowski, Associate Curator, Department of Drawings. PROJECTS is made possible by generous grants from the Lannan Foundation and The Contemporary Arts Council of The Museum of Modern Art. Brochure. (Garden Hall Gallery, ground floor)

JAMES ROSENQUIST:
WELCOME TO THE
WATER PLANET

February 8 -
May 1, 1990

Since May 1988, James Rosenquist has worked on a group of paperworks with printed collages that represent a new direction in his work and in the mediums he uses. Several of the works, made with the ingenious technical collaboration of the printer/publisher Ken Tyler, are eight to ten feet wide. The foundation of each work is handmade paper colored individually by the artist while in its formative stage. These brilliantly hued sheets, partly covered with printed cutouts of exotic flora, mechanical objects, and women's faces, are part of Rosenquist's series Welcome to the Water Planet, his perspective on the earth and its ecological state.

Organized by Riva Castleman, Director, Department of Prints and Illustrated Books. (Entrance to René d'Harnoncourt Galleries, lower level)

ROBERT MOSKOWITZ

February 10 -
May 1, 1990

This is the first museum retrospective devoted to the work of New York artist Robert Moskowitz (b. 1935). It includes more than sixty paintings, collages, and drawings spanning his career from his first works of the late 1950s to recent compositions based on art historical and architectural monuments.

The exhibition features collages using window shades--for which the artist first received critical recognition in the early 1960s--as well as subsequent small works with an idiosyncratic Surrealist flavor. Also included are large, monochrome paintings revealing the corner of an empty room--his preoccupation from the mid-1960s to the early 1970s--that were transitional to his later large-scale work.

In his works of the 1970s, recognizable and often incongruous images appear within an abstract format, typifying Moskowitz's achievement as a New Image painter. His most recent paintings and pastels have become increasingly subtle in their play of image and abstraction. They depict looming silhouettes of such structures as the World Trade Center and windmills, and of such works of art as Rodin's The Thinker, in vertical compositions as high as ten feet.

Organized by Ned Rifkin, Chief Curator for Exhibitions, Hirshhorn Museum and Sculpture Garden, Washington, D.C. Coordinated for The Museum of Modern Art by Linda Shearer, Director of the Williams College Museum of Art, Massachusetts, and former Curator, Department of Painting and Sculpture, The Museum of Modern Art. Catalog. (René d'Harnoncourt Galleries, lower level)

PHOTOGRAPHY UNTIL NOW
February 18 -
29, 1990

This celebration of 150 years of photography is the Museum's first loan exhibition to attempt a critical overview of the field since Beaumont Newhall's landmark exhibition PHOTOGRAPHY: 1839-1937. PHOTOGRAPHY UNTIL NOW focuses on the reciprocal interaction of pictorial form and photographic technology. The exhibition and its accompanying publication offer a basic reinterpretation of the evolution of photographic tradition, enriched by new research and the discovery of previously unknown historical work.

The exhibition follows the development of photography's successive means of fixing the camera image. It examines the conceptual and formal implications of the inventions that have shaped the photographer's craft and cultural role. The competing early methods of photography are explored, including the daguerreotype and the calotype, in use from 1839, when photography was invented, to about 1860. The collodion (wet plate) process is examined next. Used from about 1855 to 1880, its optical clarity and its deliberate, conceptual nature made it an effective tool for industrial, scientific, and similarly analytical functions. Introduced about 1880, the gelatin or dry emulsion process freed the camera from the darkroom and made possible the handheld camera and a new flexibility of response. "Serious" amateur photographers responded to the ease of this technique by adopting new criteria of excellence based not on craft but on popular conceptions of beauty.

Photomechanical reproduction, which came into use around 1890, brought about the development of the photographically illustrated newspaper and the picture magazine, and redefined the relationship of photography both to text and to the traditional graphic arts. The exhibition concludes with the period since 1960 that has witnessed the rise of television and the decline of picture magazines. University art education and a vastly expanded gallery system have helped push photography toward a preoccupation with private rather than public concerns.

PHOTOGRAPHY UNTIL NOW comprises approximately 275 photographs drawn from major private and public collections, as well as lesser known institutions. The survey features images by acknowledged masters along with works by unknown photographers.

Organized by John Szarkowski, Director, Department of Photography. The exhibition and its accompanying publication are supported by a generous grant from Springs Industries, Inc., and are part of the

Springs of Achievement Series on the Art of Photography at The Museum of Modern Art. After its New York showing, the exhibition travels to The Cleveland Museum of Art (July 5 -September 2, 1990). Catalog. (International Council Galleries, ground level)

FRANCIS BACON

May 31 -
August 28, 1990

Coinciding with the eightieth birthday of British painter Francis Bacon (b. 1909), this exhibition marks the first time in twenty-five years that an overview of the artist's far-reaching achievement has been seen in the United States. Approximately sixty works are included, from Bacon's daring figure studies of the 1940s to his most recent, vigorously inventive works. Bacon has continued to develop a unique oeuvre of monumental figure studies suggesting the tension and violence of modern-day existence. He creates harrowing, exquisitely painted portraits and personal visions, frequently distorting recognizable images. In some of his works, fragmented body parts evoke purely visceral feelings of anxiety; in others, the viewer's sense of space and time is dislocated.

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

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

June 21 -
September 4, 1990

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

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

Organized by Jack Cowart, Curator of Twentieth-Century Art, National Gallery of Art, Washington, D.C.; John Elderfield, Director, Department of Drawings, and Curator, Department of Painting and Sculpture, The Museum of Modern Art, New York; Marina Bessonova, Curator of Modern French Painting, State Pushkin Museum of Fine Arts, Moscow; Albert Kostenevich, Chief Curator of Modern European Painting, The State Hermitage Museum, Leningrad; and Pierre Schneider, art critic. Supported by a generous grant from the Richard King Mellon Foundation. Additional support for the New York showing has been

provided by the IBM Corporation. An indemnity for the exhibition was received from the Federal Council on the Arts and the Humanities. After its New York showing, the exhibition travels to the State Pushkin Museum of Fine Arts, Moscow (September 28 - November 20, 1990), and The State Hermitage Museum, Leningrad (December 15, 1990 - February 15, 1991). Catalog. (International Council Galleries, ground floor)

ARCHITECTURAL
DRAWINGS OF
THE RUSSIAN
AVANT-GARDE
1917-1935

June 21 -
September 4, 1990

The exhibition comprises works on loan from the Shchusev Architecture Museum in Moscow, the major repository of material by the Russian Constructivist architects of the 1920s. Most of these avant-garde architectural designs, often utopian in concept, were never built; they exist only in dramatic original drawings. This exhibition, including over 150 drawings by Ivan Ilich Leonidov, the Vesnin Brothers, Konstantin Melnikov, and Moisei Ginsburg, among others, is the first in the United States to present this material.

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

DIAGRAMMING
TECHNOLOGY

September 6 -
October 30, 1990

The development of the integrated circuit is a major technological feat that has affected the design of every modern electronic product over the past two decades. Because a circuit involves thousands of components, engineers can no longer design them without computer assistance. The computer translates an engineer's description of a circuit's function into data that produces intricately patterned geometric layouts. These visual representations of integrated circuits are used by engineers as large-scale maps for guidance in correcting or verifying a circuit's design. Ultimately, the drawings are reduced photographically and etched onto the surface of a silicon chip.

These diagrams represent one of the most vital design concepts today and are visual expressions of the level of complexity in the technology. Their dynamic patterns are powerful and provocative images that are among the most beautiful artifacts of our advanced technological society. The exhibition comprises approximately twenty computer-generated diagrams and is accompanied by several actual chips and their historic predecessors.

Organized by Cara McCarty, Associate Curator, Department of Architecture and Design. Brochure. (Garden Hall Gallery, ground floor)

HIGH AND LOW:
MODERN ART AND
POPULAR CULTURE

October 7, 1990 -
January 15, 1991

This exhibition addresses the relationship between modern art and popular and commercial culture. From Paris prior to World War I to New York today, this dialogue has been central to the modern visual experience. Although many historians have attempted to analyze 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, art critic for the New Yorker. Following its New York opening, the exhibition travels to The Art Institute of Chicago (February 20 - May 12, 1991) and the Los Angeles Museum of Contemporary Art (June 21 - September 15, 1991). Catalog. (International Council Galleries, ground floor, and René d'Harnoncourt Galleries, lower level)

THE GARDENS OF
ROBERTO BURLE MARX

Dates to be announced

The integral importance of landscape architecture to architecture has often been overlooked by the modern movement. This exhibition examines the work of Roberto Burle Marx, who, along with Luis Barragan, is one of the most important landscape architects of the twentieth century. Since the 1940s, Burle Marx has designed and built gardens and parks, mainly in Brazil, inspired by exotic native plant material used in the context of a modern world. The exhibition consists of original drawings, photographs, and a slide presentation.

Organized by Guest Curator William Howard Adams, Fellow, Myrin Institute, New York City. Catalog. (Garden Hall Gallery, ground floor)

LIUBOV POPOVA

February 14 -
April 23, 1991

Liubov Popova is considered, along with Kasimir Malevich, Alexander Rodchenko, and Vladimir Tatlin, one of the four most important and original artists of the early twentieth-century Russian avant-garde. This retrospective of her work comprises approximately fifty paintings.

and sixty works on paper, as well as a selection of theater and textile designs drawn from Soviet, Western European, and American collections.

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

Among the many artists who began to make prints more than a quarter of a century ago are several who developed new forms and processes in the medium during the 1980s. Jim Dine, David Hockney, Jasper Johns, Roy Lichtenstein, Robert Rauschenberg, James Rosenquist, and Frank Stella are all well known for their extensive work in printmaking. In recent years, they have without exception extended their domination of this multiple art by inventive and adventurous work, expanding and altering the medium which has been a prominent part of their creativity. The lively, imaginative, and often immense compositions of these painter-printmakers 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. A national tour is planned. Catalog. (International Council Galleries, ground floor)

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

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

IN MASTER
MAKERS:
VATIONS
HE 1980s

May 16 -
August 13, 1991

AD REINHARDT

May 30 -
September 2, 1991

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

NEW PHOTOGRAPHY
IN EUROPE

September 25 -
December 31, 1991

Over the past decade, photography in Europe has displayed a new vitality. Although aspects of this diverse development have been shown at the Museum and elsewhere in the United States, much of contemporary European photography is still unknown here. The exhibition is a substantial report on a wide range of this recent work.

Organized by the Department of Photography. Catalog. (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. Works by Sara Diamond and Kathy High are featured in winter 1989-90. Organized by Barbara London, Assistant Curator, Video, Department of Film. (Roy and Niuta Titus Theater 2)

CINEPROBE

Mondays, 6:30 p.m.

The twenty-second season of this forum for independent and avant-garde filmmakers includes the work of Penelope Buitenhuis, Raúl Ruiz, and Phil Solomon. 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?

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

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

"AMERICAN
MOVIEMAKERS"

"American MovieMakers," a major film retrospective and restoration program sponsored by AT&T, celebrated the development of talkies through the Vitaphone process in "The Dawn of Sound" (November 17 - December 4, 1989) and now presents one of the great Hollywood careers in "Directed by Vincente Minnelli."

Directed by
Vincenzo Minnelli"

through
January 28, 1990

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

Minnelli came to Hollywood from a career as a Broadway set designer and director of musicals. His signature film style developed out of his use of the bright Technicolor palette, lushly stylized sets, and fluid camera movement. Although widely known as a master of musicals, including Meet Me in St. Louis (1944), The Band Wagon (1953), and An American in Paris (1951), his versatility with other genres has often been ignored. Minnelli also directed a series of successful comedies, such as Father of the Bride (1950) and Designing Woman (1957); and melodramas, such as Lust for Life (1956), The Bad and the Beautiful (1952), and Madame Bovary (1949).

Organized by Stephen Harvey, Associate Curator, Department of Film. Following its New York opening, the exhibition travels to the Los Angeles County Museum of Art (summer 1990). A symposium titled "Minnelli and the Musical" takes place at the Museum on January 28, 1990. Catalog. (Roy and Niuta Titus Theaters 1 and 2)

An exhibition of film-still enlargements, posters, and memorabilia 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 MYTH

January 4 -
February 27, 1990

Women have often sought to understand and redefine the roles in which they are cast by society. The artists represented in this exhibition employ video to explore aspects of femaleness shaped by contemporary culture, family life, history, politics, memory, and reflection. They reveal myths and seek new, more personally relevant truths. Vanalyne Green uses aspects of the all-male arena of professional baseball to create a visual essay about family, loss, and sexuality in A Spy in the House That Ruth Built. In Consider Anything Only Don't Cry, Helen DeMichiel begins with a quote from Alice in Wonderland to explore ways in which we learn and remember. Through the interaction of a woman and young girl, DeMichiel attempts to make sense of each individual's uniqueness and of how we are shaped by conscious and unconscious decisions. Organized by Barbara London, Assistant Curator, Video, Department of Film. (Garden Hall, third floor)

RECENT FILMS FROM WEST GERMANY

January 5 - 23, 1990

This is the thirteenth survey by the Museum since 1972 of recent films from the Federal Republic of Germany, demonstrating the continued vitality of an independent and spirited cinema. Presented in cooperation with the Export-Union des Deutschen Films, Munich.

Organized by Laurence Kardish and Adrienne Mancía, Curators,
Department of Film. (Roy and Niuta Titus Theater 2)

UNKNOWN SOVIET CINEMA

January 26 - 30, 1990

This program of rare, unknown Soviet films marks the beginning of a collaboration with The Central Museum for Cinema Art in Moscow. The selection presented here includes the only surviving sequence from Sergei Eisenstein's last and never-completed film Ivan the Terrible, Part III; the inventive Lev Kuleshov's 1929 circus film Two-Buldi-Two; and Mikhail Kaufman's beautiful, lyrical city symphony Spring. Organized by Adrienne Mancía, Curator, and Jytte Jensen, Curatorial Assistant, in cooperation with the Cleveland Cinematheque. (Roy and Niuta Titus Theater 2)

SCANDINAVIAN
ROUND-UP

February 9 - 25, 1990

Films by Scandinavian directors who were part of the European vanguard of the 1910s and 1920s reveal an astonishing modernity and technical and narrative accomplishment. The directors included are August Blom, Benjamin Christensen, Alfred Lind, Gustav Molander, and A.W. Sandberg. Previously unavailable prints of films by Georg af Klercker include his crime thrillers, domestic farces, war stories, and melodramas between the years 1915 and 1918. The Swedish Film Institute has restored these prints to their original translucent splendor. Organized by Jytte Jensen, Curatorial Assistant, Department of Film. (Roy and Niuta Titus Theater 1)

COLOMBIAN CINEMA:
FROM MAGIC TO REALISM

February 2 - 19, 1990

In the mid-1980s, a significant number of films from Colombia began to appear at international film events, attracting critical attention and winning acclaim. Although there is no school of Colombian filmmaking--most filmmakers received their training making short narrative or advertising films--there is a continuity that distinguishes these recent films.

The program comprises thirteen feature films made between 1985 and 1989, including Luis Fernando Botia's The Marriage of the Accordion Player, Leopoldo Pinzon's Pisingana, Jorge Ali Triana's Time to Die, Lissandro Duque's Visa USA, and Francisco Norden's A Man of Principle. Two programs of documentary films made by women include Martha Rodriguez's Reborn, presented in cooperation with Focine, Bogota. Supplementing the recent films is a program devoted to the work of the new Colombian film archive, Fundacion Patrimonio Filmico Colombiano, which includes the belated American premiere of Langosta Azul, a silent experimental narrative coproduced by Gabriel García Márquez. Organized by Laurence Kardish, Curator, Department of Film. (Roy and Niuta Titus Theater 1 and 2)

THEO ANGELOPOULOSFebruary 16 - 25,
1990

Although he has made only eight feature films, Greek filmmaker Theo Angelopoulos has proven himself to be one of the most influential artists of contemporary cinema. Angelopoulos's rigorous films have not yet won him popularity in this country; in fact, none of his films are in distribution here. Yet he has a loyal following fascinated by the beauty and integrity of his images. His actors form an ensemble and seem to be part of the landscape. Their faces and moral posture reverberate and haunt us. The only well-known actor in this country that Angelopoulos has used thus far is Marcello Mastroianni, who gives a touching performance in The Beekeeper. Since The Travelling Players, a highlight of the 1976 NEW DIRECTORS/NEW FILMS series at the Museum, most of Angelopoulos's films have concerned journeys that offer glimpses of a social reality that rings true even when fashioned as a fable. Organized by Adrienne Mancina, Curator, and Jytte Jensen, Curatorial Assistant, in collaboration with the Greek Film Center, Athens, and its representative in New York, George Kaloyeropoulos. (Roy and Niuta Titus Theater 1 and 2)

ACADEMY-NOMINATED
FILMSFebruary 23 -
March 6, 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)

NEW DIRECTORS/
NEW FILMSMarch 16 -
April 2, 1990

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

PIER PAOLO PASOLINI:
CINEMA OF POETRY

April - May 1990

A retrospective of films by Pier Paolo Pasolini (1922-1975), one of the most important and dynamic figures in Italian cultural life throughout the 1960s and 1970s, includes approximately twenty of his works. Organized by Adrienne Mancina, Curator, and Stephen Harvey, Associate Curator, Department of Film. (Roy and Niuta Titus Theater 1)

THE BEIJING
FILM ACADEMY:
GRADUATING WORKS

Dates to be announced

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

BRITISH FILM:
TRADITIONS--"REALISM"

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

Part Two:
Documentaries

Part two examines the history of the documentary film in Great Britain from John Grierson's Drifters (1929) to the present. The program includes approximately seventy-five films in twenty-five programs, ranging from sponsored films to independently made, socially partisan works. It also features the pioneering work done by various governmental agencies during World War II.

Dates to be announced

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

BETWEEN TWO WORLDS:
YIDDISH CINEMA IN
EUROPE AND AMERICA

This retrospective traces the development of Yiddish cinema in Austria, Poland, the United States, and the Soviet Union from the 1920s through the 1960s. Including over twenty-five feature-length films and documentaries found and restored by the National Center for Jewish Film, the exhibition is the first fully comprehensive examination of Yiddish film production. Organized by Adrienne Mancia, Curator, Department of Film, in association with The National Center for Jewish Film. National and international tours are planned. Catalog by J. Hoberman. (Roy and Niuta Titus Theater 1)

Fall 1990

BRITISH ADVERTISING
FILMS

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)

September 1990

RECENT FILMS FROM
WEST GERMANY

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

December 1990

VITTORIO DE SICA

Dates to be announced

Vittorio De Sica was the most versatile figure in the Italian cinema--a magnetic actor who likewise earned a permanent place in film history as a great filmmaker in the humanist tradition. This retrospective surveys both aspects of his remarkable career from the 1930s to the 1970s. Organized by Stephen Harvey, Associate Curator, Department of Film. (Roy and Niuta Titus Theater 1)

ACADEMY-NOMINATED
FILMS

Early 1991

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

JON JOST:
AMERICAN INDEPENDENT

Early 1991

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

FUNCTION AND JOURNEY:
THE TRAIN IN CINEMAMid-June -
Mid-September 1991

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

SOVIET GEORGIAN
CINEMAOctober 18 -
December 24, 1991

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

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

CALIFORNIA
PHOTOGRAPHY:
REMAKING MAKE-BELIEVE

This survey of seven artists who live and work in California opened at the Museum in June 1989. Its tour continues as follows:

University Art Gallery, University of New Hampshire, Durham
(January 31 - April 12, 1990)
Grand Rapids Art Museum, Michigan (December 1990 - January 1991)
Virginia Beach Center for the Arts (February - April 1991)

HELEN FRANKENTHALER:
A PAINTINGS
RETROSPECTIVE

Comprising forty of Frankenthaler's most important canvases from the last four decades, this exhibition opened at the Museum in June 1989 and traveled to the Modern Art Museum of Fort Worth. Its tour continues as follows:

Los Angeles County Museum of Art (February 8 - March 22, 1990)
The Detroit Institute of Arts (June 11 - September 2, 1990)

PROJECTS:
BERNHARD AND
ANNA BLUME

The exhibition of photographic work by Cologne-based artists Bernhard and Anna Blume opened at the Museum in May 1989 and traveled to the Center for the Fine Arts, Miami. Its tour continues as follows:

Museum of Fine Arts, Boston (through February 25, 1990)

ANDY WARHOL:
A RETROSPECTIVE

The first full-scale retrospective devoted to the work of Andy Warhol, revealing the extraordinary breadth of his art, opened at the Museum in February 1989. It traveled to The Art Institute of Chicago and the Hayward Gallery, London. Its tour continues as follows:

Museum Ludwig, Cologne (through February 11, 1990)
Palazzo Grassi, Venice (March 8 - May 27, 1990)
Musée National d'Art Moderne, Centre Georges Pompidou, Paris
(June 19 - September 10, 1990)

WALKER EVANS:
AMERICAN PHOTOGRAPHS

This exhibition, organized in conjunction with the publication of a fiftieth-anniversary edition of Walker Evans's landmark book American Photographs, opened at the Museum in January 1989. It traveled to the Williams College Museum of Art, Williamstown, Massachusetts, and the Allentown Art Museum, Pennsylvania, and an international tour is planned for 1990. Its American tour continues as follows:

Nelson-Atkins Museum, Kansas City, Missouri (March 3 - April 21, 1991)
 The Butler Institute of American Art, Youngstown, Ohio
 (May 5 - June 23, 1991)
 Grand Rapids Art Museum, Michigan (September 6 - October 27, 1991)
 St. Louis Art Museum, Missouri (February 4 - March 29, 1992)
 Danforth Museum of Art, Framingham, Massachusetts (April - June 1992)

NICHOLAS NIXON:
PICTURES OF PEOPLE

This exhibition of Nicholas Nixon's work from the past decade, including series devoted to the elderly, his family members, and people with AIDS, opened at the Museum in September 1988. It traveled to the Museum of Fine Arts, Boston; The Detroit Institute of Arts; and the San Francisco Museum of Modern Art. Its tour continues as follows:

Espace Photographique de Paris (January 29 - March 4, 1990)
 Victoria and Albert Museum, London (April 11 - June 24, 1990)
 St. Louis Art Museum, Missouri (February 5 - March 17, 1991)
 Museum of Photographic Arts, San Diego (April 9 - June 9, 1991)
 Elvehjem Museum of Art, University of Wisconsin, Madison
 (January - March 1992)

THE MODERN POSTER

This exhibition of over 300 posters drawn from the Museum's extensive graphic design collection opened at the Museum in June 1988 and traveled to the Milwaukee Art Museum and the Akron Art Museum, Akron, Ohio. Its tour continues as follows:

Norton Gallery and School of Art, West Palm Beach, Florida
 (January 27 - March 4, 1990)
 Nelson-Atkins Museum of Art, Kansas City, Missouri
 (December 16, 1990 - February 10, 1991)

DESIGNS FOR
INDEPENDENT LIVING

One of the first exhibitions to focus on products designed for the elderly and the physically disabled opened at the Museum in April 1988. It traveled to Shake-A-Leg, Newport; Knoll International, New York; The Albuquerque Museum, New Mexico; the Lowe Art Gallery, Syracuse University, New York; the Gallery Patina, Washington, D.C.; The Power Plant, Toronto; and the Museum of Decorative Arts, Montreal. Its tour continues as follows:

Mexican Cultural Institute, San Antonio, Texas
 (January 10 - February 10, 1990)
 The Art Museum of Santa Cruz, California (March 4 - April 15, 1990)
 Vancouver Museum, Vancouver, B.C. (May 7 - June 16, 1990)
 University Art Museum, UC Berkeley (July 11 - September 16, 1990)
 Artspace, New Haven, Connecticut (October 19 - November 21, 1990)

COMMITTED TO PRINT

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

New York State Museum, Albany (through February 11, 1990)
 Spencer Museum of Art, University of Kansas, Lawrence
 (March 25 - May 6, 1990)
 Newport Harbor Art Museum, Newport Beach, California
 (July 13 - September 23, 1990)

DUBUFFET PRINTS
FROM THE MUSEUM
OF MODERN ART

This retrospective includes seventy printed works drawn from the Museum's complete holdings of graphics by the renowned French artist Jean Dubuffet. All mediums and phases of his prolific career and a selection of original maquettes for the celebrated lithograph "assemblages" of the 1960s are represented. Organized by Audrey Isselbacher, Associate Curator, Department of Prints and Illustrated Books, The Museum of Modern Art, and James Fisher, Curator of Prints, Modern Art Museum of Fort Worth, the exhibition opened in Fort Worth and traveled to the Art Museum of South Texas, Corpus Christi, and The William Benton Museum of Art, Storrs, Connecticut. Its tour continues as follows:

Detroit Institute of Arts (March 20 - June 3, 1990)
 Krannert Art Museum, Champaign, Illinois (August 24 - October 7, 1990)
 Cincinnati Art Museum, Ohio (November 2, 1990 - January 6, 1991)

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

COURSES

Throughout the year, the Department of Education presents a number of courses on modern art. Open to Members and nonmembers, most courses consist of four two-hour sessions and include slide lectures and viewing time in the galleries. Each course is a self-contained unit, and courses may be taken in any order. 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 at 212/708-9795.

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

MODERN ART 2 (1915-1945). An examination of European art during the 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 1980s.

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

SATURDAY HIGH
SCHOOL CLASSES

High school students are invited to attend informal discussions on modern art. Each week a different theme provides the context for examining works in the Museum's collection. Held on Saturdays, 10:00-11:30 a.m., all sessions are free. For further information, call 212/708-9828.

FAMILY HOURS

These Saturday morning gallery walks are for families with children ages five to ten. Each week different themes are highlighted, including the figure, portraiture, animals, abstraction, and landscape. Family hours are from 9:30 to 11:00 a.m. on January 20 and 27 and February 10 and 17. The registration fee per family is \$5 each session. Please include with your check the child's name and age. Enrollment is limited. For further information, call 212/708-9795.

PARENT/CHILD
WORKSHOP

All adults--parents, grandparents, or others--interested in sharing their enthusiasm for art with a child are encouraged to attend. Conducted by Museum education staff, the workshop has two sessions: a Thursday evening meeting (5:30-8:00 p.m.) for adults only, and a Saturday morning session (9:30-11:00 a.m.) for adults and children ages five to ten. A workshop is scheduled on January 11 and 13, and another on February 1 and 3. The registration fee is \$40 per adult/child pair. Please include with your check the child's name and age and specify the workshop you wish to attend. Enrollment is limited. For further information, call 212/708-9795.

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

GALLERY TALKS

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

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

The Museum's collection of modern painting, sculpture, drawing, prints, architecture, design, photography, film, and video is the most comprehensive in the world. It offers an unrivaled view of the modern masters and movements that have made the period from about 1885 to the present one of the most varied and revolutionary in the entire history of art. The collection provides an essential background for the Museum's 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 further information, call 212/708-9795 or 212/247-1230 (TTY/TDD).

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

- Museum Hours: Daily, 11:00 a.m.-6:00 p.m.; Thursdays, 11:00 a.m.-9:00 p.m.;
CLOSED WEDNESDAYS AND CHRISTMAS DAY.
- Museum Entrance: 11 West 53 Street, New York
- Admission Fees: Adults: \$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. Thursdays, 5:00-9:00 p.m.: pay what you
wish.
- Transportation: Subway: E, F to 5 Av/53 St; B, D, Q to 47-50 St/Rockefeller Ctr; N, R to 5
Av/60 St. Bus: M1, M2, M3, M4, M5, M6, or Q32 to 53 St; M27 or M50 to 5
Av/49 or 50 St.