

The Museum of Modern Art

Members Calendar

May 1993





Philip-Lorca diCorcia. *Brent Booth, 21 years old, Colorado*, \$30. 1990–1992. Chromogenic color print (Ektacolor). 15 × 22³/₄". Courtesy the artist. In the exhibition **Philip-Lorca diCorcia: Strangers**.

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John Heartfield: Photomontages

Through July 6.
West Wing galleries, second floor.

John Heartfield (1891–1968) created works that remain among the most powerful examples of political art of the modern era. A significant figure of twentieth-century German art and a member of the Berlin Dadaists, Heartfield pioneered the use of mass media techniques to probe and reveal harsh political realities. He is known as one of the inventors of the photomontage; his works in this medium present exceptionally vivid and passionate satirical images of political conditions in Germany in the 1920s and 1930s. Heartfield's achievement is particularly relevant today, when many artists in Europe and North America similarly draw upon visual elements of popular culture to produce highly politicized art.

This exhibition features approximately 120 works, including over sixty photomontages, as well as a number of the book covers and images from the left-wing publication *Arbeiter Illustrierte Zeitung* (*Workers' Illustrated Newspaper*) for which the photomontages served as original designs. These works were selected from the 1991 touring retrospective assembled by the Akademie der Künste zu Berlin, the Landesregierung Nordrhein-Westfalen, and the Landschaftsverband Rheinland. **John Heartfield: Photomontages** was organized by Magdalena Dabrowski, Curator, Department of Drawings. The showing at The Museum of Modern Art has been made possible by a generous grant from Robert Lehman Foundation, Inc.

Max Ernst: Dada and the Dawn of Surrealism

Through May 2.
International Council Galleries, ground floor.

This comprehensive survey explores the work of Max Ernst (1891–1976) as he radically transformed his early style of painting into a unique form of Dada and early Surrealism. It focuses on the works created during the extraordinary and germinal years of 1912 through 1927, a crucial period of the artist's pioneering achievements which also signaled the emergence of themes that continued throughout his life.

Consisting of approximately 180 works, the exhibition includes paintings, relief sculptures, collages, drawings, and prints, as well as documents relating to Ernst and Dada. Ernst's artistic developments are considered within the context of his time, and his interactions with diverse individuals and groups in the avant-garde cultures of Cologne and Paris are

examined.

Max Ernst: Dada and the Dawn of Surrealism was organized by Walter Hopps, Consulting Curator, and Susan Davidson, Associate Curator, Twentieth Century Art, The Menil Collection; it was coordinated for

Come to . . .

The Party in the Garden

See page 29 for details.

Garden, June 2

The Museum of Modern Art by Kynaston McShine, Senior Curator, Department of Painting and Sculpture. The exhibition is made possible with the generous support of Lufthansa German Airlines. Additional funding has been provided by the National Endowment for the Arts; Association Française d'Action Artistique, Ministère des Affaires Étrangères; the Foreign Office of the Federal Republic of Germany; and Daimler-Benz North America Corporation. An indemnity for the exhibition has been granted by the Federal Council on the Arts and the Humanities.

Thinking is Form: The Drawings of Joseph Beuys

Through May 4.

René d'Harnoncourt Galleries, lower level.

Joseph Beuys (1921–1986) is the central figure of post-war German art. While his best-known work may be his later sculpture and performance pieces, it was his drawing that carried Beuys from his early days as an isolated outsider to his later positions as a pivotal teacher, an avant-garde performer, and ultimately a "social sculptor" intent on worldwide reform. This exhibition traces his expanding concept of drawing over five decades, and includes 180 works in a variety of traditional and less conventional materials.

Thinking is Form: The Drawings of Joseph Beuys was co-organized by Bernice Rose, Senior Curator, Department of Drawings, The Museum of Modern Art, and Ann Temkin, Muriel and Philip Berman Curator of Twentieth Century Art, The Philadelphia Museum of Art. The exhibition is made possible by generous grants from the Ministry of Foreign Affairs of the Federal Republic of Germany, Deutsche Bank, The Pew Charitable Trusts, Lufthansa German Airlines, The Andy Warhol Foundation for the Visual Arts, Inc., The Bohen Foundation, and the National Endowment for the Arts. An indemnity has been granted by the Federal Council on the Arts and the Humanities. The New York showing has been supported generously by Mr. and Mrs. Ronald S. Lauder, with additional assistance from The Solow Foundation. The publication is supported in part by grants from Mr. and Mrs. Ronald S. Lauder, New York, and Mr. and Mrs. Josef Froehlich, Stuttgart.

William Wegman's *Cinderella*

May 13–July 6.

The Edward Steichen Photography Center, second floor.

For more than a decade, William Wegman has been making inventive photographs of his Weimaraner dogs in improbable costumes and poses. Now, in a series of photographs by turns affecting and hilarious, Wegman and his dogs have retold the story of *Cinderella*, for adults as well as for children. **William Wegman's *Cinderella***, organized by Peter Galassi, Director, Department of Photography, is the first in an ongoing series of small exhibitions of recent bodies of photographic work.

Philip-Lorca diCorcia: *Strangers*

Through July 6.

The Edward Steichen Photography Center, second floor.

American photographer Philip-Lorca diCorcia was born in 1953 and lives in New York City. His work since the late 1970s has explored still photography's capacity to suggest narrative fiction. His lush color prints are like frames from unforgettable movies that were never made—arrested dramas in which people play their more mysterious selves.

This exhibition presents some twenty-five pictures from a recent series, begun in 1990, for which diCorcia hired young men, whom he found on Santa Monica Boulevard in Hollywood, to pose in settings he arranged for them in motel rooms, in parking lots, or on the street. Each work is titled with the name of the man, his age and place of birth, and the sum diCorcia paid him to pose. The pictures are neither portraits nor documents of a street culture in California. The series is an invention—diCorcia's moving poem of lost lives—but it has the unmistakably bitter taste of our time and no other.

Philip-Lorca diCorcia: *Strangers* was organized by Peter Galassi, Director, Department of Photography.



Sonia Balassanian.
The Other Side, II (detail). 1993.
Mannequins, fabric, mirrors, and floodlights.
Installation space: 11' 4" × 15' × 23'.
Collection the artist. Photo: Marty Heitner. In the exhibition
Projects: Readymade Identities.

Projects: Readymade Identities

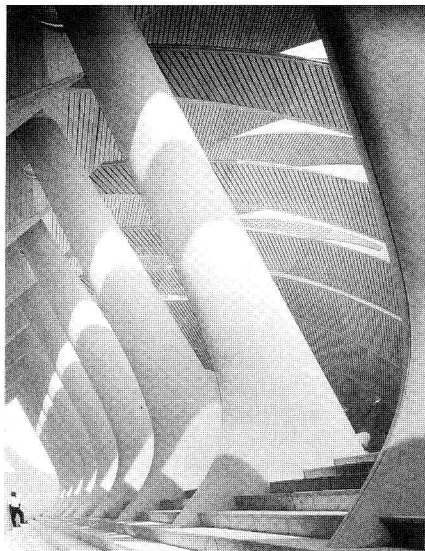
Through May 18.

Garden Hall Gallery, ground floor.

Over the past decade, artists have often turned to clothing as a medium for expression; this exhibition brings together works by six artists who use garments in a variety of ways. The materials used in the work of John Armleder, Sonia Balassanian, Suzan Etkin, Ann Hamilton, Maurizio Pellegrin, and Fred Wilson run the gamut from ready-to-wear to handmade clothing as each artist comments on stereotyping in his or her own very personal manner. From Fred Wilson's uniformed guards to Sonia Balassanian's installation of veiled women, the exhibition presents different readings of collective identities, moving from socially constructed images to psychological perceptions of the self.

Projects: Readymade Identities was organized by Fereshteh Daftari, Curatorial Assistant, Department

of Painting and Sculpture. The **Projects** series is made possible by generous grants from the Lannan Foundation, The Bohen Foundation, and The Contemporary Arts Council of The Museum of Modern Art.



Santiago Calatrava.
Interior detail, Kuwait
Pavillion, 1992 World's
Fair, Expo '92, Seville.
Photo: John Edward
Linden.

Thresholds / Santiago Calatrava: Structure and Expression

Through May 18.

Architecture and Design Galleries, fourth floor.

Spanish architect and engineer Santiago Calatrava has practiced for little more than ten years; during this brief period, he has constructed an impressive number of structures. Resisting a traditional engineering approach that merely solves technical problems, his expressive use of technology and inventive forms produces structural works of art.

This exhibition focuses on ideas of transformation and movement in nine projects. For example, clearly inspired by the tree form, Calatrava transforms it, using it as a structural expression for such projects as his design for Berlin's Spandau Railway Station and his winning scheme for the completion of the Cathedral of St. John the Divine, New York.

Included in the exhibition are models, drawings, sketchbooks, and photo panels. In addition, special installations are located in the Edward John Noble Education Center, in the Abby Aldrich Rockefeller Sculpture Garden, and at the entrance to the Philip Johnson Gallery. This is the first exhibition in the Museum's newly-created **Threshold** series, which is devoted to thematic explorations of contemporary issues in architecture and design.

Santiago Calatrava: Structure and Expression was organized by Matilda McQuaid, Assistant Curator, Department of Architecture and Design, and is sup-

ported by a generous grant from the Government of Valencia, Spain. The installation in the Abby Aldrich Rockefeller Sculpture Garden is made possible by Thomas Schmidheiny, Switzerland.

Collection Exhibitions

Reading Prints

Through July 6.

Paul J. Sachs and Tatyana Grosman Galleries, third floor.

The use of language as a pictorial element in twentieth-century printed art is the focus of this exhibition of approximately one hundred works, which begins with the Cubist drypoints of Georges Braque and Pablo Picasso and concludes with the work of contemporary artists.

While Braque and Picasso began to introduce fragments of labels and newspapers to reinforce the surface of their work in the early part of this century, the Futurists were revolutionizing the pictorial nature of typography by separating language from meaning. The avant-garde in post-World War I Germany, most notably Kurt Schwitters and George Grosz, often incorporated text into their Dada-inspired compositions. After World War II, Cobra artists such as Pierre Alechinsky scrawled words in evocative gestures, while the Lettrist movement in France focused on the design of the alphabet to reinvest meaning into art. Jasper Johns's perceptual word games, Pop Art's banal signage, and Conceptual Art's descriptive narratives of plans and events evidence the ever-increasing role that language has played in modern art in general, and in the print mediums in particular.

Throughout the twentieth century, socially and politically conscious art has always resulted in an outpouring of creative approaches to text and image. Artists who have explored printmaking's ability to integrate pointed statements into the visual whole are featured in this installation; among them are Barbara Kruger, Bruce Nauman, and Nancy Spero.

Reading Prints was organized by Wendy Weitman, Associate Curator, Department of Prints and Illustrated Books.

Selections from the Collection

Through mid-May (third floor) and July 1 (second floor).

Painting and Sculpture galleries, second floor, and East Wing Painting and Sculpture galleries, third floor.

While most of the galleries normally devoted to the Museum's collection of painting and sculpture are being remodeled, selected works are on view on the second and third floors. The second-floor installation presents works from the end of the nineteenth to the middle of the twentieth centuries, featuring such masterpieces as Vincent van Gogh's *Portrait of Joseph*