

**BROAD SURVEY OF ABSTRACT EXPRESSIONISM DRAWS FROM MoMA'S RENOWNED COLLECTION TO EXPLORE A PIVOTAL MOMENT IN MODERN ART IN NEW YORK**

***Abstract Expressionist New York Celebrates the Achievements of a Generation That Catapulted New York City to the Center of the International Art World Sixty Years Ago***

**NEW YORK, September 27, 2010**—Drawn entirely from the collection of The Museum of Modern Art, *Abstract Expressionist New York* traces the development of Abstract Expressionism from its auspicious beginnings in the 1940s to its seasoned maturity in the 1960s. The exhibition will be on view at MoMA starting October 3, 2010. Marking the Museum's largest and most comprehensive presentation of Abstract Expressionist art, this wide-ranging survey brings together some 250 works across a variety of mediums, including painting, sculpture, drawings, prints, photographs, and film. Masterpieces by artists such as Jackson Pollock, Mark Rothko, Barnett Newman, Robert Motherwell, Arshile Gorky, Lee Krasner, Willem de Kooning, David Smith, and Joan Mitchell are joined by lesser-seen but revelatory works by artists who developed independent voices within Abstract Expressionism. In addition to providing a fresh look at scores of works of art that have not been seen together in half a century, the exhibition also offers a selection of images and documentary material from The Museum of Modern Art Archives, which illustrates the linked histories of Abstract Expressionism, MoMA, and New York City during this pivotal moment in modern art. *Abstract Expressionist New York* will be on view throughout the Museum, spanning 25,000 square feet of gallery space, including the entire fourth-floor painting and sculpture galleries as well as galleries on the second and third floors.

*Abstract Expressionist New York* is organized by Ann Temkin, The Marie-Josée and Henry Kravis Chief Curator of Painting and Sculpture; Jodi Hauptman, Curator, Department of Drawings; Sarah Suzuki, The Sue and Eugene Mercy, Jr., Assistant Curator of Prints and Illustrated Books; Sarah Meister, Curator, Department of Photography; Michelle Elligott, Museum Archivist; Anne Morra, Associate Curator, and Sally Berger, Assistant Curator, Department of Film; and Paulina Pobochoa, Curatorial Assistant, Department of Painting and Sculpture.

Abstract Expressionism ranks among the movements most closely associated with The Museum of Modern Art. From the moment of its founding, the Museum honored, as part of its mandate, a commitment to art by Americans as well as by Europeans. Under the leadership of founding director Alfred H. Barr, Jr., its initial pursuit of works by Abstract Expressionist artists took place within the context of a wide-ranging program of acquisitions and exhibitions of work by artists living in the United States. Built on this strong foundation, the Museum's present-day collection of Abstract Expressionism—unrivalled in its breadth and depth—was formed over the course of many decades with the sustained support of the Museum's curators, trustees, and often the artists themselves.

Three distinct exhibitions are presented in three locations throughout the Museum: The Alfred H. Barr, Jr. Painting and Sculpture Galleries, fourth floor; The Paul J. Sachs Drawings Galleries, third floor; and The Paul J. Sachs Prints and Illustrated Books Galleries, second floor. An exhibition of films from the collection that are associated with the Abstract Expressionist movement will be featured in The Roy and Niuta Titus theaters in early 2011. The ambitious scale of this exhibition introduces various perspectives on the movement and invites a new understanding of a period which influenced the artistic developments of the subsequent half century.

***Abstract Expressionist New York: The Big Picture***

October 3, 2010-April 25, 2011

The Alfred H. Barr, Jr. Painting and Sculpture Galleries, fourth floor

Subtitled *The Big Picture*, this installation of 100 Abstract Expressionist paintings and a rich selection of some 60 sculptures, drawings, prints, and photographs, occupies the entire fourth floor of the Museum and chronicles the era of Abstract Expressionism. The movement drew together a host of artists with greatly varying stylistic approaches, but with a common commitment to the power of an abstract art that could express personal convictions and profound human values.

Organized in a loose chronology, intermittently interrupted by monographic galleries that allow for the in-depth study of an individual artist's practice, the installation opens with a selection of paintings and drawings that attest to the acutely self-conscious sense of new beginnings present in the work of individuals such as Jackson Pollock and Mark Rothko. In the immediate aftermath of World War II, they and their peers—not yet a cohesive group—created imagery that evoked primitive man or ancient myth, and conjured an aquatic or geological pre-human world.

Upon entering the galleries, visitors are greeted by Jackson Pollock's *The She-Wolf* (1943), which was featured in the artist's first solo exhibition, in 1943, and was the first work by Pollock to enter a museum collection when MoMA acquired it the following year. Made before Pollock developed his signature "drip" style, the canvas shows that a free-form abstraction and an unfettered play of materials were already parts of his process. Also on view is Mark Rothko's *Slow Swirl at the Edge of the Sea* (1944), a canvas picturing two creatures floating between sea and sky, surrounded by arabesques, spirals, and stripes that betrays the influence of Surrealism on Rothko's early work.

A monographic gallery devoted to the work of Barnett Newman includes *Onement, I* (1952), which the artist later identified as his breakthrough painting. Modest in size, it consists of a monochromatic background divided in half by a vertical band, or "zip" as the artist later called it. Every successive painting by Newman, as seen in the seven works in this gallery, features this particular compositional motif, although their formal and emotional differences are apparent. The scale and proportions of the paintings, as well as their palette and brushwork, vary from work to

work, as do the number of zips and their location in the field of color. At the other end of the spectrum from this relatively small canvas is *Vir Heroicus Sublimis* (1950-51), an 18-foot-wide, vibrant red expanse that was Newman's largest painting at the time of its creation.

The distinctive materials, techniques, and approaches developed and practiced by the Abstract Expressionists can be seen in a number of other works from the late 1940s and early 1950s. For *Painting* (1948), Willem de Kooning used oil and enamel sign paint to create a densely packed painting in which the paint drips, bleeds, congeals, or dissolves into delicate streaks. Lee Krasner's *Untitled* (1949) shows that she applied thick paint—sometimes directly from the tube—in rhythmic and repetitive strokes, giving equal attention to every inch of the canvas and creating an all-over composition. Bradley Walker Tomlin, in *Number 20* (1949), and Adolph Gottlieb, in *Man Looking at Woman* (1949), distributed imagery evoking the alphabet and hieroglyphics evenly across their canvases.

A large gallery focusing on the work of Jackson Pollock includes *Full Fathom Five* (1947), one of earliest "drip" paintings, and *Number 1A, 1948* (1948), the first drip painting to enter MoMA's collection (in 1950). For *One: Number 31, 1950* (1950), a masterpiece of the drip technique and one of Pollock's largest paintings (8' 10" x 17' 5 5/8" [269.5 x 530.8 cm]), the artist laid the canvas on the floor of his studio and poured, dribbled, and flicked enamel paint onto the surface, sometimes straight from the can, or with sticks and stiffened brushes. The density of interlacing liquid threads of paint is balanced and offset by puddles of muted colors and by all-over spattering.

Eight paintings made by Mark Rothko over a 14-year period are presented in a single gallery. The earliest examples from 1948, such as *No. 1 (Untitled)*, feature variously sized abstract forms caught mid-motion as they shift on the canvas. Beginning in 1950, Rothko's "classic" style forms as the artist creates a composition from horizontal planes of thinly layered paint and highly modulated color, simplifying the compositional structure of his paintings and arriving at his signature style. *No. 10* (1950) is divided horizontally into three dominant planes of blue, yellow, and white that softly and subtly bleed into one another. Acquired by MoMA in 1952, it was the first Rothko to enter the Museum's collection, and was considered so radical that a trustee of the Museum resigned in protest.

MoMA's practice of making in-depth acquisitions of work by artists that its curators judged to be of greatest importance was complemented by acquisitions of smaller numbers of works by other artist who played roles too significant to be forgotten. *The Big Picture* includes paintings and sculptures by more than 20 artists.

There is a gallery devoted to a selection of photographs made by individuals who used a camera to explore kindred artistic concerns—often resulting in work with striking stylistic similarities. Aaron Siskind may be the photographer most closely associated with Abstract Expressionism, and numerous works of his on display suggest the depth of this connection. Also featured in this installation is work by Harry Callahan, Robert Frank, Minor White, and others,

revealing the variety of ways in which the sensibility or structure of paintings from this period manifested itself photographically.

The exhibition includes some 30 items from the MoMA Archives, documenting the relation of the Museum to Abstract Expressionism. Materials represent the institution's influential series of "Americans" exhibitions, organized by Dorothy C. Miller, which included several Abstract Expressionist artists in four of its iterations. In addition, documentation regarding the internationally circulating *New American Painting* show (also organized by Miller) is presented. This important exhibition travelled to eight European cities in 1958-59 and propelled the homegrown Abstract Expressionist movement onto the international art scene. A third section includes photographs of artists and their own statements and letters. Highlights include: exhibition catalogues, installation photographs, newsclippings, and ephemera; photographs of artists in the studio with their artworks; a letter from Robert Motherwell to Miller describing the four themes of his art (automatic means, pure abstractions, political or a kind of "disasters" series, and intimate pictures), a letter from Ad Reinhardt to Miller recommending a different installation of his paintings, and a statement by Grace Hartigan identifying her subject as the "vulgar and vital in American life, and the possibilities of its transcendence into the beautiful."

*Abstract Expressionist New York: The Big Picture* is organized by Ann Temkin, The Marie-Josée and Henry Kravis Chief Curator of Painting and Sculpture; with Michelle Elligott, Museum Archivist; Sarah Meister, Curator, Department of Photography; and Paulina Pobochoa, Curatorial Assistant, Department of Painting and Sculpture.

***Abstract Expressionist New York: Ideas Not Theories: Artists and The Club, 1942-1962***

October 3, 2010-February 28, 2011  
The Paul J. Sachs Drawings Galleries, third floor

Beginning in the 1940s, a group of artists began to meet regularly, eventually forming the Club in a barebones space on 8<sup>th</sup> Street in Greenwich Village, where they discussed and debated art and other subjects of the day, ranging from modern music and Eastern philosophy to the relationship between art and poetry. Among the founding members was sculptor Philip Pavia, who in 1949 famously declared, "The first half of the century belonged to Paris. The next half century will be ours."

*Ideas Not Theories* brings together almost one hundred works in a diverse range of mediums—including painting, sculpture, drawing, printmaking, photography, film, architectural models, music, illustrated books, and printed journals—materials, and approaches to present five propositions designed to evoke key topics of discussion among the artists, musicians, composers, poets, critics, curators, and gallerists who gathered regularly at the Club's lectures, panels and events. Many of the works in the show have not been on view in the Museum's galleries in over several decades.

"Myth and Creative Art," a presentation given at the Club in the spring of 1951, featured as a guest speaker the writer Joseph Campbell, who had recently published to great acclaim *The Hero with a Thousand Faces*, a study of epic tales in diverse cultures. This presentation is the starting point of the exhibition's first section, which explores this generation's search for a "spiritual kinship with primitive and archaic art," in the words of Adolph Gottlieb and Mark Rothko. A visual corollary to Campbell's arguments can be found in Frederick Kiesler's rough-hewn wooden *Totem for All Religions* (1947) and in a group of Gottlieb's pictographs that offers deep insight into his quest for a symbolic, universally meaningful visual language across the mediums of painting, drawing, and printmaking—an effort echoed by other artists in the room.

"The Unframed Frame: Modern Music" examines contemporary music, both through the works of New York School musicians and composers like John Cage, whose compositions forgo traditional notes and staves in favor of more free form notation, and the influence of music on visual art forms, as in Barnett Newman's striking portfolio *18 Cantos* (1963-64), and Len Lye's abstract films set to syncopated music. Cage's 1951 presentation at the Club, "Something and Nothing," marked the burgeoning interest in Zen and East Asia, reflected here in works including Isamu Noguchi's metaphysical sculpture *Stone for Spiritual Understanding* (1962) and Jackson Pollock's ink drawing on Japanese paper.

"Space, Math and Modern Painting" presents examples of the alternative strategies offered by mathematics and architecture. Highlighted in this section is Richard Lippold's delicate wire sculpture *Variation Number 7: Full Moon* (1949-50), not on view since 1969, along with a never-before-exhibited series of preparatory drawings related to its making. Works by Buckminster Fuller and Oscar Niemeyer, whose architectural visions helped to shape these discussions, are also on view. "The Image in Poetry and Painting" examines the fertile collaborations between visual artists and poets during this period, ranging from Rudy Burckhardt's photographic series *Photographs by Rudolph Burckhardt: Sonnet by Edwin Denby* (1946-1947), to the *livre d'artiste*-inspired *21 Etchings and Poems* (1960) by Franz Kline, to journals including *It Is* and *The Tiger's Eye*.

*Ideas Not Theories: Artists and The Club, 1942-1962* is organized by Jodi Hauptman, Curator, Department of Drawings, and Sarah Suzuki, The Sue and Eugene Mercy, Jr., Assistant Curator of Prints and Illustrated Books.

### ***Abstract Expressionist New York: Rock Paper Scissors***

October 3, 2010-February 28, 2011

The Paul J. Sachs Prints and Illustrated Books Galleries, second floor

Abstract Expressionist ideas and practices extended beyond painting into a wide variety of mediums, including sculpture, printmaking, and drawing. *Rock Paper Scissors* features sculptures and works on paper—realized in wood, stone, lead, etching, lithography, cut paper, watercolor, and crayon, among other materials and processes—by artists who moved in Abstract Expressionist circles. Works by artists Louise Bourgeois, Dorothy Dehner, Herbert Ferber, David Hare, Stanley

William Hayter, Seymour Lipton, Louise Nevelson, Isamu Noguchi, Theodore Roszak, and David Smith share with contemporaneous paintings an affinity for premodern art, the subconscious, and mythology as well as a vigorous physicality and gestural composition. The exhibition reveals similarities in approach in two and three dimensions by these artists. Nearly one third of the works in the exhibition have not been on view in over 40 years; the presentation also includes several new acquisitions.

A group of totemic figures by Bourgeois, Ferber, and Hare are at the center of the first gallery, demonstrating a common tendency on the part of this generation of artists to rethink archaic and primitive forms; the sharp points and jagged edges of some of these sentinels result in a brooding quality that reflects the still-raw experience of World War II. In nearby drawings and prints by these same artists, marks that are repeated or are the results of gouging or scratching into etching plates reveal a similar sense of threat. Works by Noguchi emphasize the organic qualities of wood and ceramic in the sculptures *My Pacific* (1942) and *Centipede* (c. 1952), while his *Work Sheets for Sculpture* (1946) show the way scissors can be deployed to treat paper as sculpture.

Nevelson's constructions from found wood are on view in the gallery's second room alongside a series of studies rendered with a rough crayon line by Seymour Lipton, as well as his menacing *Imprisoned Figure* (1948). In the next gallery, viewers experience another approach to the totem in a multi-part piece by Dorothy Dehner, *Encounter* (1969), a new acquisition on view for the first time. Her etchings hanging nearby are similarly constructed from iterations of geometric forms. This gallery also showcases Stanley William Hayter's surrealist-inspired prints, with body parts embedded in swirling lines and webs, as well as his lesser-known and rarely seen sculpture. Finally, in the last gallery, the juxtaposition of the sculpture *24 Greek Ys* (1950) with the calligraphic imagery of his works on paper show David Smith's exploitation of letters as endlessly interesting forms.

In looking beyond painting—long understood as the dominant medium of Abstract Expressionism—*Rock Paper Scissors* illuminates the range and liveliness of work produced in this period.

*Rock Paper Scissors* is organized by Jodi Hauptman, Curator, Department of Drawings, and Sarah Suzuki, The Sue and Eugene Mercy, Jr., Assistant Curator of Prints and Illustrated Books.

### ***Abstract Expressionism and Film***

February-April 2011

The Roy and Niuta Titus Theaters

*Abstract Expressionism and Film* is an exhibition of ten programs of films—short and feature-length—drawn from the Museum's collection. Filmmakers featured in this series include Michelangelo Antonioni, Stan Brakhage, Mary Ellen Bute, Storm de Hirsch, Oskar Fischinger, Ken Jacobs, Len Lye, Norman McLaren and James and John Whitney.

While Abstract Expressionism was primarily associated with painting in the early 1940's with an enduring presence through the 1960's, filmmakers concurrently embraced a cinematic language of abstract art that employed a radical, new visual vocabulary to express technological innovation and personal expression via nonrepresentational imagery. With visual subject matter that was wholly abstract, filmmakers could create works that were simultaneously interpreted as apolitical and safe. While these films were often mistakenly read as undemanding, they possessed complex emotions and structure, and challenged the viewer to reexamine storytelling—and in some cases the actual materiality—of film.

Color field painting, typified by the works of Abstract Expressionist artist Mark Rothko, was also embraced by filmmakers such as Mary Ellen Bute and Len Lye, who experimented with saturation of color, animated movement married to effervescent soundtracks, and innovative film color processes such as Cinecolor, Trucolor, and Gasparcolor. Additionally, Abstract Expressionism's reaction to post-wartime America fomented an aesthetic challenge to readdress the assumptions of modern, polite society. Feature filmmakers in the 1940s-1960s worked against traditional modes of accepted narrative previously part of commercial productions, as in Douglas Sirk's *All That Heaven Allows* (1955), in which a wealthy widow falls in love and marries beneath her social station. Italian director Michelangelo Antonioni, as critic Rosalind Krauss has noted, reverses foreground and background much in the manner employed by painters Jackson Pollock and Rothko to investigate the character's environment as a larger component of the *mise-en-scène* in *Il Deserto rosso* (1964).

A complete schedule of film screenings will be available in January.

*Abstract Expressionism and Film* is organized by Anne Morra, Associate Curator; and Sally Berger, Assistant Curator, Department of Film.

### ***On to Pop***

September 29, 2010-April 25, 2011

The Werner and Elaine Dannheisser Gallery, fourth floor

Complementing the exhibition *Abstract Expressionist New York*, in the Werner and Elaine Dannheisser gallery on the fourth floor, is the installation *On to Pop*, which showcases a selection of Pop Art highlights from the Museum's permanent collection.

In 1955, the influential critic Clement Greenberg published the essay "American-type painting," which hailed the abstract, non-referential imagery and monumental scale of Abstract Expressionist canvases as the most advanced form of painting then practiced. That same year, the 25-year-old artist Jasper Johns painted an American flag. This familiar, iconic emblem belonged to the world of everyday things. Rendered in wax encaustic and augmented with collage, the work's tactile, painterly surface and all-over compositional structure engaged the visual language of Abstract Expressionism while it pointed in a new direction.

*On to Pop* features familiar objects and images we encounter in our daily lives. In addition to Johns's *Flag*, this installation includes Claes Oldenburg's *Red Tights with Fragment 9*, Andy

Warhol's *Gold Marilyn Monroe*, and Roy Lichtenstein's *Drowning Girl*. Collectively these works helped to define American Pop Art, a very different kind of "American-type" painting, which by the late 1960s had eclipsed Abstract Expressionism's dominance on the New York scene.

*On To Pop* is organized by Anne Umland, Curator, Department of Painting and Sculpture.

**SPONSORSHIP:**

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**PUBLICATION:**

Published to accompany the exhibition *Abstract Expressionist New York, Abstract Expressionism at The Museum of Modern Art* presents a selection of more than 100 paintings, sculptures, prints, drawings, and photographs, drawn entirely from the Museum's vast holdings of works from this transformative period in art history. An essay by Ann Temkin, The Marie-Josée and Henry Kravis Chief Curator of Painting and Sculpture, traces the Museum's close relationship with the movement, from Abstract Expressionism's beginnings in the 1940s through its maturity in the 1960s. A fascinating array of documentary photographs from The Museum of Modern Art Archives illustrates that history, from installation shots of an early Willem de Kooning exhibition to candid photographs of Barnett Newman and Lee Krasner mingling at opening receptions. *Abstract Expressionism at The Museum of Modern Art* is both a catalogue of highlights from a renowned collection and a portrait of a pivotal era in the history of modern art. It is published by The Museum of Modern Art and available at the MoMA stores and online at MoMAstore.org. It is distributed to the trade by D.A.P./Distributed Art Publishers in the United States and Canada, and by Thames & Hudson outside North America. 9 x 10 1/2 in.; 128 pages; 147 illustrations. Hardcover: \$29.95.

**THE AbExNY VISITOR PACKAGE:**

This convenient, discounted package includes gallery admission, the exhibition's illustrated catalogue, and a voucher for MoMA's cafes. \$55 Individual; \$70 Dual. The AbExNY Visitor Package can be purchased at the Information and Ticketing Desks in MoMA's lobby.

**PROGRAMS:**

**Abstract Expressionist New York: Artist-Led Gallery Talks**

Select weekdays, 3:30 p.m., Museum Galleries

On the occasion of *Abstract Expressionist New York*, a major exhibition tracing the development of Abstract Expressionism from its auspicious beginnings in the 1940s to its seasoned maturity in the 1960s, contemporary artists lead the public on tours through the galleries, sharing their personal and artistic perspectives on works by Jackson Pollock, Barnett Newman, Robert Motherwell, Arshile Gorky, Lee Krasner, Willem de Kooning, David Smith, Joan Mitchell, Mark Rothko, and others.

**October 7:** George Condo

**November 4:** Peter Halley

**December 2:** Josh Smith

**January 12:** Richard Tuttle

**February 16:** Amy Sillman

**March 16:** Robert Ryman

**March 30:** Ellen Gallagher



Free with Museum admission. Sign-up begins on a first-come first-served basis at 3:00 p.m. outside the fourth floor exhibition entrance, where the tour begins. Groups are limited to twenty-five people. Additional Gallery Talks will take place in spring 2011, with details to be announced. For more information please visit [moma.org/talks](http://moma.org/talks).

**Dorothy Miller and Frank O'Hara: Championing Abstract Expressionism at MoMA  
Wednesday, January 26, 6:00 p.m.**

Wendy Jeffers, curator, independent scholar and at work on a biography of Dorothy Miller tentatively titled *The Making of "The Americans"*, and Brad Gooch, Professor of English at William Paterson University and author of *City Poet: The Life and Times of Frank O'Hara* (1994), discuss the roles of two MoMA curators, Dorothy Miller, MoMA's first curator (1934-1965) and Frank O'Hara, special assistant to the International Program (1955-1960) and curator of Painting and Sculpture (1960-66), who were great champions of the Abstract Expressionist artists.

Tickets (\$10; \$8 members; \$5 students, seniors, staff of other museums) can be purchased at the lobby information desk, at the film desk, and online at [moma.org/talks](http://moma.org/talks).

**New Perspectives on Abstract Expressionism: A Young Scholars' Panel  
February 25, 2011, 1:00-5:00 p.m.**

Four young scholars present new research on various topics related to Abstract Expressionism. The panel's selection committee members, David Anfam, Michael Leja, Katy Siegel, and Ann Temkin serve as respondents and moderate a discussion.

Tickets (\$10; \$8 members; \$5 students, seniors, staff of other museums) can be purchased at the lobby information desk, at the film desk, and online at [moma.org/talks](http://moma.org/talks).

**MoMA COURSES:**

**The Gesture and the Painter's Ethos**

Six Mondays, 8:10-10:00 p.m., 11/1, 11/8, 11/15, 11/22, 11/29, 12/6

Postwar American painting, commonly called "Abstract Expressionism," is a style without consistency. The task artists faced was to create a form that would be recognizably unified in its novel development of modern artistic techniques while simultaneously allowing characteristic gestures to represent the ultimate individuality of each artist's ethos. Critics were faced with the complementary task of making their idiosyncratic works intelligible in relation to earlier modernist art and, simultaneously, demonstrating the novelty of this art. This course will explore the style's representative artistic personae, by direct examination of many particular works. While the main purpose of the class will be to give students an understanding of the various meanings that stylistic distinction had for the self-presentation of the artist, the class will also focus on the ways critics looked at this work, and transmitted its significance to its greater public.

\$315; \$265 for members. For more information and to register, the public can visit [MoMA.org/courses](http://MoMA.org/courses) or call (212) 408-8441.

**New Online Course: Materials and Techniques of Postwar Abstract Painting  
Thursday, October 14–Thursday, December 16, 2010**

This new online course explores postwar abstract painting from the perspective of the artist by examining the materials and techniques used in paintings of this period. Two introductory classes cover the basics of preparing a canvas and mixing and applying paint, and each subsequent class each focuses on a major artist in MoMA's collection, using slide lectures, videos shot on location in MoMA's galleries, and studio demonstrations to enrich understanding. Every week, students will paint a canvas based on the work of an iconic artist from the period—from Jackson Pollock and Willem de Kooning to Mark Rothko and Barnett Newman—with the aid of an online discussion forum and digital images shared among students and the instructor. Combining studio techniques, visual analysis, and art historical insight, the class offers students a unique appreciation of how the materiality of paint and the activity of painting affected the development of abstract art.

Students will have assigned readings, and will be given access to a wide range of multimedia educational resources.

\$300; \$250 for MoMA members, students, educators (K–12, College, and University). For more information and to register, the public can visit [MoMA.org/courses](http://MoMA.org/courses) or call (212) 408-8441.

**WEBSITE:**

The exhibition website for *Abstract Expressionist New York*, [www.moma.org/abexny](http://www.moma.org/abexny), includes a map of New York City that features points of interest in the movement's history. The site also links to the exhibition's many offerings, including but not limited to works in the online collection, online courses, audio and video, blog postings, and a comprehensive Google map of New York's Abstract Expressionist history.

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**For downloadable high-resolution images, register at [www.moma.org/press](http://www.moma.org/press).**

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**Public Information:**

**The Museum of Modern Art**, 11 West 53rd Street, New York, NY 10019, (212) 708-9400

**Website:** [www.moma.org](http://www.moma.org)

**Blog:** [www.moma.org/insideout](http://www.moma.org/insideout)

**Facebook:** [www.facebook.com/MuseumofModernArt](http://www.facebook.com/MuseumofModernArt)

**Twitter:** [www.twitter.com/MuseumModernArt](http://www.twitter.com/MuseumModernArt)

**Videos:** [www.youtube.com/momavideos](http://www.youtube.com/momavideos)

**Flickr:** [www.flickr.com/groups/themuseumofmodernart/](http://www.flickr.com/groups/themuseumofmodernart/)

**Hours:** Wednesday through Monday: 10:30 a.m.-5:30 p.m. Friday: 10:30 a.m.-8:00 p.m.  
Closed Tuesday

**Museum Admission:** \$20 adults; \$16 seniors, 65 years and over with I.D.; \$12 full-time students with current I.D. Free, members and children 16 and under. (Includes admittance to Museum galleries and film programs). Target Free Friday Nights 4:00-8:00 p.m.

**Film Admission:** \$10 adults; \$8 seniors, 65 years and over with I.D. \$6 full-time students with current I.D. (For admittance to film programs only)