

**THE MUSEUM OF MODERN ART'S PERFORMANCE EXHIBITION SERIES
CONTINUES IN JANUARY 2011 WITH ECLECTIC GROUP OF PERFORMANCES**

New York, December 20, 2010—The Museum of Modern Art continues its Performance Exhibition Series with a range of performances taking place during January and February 2011. *The Identical Lunch*, a performance by Alison Knowles held in conjunction with the exhibition *Contemporary Art from the Collection*, will take place twice a week between January 20 and February 11 in MoMA's Cafe 2. A program of live performance and dance, featuring the work of such notable figures as Trisha Brown and Ralph Lemon, will take place in MoMA's Marron Atrium in conjunction with the exhibition *On Line: Drawing Through the Twentieth Century*. *Staging Action: Performance in Photography since 1960*, an exhibition of photographs of performative actions drawn from MoMA's collection, opens on January 28 and brings together performances from the last 50 years that were specifically created for the camera. Continuing through January 10, Allora & Calzadilla's *Stop, Repair, Prepare: Variations on "Ode to Joy" for a Prepared Piano* will be performed daily in MoMA's Marron Atrium. Complete information on each of the exhibitions is below.

PERFORMANCE EXHIBITION SERIES:***Performance 10: Alison Knowles*****January 20, 21, 27, 28, and February 3, 4, 10, 11****Cafe 2, second floor****[N.b. Performance dates amended on January 12]**

In conjunction with the exhibition *Contemporary Art from the Collection*, Alison Knowles is inviting Museum visitors to have an "identical lunch" with her, as a performance piece, on select dates in January and February in MoMA's Cafe 2. Knowles conceived of *The Identical Lunch* in the late 1960s, when her friend and fellow Fluxus artist Philip Corner noticed that she ate the same lunch every day: "a tuna fish sandwich on wheat toast with butter and lettuce, no mayo, and a cup of soup or glass of buttermilk." Turning this habit into a performance, she asked friends to try the same lunch, often at a local diner, and to write about their experiences. The project has evolved to include communal meals served by Knowles along with artist's books gathering photographs and participants' descriptions of the events. For the MoMA performance, participants must sign up for the event on MoMA's website, MoMA.org. Registration begins January 3 at 9:30 a.m. Space is limited; lunch will be free with Museum admission. The exhibition is organized by Kathy Halbreich, Associate Director, and Christophe Cherix, The Abby Aldrich Rockefeller Chief Curator of Prints and Illustrated Books, The Museum of Modern Art.

PERFORMANCES 11–15: *On Line***January–February 2011****The Donald B. and Catherine C. Marron Atrium**

The dancing body has long been a subject matter for drawing, as seen in a variety of works

included in the exhibition *On Line: Drawing Through the Twentieth Century*, currently on view on the Museum's sixth floor. These documentations show dance in two dimensions, allowing it to be seen in a gallery setting. But if one considers line as the trace of a point in motion—an idea at the core of this project—the act of dance itself becomes a drawing, an insertion of drawing into the time and three-dimensional space of our lived world. In conjunction with the exhibition, and as part of MoMA's ongoing Performance Exhibition Series, these programs of live performance and dance are organized by the exhibition's curators, Connie Butler and Catherine de Zegher, with Jenny Schlenzka, Assistant Curator for Performance, Department of Media and Performance Art, The Museum of Modern Art.

All performances take place in the Donald B. and Catherine C. Marron Atrium, and are included with admission to the Museum. MoMA will be posting updates and information on the Performance Exhibition Series on Facebook and Twitter.

**Performance 11: On Line/Trisha Brown Dance Company
Sticks (1973); *Scallops* (1973); *Locus Solo* (1975); and *Roof Piece Re-Layed* (2011)
(based on *Roof Piece* [1971])**

Performed on January 12, 15, and 16, at 2:00 p.m. and 4:00 p.m.

Choreographer Trisha Brown (American, b. 1936) experiments with space, gravity, and the orientation of the body. She was an essential contributor to the development of postmodern dance, an innovation associated with New York's Judson Dance Theater in 1962–64. At MoMA the Trisha Brown Dance Company, which celebrated its 40th anniversary in 2010, will perform the early works *Sticks* (1973), *Scallops* (1973), and *Locus Solo* (1975), and the premiere of *Roof Piece Re-Layed* (2011), which is based on *Roof Piece* (1971). Approximate program length: 60 minutes.

**Performance 12: On Line/Marie Cool and Fabio Balducci
Selected untitled works (2004–09)**

**Performed on January 19 and 20, throughout the day
[N.b. Performance dates amended on January 14]**

The work of Marie Cool (French, b. 1961) and Fabio Balducci (Italian, b. 1964) is rooted less in the tradition of performance art than in sculpture, painting, and drawing. Their actions are composed from an inventory of simple, reductive gestures initiated by the physical properties of ordinary materials, such as string, paper, or a piece of Scotch tape. Their work will be on view continuously throughout their three-day appearance at MoMA.

**Performance 13: On Line/Anne Teresa De Keersmaeker
Violin Phase from *Fase: Four Movements to the Music of Steve Reich* (1982)**

Performed on January 22 and 23, 2:00 and 4:00 p.m.

Anne Teresa De Keersmaeker (Belgian, b. 1960) is one of the most prominent choreographers in contemporary dance. Throughout her career she has focused on the relationship between music and dance and also repeatedly ventured into the realms of text and visual art. The minimalist music of composer Steve Reich (American, b. 1936) inspired De Keersmaeker's seminal work *Fase: Four Movements to the Music of Steve Reich* (1982). She will perform "Violin Phase" (an excerpt from *Fase*), dancing on sand, her movements creating a large circular drawing on the Marron Atrium floor. Approximate program length: 16 minutes.

**Performance 14: On Line/Ralph Lemon
Untitled (2008), with Okwui Okpokwasili**

Performed on January 26, 29, and 30, at 3:00 p.m.

New York-based artist Ralph Lemon (American, b. 1952) works across the disciplines of dance, film, and visual arts. In *Untitled* (2008), which Lemon created for himself and longtime collaborator Okwui Okpokwasili (American, b. 1972), he explores the body's ability to push beyond technique and training, exhaustion and exhilaration, to movements unfettered by control,

rationality, and reflex. The result is a quiet and harrowing duet that investigates connection and division between two bodies. Approximate length: 40 minutes

Performance 15: On Line/Xavier Le Roy

***Self Unfinished* (1998), a collaboration with Laurent Golding, to recorded music by Diana Ross.**

Performed on February 2, 5, and 6, 5:30 p.m.

Over the last decade, choreographer Xavier Le Roy (French, b. 1963) has opened up new perspectives in the world of dance. Trained as a molecular biologist, he approaches his work scientifically, starting with a single idea or question. He will present his groundbreaking work *Self Unfinished* (1998), conceived in collaboration with Laurent Golding, which is concerned with the representation of the body; in it he morphs through bodily configurations, deviating as far as possible from an identifiable human figure. Approximate length: 55 minutes.

Seating for the performance is limited. Reservations are required. See MoMA.org/performance15 for details. The performance contains nudity.

ONGOING

Performance 9: Allora & Calzadilla

December 8, 2010–January 10, 2011, hourly beginning at 11:30 a.m. each day

Donald B. and Catherine C. Marron Atrium, second floor

For Performance 9: *Allora & Calzadilla*, MoMA brings *Stop, Repair, Prepare: Variations on "Ode to Joy" for a Prepared Piano* (2008) to the Marron Atrium for performances throughout the day. The piece, which was acquired by MoMA in 2009 and is being publicly performed in the Museum for the first time, was created by the artist duo Jennifer Allora (b. 1974) and Guillermo Calzadilla (b. 1971), who have been named the United States representatives for the 2011 Venice Biennale. Blending sculpture and performance, the artists have carved a hole in the center of an early twentieth-century Bechstein piano, creating a void in which the performer stands to play the Fourth Movement of Beethoven's Ninth Symphony, usually referred to as "Ode to Joy." For each 30-minute performance, the pianist leans over the piano's keyboard, playing upside down and backwards, while moving the instrument around the Atrium. The work will be performed by the following pianists: Terezija Cukrov, Mia Elezovic, Amir Khosrowpour, Evan Shinnars, and Sun Jun. Performance 9: *Allora & Calzadilla* is organized by Klaus Biesenbach, Director, MoMA PS1, and Chief Curator at Large, MoMA, with Jenny Schlenzka, Assistant Curator for Performance, Department of Media and Performance Art, MoMA.

RELATED EXHIBITION:

Staging Action: Performance in Photography since 1960

January 28–May 9, 2011

The Robert and Joyce Menschel Gallery, third floor

The relationship between photography and performance has become distinctly more complicated since the 1960s, when artists increasingly began making art that was transient and improvisational. For the most part, performances are intended to be experienced live, in real time, with photography playing an ancillary function in recording them. This exhibition, however, considers performances made expressly for the camera, resulting in photographs that function as independent, expressive pictures. Drawn from the Museum's collection, the works included in *Staging Action* document and depict performances, oftentimes executed in the absence of a public audience. At the center of these pictures is a performer (the artist, or his or her proxy) posing or enacting actions conceived of in front of the photographic lens. Many artists experimented with the camera to test the physical and psychological limits of the body. Others enlisted it as accomplice to acts of political dissent. The exhibition presents the work of pioneering figures such as Bas Jan Ader, Günter Brus, VALIE EXPORT, George Maciunas, Ana Mendieta, Bruce Nauman, and Mieko Shiomi, as well as that of subsequent generations of artists, including Ai Weiwei, Matthew Barney, Laurel Nakadate, Lorna Simpson, and Robin Rhode. *Staging Action* attests to the myriad ways in which photography, with its ability to both freeze and extend a moment in time,

goes beyond mere documentation to constitute performance as a conceptual exercise. The exhibition is organized by Roxana Marcoci, Curator, and Eva Respini, Associate Curator, Department of Photography, The Museum of Modern Art.

SPONSORSHIP:

The Performance Exhibition Series is made possible by MoMA's Wallis Annenberg Fund for Innovation in Contemporary Art through the Annenberg Foundation.

On Line: Drawing Through the Twentieth Century and the accompanying performance series are made possible by MoMA's Wallis Annenberg Fund for Innovation in Contemporary Art through the Annenberg Foundation, The International Council of The Museum of Modern Art, Maja Oeri and Hans Bodenmann, The Contemporary Arts Council of The Museum of Modern Art, and the Robert Lehman Foundation.

No. 72

Press Contact:

Paul Jackson, 212-708-9593 or paul_jackson@moma.org
Margaret Doyle, 212-408-6400 or margaret_doyle@moma.org

For downloadable high-resolution images, register at MoMA.org/press.

Public Information:

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

Holiday Hours 2010: Thanksgiving Day (Thursday, November 25), closed
Christmas Eve (Friday, December 24), 10:30 a.m.–3:00 p.m. (Museum closes early)
Christmas Day (Saturday, December 25), closed
Sunday, December 26–Monday, January 3, 9:30 a.m.–5:30 p.m. (Museum opens one hour early)
Tuesday, December 28, 9:30 a.m.–5:30 p.m. (Special Tuesday opening)
New Year's Eve (Friday, December 31), 9:30 a.m.–8:00 p.m.

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)