

# Member Calendar

JUL



SEP

**MoMA**

# A new MoMA opens in October

Jul-Sep 2019



Greetings from 53rd Street, which has been a beehive of activity! Even as we installed our fantastic spring exhibitions, we were working behind the scenes in all corners of the museum to prepare to bring you a reimagined MoMA experience. While construction continues on our expansive new ground-floor spaces, including a gracious lobby, flagship MoMA Store, and more, the entire team has been working diligently to prepare our just-completed galleries for art installation. The process of installing almost 170,000 square feet of gallery space in advance of our October reopening is a challenging one, and before we're through, we will move 6,000 artworks between the frame shop, conservation, and storage; construct 1,550 frames; and place almost 100 bespoke benches in our galleries and public spaces to allow for moments of reflection and pause. And all in 116 days!

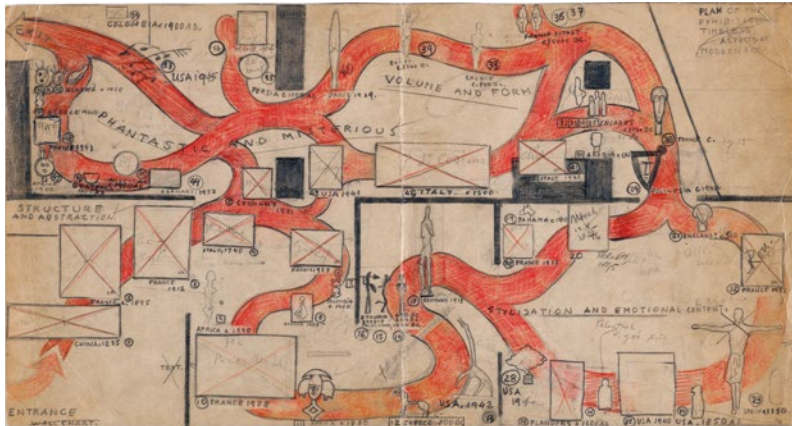
With over 40,000 square feet of additional space, the galleries will showcase the depth and breadth of our collection, bringing modern masterpieces and contemporary works alike into dialogues that offer fresh perspectives, stories, and voices. We'll mix all the mediums that we collect in displays that better reflect the ways that artists think and work. Innovative spaces for live performance, conversations, and workshops will offer meaningful ways to engage with the art on view.

As a member, you'll be the very first to experience our transformed space. I can't wait to show you everything we've been working on, and look forward to seeing you at the new MoMA in October.

A handwritten signature in black ink, appearing to read 'sm'.

**Sarah Suzuki**

Director, Opening of the new Museum,  
and Curator, Department of Drawings and Prints



MoMA through Time 4-5



Young Architects Program 15



Warm Up 16-17



The Year Ahead 6-9

# Highlights



MOOD 18



Member Benefits 10-11



Books 30-31



# MoMA through Time

Explore the history of MoMA and MoMA PS1 through a new website that highlights over 100 moments—from the Museum's 1929 founding by three visionary women to the opening of the new Museum this October. Discover these stories and more at [moma.org/momathroughtime](https://moma.org/momathroughtime).



Installation view of the exhibition *Picasso: Forty Years of His Art*

1939

## Picasso's Protest

In 1939, just as World War II was starting, Pablo Picasso hung his monumental antiwar painting *Guernica*, and left it at the Museum for 38 years.

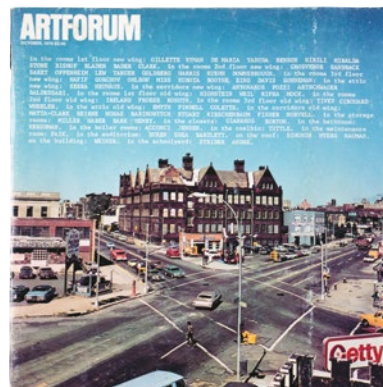


Firemen fight a blaze at the Museum, April 15, 1958. © AP/Wide World Photos. Source image provided by AP/Wide World Photos

1958

## MoMA on Fire

On April 15, 1958, a fire broke out on the second floor, quickly engulfing the building; all but a few pieces emerged unscathed.

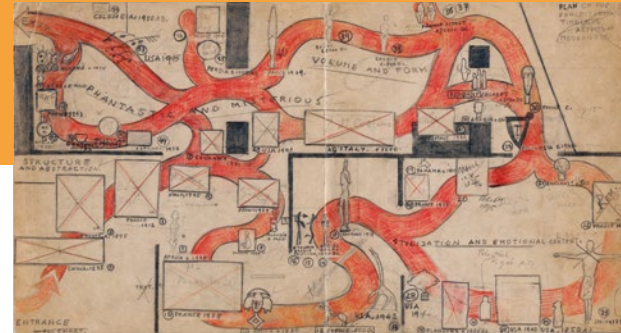


Artforum cover from October 1976

1975

## The Birth of P.S.1

In 1975, curator Alanna Heiss secured a lease on a vacant public school in Long Island City, Queens, saving the building from demolition and repurposing it to show hundreds of artworks in the coming years.



René d'Harnoncourt, Hand-drawn circulation plan of the exhibition *Timeless Aspects of Modern Art* (1948)

1949–68

## The Art of Installation

René d'Harnoncourt, the Museum's director from 1949 to 1968, revolutionized the way exhibitions were conceived, thinking deeply about the visitor's experience.

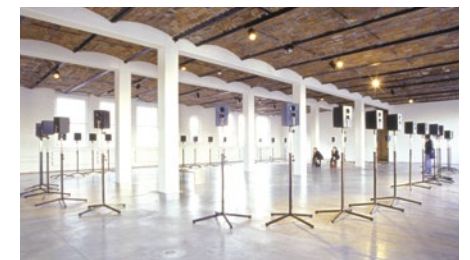


Left to right: Richard Oldenburg, Director of the Museum, and Mrs. John D. Rockefeller III, President, Board of Trustees, accepting an honorary Oscar from Gregory Peck

1979

## And the Oscar Goes To...MoMA

In 1979, the Museum was awarded an Academy Award recognizing MoMA's "contributions to the public's perception of movies as an art form."



*The Forty Part Motet* installed in the new "Kunsthalle" at MoMA PS1

2001

## Mourning 9/11 at P.S.1 with Janet Cardiff's *The Forty Part Motet*

In response to the September 11 attacks, Janet Cardiff's *The Forty Part Motet* opened a month in advance of her exhibition, providing a space for visitors and staff to reflect and mourn.

# The Year Ahead: Fall 2019– Spring 2020

When we reopen in October the Museum will be transformed. In our collection galleries, you'll still find Van Gogh's *The Starry Night*, but we'll also mix mediums and highlight more work by women and artists from diverse backgrounds and geographies.

You'll also see this new approach in our exhibitions, from a celebration of modern Latin American art to 11 watershed installations by living artists from the past 20 years to explorations of artists Betye Saar and Pope.L. Here are just a few of the highlights—we can't wait to share it all with you.

As a member, you'll experience everything first. Enjoy Early Access every day, After Hours viewings, and Member Previews and Last Looks for all exhibitions.



Betye Saar. *Black Girl's Window*. 1969. Wooden window frame with paint, cut-and-pasted printed and painted papers, daguerreotype, lenticular print, and plastic figurine, 35 3/4 x 18 x 1 1/2" (90.8 x 45.7 x 3.8 cm). Gift of Candace King Weir through The Modern Women's Fund, and Committee on Painting and Sculpture Funds. © 2019 Betye Saar, courtesy the artist and Roberts Projects, Los Angeles

## Betye Saar The Legends of *Black Girl's Window*

Opens Oct 21  
The Museum of Modern Art,  
Floor 2

Celebrating the recent acquisition of 42 rare, early works on paper, this exhibition explores the relation between Saar's experimental print practice and the artistic language she debuted in the iconic, autobiographical assemblage *Black Girl's Window* (1969).

## Sur moderno Journeys of Abstraction— The Patricia Phelps de Cisneros Gift

Opens Oct 21  
The Museum of Modern Art, Floor 3

Discover the transformative power of abstraction in Brazil, Venezuela, Argentina, and Uruguay, where artists reinvented the art object itself and the role of art in social renewal.



Maria Freire. *Untitled*. 1954. Oil on canvas, 36 1/4 x 48 1/2" (92 x 122 cm). Gift of Patricia Phelps de Cisneros through the Latin American and Caribbean Fund in honor of Gabriel Pérez-Barreiror





Pope.L. *The Great White Way, 22 Miles, 9 Years, 1 Street*. 2000–09. Performance.  
© Pope. L. Courtesy of the artists and Mitchell – Innes & Nash, New York

## member

### Pope.L, 1978–2001

**Opens Oct 21**  
The Museum of Modern Art, Floor 3

Witness career-defining performances from Pope.L (b. 1955), a provocateur whose practice across multiple mediums—including performance, painting, drawing, installation, theater, and video—uses abjection, humor, endurance, and absurdity to undermine rigid systems of belief.

## Surrounds

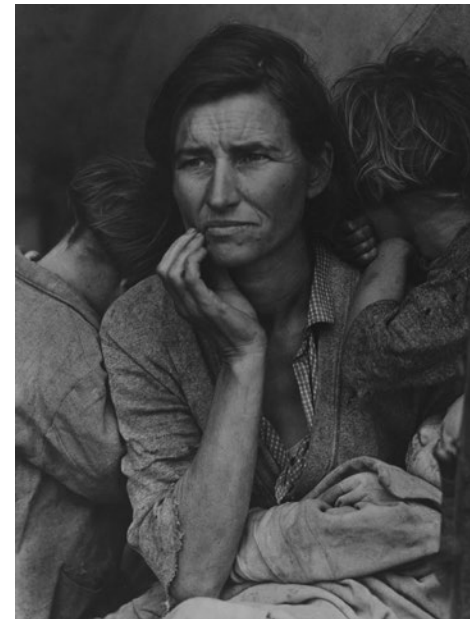
### 11 Installations

**Opens Oct 21**  
The Museum of Modern Art, Floor 6

Spanning the entire sixth floor, this exhibition presents individualized, immersive experiences by contemporary artists including Shelia Hicks, Hito Steyerl, and Janet Cardiff and George Bures Miller.



Dayanita Singh. *Museum of Chance*. 2013. 162 pigmented inkjet prints and teak structures. Variable dimensions. Acquired with support from The Contemporary Arts Council of The Museum of Modern Art, The Modern Women's Fund, and Committee on Photography Fund. © 2019 Dayanita Singh, courtesy the artist and Frith Street Gallery



Dorothea Lange. *Migrant Mother, Nipomo, California*. 1936. Gelatin silver print, 11 1/4 × 8 3/4" (28.3 × 21.8 cm). Purchase

## Dorothea Lange

### Words & Pictures

**Opens Feb 9**  
**Member Previews: Feb 6–8**  
The Museum of Modern Art, Floor 3

Bringing together iconic works with rarely seen photographs—from early work on the streets of San Francisco to photo-essays for *LIFE* magazine to her landmark photobook *An American Exodus*—this exhibition traces Lange's interest in the power of art to raise public awareness and connect to intimate narratives in the world.

## Judd

**Opens Mar 1**  
**Member Previews: Feb 27–29**  
The Museum of Modern Art, Floor 6

Explore the remarkable vision of Donald Judd, an artist who revolutionized the language of sculpture—from his early expressionist paintings to his hollow boxes and stacks made with metals and plastics to his extensive engagement with color.



Donald Judd. *Untitled*. 1991. Enameled aluminum, 59" × 24' 7 1/4" × 65" (150 × 750 × 165 cm). Bequest of Richard S. Zeisler and gift of Abby Aldrich Rockefeller (both by exchange) and gift of Kathy Fuld, Agnes Gund, Patricia Cisneros, Doris Fisher, Mimi Haas, Marie-Josée and Henry R. Kravis, and Emily Spiegel. © 2019 Judd Foundation/Artists Rights Society (ARS), New York

# Summer Member Benefits

## Member After Hours at MoMA PS1

Wed, Jul 24 & Wed, Aug 14, 6:30–9:00 p.m.

We're keeping MoMA PS1 open late just for members. See all the current exhibitions, including *Simone Fattal: Works and Days*, explore this year's Young Architects Program winner, and enjoy drinks under the stars in the courtyard. All galleries will be open and educators will be on hand to offer insights on the art.

## Member Shopping Day

Wed, Jul 31

Save 20% on all products at the Design Stores, at [store.moma.org](http://store.moma.org), and in our catalog, including furniture and sale items. (Cannot be combined with any other offer or discount.)



MoMA Design Store. Photo: Carly Gaebe/Steadfast Studio



Tierra Whack performs at Warm Up 2018. Image courtesy of MoMA PS1. Photo: Brandon Polanco

## Half off Warm Up tickets

Enjoy the best of live and electronic music, all summer long. Members receive 50% off tickets and expedited entry to Warm Up, MoMA PS1's celebrated weekly music series. See page 16 for lineup details.

Limit two tickets per member, subject to availability. Tickets can be purchased by calling (212) 333-1161.

## 10% off at Union Square Hospitality Group restaurants

Throughout the closure, members receive a 10% discount when dining at any restaurant within Danny Meyer's Union Square Hospitality Group (USHG). In addition to The Modern, USHG has created some of New York City's most beloved restaurants, including Union Square Cafe, Gramercy Tavern, Maialino, and more. Visit [ushgnyc.com](http://ushgnyc.com) to browse all restaurants, ranging from fast-casual to fine dining.

Simply present your membership card upon payment. Discount does not apply to gift cards, private dining, or delivery. Discount is valid until October 21, 2019.



Image courtesy Rooftop Films

## Half off Rooftop Films

While our theaters are temporarily closed, you'll have access to a range of films through the Rooftop Films Summer Series. Members will receive 50% off admission for more than 30 outdoor screenings across New York City this summer, plus free admission to four special films co-presented by MoMA's Film department. Visit [rooftopfilms.com](http://rooftopfilms.com) for details.

Limit two tickets per member, subject to availability. Use promo code MoMA to purchase tickets at [rooftopfilms.com](http://rooftopfilms.com). Present your membership card at entry.

## Buy one, get one at the New York Botanical Garden

Buy one ticket, get one free for the exhibition *Brazilian Modern: The Living Art of Roberto Burle Marx*, on view through September 28 at the New York Botanical Garden.

Roberto Burle Marx (1909–94) was a force of nature in Brazil, known for his bold landscapes, vibrant art, and passionate commitment to plant conservation. His powerful modernist vision produced thousands of gardens and landscapes, including the famous curving mosaic walkways at Copacabana Beach in Rio and the beautiful rooftop garden at Banco Safra in São Paulo. Feel his artistic energy and love of plants during a Garden-wide exhibition of lush gardens; paintings, drawings, and textiles; and the sights and sounds of Brazil that inspired his life and work.

Limit two tickets per member, subject to availability. Purchase online at [nybg.org](http://nybg.org) with promo code MoMA. Valid for all-garden pass visits through September 29, 2019. Orders are limited to two tickets. Not valid on special event tickets, evening tickets, or group tours. Discount cannot be combined with any other promotional offer or applied to previously purchased tickets. Discount may be modified or withdrawn without prior notice. Tickets are not refundable or exchangeable.



Installation view of Gina Beavers: *The Life I Deserve* on view at MoMA PS1. Photo: Odette Chavez-Mayo

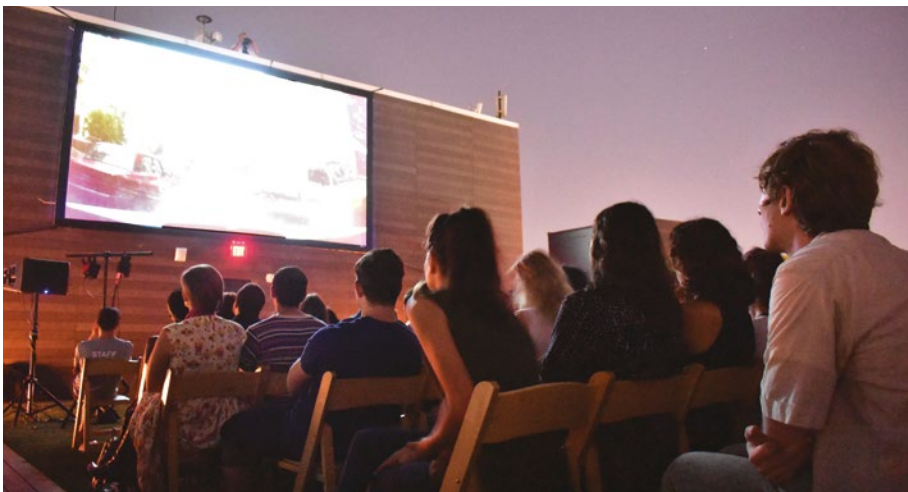


Image courtesy Rooftop Films

## Rooftop Films Summer Series

Jun–Sep

Members receive 50% off all screenings, and free admission to films co-presented by MoMA

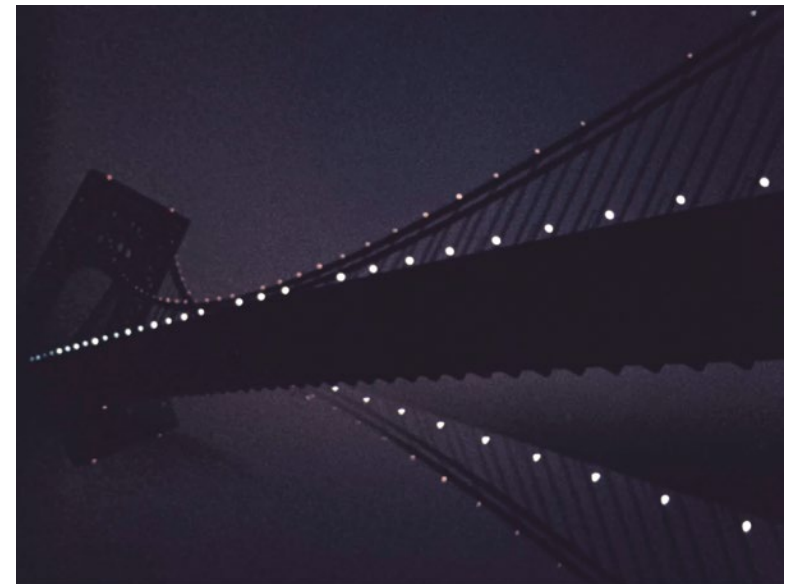
While our theaters are temporarily closed to prepare for the new MoMA, we've partnered with Rooftop Films to curate and co-present four unique outdoor screenings. The first, on June 29 in Brooklyn, is Luke Lorentzen's *Midnight Family* (2019). On July 27, the Museum hosts a special screening event on Staten Island, and on August 9, the popular The Future of Film Is Female series launches on the rooftop of the New Design High School on Manhattan's Lower East Side. The collaboration wraps with a final screening in September, with details to be announced soon.

Rooftop Films was founded in 1997 to showcase the work of emerging filmmakers. Its Summer Series, a film festival hosting over 30 outdoor screenings of new independent films in over a dozen outdoor locations throughout New York City, also features live music, immersive performances, filmmaker Q&As, and after-parties.

Members get 50% off admission to Rooftop Films screenings, plus free admission to the four films co-presented by MoMA's Department of Film. Use promo code MoMA to purchase tickets. Visit [moma.org/summerbenefits](https://moma.org/summerbenefits) for details.

## The City Stars NYC Shorts from the Film Collection

Jul 8, 15, 22 & 29



N.Y., N.Y. 1957. USA. Directed by Francis Thompson. Acquired from the artist

This summer, while our building is closed, the Department of Film will continue its programming in an unprecedented way. Each week during the month of July, we'll release either a film or a series of shorts through YouTube, with curators and filmmakers offering commentary before and after the streaming. Audiences across the country will have the opportunity to see great films and participate in online conversations around them. Each program stars New York—a source of inspiration and influence for filmmakers since the invention of movies—from early footage of the subway commissioned by Edison & Co., to one of the first gangster movies, to James Agee, Helen Levitt, and Janice Loeb's *In the Street* (1952), along with more recent films. Organized by Sean Egan, Producer, Film Exhibitions and Projects, and Sean Yetter, Video Producer, *The City Stars* offers a new model for online screenings and programming. We hope you'll tune in!



# MoMA PopRally × New York

Jul–Oct



Illustration by Grace Robinson

Join PopRally, a MoMA event series that encourages new and experimental ways of encountering modern and contemporary art, as we head out of the Museum and into New York City's five boroughs this summer and fall. Offerings will include artist collaborations, performances, music, food, film screenings, and more.

MoMA PopRally × New York kicks off in July and will stop in Queens, Staten Island, the Bronx, and Brooklyn. In October, the series comes full circle to Manhattan, with an exciting event at the new MoMA built around a first look at the galleries and collection.

Final programming line-up and ticketing information will be announced soon at [moma.org/poprally](https://moma.org/poprally).



Pedro & Juana (Ana Paula Ruiz Galindo and Mecky Reuss), Mexico City, Mexico. *Hórama Rama*. Rendering. Winner of the 2019 Young Architects Program. Courtesy of the artists

## Young Architects Program 2019 *Hórama Rama* by Pedro & Juana

Through Sep 2

**Member After Hours at MoMA PS1: Wed, Jul 24 & Wed, Aug 14, 6:30–9:00 p.m.**

*Hórama Rama* by Pedro & Juana (Ana Paula Ruiz Galindo and Mecky Reuss) has been named the winner of The Museum of Modern Art and MoMA PS1's 20th annual Young Architects Program (YAP) and this year's architectural installation is an immersive junglescape set within a large-scale cyclorama that sits atop MoMA PS1's courtyard walls. *Hórama Rama*, which was selected from among five finalists, will be on view through the summer, serving as a temporary built environment for MoMA PS1's pioneering outdoor music series Warm Up (see pages 16–17).

For 20 years, the Young Architects Program has offered emerging architectural talent the opportunity to design and present innovative projects, challenging each year's winners to develop creative designs for a temporary, sustainable outdoor installation that provides shade, seating, and water. The architects must also work within environmentally sensitive guidelines.



# WARMUP

MoMA PS1's pioneering outdoor music series Warm Up returns, presenting the best in live and electronic music every Saturday in July and August (July 6–August 31). Known for its innovative and ambitious program, Warm Up celebrates a wide range of artists across genres: both emerging and established, local and global. This year's program welcomes more than 75 artists, including Fuego, Sho Madjozi, The Marías, Kelly Lee Owens, Smino, Eris Drew, Martinez Brothers, Michael Brun, FLOORPLAN, and Mall Grab, as well as the first US performance by Nigerian artist Santi, and a rare US appearance by legendary BBC DJ Annie Mac.

As an integral part of MoMA PS1's curatorial program, Warm Up seeks to elevate underrepresented voices and connect fans with music's most important artists. The program's alumni include contemporary creators Solange, Black Dice, Cardi B, Jamie XX, Lizzo, Skepta, Thom Yorke, Four Tet, and A-Trak as well as legendary DJs including Derrick May, DJ Premier, and Ritchie Hawtin. Members receive expedited entry and receive 50% off tickets all summer long, just \$9 in advance/\$11 day-of. For details, visit [moma.org/warmup](https://moma.org/warmup), and to purchase tickets call (212) 333-1161.



Photo: Brandon Polanco





From left: Sable Elyse Smith, Allison Janae Hamilton, and Tschabalala Self. Photo: Madeleine Hunt-Ehrlich

## MOOD Studio Museum Artists in Residence 2018–19

Through Sep 8

**Member After Hours at MoMA PS1: Wed, Jul 24 & Wed, Aug 14, 6:30–9:00 p.m.**

While the Studio Museum in Harlem constructs a new building on the site of their longtime home on West 125th Street, MoMA PS1 presents the Studio Museum's annual artist-in-residence exhibition. *MOOD* is the inaugural exhibition of this partnership, featuring the work of the Studio Museum's 2018–19 residents Allison Janae Hamilton (b. 1984, Lexington, KY), Tschabalala Self (b. 1990, New York, NY), and Sable Elyse Smith (b. 1986, Los Angeles, CA). An immersive four-room exhibition, *MOOD* explores site, place, and time as it relates to American identity and popular culture by resituating the often trending social media hashtag (#mood), which describes moments both profound and banal.

The exhibition is presented as part of a multi-year partnership between The Studio Museum in Harlem, The Museum of Modern Art, and MoMA PS1. Building on the institutions' existing affiliations and shared values, this wide-ranging collaboration encompasses exhibitions and programming at both The Museum of Modern Art and MoMA PS1.

## Gina Beavers The Life I Deserve

Through Sep 2



Installation view of Gina Beavers: *The Life I Deserve*, MoMA PS1, March 31–September 2, 2019. Photo: Matthew Septimus

**Member After Hours at MoMA PS1: Wed, Jul 24 & Wed, Aug 14, 6:30–9:00 p.m.**

In her visceral, vexing, often grotesque paintings, New York-based artist Gina Beavers transforms images sourced from the Internet into painted reliefs composed from thick layers of acrylic medium. Born from the online world yet stubbornly physical, Beavers's paintings condense the ether of digital images into bodily objects that convey both sensuality and abjection. Confronting questions of consumption, desire, and self-fashioning, she gravitates toward a repertoire of recurring subjects that reflect everyday life in the age of social media, such as “food porn,” bodybuilder selfies, and makeup tutorials.

Rendered with an unsettling degree of realism, Beavers's work is always more than merely representational. Whether depicting a painter's palette or the fluorescent green of a bulbous tennis ball, her high-relief paintings protrude obscenely into the space of the viewer, insisting on their status as tactile things. In her more recent work, the artist both parodies and venerates iconic figures from the history of art, from Vincent van Gogh to Piet Mondrian, pointing to a deep engagement both with painting's legacies and its continued relevance as a critical lens on contemporary culture.





Installation view of *Simone Fattal: Works and Days*, MoMA PS1, March 31–September 2, 2019. Photo: Matthew Septimus

# Simone Fattal Works and Days

Through Sep 2

**Member After Hours at MoMA PS1: Wed, Jul 24 & Wed, Aug 14, 6:30–9:00 p.m.**

MoMA PS1 presents the first solo museum exhibition in the United States of the work of Simone Fattal (Lebanese and American, b. 1942). This retrospective brings together over 200 works created over the last 50 years, featuring abstract and figurative ceramic sculptures, paintings, watercolors, and collages that draw from a range of sources including war narratives, landscape painting, ancient history, mythology, and Sufi poetry to explore the impact of displacement as well as the politics of archeology and excavation.

*Simone Fattal: Works and Days* explores the impact of displacement, as well as the politics of archeology and excavation, as these themes resonate across the artist's multifaceted practice. Fattal's work constructs a world that has emerged from history and memory, and its replications and repetitions grapple with the losses of time while revealing its reoccurrences. Never far from the earth, her works emerge as an unfinished project of telling the stories of ancient history with figures taken from central references such as *The Epic of Gilgamesh*, *The Odyssey*, *Dhat al-Himma*, and others. Both timeless and specific, her work straddles the contemporary, the archaic, and the mythic.

## Ask a Curator



**Ruba Katrib is the organizer of the MoMA PS1 exhibition *Simone Fattal: Works and Days*. We asked Ruba to tell us about her job and discovering Fattal's work.**

**When did you first encounter Simone Fattal's work?**

I had seen some images of her work and a few small shows. Her sculptural forms were so intriguing and seemed out of time in a way that I was eager to know more. I followed her for a few years, but I didn't really understand the scope of her practice until discussing a possible exhibition. It quickly became clear that she has an enormous oeuvre.... This exhibition became a major opportunity to really dig into and reveal her practice over the past 50 years.

**Is there one thing you'd like visitors to take away from the exhibition?**

There is a deep complexity to Simone's work. It takes time to notice the details. And there is a rich history behind each subject she invokes.... Going through her work is like traveling through a range of ancient civilizations, archeology, the history of poetry, and into persistent archetypes.

**What's one of the most surprising things about your job?**

Perhaps that it is always surprising, or maybe that I am rarely surprised now.

It is safer to expect that every day is going to demand something different and that I will have to adjust accordingly. As curators, we are switching gears all day every day.... You really have to be able to look at things from many angles.

**Who was the first artist whose work interested you, and why?**

As a student in Chicago, I visited the Roger Brown Study Collection fairly regularly and it made a huge impact on me. The mixture of Brown's work with other contemporaneous artists as well as various artifacts...in his preserved home and studio allowed me to see not only how an artist worked and lived, but also networks of affinities and interests in once place.

**Where do you go to see new art and be inspired?**

Since I focus on contemporary art, perhaps it is actually older art that helps me clear my head: a trip to the Metropolitan Museum of Art or the Frick Collection can always be refreshing.

*Want to read more? Find the full interview at [moma.org/magazine](http://moma.org/magazine).*

# Julie Becker

## I must create a Master Piece to pay the Rent

Through Sep 2



Julie Becker. *Researchers, Residents, A Place to Rest* (detail). 1993–96. Mixed-media installation, dimensions variable. Installation view, *Julie Becker: I must create a Master Piece to pay the Rent*, The Institute of Contemporary Arts, London, 2018. Courtesy Greene Naftali, New York, ICA, London, and MOCA, Los Angeles. Photo: Mark Blower

Member After Hours at MoMA PS1: Wed, Jul 24 & Wed, Aug 14, 6:30–9:00 p.m.

Inspired by the psychological, cinematic, and physical geographies of her hometown of Los Angeles, Julie Becker (1972–2016) has produced a body of work immersed in the human psyche's formulation of truth, fiction, and myth. This exhibition features an expanded presentation of Becker's work, including the artist's formative installation *Researchers, Residents, A Place to Rest* (1993–96), a large architectural complex created while she was a student at Cal Arts. This major piece is joined by more than 60 photographs, works on paper, video installations, and sculptures. The exhibition also features the largest group of works to be shown together from *Whole* (2000–), a multimedia project that was still ongoing at the time of the artist's death. These works center on a run-down home in the Echo Park neighborhood of East Los Angeles that a bank let the artist rent cheaply on the condition that she remove the belongings of the former tenant, who had passed away from AIDS-related complications.



Installation view of Hock E Aye Vi Edgar Heap of Birds: *Surviving Active Shooter Custer*, MoMA PS1, March 31–September 8, 2019. Photo: Matthew Septimus

# Hock E Aye Vi Edgar

## Heap of Birds: Surviving Active Shooter Custer

Through Sep 8

Member After Hours at MoMA PS1: Wed, Jul 24 & Wed, Aug 14, 6:30–9:00 p.m.

Artist, activist, and educator Hock E Aye Vi Edgar Heap of Birds (American, b. 1954) is a member of the Cheyenne and Arapaho nations, and these identities have informed his work for more than 30 years. This presentation of new and recent large-scale print works points to legacies of state violence against native communities while drawing parallels with events in the present day. Heap of Birds monumentalizes the humble language of vernacular signage, such as handwritten protest posters, to expose and memorialize events and individuals that have often been forgotten, repressed, or deliberately erased. Composed from poetic and fragmented language, these works draw on sources including popular songs, historical events, and political figures to open new critical perspectives on American history and culture.

Born in Wichita, Kansas, Edgar Heap of Birds lives and works in Oklahoma City, where he taught at the University of Oklahoma from 1988 to 2018.



Devin Kenny. *Do You Even Talk To Your Neighbors?* 2018. 35-gallon drum grill, photographs, documents, cellular phones, aluminum foil. 56 x 18 ½ x 52". Image courtesy the artist

## Devin Kenny rootkits rootwork

Through Sep 2

**Member After Hours at MoMA PS1: Wed, Jul 24 & Wed, Aug 14, 6:30–9:00 p.m.**

Devin Kenny raises timely questions about the shape of racial politics and community in contemporary America, interrogating the interconnected dynamics of gentrification, displacement, and diaspora. For his first solo museum exhibition, Kenny encourages us to consider how the technologies that facilitate online communities and activism develop alongside the displacement and systemic oppression and marginalization of black people in the US.

In more than a dozen works across a range of mediums—including some works created for the exhibition—Kenny draws particular inspiration from network technologies, locating unsettling intersections of complicity and exploitation, which his work often resists. Employing the popular cultures of memes, music, fast fashion, and viral media, the artist subtly reveals ubiquitous and often invisible structures of injustice and exclusion.

## NY Art Book Fair 2019

Sep 20–22



Printed Matter's NY Art Book Fair 2017. Photo: Jesse Winter

Don't miss Printed Matter 14th annual NY Art Book Fair (NYABF) at MoMA PS1. The NYABF has grown into a leading international event for the arts publishing community, providing an important platform for artists and publishers to connect with audiences and circulate their work in a dynamic environment.

NYABF welcomes hundreds of exhibitors from around the world, including a broad range of artists and collectives, small presses, institutions, galleries, antiquarian booksellers, and distributors. With a commitment to diversity and representation, the event serves as an open meeting place for an extended community of publishers and book enthusiasts, and a site for dialogue and exchange around all facets of arts publishing. For details, visit [nyartbookfair.com](http://nyartbookfair.com).



# A delicious break with Mina Stone

Sausage, olives, feta, radishes, and cucumbers. These simple ingredients are all chef Mina Stone needs to craft a delicious meal. They are the building blocks that will guide her as she opens Mina's, MoMA PS1's newest—and her first—restaurant later this summer. Best known for creating dinners and food events for the New York art community, as documented in her book *Cooking for Artists*, she's taking a big next step with Mina's. We sat down with Stone to talk about her restaurant, how her Greek roots inspire the menu, and how cooking in a museum influences her low-key approach to good food.



**Can you talk a little bit about your journey to cooking professionally?**

Mina Stone: Well, it was sort of a happy accident. I went to Pratt Institute for fashion. When I graduated, I really wanted to start my own clothing line, so I did. Then I started cooking on the side to support myself, basically. My grandma's a great cook, and I always loved being around that. I didn't know that the job of personal chef even existed, but I started catering store

openings. If a friend was opening a store and they were carrying my line, I would say, "Oh, let me just cater this too." One thing led to another, and I started cooking at the art gallery Gavin Brown's Enterprise about 15 years ago. That was really the start of me cooking for galleries and artists, and they became my clients.

**Is there a way that you approach preparing food for artists that is different from other clientele?**

Stone: No. However, I think the energies are different. In my experience, artists have a certain energy that makes me feel calm, and I can put my best foot forward. An artist knows how to give you space. They want you to do your thing.

**Do you have a philosophy about food?**

Stone: Basically, I am trying to make home-cooked food. That's the experience I want to give people. The concept for me is very direct and

straightforward. It's not concept driven. Many artists are complicated and big thinkers, and my food ended up being a break from that. I'm cooking food that I would like to eat and that I hope somebody else would like to eat.

**How are you applying that philosophy at MoMA PS1? How are you thinking about building your restaurant specifically at a museum?**

Stone: It's a natural extension of the same concept. People at MoMA PS1 are from all walks of life: tourists, artists, staff, residents of Long Island City. The café is designed to provide a break. It's healthy, it's seasonal, and it's straightforward. It includes things I've been cooking over the years, but now at a more professional and larger scale, which is really exciting to me.

**You've said that you make a lot of Mediterranean-inspired cuisine. Can you talk about where that comes from?**

Stone: I'm half Greek, and I spend a lot of time in Greece. I went to school there as a kid, and I went to live there for a year when I was 28. I learned so

much about Greek food. I didn't even realize how much I learned until I came back and some time had passed. A lot of what I cook is lesser known in the United States as typical Greek food. It's not spinach pies and Greek salads and stuff like that. I like to cook lentils, the real peasant food of Greece that you can't even find on Greek restaurant menus. No one there even considers talking about it or eating it at a restaurant. It's food for the home, but it's my favorite kind. It's also really easy to make ahead of time. Someone can sit down, have a quick lunch that is simple and great, and leave and go about their day.

**Is there an identity component for you?**

Stone: Yes, but not on purpose. It's me. That's how I like to cook, and there seems to be a really positive result. I got an email from this Greek guy who owns a big Greek American newsletter. He thanked me for bringing Greek cuisine to a different crowd. It was so sweet. That was a moment.

**How do you challenge yourself? Do you ever find yourself repeating patterns?**

Stone: Yeah. I feel like I need to educate myself more, whether that's traveling or going to a restaurant that I have heard great things about. Usually, I get inspiration from some other culture, and that does the trick.

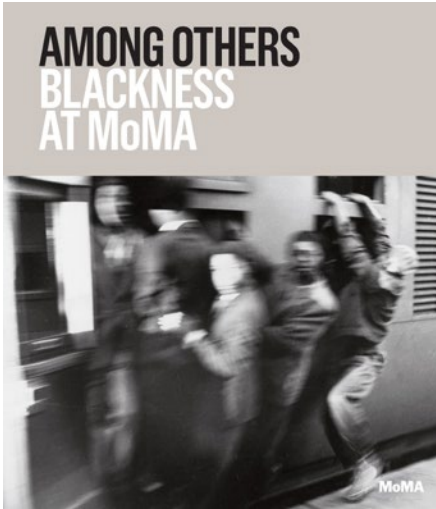
*Want to read more? Find the full interview at [moma.org/magazine](http://moma.org/magazine).*







## Books



### Among Others: Blackness at MoMA

By Darby English and  
Charlotte Barat

Hardcover, 488 pages, 300 illustrations  
\$65/members \$58.50  
Available September

*Among Others* is the first substantial exploration of The Museum of Modern Art's uneven historical relationship with black artists, black audiences, and the broader subject of racial blackness. The richly illustrated volume features more than 200 works from the collection, produced either by black artists or in response to race-related subjects, each accompanied by newly commissioned writing from a wide array of acclaimed authors. These plates are preceded by two historical essays: the first, by Charlotte Barat and Darby English, traces the history of MoMA's encounters with race since its founding; the second, by Mabel O. Wilson, scrutinizes MoMA's record in collecting the work of black architects and designers. Equal parts historical investigation and truth telling, this book is a searching examination of MoMA's history in the cultural politics of race.

### Robert Venturi's Complexity and Contradiction at Fifty

By Martino Stierli and  
David B. Brownlee

Boxed set, 336 pages, 425 illustrations  
\$45/members \$40.50  
Available late June

First published in 1966, Robert Venturi's *Complexity and Contradiction in Architecture* is widely considered a foundational text of postmodernism and has become an essential document in architectural theory and criticism. This two-volume boxed set pairs a facsimile of the original edition with a compendium of new scholarship on and around Venturi's seminal treatise by leading architecture historians, critics, and contemporary practitioners. Together, these two volumes expand the horizons of—and introduce a new generation to—Venturi's "gentle manifesto."



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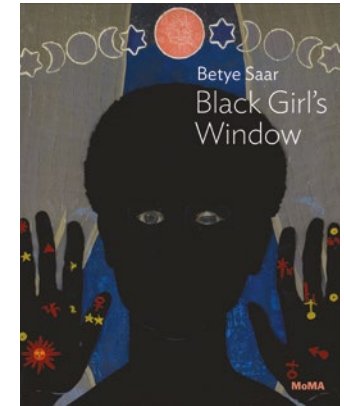
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Paperback, each 48 pages, 35 illustrations  
\$14.95/Members \$13.45  
All available July

### Betye Saar: Black Girl's Window

By Christophe Cherix and  
Esther Adler

In 1969 Betye Saar created *Black Girl's Window*, assembling found images and fragments of her own prints into a discarded frame. An essay by Esther Adler and Christophe Cherix explores Saar's early career, gives insight into her sources, and brings the artist's voice into illuminating this exceptional work.



### Frida Kahlo: Self-Portrait with Cropped Hair

By Jodi Roberts

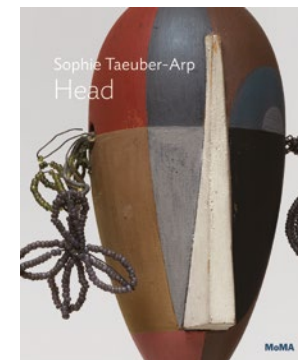
An essay by curator Jodi Roberts situates Frida Kahlo's *Self-Portrait with Cropped Hair* in the context of the Mexican Revolution, the Surrealist tradition, and Kahlo's history and ongoing construction of her artistic identity.



### Sophie Taeuber-Arp: Head

By Anne Umland

On first encountering Sophie Taeuber-Arp's diminutive *Head* (1920), one might wonder whether it is an abstract sculpture, a playful portrait, or a functional object. Curator Anne Umland's essay positions this intriguingly anthropomorphic work within the broader arc of Taeuber-Arp's remarkably vibrant and versatile career.





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# The Museum of Modern Art

11 West 53 Street, New York, NY 10019

# Your Visit

The Museum of Modern Art is temporarily closed to prepare for our reopening in October 2019.

# Membership

(888) 999-8861  
membership@moma.org

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Members receive 10% off.

**The Modern** (9 West 53 St.) is a two-Michelin-starred restaurant. Member discount does not apply.  
Lunch Monday–Friday, 12:00–2:00 p.m.  
Dinner Monday–Saturday, 5:00–10:30 p.m.

**The Modern Bar Room**  
Member discount available 3:00–5:00 p.m. only.  
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Sunday, 11:30 a.m.–9:30 p.m.

# MoMA PS1

22-25 Jackson Ave, Queens, NY 11101

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Open daily, 12:00–6:00 p.m.  
Closed Tuesdays and Wednesdays  
UNIQLO Free Friday Nights, 4:00–8:00 p.m.

Members free (\$5 guest tickets available on each visit). Adults \$10; seniors (65 and over with ID) \$5; students (full-time with current ID) \$5; children (16 and under) free. Admission fees are suggested.

Admission to MoMA PS1 is currently free for all NYC residents, courtesy of the Anna-Maria and Stephen Kellen Foundation.

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44 West 53 Street. (212) 767-1050  
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Cover image: Gina Beavers. *Smoky Eye Tutorial*. 2014. Acrylic and wood on canvas panel. Courtesy the artist