

Member Calendar

MAR



APR

MoMA

Mar–Apr 2018



Questions of truth and power ring loudly in the current moment. They are questions that the Cuban artist and activist Tania Bruguera has placed at the heart of her work throughout her career. Bruguera's deeply affecting performance installation *Untitled (Havana, 2000)*, a recent acquisition now on view through March 11, addresses state power and the fragility of citizenship. Originally presented in a former prison in Havana in the year 2000, this work deals explicitly with Castro-era Cuba but resonates with fresh urgency today.

Untitled (Havana, 2000) is a haunting physical and sensorial experience that I urge you not to miss. Every element—from venturing into a tunnel immersed in near-total darkness and the pungent odor of sugarcane to an ominous performance in the shadows—echoes Bruguera's statement: "The political events that you experience through your body, you never forget."

This installation, alongside an exhibition of Brazilian painter Tarsila do Amaral and a major gift of contemporary works from the Colección Patricia Phelps de Cisneros, highlights MoMA's ongoing commitment to art from Latin America. Further inviting visitors to consider art's relationship to politics and the societal structures around us, on March 31 MoMA will present a retrospective of groundbreaking Conceptual artist Adrian Piper (Member Previews start March 28).

Stuart Comer

Stuart Comer

Chief Curator
Department of Media and Performance Art

Front cover: Adrian Piper. *Safe #1–4*, 1990. Mixed-medium installation. Screenprinted text on four black-and-white photographs, mounted on foam core and affixed to the corners of a room, with audio. Detail: #1 of 4. Collection Adrian Piper Research Archive. Foundation Berlin. © Adrian Piper Research Archive Foundation Berlin

Pull-out calendar: Member Early Hours. Photo: Beatriz Meseguer; The Armory Party 2017. Photo: Scott Rudd; Installation view of *The Long Run*. Shown: Cy Twombly. *The Four Seasons: Spring*, 1993–94. Synthetic polymer paint, oil, house paint, pencil and crayon on canvas, 10' 3 1/8" × 6' 2 1/4" (312.5 × 190 cm). Gift of the artist. © 2018 Cy Twombly Foundation. Photo: Martin Seck; Family Art Workshops. Photo: Martin Seck; Family Art Workshops. Photo: Martin Seck; Family Films. Photo: Martin Seck; #ArtSpeaks. Photo: Beatriz Meseguer



Tania Bruguera ⁴⁻⁵



New Directors/New Films ¹⁰⁻¹¹

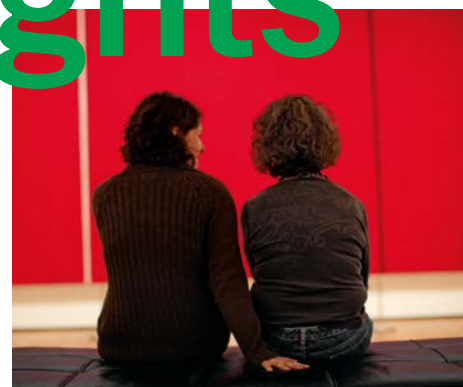


Adrian Piper ⁶⁻⁷

Highlights



My Favorite Work ²⁶⁻²⁷



Member Events ²⁸⁻²⁹



New Photography ⁸⁻⁹



The Armory Party ³³

Untitled (Havana, 2000)

On the occasion of her current MoMA exhibition, artist and activist Tania Bruguera spoke with Stuart Comer, Chief Curator of Media and Performance Art.

STUART COMER

Life in Cuba under Fidel Castro's regime is a primary concern of *Untitled (Havana, 2000)*. How did you arrive at this unique pairing of video footage featuring Castro and the specific gestures of four live performers?

TANIA BRUGUERA

The work was made for the 2000 Havana Biennial, for which the theme was "Closer to One Another." I was interested in presenting the idea of vulnerability and how people in power exploit it. I focused on different languages: that of people communicating directly from the vulnerable position of their bodies, and that of someone in authority demonstrating his power through the apparatus of the mass media. The image became clear to me: naked, nearly invisible men in the dark counterposed to the televised image of a leader, who strips without fear—within his protected environment—to show that he doesn't wear a bulletproof vest. The naked men, like atlantes, stand as if defending this image while putting themselves at the mercy of others.

The installation requires one to physically enter an arena of clashing political imaginaries—that of an outsider whose understanding of the situation is guided by propaganda or romanticism, and that of a person

living the stark day-to-day reality of such a place, a reality the visitor may prefer not to see. It suggests an attraction to and simultaneous fear of the unknown and one's responsibility with respect to it. The audience bears witness to the transformation of these invisible figures guarding the ghostly apparition of a leader seen only through decomposed media images, into irrational puppets with empty souls, into slaves of their own commitment, and, ultimately, into people left behind by visitors who won't try to change what is happening. The visitors are privileged observers because they are able to leave.

COMER

How did you select the original site for the work, and how did the nature of the space determine your conception of the installation?

BRUGUERA

One of the Biennial's venues was an old Spanish colonial fortress and its prison cells. Long tunnels previously used for prisoners of conscience were repurposed as spaces for international cultural tourism. The charged history of the place, purposefully ignored by the authorities overseeing the exhibition, provided a fitting historical layer for the work. The nature of the space allowed me to introduce two elements into the piece: a walk, which required the visitor to navigate time

and space, and sugarcane, which made the walk a more difficult and sensorial experience. The walk belonged to the present, the milled sugarcane belonged to the past. The former signaled a personal decision, the latter a tradition, inasmuch as sugar dominated Cuba's agro-industry for centuries. It was seen as the source of wealth and development, but it brought about the cruelest forms of slavery and, later, labor injustice and class disparity. It was a material linked with national identity.

COMER

This presentation at MoMA is the first time the work has been exhibited since Castro's death. How does this shift the reception and meaning of the installation?

BRUGUERA

Even with the passing of Fidel Castro, the propaganda machine continues to deify a man rather than unveil people's stories in Cuba. There is still much to learn, still many archives to be opened so that propaganda can be supplanted by truth. My work is a response to the political sensibilities and the legal state of things in a specific place at a determinate political moment. Sometimes a work becomes politically active because viewers and participants share the same social malaise or political uncertainty. Although that

shared condition may pass or change, echoes and reminders of that charged moment continue to reside within the work, at times allowing its political intensity to return.

COMER

This is the first time *Untitled (Havana, 2000)* has been shown in a major museum and the first time it has been performed in its full duration since 2000. What are your thoughts about the implications of reconstructing this kind of performative installation? The white cube—and the historical space of a museum—is a radically different context than the Havana fortress.

BRUGUERA

The main challenge of showing this piece in a major museum is how to reconnect it to another place and another time, how to make people go beyond the aesthetics and enter the realm of the political, ours then and theirs now.

Read the full conversation at moma.org/bruguera. The installation is on view through March 11; it is closed on Mondays for maintenance.

Image: Tania Bruguera. *Untitled (Havana, 2000)*. 2000. Sugarcane bagasse, video (black and white, silent; 4:37 min.), and live performance. The Modern Women's Fund and Committee on Media and Performance Art Funds. © 2018 Tania Bruguera. Installation view, Uno más cerca del otro, VII Bienal de La Habana, Fortaleza de San Carlos de la Cabaña, Galería de Contraminas de San Ambrosio, Havana (November 17, 2000). Image courtesy the artist. Photo: Casey Stoll

New

Adrian Piper

A Synthesis of Intuitions, 1965–2016

Mar 31–Jul 22

Member Previews: Mar 28–30

Early Hours: Beginning Mar 28, 9:30–10:30 a.m.

In 1996 Adrian Piper wrote, “It seemed that the more clearly and abstractly I learned to think, the more clearly I was able to hear my gut telling me what I needed to do, and the more pressing it became to do it.” Since the 1960s, this uncompromising artist and philosopher has explored the potential of Conceptual art—work in which the concepts behind the art takes precedence over the physical object—to challenge our assumptions about the social structures that shape the world around us. Often drawing from her personal and professional experiences, Piper’s influential work has directly addressed gender, race, xenophobia, and, more recently, social engagement and self-transcendence.

Bringing together 290 works, including drawings, paintings, photographs, multimedia installations, videos, and performances, the exhibition offers a rare opportunity to experience her provocative and wide-ranging artwork. Occupying the Museum’s entire sixth floor and the Marron Atrium, *Adrian Piper: A Synthesis of Intuitions 1965–2016* charts the artist’s five-decade career, including early paintings inspired by the use of LSD; key projects such as *Mythic Being* (1973), in which Piper has merged her male alter ego with entries from her teenage journals; *My Calling (Card) #1* and *My Calling (Card) #2* (1986), business card-sized, text-based works that confront the reader’s own racist or sexist tendencies; and *What It’s Like, What It Is #3* (1991), a large-scale mixed-media installation addressing racist stereotypes, which will be shown in the Marron Atrium.

The result of a four-year collaboration between the artist, The Museum of Modern Art, and The Hammer Museum, Los Angeles, this is the most comprehensive retrospective of Piper’s work to date.



Adrian Piper. Installation views: *What It's Like, What It Is #3*, 1991. Video installation. Video (color, sound), constructed wood environment; four monitors; mirrors; and lighting. Acquired in part through the generosity of Lonti Ebers, Marie-Josée and Henry Kravis, Candace King Weir, and Lévy Gorvy Gallery, and with support from The Modern Women's Fund. © Adrian Piper Research Archive Foundation Berlin. Photography by David Campos

Being New Photography 2018

Mar 18–Aug 19



Aida Muluneh. *Strength in Honor*. 2016. Pigmented inkjet print, 31 1/4 × 31 1/2" (80 × 80 cm). Courtesy the artist and David Krut Projects, New York and Johannesburg. © 2018 Aida Muluneh

Member Previews: Mar 14–17

Member Early Hours: Mar 14–May 22, 9:30–10:30a.m.

Every two years, MoMA's celebrated New Photography exhibition series presents urgent and compelling ideas in recent photography and photo-based art. At a time when questions about the rights, responsibilities, and dangers inherent in being represented—and in representing others—are being debated around the world, this year's edition, *Being*, asks how photography can capture what it means to be human.

The featured works respond to a wide range of experiences and circumstances using a variety of tactics, such as challenging the conventions of photographic portraiture, masking the face, or cropping figures. While some works might be considered figurative depictions, others do not include imagery of the human body at all. Together, they explore how personhood is expressed today, and offer timely perspectives on issues of privacy and exposure; the formation of communities; and gender, heritage, and psychology.

Being brings together an international group of 17 artists at various stages in their careers, all presenting their work at the Museum for the first time.



Matthew Connors. *Mask in Reverse* (detail). 2016. Pigmented inkjet print, 44 × 33" (111.8 × 83.8 cm). Courtesy the artist. © Matthew Connors

NEW DIRECTORS

NEW FILMS

MAR 28-APR 8

film
society
lincoln
center

MoMA

For 47 years, the Film Society of Lincoln Center and The Museum of Modern Art have joined forces to present New Directors/New Films, introducing New York audiences to innovative films by the most inspiring emerging auteurs from around the world.



Milla. 2017. France. Directed by Valerie Massadian. Courtesy of the filmmaker

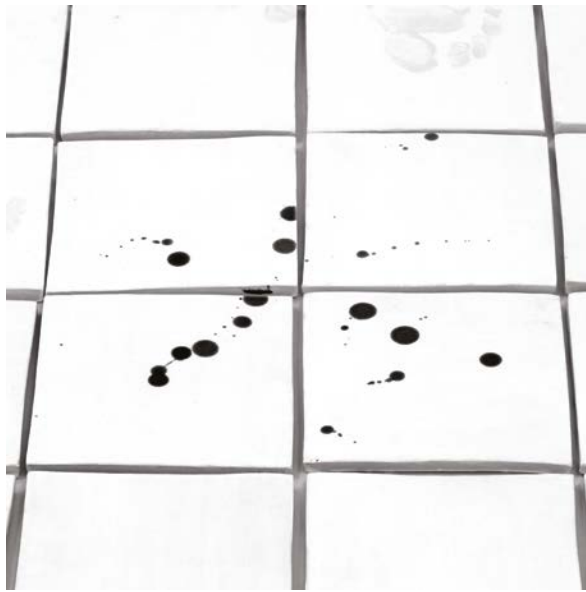


3/4. 2017. Bulgaria. Directed by Ilian Metev. Courtesy of the filmmaker

A festival unlike most, New Directors/New Films affords audiences the opportunity to see every film, with many of the directors present and eager to engage with the cinephiles in the audience. The programmers of the festival, which has been introducing New York audiences to important filmmakers since 1972 (when, among others, a young director named Wim Wenders was included), are as committed as ever to finding a truly international group of exciting talents whose work will stand the test of time. Just this year, for example, the list of Academy Award nominees included a wide range of ND/NF alumni: Yance Ford, Luca Guadagnino, Christopher Nolan, Dee Rees, Steven Spielberg, Guillermo del Toro, and Denis Villeneuve.

The 2018 edition is no less adventuresome, with grand-prize winners and audience favorites from festivals the world over, and revelations from the Philippines, Brazil, Russia, Algeria, France, Bulgaria, and everywhere in between. Be among the first to discover these filmmakers, and celebrate these discoveries for years to come.

New Directors/New Films takes place at MoMA and the Walter Reade Theater at Lincoln Center. MoMA member presale begins Monday, March 12. Visit newdirectors.org for film listings and tickets.



Julia Phillips. *Positioner* (detail). 2016. Partially glazed ceramic tiles. Image courtesy the artist

Julia Phillips Failure Detection

Apr 15–Sep 10

Working primarily with ceramics, Julia Phillips creates objects and scenes that are intimately connected to the body. Her sculptures mostly avoid direct figuration, however, and instead propose various interventions into and support structures for the body, emphasizing its absence from the works. Impressions of the human form are visible through elements like casts of orifices, handprints, and other traces, which indicate bodily placements in relation to her forms. While suggestive of particular functions that are overtly physical, these works also extend to the social and psychological. *Julia Phillips: Failure Detection* features newly commissioned major works in combination with earlier sculptures.

Projects 108 Gauri Gill

Apr 15–Sep 3



Gauri Gill. *Untitled* from the series *Acts of Appearance*. 2015–ongoing. Pigmented inkjet print. Courtesy the artist and Nature Morte, New Delhi, India. © 2018 Gauri Gill

Gauri Gill's most recent body of work, *Acts of Appearance*, is a series of vivid color photographs for which the artist worked closely with members of an Adivasi community in Jawhar district, Maharashtra, India. Gill's collaborator-subjects are renowned for their papier-mâché objects, including traditional sacred masks. In these pictures they engage in everyday village activities while wearing new masks, made expressly for this project, which depict living beings with the physical characteristics of humans, animals, or valued objects. A range of narratives, situated in both "reality" and dreamlike states, come together in the photographs, which portray both symbolic or playful representations and familiar backdrops of community life. *Acts of Appearance* is presented alongside a selection of Gill's older photographs from the series *Notes from the Desert*, reflecting upon the echoes between works made over several years in different locations across India, and emphasizing her continuing involvement with rural communities and local artists. The exhibition is part of The Elaine Dannheisser Projects Series.

Studio Visit

Selected Gifts from Agnes Gund

Apr 29–Jul 22



Elizabeth Murray. *Painters Progress*. 1981. Oil on canvas, 19 panels, 9' 8" × 7' 9" (294.5 × 236.2 cm). Acquired through the Bernhill Fund and gift of Agnes Gund. © 2018 Estate of Elizabeth Murray/Artists Rights Society (ARS), New York. Photo: Paige Knight

Member Previews: Apr 25–28

A studio visit provides an opportunity for some of the most meaningful encounters among artists, friends, curators, and collectors. Agnes Gund is one of the most dedicated of studio visitors, consistently inspired by the thrill of looking and talking with artists. This exhibition celebrates Gund's contributions as art patron, collector, and longtime Trustee of The Museum of Modern Art, and, through a selection of more than 700 works she has funded over the past half century, proves that MoMA's collection would not be what it is today without her deeply held convictions and unparalleled generosity.

Gund is committed to supporting a vast range of artists, from celebrated figures she counts among her close friends to emerging talents whose work she champions. "My friendships with artists," she has said, "as well as a sensitivity to the challenges facing women artists and artists of color, have been formative in shaping my collection, which is deeply personal and deeply autobiographical." The exhibition reflects the depth of her collecting by bringing together a broad-ranging group of artworks from the 1950s to today in a non-chronological display that sets visitor favorites, seldom seen works, and recent acquisitions in dialogue with one another.



La Perla. 1947. Mexico. Directed by Emilio Fernández. Courtesy of Morelia International Film Festival

El Indio

The Films of Emilio Fernández

Mar 1–13

Members can reserve free tickets in person and at [moma.org/film](https://www.moma.org/film).

The son of a Kickapoo Indian and a revolutionary general, Emilio Fernández—known to his fans as "El Indio"—was the most celebrated filmmaker to emerge from the Golden Age of Mexican cinema. Influenced equally by Hollywood narrative and Soviet montage techniques, Fernández brought an image of an eternal, elemental Mexico to the international festival circuit of the 1940s and '50s, winning awards in Cannes (*Maria Candelaria*), Venice (*La Perla*), and Karolvy Vary (*Rio Escondido*).

With a creative team that regularly included the cinematographer Gabriel Figueroa, the writer Mauricio Magdaleno, and stars such as Dolores del Río, Pedro Armendáriz, María Félix, Arturo de Córdova, and Ninón Sevilla, Fernández created an authentic Latino voice that continues to enchant and amaze, as seen in these magnificent new restorations from the Mexican archives.

Irresistible Forces, Immovable Objects The Films of Amir Naderi

Mar 16–27



Monte. 2016. Italy/USA/France. Directed by Amir Naderi. Courtesy of the filmmaker

Members can reserve free tickets in person and at moma.org/film.

As a young filmmaker, Amir Naderi worked alongside Abbas Kiarostami to help create the movement that came to be known as the Iranian New Wave. But after the international success of his 1984 *The Runner*, Naderi left Iran to embark on a worldwide quest—in search of the perfect shot?—that has so far included stops (and films) in New York, Las Vegas, Tokyo, and Italy, with no end in sight. This condensed overview of Naderi's unique career is centered around a weeklong run of his most recent film, *Monte*—a fable set in medieval Italy, where a peasant farmer enters into an epic battle with the mountain that overshadows his tiny plot of land—and continues through other uniquely Naderian studies in the power of compulsive repetition.



Floating Weeds. 1959. Japan. Directed by Yasujiro Ozu. Courtesy of Kadokawa Pictures

Kazuo Miyagawa Japan's Greatest Cameraman

Apr 11–29

Members can reserve free tickets in person and at moma.org/film.

MoMA and Japan Society pay tribute to the most influential cinematographer of postwar Japanese cinema, Kazuo Miyagawa, with a jointly organized, career-spanning retrospective. Miyagawa (1908–1999) worked intimately with Yasujiro Ozu, Akira Kurosawa, Kenji Mizoguchi, and Kon Ichikawa on some of their most important films.

It was Miyagawa who, in his astonishing versatility, helped perfect Ozu's exquisitely framed compositions in *Floating Weeds* (1959); the long, choreographed tracking sequences of Mizoguchi's *Ugetsu* (1953); the multiple perspectives and jump cuts of Kurosawa's *Rashomon* (1950); and the innovative use of more than 150 cameras in Ichikawa's *Tokyo Olympiad* (1965). The series opens with the 4K restoration premiere of *Floating Weeds*, and continues at MoMA and Japan Society throughout April. Additionally, new 4K restorations of Kenji Mizoguchi's *A Story from Chikamatsu* (1953) and *Sansho the Bailiff* (1954), both shot by Miyagawa, will run at Film Forum April 6–12.



Mr. Blandings Builds His Dream House. 1948. USA. Directed by H. C. Potter

Modern Matinees Delmer Daves and H. C. Potter in Resonance

Mar 1–Apr 27

Members can reserve free tickets in person and at [moma.org/film](https://mom.org/film).

While they may not be household names, Delmer Daves and H. C. Potter were essential contract directors—not to mention contemporaries and friends—during the Golden Age of the Hollywood studio system. This brief survey, which includes prints from MoMA's collection, captures both in top form.

Daves (1904–1977), who worked as a studio prop boy while completing his law degree, found success as a screenwriter in the 1930s, before moving to directing. He was celebrated in particular for thoughtful Westerns like *Broken Arrow* (1950) and *3:10 to Yuma* (1957), in which introspective, conflicted men must confront both nature and human violence.

Henry Codman “Hank” Potter (1904–1977) was a lauded Broadway director before making the jump to Hollywood, where his work at RKO Pictures showed an uncanny deftness with “gag” films—the more hysteria and doubletalk, the better—as seen in such screwball classics as *Mr. Lucky* (1943) and *Mr. Blandings Builds His Dream House* (1948).



3 Gläser. 1967. West Germany. Directed by Lutz Mommarz

Point Counterpoint Avant-Garde Film Scores, 1955–1973

Mar 14–22

Part of Carnegie Hall's citywide festival The '60s: The Years that Changed America, *Point Counterpoint* celebrates avant-garde and modern classical music in world cinema between 1955 and 1973. The series features the film work of Pierre Boulez, Daphne Oram, Yoko Ono, Arvo Pärt, Steve Reich, Tôru Takemitsu, Edgard Varèse, and other revolutionary composers of the 20th century.



The Technology of Souls. 1981. Great Britain. Directed by John Maybury. Courtesy of Lux

This Is Now Film and Video After Punk

Mar 15–25

This exploration of Britain's post-punk and avant-garde film and video scenes is an evocative counterpoint to our look back at the same period in New York in the *Club 57* exhibition. Underpinning this presentation of newly preserved work from 1979 to 1985 is the role of moving images as an experimental tool for artists, filmmakers, and club kids alike.

Ongoing



Tarsila do Amaral, *Setting Sun (Sol poente)*. 1929. Oil on canvas, 21 1/4 x 25 3/8" (54 x 65 cm). Private collection, Rio de Janeiro. © Tarsila do Amaral Licenciamentos

Tarsila do Amaral Inventing Modern Art in Brazil

Through Jun 3

Member Early Hours: Through Mar 27, 9:30–10:30a.m.

The Museum of Modern Art, Floor 2

"I want to be the painter of my country."—Tarsila do Amaral

Tarsila do Amaral is one of the great Brazilian artists of the 20th century. While celebrated in her native country, this is the first US exhibition dedicated exclusively to her groundbreaking art, from her earliest Parisian works of the 1920s to her large-scale socially driven works of the early 1930s.



Roy Lichtenstein, *Interior with Mobile*. 1992. Oil and magna on canvas, 10' 10" x 14' 3" (330.2 x 434.4 cm). Enid A. Haupt Fund; gift of Agnes Gund, Jo Carole and Ronald S. Lauder, Michael and Judy Ovitz in honor of Roy and Dorothy Lichtenstein; and Anna Marie and Robert F. Shapiro. © Estate of Roy Lichtenstein

The Long Run

Through Nov 4

Member Early Hours: Through Mar 13, 9:30–10:30a.m.

The Museum of Modern Art, Floor 4



Kopf. c. 1976. USA. Directed by Maria Lassnig. Courtesy of the Maria Lassnig Foundation. © 2018 Maria Lassnig Foundation

Maria Lassnig New York Films 1970–1980

Through Jun 18

MoMA PS1 Cinema



Stephen Shore, *2nd Street, Ashland, Wisconsin, July 9, 1973*. 1973 (printed 2017). Chromogenic color print, 17 x 21 3/4" (43.2 x 55.2 cm). Courtesy the artist and 303 Gallery, New York. © 2018 Stephen Shore

Stephen Shore

Through May 28

The Museum of Modern Art, Floor 3

Last Chance



Kenny Scharf. *Cosmic Closet*. 1980s/2017. Multimedia installation. Courtesy the artist. Installation view of Club 57: Film, Performance, and Art in the East Village, 1978–1983. Photo: Robert Gerhardt

Club 57 Film, Performance, and Art in the East Village, 1978–1983

Through Apr 1
The Museum of Modern Art, Theater Galleries

“If the streets of the late '70s NYC's East Village were brutal, its arts scene was vibrant. MoMA's show, featuring Keith Haring and 'Bikini Girl,' is a time-travel treat.”
—The Daily Beast

A center of creative activity in the East Village, Club 57 is said to have influenced virtually every club that came in its wake. Responding to the broad range of programming that thrived there, the exhibition presents a range of disciplines—from film, video, performance, and theater to photography, painting, drawing, printmaking, collage, zines, fashion design, and curating.

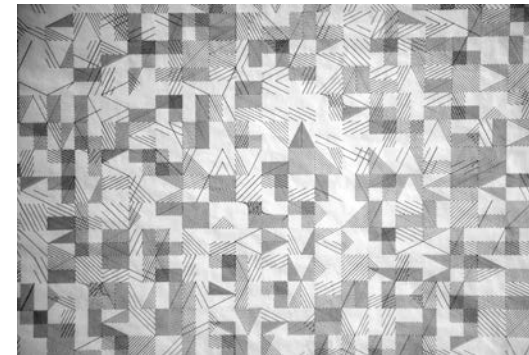


Doris and Inez Speak the Truth. 1984. USA. Directed by Jimmy Murray. Courtesy of the artist

New York Film and Video No Wave–Transgressive

Through Apr 1
The Museum of Modern Art, Theaters

Presented as part of *Club 57*, this survey celebrates New York's post-punk period, including No Wave rarities preserved by MoMA and landmark examples of Cinema of Transgression.



Vera Molnár. *A la Recherche de Paul Klee (Searching for Paul Klee)* (detail). 1970. Ink on paper, plotter drawing. The Anne and Michael Spalter Digital Art Collection. © 2018 Vera Molnár

Thinking Machines Art and Design in the Computer Age, 1959–1989

Through Apr 8
The Museum of Modern Art, Floor 3

Bringing together artworks produced using computers and computational thinking with notable examples of computer and component design, *Thinking Machines* features artists, architects, and designers operating at the vanguard of art and technology.



Installation view of Carolee Schneemann: *Kinetic Painting*. Image courtesy MoMA PS1. Artwork © 2018 Carolee Schneemann. Courtesy the artist, P.P.O.W., and Galerie Lelong, New York. Photo: Pablo Enriquez

Carolee Schneemann Kinetic Painting

Through Mar 11
MoMA PS1

“Among museum retrospectives this season, none feels more necessary than Carolee Schneemann’s at MoMA PS1, a survey of a six-decade career that makes most others look tame.” —*The New York Times*

As one of the most influential artists of the second part of the 20th century, Carolee Schneemann’s pioneering investigations into subjectivity, the social construction of the female body, and the cultural biases of art history have had significant influence on subsequent generations of artists. *Carolee Schneemann: Kinetic Painting* considers her full career, from the artist’s early paintings of the 1950s and their evolution into assemblages made in the 1960s; to the late 1960s, when Schneemann began positioning her own body within her work; to the developments that led to her groundbreaking innovations in performance, film, and installation in the 1970s; and concluding with her increasingly spatialized multimedia installations from the 1980s, 1990s, and 2000s.



Installation view of Cathy Wilkes. Image courtesy of MoMA PS1. Artwork © 2018 Cathy Wilkes. Photo: Pablo Enriquez

Cathy Wilkes

Through Mar 11
MoMA PS1

Over more than two decades, Cathy Wilkes has created a body of work that engages with the rituals of life, combining paintings, drawings, sculptures, and objects both found and altered. Using materials drawn from her domestic life and home, Wilkes’s installations connect the banalities of daily existence to larger archetypes of birth, marriage, child-rearing, and death.



Naeem Mohaiemen. *Tripoli Cancelled*. 2017. Digital video (color, sound), 95 min. © 2018 Naeem Mohaiemen. Courtesy of the artist and Experimenter, Kolkata

Naeem Mohaiemen There Is No Last Man

Through Mar 11
MoMA PS1

This exhibition brings together two distinct works by Naeem Mohaiemen—*Tripoli Cancelled* (2017), a fiction film loosely inspired by the artist’s father, which follows the daily rituals of a man stranded in an abandoned airport, and *Volume Eleven (flaw in the algorithm of cosmopolitanism)* (2016), diptychs that investigate six problematic essays by Mohaiemen’s great uncle—and imagines a relationship between two lonely narrators, each trapped at the edge of history.

My Favorite Work

We asked a member to choose their favorite work from our collection and tell us how it has inspired or influenced them.

Edward Hopper *House by the Railroad* 1925

Chosen by James Lettiere,
Fellow member since 2001

The Museum of Modern Art does not have a large collection of works by one of my favorite artists, Edward Hopper. It does, however, possess one of his best works, *House by the Railroad*. I often seek it out even if my visit is for another reason. In his rendering of an eccentric house, the mood that Hopper achieves is cinematic. The shadows that creep across the façade and the prominent placement of a stretch of railroad track create a dramatic scene.

Set out in the open, with no other buildings nearby and without any foliage to distract our view, the house commands our attention. It allows one to project their imagination as to its inhabitants, its contents, or the reason for it being built where it is. The building is a vessel that we are allowed to fill in any way we desire. The tracks infer that change could occur at any moment. The freedom we are given to “complete” the picture engages us in the ultimate act of art appreciation.



Edward Hopper. *House by the Railroad*. 1925. Oil on canvas, 24 x 29" (61 x 73.7 cm). Given anonymously

Member Events



Photo: Beatriz Meseguer

Member Early Hours

Daily, 9:30–10:30 a.m.

Open to all members (with the exception of Global members) and accompanying guests. Present your membership card and/or member guest admission ticket at the Museum entrance.

Through Mar 13
The Long Run

Through Mar 27
Tarsila do Amaral: Inventing Modern Art in Brazil

Mar 14–May 22
Being: New Photography 2018

Beginning Mar 28
Adrian Piper: A Synthesis of Intuitions, 1965–2016

Artist Member Open House

Wed, Apr 25, 6:00–9:00 p.m.

Artist members and artists in the collection are invited to join us for exclusive access when the Museum is closed to the public. All galleries will be open.

Member Previews

Starting at 10:30 a.m.

Enjoy exclusive Member Previews of all major exhibitions before they open to the public.

Wed, Mar 14–Sat, Mar 17
Being: New Photography 2018

Wed, Mar 28–Fri, Mar 30 (until 4:00 p.m.)
Adrian Piper: A Synthesis of Intuitions, 1965–2016

Wed, Apr 25–Sat, Apr 28
Studio Visit: Selected Gifts from Agnes Gund

Premium Viewing Hours

Tue, Apr 10, 6:00–8:30 p.m.

Members at the Fellow category (\$360) and above are invited to join us for exclusive access when the Museum is closed to the public. All galleries will be open and refreshments will be served.



Photo: Jason Brownrigg

Member After Hours

6:30–8:30 p.m.

Members are invited to join us for exclusive after-hours access when the Museum is closed to the public. Selected exhibitions will be open and MoMA educators will be on hand to offer insights about the works on view.

Thu, Mar 1
Stephen Shore

The Long Run

Collection Galleries 1880s–1950s

Tue, Mar 20
Being: New Photography 2018

The Long Run

Thu, Apr 12
Being: New Photography 2018

Adrian Piper: A Synthesis of Intuitions, 1965–2016

Thu, Apr 26
The Long Run

Adrian Piper: A Synthesis of Intuitions, 1965–2016

Tarsila do Amaral: Inventing Modern Art in Brazil



Photo: Scott Rudd

Member Shopping Days

Fri, Mar 9–Mon, Mar 12

Fri, Apr 20–Mon, Apr 23

Members save 20% on all products at the Design Stores, at store.moma.org, and in our catalog, including furniture and sale items (cannot be combined with any other offer or discount).



Photo: Carly Gaebe

Member Gallery Talks

12:30 p.m.

Free, one-hour tours designed just for members take place on the first and third Wednesday of each month.

Wed, Mar 7
Stephen Shore

Wed, Mar 21
The Long Run

Wed, Apr 4
Being: New Photography 2018

Wed, Apr 18
Adrian Piper: A Synthesis of Intuitions, 1965–2016

Programs

Gallery Sessions

Daily, 11:30 a.m. & 1:30 p.m.

Join us for lively conversations and engaging activities, facilitated by Museum educators.

Groups meet in the galleries noted on the schedule. Gallery Sessions are free for members and Museum admission ticket holders. No registration is required.

Modern Mondays

Building upon the Museum's eight-decade tradition of fostering cinematic innovation and experimentation, Modern Mondays invites artists working in the expanded field of film, video, performance, and sound to present their work in an intimate setting. Each evening presents a unique opportunity for audiences to engage in dialogue with artists, along with curators and other guests.

Members and children (16 and under) free. Tickets \$12, seniors \$10, full-time students with current ID \$8

An Evening with Carolee Schneemann

Mon, Mar 5, 6:30 p.m. T2

In conjunction with her retrospective at MoMA PS1, several scholars and curators will join the artist for a screening and discussion in celebration of Schneemann's oeuvre.

An Evening with Michael Holman

Mon, Mar 12, 7:00 p.m. T2

In this live appearance, artist and impresario Michael Holman revisits an early performance with his Gray bandmate, Wayne Clifford, in which Super8 and analog video loops were manipulated live.

An Evening with Morgan Fisher

Mon, Mar 19, 7:00 p.m. T2

Our *Point Counterpoint* film series culminates in this special evening with the Los Angeles-based artist Morgan Fischer, who presents the North American premiere of his latest work, *Another Movie*, in dialogue with Bruce Conner's 1958 *A Movie*.

An Evening with Shannon Plumb

Mon, April 16, 7:00 p.m. T2

Shannon Plumb is truly a one-woman show when she stars as all of the characters in her humorous, often caustic, short films. Plumb joins us to screen several of her shorts—including *Rattles and Cherries* and *Olympics*—along with the premiere of a new work.

An Evening with Candy Kugel

Mon, April 23, 7:00 p.m. T2

Animator Candy Kugel discusses her new film, *I, Candy*, and is joined by animation artist and historian John Canemaker to talk about being a female artist in New York's traditionally male world of independent animation.

Quiet Mornings

Wed, Mar 7 & Wed, Apr 4, 7:30–9:00 a.m.

See your favorite works from MoMA's collection and take in select new exhibitions, all without the crowds. For these special early hours, we encourage you to take time to look slowly, clear your head, silence your phone, and get inspired. A drop-in meditation space will be provided, with guided sessions from 8:30 to 9:00 a.m.

Free for members, and member guests are \$5. Adults \$15, seniors \$12, full-time students with current ID \$10, children (16 and under) free.

#ArtSpeaks

Tue, Mar 27 & Tue, Apr 24, Museum galleries

Join us for a day of community and conversation with a program of gallery talks. Staff members choose artworks of special meaning for them, and speak about the ways that art makes a difference in the world. Talks take place every 30 minutes from 11:00 a.m. to 4:00 p.m.

Free for members and Museum admission ticket holders

VW Sunday Sessions at MoMA PS1

MoMA PS1's acclaimed VW Sunday Sessions welcomes visitors to experience art live and in real time. Embracing performance, music, dance, conversations, and film, the program vividly demonstrates how these art forms can push us to engage with our contemporary world in creative, illuminating ways. With an emphasis on artistic practices that blur and break traditional genre boundaries, VW Sunday Sessions supports and commissions new work, inviting artists, curators, and other cultural instigators to share their latest projects.

Tickets (unless otherwise noted): Members \$13, nonmembers \$15

Sex Workers' Festival of Resistance

Sun, Mar 4, 2:00–6:00 p.m., MoMA PS1

For this daylong festival, sex workers and their allies from New York and across Europe will convene at MoMA PS1 to debate, perform, dance, strategize, and share knowledge. The day will feature film, performance, and discussion exploring how the desires and struggles of sex workers become embodied in everyday acts of creativity and solidarity.

Colin Self, *Siblings* (Elation VI)

Sun, Mar 11, 2:00–5:00 p.m., MoMA PS1

For the 2018 VW Sunday Sessions commission, artist and performer Colin Self presents *Siblings*, the sixth and final part of The Elation Series, a sci-fi opera encompassing performance, music, sculpture, and video, which he has been developing since 2011.

Jenny Hval

Sat, Mar 17, 6:30–8:30 p.m., MoMA PS1

VW Sunday Sessions presents a site-specific performance by Norwegian musician, producer, author, and visual artist Jenny Hval. With a breadth of collaborative and solo material spanning over 20 years, Hval is known for innovative, interdisciplinary work rooted in lyrics and sound.

Leilah Weinraub, *SHAKEDOWN*

Sun, Mar 18, 3:30–6:00 p.m., MoMA PS1

VW Sunday Sessions presents Leilah Weinraub's documentary feature film *SHAKEDOWN* (2018), a dreamlike depiction of Los Angeles's black lesbian strip club scene in the early 2000s and the culture that surrounded it.

Members \$13, nonmembers \$15 (ticket also grants admission to Hair Wars at 6:05 p.m.)

Hair Wars

Sat, Mar 18, 6:05–8:00 p.m., MoMA PS1

Beginning at 6:05 p.m.—Hair Wars' regular start time—VW Sunday Sessions presents a showcase of fantasy hair pieces created by an intergenerational group of artists who blur the boundaries of fashion, humor, performance, sculpture, and spectacle.

Members \$13, nonmembers \$15 (ticket also grants admission to Leilah Weinraub, *SHAKEDOWN* at 3:30 p.m.)

Come Together: Music Festival and Label Market

Sat, Mar 24, 12:00–9:00 p.m., MoMA PS1

MoMA PS1 again joins forces with Other Music to present the second annual music festival and label market, featuring a label fair, live performances, workshops, and panels that celebrate the ecosystem of local and international music communities.

12:00–6:00 p.m. Music Festival and Label Market \$10 (MoMA members \$8); 6:00–9:00 p.m. Extended Festival Programming \$10 (MoMA members \$8); combined ticket \$15 (MoMA members \$13)

Past and Future Fictions

Sun, Apr 1, 2:00–6:00 p.m., MoMA PS1

To mark the culmination of the fifth annual Art + Feminism Wikipedia Edit-a-thon, VW Sunday Sessions brings together organizations whose missions focus on radical archiving—both the preservation of politically potent content and the assertion of archiving as a radical act.

Spring Performance Festival

Sun, Apr 15, 12:00–6:00 p.m., MoMA PS1

In conjunction with MoMA PS1's Spring Open House, VW Sunday Sessions presents a performance festival in collaboration with the Brooklyn-based artist-run venue Secret Project Robot.

Free

Tours for Fours

Saturdays and Sundays, Mar 3–Apr 29,
10:20–11:15 a.m.,
Education and Research Building

Look, listen, and share ideas while you explore modern and contemporary art. Movement, drawing, and other gallery activities give everyone the chance to participate. March's theme is Red, Yellow, Blue, and Other Colors Too! and April's theme is Art in Motion, Motion in Art.

For kids age four and their adult companions. Free tickets are distributed on a first-come, first-served basis starting at 10:00 a.m. on the day of the program. For details, visit moma.org/family.

A Closer Look for Kids

Saturdays and Sundays, Mar 3–Apr 29,
10:20–11:30 a.m.,
Education and Research Building

Engage in lively discussions and fun activities while looking closely at modern masterpieces and cutting-edge contemporary art. Each month a new theme is introduced. Kids and adults participate. March's theme is In This Place and April's theme is Telling Tales in Art.

For kids age five to 10 and their adult companions. Free tickets are distributed on a first-come, first-served basis starting at 10:00 a.m. on the day of the program. For details, visit moma.org/family.

Family Films

Sat, Mar 17 & Sat, Apr 21, 12:00–1:00 p.m., T3

Enjoy new and classic family-friendly short films, engaging discussions, and suggestions for follow-up activities in the Museum's galleries. This program is for individual families of up to two adults and up to three kids. March's theme is Transformations and April's theme is Yum! Films about Food.

For kids age five and up and their adult companions. Free tickets are distributed on a first-come, first-served basis starting at 10:00 a.m. on the day of the program. For details, visit moma.org/family.

Tours for Tweens

Saturdays and Sundays, Mar 10–11 &
Apr 14–15, 10:30 a.m.–12:00 p.m.,
Education and Research Building

Share ideas, exchange opinions, and consider different perspectives about works of art. Kids and adults participate. March's theme is The Photographs of Stephen Shore and April's is Spotlight on Tarsila do Amaral.

For kids ages 11 to 14 and their adult companions. Advance registration required. For details, visit moma.org/family.

Explore This! Activity Stations

Sat, Apr 7 & Sun, Apr 8, 1:00–3:00 p.m.,
Museum Galleries

Spend time discovering modern and contemporary art together. See art in new ways while participating in fun and engaging activities in front of select artworks. Choose the artworks and activities that interest your family and move at your own pace.

Drop-in program; no special ticketing or registration required. Information on Activity Station locations can be found at information desks throughout the Museum.

Art Lab Nature

Daily, 10:30 a.m.–4:30 p.m.
Fri, 10:30 a.m.–6:30 p.m.
Education and Research Building

Discover how artists and designers are inspired by the natural world in our multisensory installation. Create a nature-inspired design, draw and arrange with natural materials, and explore nature discovery boxes. All ages are welcome.

For more information, please call (212) 708-9805 or email familyprograms@moma.org.

Family Art Workshops

Select Saturdays and Sundays,
Education and Research Building

Explore works in MoMA's collection and special exhibitions, then use your experience in the galleries as inspiration for art making in the studio.

Creative Constructions

Mar 24, 25, 31, Apr 1, 14, 15, 10:30–11:15 a.m.
& 2:00–3:15 p.m., age 4

We'll explore what we can do with a variety of materials, then construct our own abstract sculptures.

Working with Wire

Mar 3, 4, 10, 11, 17, 18, 10:30 a.m.–
12:30 p.m. & 2:00–4:00 p.m., ages 8–10

Explore three-dimensional artwork by Gego (Gertrud Goldschmidt), then experiment with wire to make your own abstract sculptures.

Advance registration required. For details, visit moma.org/family.

The Armory Party 2018

Wed, Mar 7

8:00–9:00 p.m. VIP Access

9:00 p.m.–12:30 a.m. General Admission



Photo: Scott Rudd

Join us in celebrating the opening of The Armory Show and Armory Arts Week with The Armory Party at MoMA, a benefit event with live music and DJs on Wednesday, March 7, 2018. Tickets include MoMA Vernissage Access to The Armory Show at Piers 92 and 94, and entry to The Armory Party at MoMA, with access to the Museum's fifth-floor collection galleries.

This year's Armory Party features a live performance in The Agnes Gund Garden Lobby by platinum-selling artist BØRNS, whose new album *Blue Madonna* was released in January.

Members receive \$25 off tickets (starting at \$150), which are available for purchase at moma.org/thearmoryparty2018. For more information, call (212) 708-9680 or email specialevents@moma.org.

Shop

Naturally Modern



Member Shopping Days: Mar 9–12 & Apr 20–23

MoMA Design Store celebrates spring! Our new designs are distinguished by natural materials—and by colors and patterns that take their cues from nature. Discover them in stores and online.

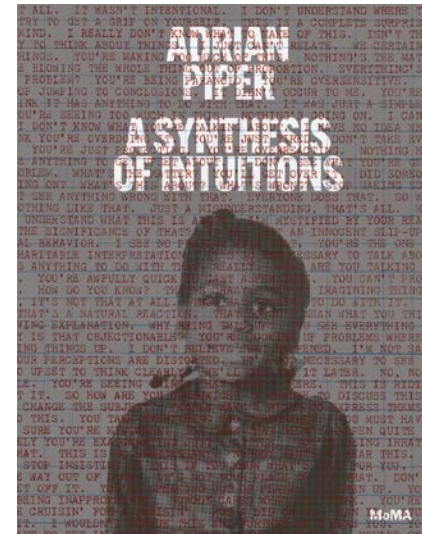
Books

Adrian Piper: A Synthesis of Intuitions, 1965–2016

By Christophe Cherix, Connie Butler, and David Platzker

Hardcover, 336 pages, 450 illustrations
\$65/Members \$58.50

Encompassing the full range of her career through more than 300 illustrations, this catalogue includes essays by the exhibition curators that examine Adrian Piper's extensive research into altered states of consciousness; the introduction of the Mythic Being—her subversive masculine alter-ego; her media and installation works from after 1980; and the global conditions that illuminate the significance of her art. Previously unpublished texts by Piper lay out significant events in her personal history and her deeply felt ideas about the relationship between viewer and art object.

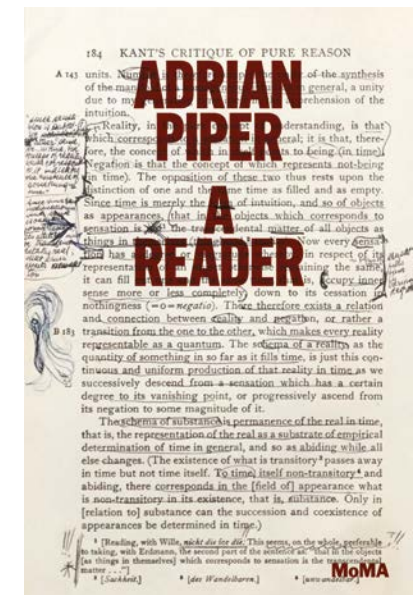


Adrian Piper: A Reader

Edited by Connie Butler and David Platzker

Paperback, 296 pages, 100 illustrations
\$45/Members \$40.50

This scholarly volume presents new critical essays that expand on Piper's practice in ways that have been previously under- or unaddressed. Focused texts by established and emerging scholars assess themes in Piper's work such as the Kantian framework that draws on her extensive philosophical studies; her unique contribution to first-generation Conceptual art; the turning point in her work, in the early 1970s, from Conceptual works to performance; the connection of her work with her yoga practice; her ongoing exposure of and challenges to xenophobia and misogyny; and the relation between prevailing interpretations of her work and the viewers who engender them.



Thank You to Our Partners

We are proud to thank our major Corporate Partners, whose generosity and dedication to our mission make possible so many important programs at both the Museum and MoMA PS1.



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Major support is provided by The Modern Women's Fund.



Adrian Piper: A Synthesis of Intuitions, 1965–2016 is made possible by Hyundai Card.

Major support is provided by The Modern Women's Fund.

Generous funding is provided by The Friends of Education of The Museum of Modern Art, Marilyn and Larry Fields, and by Marieluise Hessel Artzt.

Major support for *Being: New Photography 2018* is provided by The William Randolph Hearst Endowment Fund and by David Dechman and Michel Mercure.

Generous funding is provided by Courtney Finch Taylor and by James G. Niven.

Kazuo Miyagawa: Japan's Greatest Cameraman is made possible by MUFG.

The Elaine Dannheisser Projects Series is made possible in part by the Elaine Dannheisser Foundation and The Junior Associates of The Museum of Modern Art.

Major support for *Club 57: Film, Performance, and Art in the East Village, 1978–1983* is provided by the Keith Haring Foundation.

Generous funding is provided by mediaThe foundation inc.

Major support for *Carolee Schneemann: Kinetic Painting* is provided by Lonti Ebers and The Contemporary Arts Council of The Museum of Modern Art.

Generous funding is provided by The Junior Associates of The Museum of Modern Art.

Cathy Wilkes is the first exhibition made possible by the Maria Lassnig Prize, a biennial award established by the Maria Lassnig Foundation to honor the achievements of mid-career artists.

The exhibition is generously supported by The International Council of The Museum of Modern Art.



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Education at MoMA is made possible by a partnership with Volkswagen of America.

Family Programs are made possible by The William Randolph Hearst Endowment Fund. Generous funding is provided by Brett and Daniel Sundheim.

Art Lab is generously supported by Mrs. Ronnie F. Heyman.

Major support for Adult and Academic Programs is provided by the Estate of Susan Sabel. Generous funding is provided by endowments established by Agnes Gund and Daniel Shapiro, The Junior Associates of The Museum of Modern Art, Walter and Jeanne Thayer, and by the gifts of Alan Kanzer. Additional support is provided by the Annual Education Fund.

Exhibitions are supported by the Annual Exhibition Fund.

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Exhibitions at MoMA PS1 are supported by the MoMA PS1 Annual Exhibition Fund.

The Museum of Modern Art

11 West 53 Street, New York, NY 10019

Your Visit

Open daily, 10:30 a.m.–5:30 p.m.
UNIQLO Free Friday Nights, 4:00–8:00 p.m.
Closed Thanksgiving Day and Christmas

Members free (\$5 guest tickets available on each visit). Adults \$25; seniors (65 and over with ID) \$18; students (full-time with current ID) \$14; children (16 and under) free

Dining

Cafe 2 (floor 2) features sharable Italian-inspired plates, wine, and beer.
Saturday–Thursday, 11:00 a.m.–5:00 p.m.
Friday, 11:00 a.m.–7:30 p.m.

Terrace 5 (floor 5) is a full-service café. Outdoor seating is available in season.
Saturday–Thursday, 11:00 a.m.–5:00 p.m.
Friday, 11:00 a.m.–7:30 p.m.

Cafe 2 Espresso Bar and Garden Bar (seasonal)
Saturday–Thursday, 10:30 a.m.–3:30 p.m.
Friday, 10:30 a.m.–5:30 p.m.

The Modern (9 West 53 St.) is a two-Michelin-starred restaurant.

The Modern
Lunch Monday–Friday, 12:00–2:00 p.m.
Dinner Monday–Saturday, 5:00–10:30 p.m.

The Bar Room
Monday–Thursday, 11:30 a.m.–10:30 p.m.
Friday–Saturday, 11:30 a.m.–11:00 p.m.
Sunday, 11:30 a.m.–9:30 p.m.

MoMA PS1

22-25 Jackson Ave, Queens, NY 11101

Your Visit

Open daily, 12:00–6:00 p.m.
Closed Tuesdays and Wednesdays

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.

Shopping

Museum Store (floor 2)
Open during Museum hours

Bookstore (floor 2)
Open during Museum hours

MoMA Design Store
44 West 53 Street. (212) 767-1050
Open daily, 9:30 a.m.–6:30 p.m.
Fridays, 9:30 a.m.–9:00 p.m.

MoMA Design Store, Soho
81 Spring Street. (646) 613-1367
Open daily, 10:00 a.m.–8:00 p.m.;
Sunday, 11:00 a.m.–7:00 p.m.

Order online
store.moma.org

Order by phone
(800) 447-6662

Film Tickets

Members receive free film admission and \$5 guest admission, but must still obtain a ticket.

Tickets are released two weeks in advance, and are available online, at the ticketing desk, and at the Education and Research Building lobby desk.

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Sam Contis. *Denim Dress* (detail). 2014. Pigmented inkjet print, 31 3/8 × 41 13/16" (80.3 × 105.9 cm). Acquired through the generosity of Thomas and Susan Dunn. © 2018 Sam Contis

Being
New Photography 2018

Mar 18–Aug 19
The Museum of Modern Art, Floor 3

Member Calendar

W A R
M A R



1 THU

6:30 **Event**
Member After Hours
Now Playing
El Indio: The Films of Emilio Fernández

6 TUE

9:30 **Event**
Member Early Hours

7 WED

7:30 **Event**
Quiet Mornings
12:30 **Event**
Member Gallery Talk: Stephen Shore

2 FRI

9:30 **Event**
Member Early Hours*

3 SAT

10:20 **Family**
Tours for Kids
10:20 **Family**
A Closer Look for Kids



4 SUN

10:20 **Family**
Tours for Kids

8 THU

4:30 **Event**
Open Art Space: A Free Drop-In Program for LGBTQ Teens and Their Allies

2:00 **Event**
VW Sunday Sessions: Sex Workers' Festival of Resistance. MoMA PS1

5 MON

6:30 **Event**
Modern Mondays: An Evening with Carolee Schneemann

1 SUN

Exhibition Closing
Club 57: Film, Performance, and Art in the East Village, 1978–1983

6 FRI

9:30 **Event**
Member Early Hours*

10 TUE

6:00 **Event**
Premium Viewing Hours

7 SAT

10:20 **Family**
Tours for Kids

2:00 **Event**
VW Sunday Sessions: Past and Future Fictions. MoMA PS1

2 MON

9:30 **Event**
Member Early Hours*



3 TUE

9:30 **Event**
Member Early Hours*

4 WED

7:30 **Event**
Quiet Mornings
12:30 **Event**
Member Gallery Talk: *Being: New Photography 2018*

8 SUN

Exhibition Closing
Thinking Machines: Art and Design in the Computer Age, 1959–1989
10:20 **Family**
Tours for Kids
10:20 **Family**
A Closer Look for Kids
1:00 **Family**
Explore This! Activity Stations

10 SAT

Member Shopping Days
Save 20%

10:20 **Family**
Tours for Kids

14 WED

Member Early Hours*
Member Previews
Being: New Photography 2018
Now Playing
Point Counterpoint: Avant-Garde Film Scores, 1955–1973

11 SUN

Member Shopping Days
Save 20%

Exhibition Closing
Tania Bruguera: Untitled (Havana, 2000)

15 THU

Member Previews
Being: New Photography 2018
Now Playing
This Is Now: Film and Video After Punk

16 FRI

Member Previews
Being: New Photography 2018

Exhibition Closing
Naeem Mohalemen: There Is No Last Man. MoMA PS1

10:20 **Family**
Tours for Kids

10:20 **Family**
A Closer Look for Kids

17 SAT

Member Previews
Being: New Photography 2018

12 MON

Member Shopping Days
Save 20%

7:00 **Event**
Modern Mondays: An Evening with Michael Holman

13 TUE

9:30 **Event**
Member Early Hours*

18 SUN

Exhibition Opening
Being: New Photography 2018

10:20 **Family**
Tours for Kids

10:20 **Family**
A Closer Look for Kids

3:30 **Event**
VW Sunday Sessions: Leilah Weinraub, *SHAKEDOWN.* MoMA PS1

6:05 **Event**
VW Sunday Sessions: Hair Wars. MoMA PS1

19 MON

7:00 **Event**
Modern Mondays: An Evening with Morgan Fisher

20 TUE

6:30 **Event**
Member After Hours

21 WED

12:30 **Event**
Member Gallery Talk: *The Long Run*

17 SAT

Member Previews
Being: New Photography 2018

10:20 **Family**
Tours for Kids

10:20 **Family**
A Closer Look for Kids

12:00 **Family**
Family Films: Transformations



22 THU

9:30 **Event**
Member Early Hours*

23 FRI

9:30 **Event**
Member Early Hours*

24 SAT

10:20 **Family**
Tours for Kids

10:20 **Family**
A Closer Look for Kids



12:00 **Event**
VW Sunday Sessions: Come Together: Music Festival and Label Market. MoMA PS1

Exhibition Opening
Adrian Piper: A Synthesis of Intuitions, 1965–2016

25 SUN

10:20 **Family**
Tours for Kids

10:20 **Family**
A Closer Look for Kids

26 MON

9:30 **Event**
Member Early Hours*

27 TUE

11:00 **Event**
#Artspeaks

28 WED

Member Previews
Adrian Piper: A Synthesis of Intuitions, 1965–2016

29 THU

Member Previews
Adrian Piper: A Synthesis of Intuitions, 1965–2016

30 FRI

Member Previews
Adrian Piper: A Synthesis of Intuitions, 1965–2016

31 SAT

Exhibition Opening
Adrian Piper: A Synthesis of Intuitions, 1965–2016

10:20 **Family**
Tours for Kids

10:20 **Family**
A Closer Look for Kids

1 SUN

Exhibition Closing
Club 57: Film, Performance, and Art in the East Village, 1978–1983

6 FRI

9:30 **Event**
Member Early Hours*

10 TUE

6:00 **Event**
Premium Viewing Hours

7 SAT

10:20 **Family**
Tours for Kids

2:00 **Event**
VW Sunday Sessions: Past and Future Fictions. MoMA PS1

2 MON

9:30 **Event**
Member Early Hours*



3 TUE

9:30 **Event**
Member Early Hours*

4 WED

7:30 **Event**
Quiet Mornings
12:30 **Event**
Member Gallery Talk: *Being: New Photography 2018*

8 SUN

Exhibition Closing
Thinking Machines: Art and Design in the Computer Age, 1959–1989
10:20 **Family**
Tours for Kids
10:20 **Family**
A Closer Look for Kids
1:00 **Family**
Explore This! Activity Stations

20 FRI

Exhibition Opening
Projects 108: Gauri Gill. MoMA PS1

21 SAT

Member Shopping Days
Save 20%

16 MON

10:20 **Family**
Tours for Kids
10:20 **Family**
A Closer Look for Kids

12:00 **Event**
VW Sunday Sessions: Spring Performance Festival. MoMA PS1

16 MON

7:00 **Event**
Modern Mondays: An Evening with Shannon Plumb

17 TUE

9:30 **Event**
Member Early Hours*

18 WED

12:30 **Event**
Member Gallery Talk: Adrian Piper: *A Synthesis of Intuitions, 1965–2016*

19 THU

9:30 **Event**
Member Early Hours*

4:30 **Event**
Open Art Space: A Free Drop-In Program for LGBTQ Teens and Their Allies



15 SUN

Exhibition Opening
Julia Phillips: Failure Detection. MoMA PS1



24 TUE

11:00 **Event**
#Artspeaks

25 WED

10:20 **Family**
Tours for Kids

10:20 **Family**
A Closer Look for Kids

6:00 **Event**
Artist Member Open House



26 THU

Member Previews
Studio Visit: Selected Gifts from Agnes Gund

10:20 **Family**
Tours for Kids

10:20 **Family**
A Closer Look for Kids

6:30 **Event**
Member After Hours

9:30 **Event**
Member Early Hours*

22 SUN

Member Shopping Days
Save 20%

23 MON

Member Shopping Days
Save 20%

7:00 **Event**
Modern Mondays: An Evening with Candy Kugel