

Member Calendar

MAY



JUN

MoMA

May–Jun 2019



When leaving Scotland to take up my post here at MoMA, I made room in my suitcase for some Italian cutlery, which has since been a daily source of aesthetic and emotional pleasure. I am by no means the first curator to advocate the power of good design to enhance our everyday lives; since *Machine Art*, the game-changing 1934 exhibition that put pots and pans on par with paintings and sculptures, generations of MoMA curators have explored the democratizing potential of well-designed, affordable products.

That's certainly the case with *The Value of Good Design*. Featuring objects from domestic furnishings and appliances to ceramics, glass, electronics, transport design, sporting goods, toys, and graphics, it draws on a particularly rich vein in the collection, from the late 1930s through the 1950s, decades in which MoMA was at the forefront of international debates about what constituted "Good Design." Even governments on both sides of the Cold War divide were embracing design as a vital tool of economic reconstruction, technological advancement, and political persuasion in the years following World War II, as you'll see in recent, never-before-seen acquisitions such as a mass-market Italian Fiat Cinquecento automobile and a Soviet-era East German Werra camera.

Even if you already saw it during Member Previews, I hope you'll revisit *The Value of Good Design*—and catch the rest of our spring lineup—before the June 16 Member Day, after which the Museum closes temporarily before our reopening this fall. See you in the galleries!

A handwritten signature in black ink that reads "Juliet Kinchin".

Juliet Kinchin
Curator of Modern Design,
Department of Architecture and Design

Cover: Max Bill, *Kitchen Clock*, 1956–57. Ceramic, metal, and glass, 10 ¼ × 7 ½ × 2 ¼" (26 × 18.5 × 5.7 cm). Manufactured by Gebrüder Junghans AG (Schramberg, Germany, est. 1861). Architecture and Design Purchase Fund. Digital image © 2019 The Museum of Modern Art, New York. Photo: Thomas Griesel

Pull-out calendar: Photo: Martin Seck; Photo: Martin Seck; Photo: Manuel Martagon; Installation view, *Lincoln Kirstein's Modern*, The Museum of Modern Art, March 17–June 16, 2019. Photo: Robert Gerhardt. Shown: Pavel Tchelitchew, *Hide-and-Seek*, 1940–42. Oil on canvas, 6' 6 ½" × 7' ¾" (199.3 × 215.3 cm). Mrs. Simon Guggenheim Fund, 1942; Installation view, *The Value of Good Design*, The Museum of Modern Art, February 10–June 16, 2019. Photo: John Wronn; Photo: Ryan Lowry. Shown: Joan Miró, *The Birth of the World*, 1925. Oil on canvas, 8' 2 ¾" × 6' 6 ¾" (250.8 × 200 cm). Acquired through an anonymous fund, the Mr. and Mrs. Joseph Slifka and Armand G. Erpf Funds, and by gift of the artist. © 2019 Successió Miró/Artists Rights Society (ARS), New York/ADAGP, Paris; Installation view, *New Order: Art and Technology in the Twenty-First Century*, The Museum of Modern Art, March 12–June 16, 2019. Photo: Jonathan Muzikar; Photo: Manuel Martagon; Party in the Garden 2018. Photo: Austin Donohue



New Ways of Thinking ⁴⁻⁷



Abel Ferrara ¹²



The Value of Good Design ⁸



Joan Miró ⁹

Highlights



Zheng Guogu ²⁴



Nancy Spero ¹⁴



My Favorite Work ²⁶⁻²⁷

New Ways of Thinking

Recently, Ann Temkin, the Marie-Josée and Henry Kravis Chief Curator of Painting and Sculpture, spoke to members about what you'll see in the new MoMA and what she's been working on with her curatorial colleagues over the past 10 years. Here are some highlights from the conversation.

At MoMA, we are talking about this expansion not just in terms of square footage or gallery space, but as an expansion in ways of thinking. In the 1930s MoMA was the first museum to have a department devoted to film. We were the first museum in the world to have departments for photography, architecture, and design, too. Our impact in that era was in saying that all these things that were not thought of as fine art indeed were.

For the reopening, we want to recover that feeling—of an institution that isn't so separated into disciplines, as it became over the decades. When you come in October, you will see a mix of all the different departments and work we have. Most artists themselves are multimedia creatures. Very few do only one thing. By slicing them into art historical classifications, we felt we were getting farther away from the process of an artist.

In the late 19th century, Vincent van Gogh, who was painting down in the south of France, would have had knowledge of photography. Even our very famous *Bather*, by Paul Cezanne, was painted after a photograph. Those interactions change the way I think about these early artists. It makes you realize that if you were in their moment in the 1890s, you could and would have been looking at photographs and film, too. So in a gallery next to works by Cezanne and Van Gogh, you'll see a circa-1905 film of the New York Subway, for example.



Paul Cezanne. *The Bather*. c. 1885. Oil on canvas, 50 × 38 1/4" (127 × 96.8 cm). Lillie P. Bliss Collection



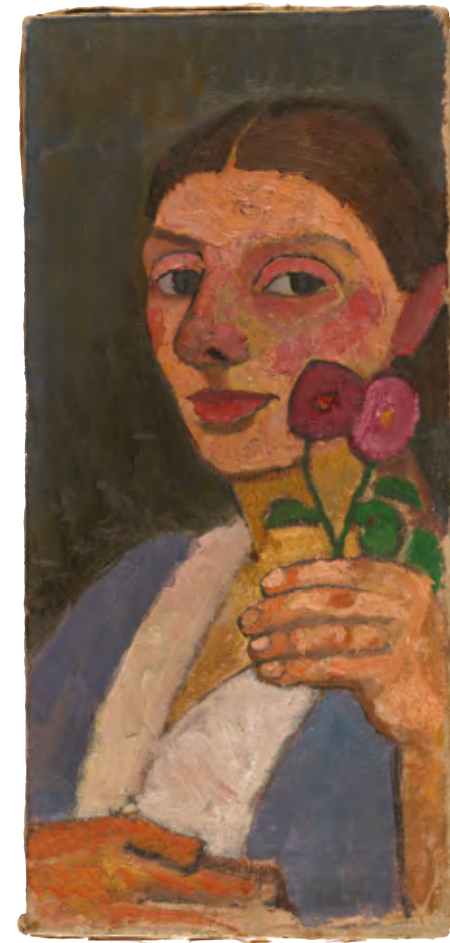
Biograph Company. *Interior N.Y. Subway, 14th Street to 42nd Street*. 1905. 35mm film (black and white, silent). Gift of Actinograph Corp.

An innovation that we want to make for the new MoMA, an important one, is adding works by artists who were overlooked over the past hundred years. One overlooked aspect, of course, is art made by women. For decades we thought about the Western canon primarily through male artists. The people making those decisions, as well, were mostly male curators. So a few years ago we set ourselves the challenge of pursuing key women who absolutely had to be included when we reopen. A couple of them you may have seen in the galleries already, as we put their works on view right when we acquired them.

For example, in 2017 we acquired *Self-Portrait with Two Flowers in Her Raised Left Hand* by Paula Modersohn-Becker, a great German artist at the turn of the century, who died tragically in 1907 at age 31. In the self-portrait, her hand is on her belly because she's pregnant; we think her paintings are the first of an artist to paint herself while pregnant in Western art history. We'll have her in a room opposite Klimt's *Hope II*, an iconic painting that is a highly romanticized vision of pregnancy.



Gustav Klimt. *Hope II*, 1907–08. Oil, gold, and platinum on canvas, 43 ½ × 43 ½" (110.5 × 110.5 cm). Jo Carole and Ronald S. Lauder and Helen Acheson Funds, and Serge Sabarsky



Paula Modersohn-Becker. *Self-Portrait with Two Flowers in Her Raised Left Hand* (detail), 1907. Oil on canvas, 21 ¾ × 9 ¾" (55.2 × 24.8 cm). Jointly owned by The Museum of Modern Art, New York, Gift of Debra and Leon Black, and The Neue Galerie New York, Gift of Jo Carole and Ronald S. Lauder

Another plan is to think about galleries less through isms. We'll have works that could have, in previous installations, been categorized as American art, or Mexican art, or as Futurism or Cubism, for example. Here, they're going to be in a gallery together, because they are part of a circa-1910s explosion of vivid, vibrant, almost living color in painting.

We hope these types of juxtapositions will make you think of familiar things in different ways. And we'll be mixing things up; the galleries will change seasonally, showing more of the collection than ever before. There will be a sense of beginning, rather than conclusion.

Become a MoMA90 member to join us for more exclusive behind-the-scenes events and conversations like this. Visit mom.org/moma90 to learn more about how you can see the new MoMA first and share it with friends and family.



Installation view, *The Value of Good Design*, The Museum of Modern Art, February 10–June 16, 2019. Photo: John Wronn

The Value of Good Design

Through Jun 16

Member Gallery Talk: May 1, 12:30 p.m.

“Is there art in a broomstick? Yes, says Manhattan’s Museum of Modern Art, if it is designed both for usefulness and good looks.” This quote, from a 1953 *Time* magazine review of one of MoMA’s mid-century Good Design exhibitions, gets to the heart of a question the Museum has been asking since its inception: What is good design and how can it enhance everyday life?

The Value of Good Design explores the democratizing potential of design, beginning with MoMA’s Good Design initiatives from the late 1930s through the 1950s, which championed well-designed, affordable contemporary products. The concept of Good Design also took hold well beyond the Museum, and this global scope is reflected in many of the items on view, from a mass-market Italian Fiat Cinquecento automobile and a Soviet-era East German Werra camera to a Japanese poster for a Mitsubishi sewing machine and a Brazilian bowl chair. These works join both iconic and unexpected items made in the US, such as the Eames La Chaise, a Chemex Coffee Maker, and Irwin Gershen’s Shrimp Cleaner.

The exhibition also raises questions about what Good Design might mean today, and visitors are invited to judge for themselves by trying out a few “good design” classics still in production.

Joan Miró

Birth of the World

Through Jun 16



Joan Miró. *Still Life with Old Shoe*. 1937. Oil on canvas, 32 × 46" (81.3 × 116.8 cm). Gift of James Thrall Soby. © 2019 Successió Miró/Artists Rights Society (ARS), New York/ADAGP, Paris

Member Early Hours: Through Jun 16, 9:30–10:30 a.m.
Member Curatorial Conversation: May 28, 6:30 p.m.
Member Gallery Talk: Jun 5, 12:30 p.m.

“You and all my writer friends have given me much help and improved my understanding of many things,” Joan Miró told the French poet Michel Leiris in 1924. The next year, Miró’s intense engagement with poetry, the creative process, and material experimentation inspired him to paint *The Birth of the World*.

In this signature work, Miró covered the ground of the oversize canvas by applying paint in an astonishing variety of ways that recall poetic chance procedures. He then added a series of pictographic signs that seem less painted than drawn, transforming the broken syntax, constellated space, and dreamlike imagery of avant-garde poetry into a radiantly imaginative and highly inventive form of painting. He would later describe this work as “a sort of genesis,” and his Surrealist poet friends titled it *The Birth of the World*.

Drawn from MoMA’s unrivaled collection of Miró’s work, augmented by several key loans, this exhibition situates *The Birth of the World* in relation to other major works by the artist. It presents some 60 paintings, works on paper, prints, illustrated books, and objects to shed new light on the development of his poetic process and pictorial universe.



Pavel Tchelitchew. *Hide-and-Seek*. 1940–42. Oil on canvas, 6' 6 1/2" x 7' 3/4" (199.3 x 215.3 cm). Mrs. Simon Guggenheim Fund, 1942

Lincoln Kirstein's Modern

Through Jun 16

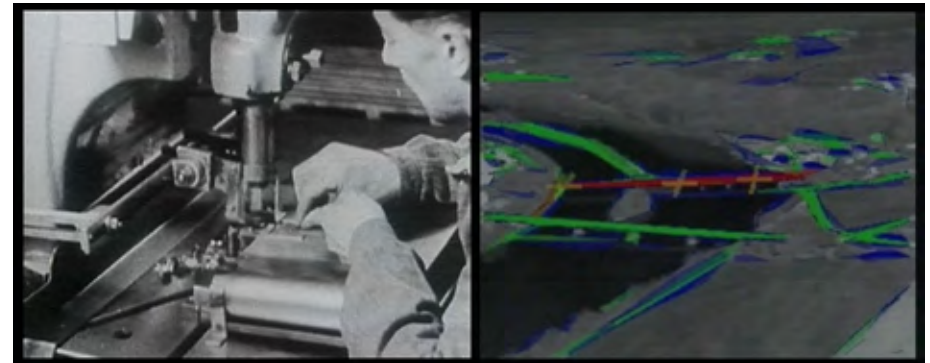
Member Early Hours: Through Jun 16, 9:30–10:30a.m.

"I have a live eye," proclaimed Lincoln Kirstein, signaling his wide-ranging vision. *Lincoln Kirstein's Modern* explores this polymath's sweeping contributions to American cultural life in the 1930s and '40s. Best known for cofounding the New York City Ballet with the choreographer George Balanchine, Kirstein (1907–1996), a writer, critic, curator, impresario, and tastemaker, was also a key figure in MoMA's early history. With his prescient belief in the role of dance within the museum, his championing of figuration in the face of prevailing abstraction, and his position at the center of a New York network of queer artists, intimates, and collaborators, Kirstein's impact remains profoundly resonant today.

Bringing together some 300 rarely seen artworks alongside materials drawn from the Museum's Archives, the exhibition illuminates Kirstein's influence on the Museum's collecting, exhibition, and publication history. The wide array of works includes set and costume designs for the ballet by Paul Cadmus and Jared French, photographs by Walker Evans and George Platt Lynes, realist and magic realist paintings by Honoré Sharrer and Pavel Tchelitchew, sculpture by Elie Nadelman and Gaston Lachaise, and Latin American art that Kirstein acquired for the Museum, by artists such as Antonio Berni and Raquel Forner. Together, these works reveal an alternative and expansive view of modern art.

New Order Art and Technology in the Twenty-First Century

Through Jun 16



Harun Farocki. *Eye/Machine I*. 2001. Two-channel video installation re-edited to single-channel video (color, sound), 23 min. Committee on Film Funds. © 2019 Harun Farocki Filmproduktion

Today, when technology seems utterly smooth and weightless—composed of invisible waves, wireless signals, abstract codes—*New Order* explores the ways in which these systems are still stubbornly tied to the physical world. Drawn entirely from MoMA's collection, the works included highlight the uneasy coexistence of intelligent networks and dumb stuff, high tech and raw material, the fabricated and the readymade. Technology, they suggest, is always mired in matter, friction, and failure.

Presenting a number of recent acquisitions and large-scale installations never before shown at the Museum, the exhibition showcases a diverse range of techniques and media, from live digital simulation to industrial vacuum-formed plastic to ultrasound gel. These pieces revel in the weird and unexpected, giving rise to hybrid constellations of things and bodies and data.

New Order looks at the ways in which contemporary artists use and misuse tools and forms. The show features works made since the turn of the millennium that push and challenge the boundaries of technology: upending systems, experimenting with materials, and inventing novel techniques and substances.



Abel Ferrara in *The Driller Killer*. 1979. USA. Directed by Abel Ferrara. Cinematography by Ken Kelsch. Image digitally manipulated by Ryan Silveira. Courtesy American Genre Film Archive and Ryan Silveira

Abel Ferrara Unrated

May 1–31

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

The nearly 50-year career of Bronx-born filmmaker Abel Ferrara took root during the dark, fertile 1970s era of fiscal crisis, amid the Downtown club scene of New York City, on scarred streets populated by impoverished immigrants, artists, musicians, and students. This urban environment, rife with threat and intoxicants, has shaped Ferrara's sensibility, his eye for landscape, and his choice of subjects across genres and mediums.

After beginning with bankable exploitation and genre films, he moved on to studio films and television before achieving cult status with *King of New York* and *Bad Lieutenant*, and eventually taking on art house projects and personal documentaries. While Ferrara's most commonly recognized theme is addiction, this interest in the struggle between body and mind is wedded to a taste for elegiac "end of time" subjects, and grounded in concerns about the failure of groups and individuals to make meaningful connections.

This retrospective includes early features that established the director's *enfant terrible* reputation (*The Driller Killer*, *Ms. 45*, *Bad Lieutenant*); genre films (*Body Snatchers*, *The Addiction*); television projects (*Crime Story*); and documentaries (*Mulberry Street*); as well as his latest feature, *The Projectionist*.

Jean-Claude Carrière

May 9–Jun 16



At Eternity's Gate. 2018. USA/Great Britain/France. Directed by Julian Schnabel. Courtesy CBS Films

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

He has taken on Flaubert and Shakespeare and the lives of Danton and Van Gogh, an ancient epic Sanskrit poem and the Biblical word of God. Over more than 65 years and counting, Jean-Claude Carrière—screenwriter, novelist, librettist, and the only non-US screenwriter to receive lifetime achievement awards from the Motion Picture Academy of Arts and Sciences and the Writers Guild—has written nearly 150 screenplays in collaboration with some of postwar cinema's most iconoclastic filmmakers, among them Luis Buñuel, Louis Malle, Jean-Luc Godard, and Nagisa Oshima.

Carrière makes a rare New York appearance during the opening weekend of this unprecedented 37-film retrospective, taking part in onstage conversations with former collaborators Julian Schnabel (*At Eternity's Gate*) and Volker Schlöndorff (*The Tin Drum*, *Circle of Deceit*). The series also features a preview screening of Carrière's latest screenwriting effort, Louis Garrel's *A Faithful Man*, as well as the New York premieres of new restorations of Philip Kaufman's *The Unbearable Lightness of Being* and Jean-Paul Rappenneau's *Cyrano de Bergerac*. Also included are Carrière's own directorial efforts, along with several underappreciated and little-seen French television movies he wrote in the 1970s and '80s, starring Delphine Seyrig and others.

Nancy Spero

Paper Mirror

Through Jun 23



Nancy Spero, *Body Count*. 1974. Handprinting and gouache collage on paper, 8 × 10" (20.3 × 25.4 cm).
© 2019 The Nancy Spero and Leon Golub Foundation for the Arts/Licensed by VAGA at ARS, NY,
courtesy Galerie Lelong & Co. Photo: Christopher Burke Studio

Though she began her career in the 1950s as a figurative painter, the atrocities of the Vietnam War led artist and activist Nancy Spero (American, 1926–2009) to conclude that painting had become “too conventional, too establishment.” From 1966 onward, she worked primarily on paper—pinning her fragile compositions directly to the wall—and women’s history became the central subject of her art.

Over the ensuing decades she produced a radical body of work that confronted oppression and inequality while challenging the orthodoxies of contemporary art. She drew on archetypal representations of women across various cultures and times in an attempt to reframe history itself from a perspective that she termed “woman as protagonist.” *Paper Mirror* traces the full arc of Spero’s artistic evolution, bringing together more than 100 works made over six decades in the first major museum exhibition in the US since the artist’s death in 2009. The MoMA PS1 presentation of the exhibition includes the artist’s monumental work *Notes in Time on Women* (1979–81)—a 200-foot-long frieze from the collection of The Museum of Modern Art, on view for the first time in more than a decade—and the large-scale installation *Maypole: Take No Prisoners* (2007), the last major work the artist completed before her death.



Gina Beavers, *Smoky Eye Tutorial*. 2014. Acrylic and wood on canvas panel.
Courtesy the artist and GNYF Gallery

Gina Beavers

The Life I Deserve

Through Sep 2

In her visceral, vexing, often grotesque paintings, New York-based artist Gina Beavers (American, b. 1974) 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.

Julia Reichert 50 Years in Film

May 30–Jun 8



American Factory. 2019. USA. Directed by Julia Reichert, Steven Bognar. Courtesy Netflix

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

This retrospective salute to Julia Reichert, organized by the Wexner Center for the Arts at The Ohio State University, celebrates one of the most distinguished bodies of work in American independent film and one of our most accomplished documentarians. A three-time Academy Award nominee, Reichert has dedicated her career to capturing stories that explore class, gender, and race in America.

Beginning with her debut, *Growing Up Female* (made with Jim Klein in 1971), considered the first feature documentary of the modern women's movement—and a recent addition to the National Film Registry—the series showcases all of Reichert's feature documentaries. These include *Union Maids* (1976) and *Seeing Red* (1984) (also with Klein), both Oscar nominees for Best Feature Documentary; the landmark four-hour *A Lion in the House* (2006), made with Steven Bognar, which won an Emmy for Exceptional Merit in Nonfiction Filmmaking; and Reichert and Bognar's latest film, *American Factory*, which received the Best Directing Award for US Documentary at the 2019 Sundance Film Festival.



The Emperor's Naked Army Marches On. 1987. Directed by Kazuo Hara. Courtesy Kino International Corp./Photofest

Kazuo Hara

Jun 7–16

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

Errol Morris has called Kazuo Hara “one of the undiscovered geniuses of documentary,” and Michael Moore has called him “a soul brother in Japan.” As evidenced by this career-spanning retrospective, presented by Hara himself as well as his wife and producer Sachiko Kobayashi, the filmmaker's impact both on nonfiction cinema and on postwar Japanese society is far more profound than his relatively sparse body of work would suggest.

Hara's most infamous work, *The Emperor's Naked Army Marches On*, about an aging Japanese veteran's efforts to expose the war crimes of his commanders, cast a merciless light on long-denied and long-suppressed feelings of rage, guilt, and complicity. Hara is dogged in his compassionate pursuit of justice for society's weakest and most vulnerable, and in his feverish and fearless assault on those who would abuse and exploit them. In his films, people with cerebral palsy struggle to be acknowledged (*Goodbye CP*, 1972); a fiercely independent activist becomes a single mother and drifts from lover to lover (*Extreme Private Eros: Love Song*, 1974); and a dwindling community of former asbestos workers, dying of cancer and other painful diseases, sue a criminally indifferent Japanese government (*Sennan Asbestos Disaster*, 2017). “As I also identify myself as an ordinary person,” Hara has said, these films are “a rallying cry to none other than myself.”



Lobby card for *Taxi* 1932, USA. Directed by Roy Del Ruth. Courtesy the Ira M. Resnick Collection

What Price Hollywood

Through Jun 16

Beyond the nostalgia that colors how we think about classical Hollywood films, there is also what critic Parker Tyler once described as its “monstrous and pernicious” influence on society and culture. And since relations between female and male characters figure heavily in virtually all of the studio system’s feature films and promotional materials, now more than ever it’s worth looking closely at the different ways gender roles and behavior were portrayed.

What Price Hollywood presents a wide range of movie posters, from the silent era through the 1960s, that epitomize the Hollywood marketing machine’s deployment (and occasional subversion) of masculine and feminine stereotypes. The exhibition highlights ways in which these graphic and photographic representations shaped—and continue to shape—the moviegoing public’s understanding of romance and sexuality; how the studios’ formulaic use of body language between male and female performers defined “standard” couplings; and how certain genres allowed subversive female agency and queer perspectives to sneak into poster art.

Along with the poster exhibition, a film series reveals how Hollywood manipulated erotic imagery onscreen, and how subtle, empowering performances by Barbara Stanwyck, Louise Brooks, Marlon Brando, and Gloria Grahame simultaneously upheld gender norms and hinted at alternative models of sexual identity.

Ask a Curator



Ron Magliozzi and Brittany Shaw are co-organizers of the poster exhibition *What Price Hollywood*. We asked them to tell us about their jobs and some of the notable film posters on view.

Is there one poster that distills the ideas behind the exhibition?

RM: The exhibition’s signature poster, *What Price Hollywood*? The studio artist who designed it is unnamed but the unconventional use of text in the design suggests they may have been influenced by the avant-garde posters of Russian Constructivism. The rude, gossipy collage of words across the image of a movie star resembles the barrage of Twitter commentary that follows celebrities today.

BS: It’s not a poster, but our exhibition includes a letter written by Louise Brooks in 1965, a few decades after she left the film industry for good. It expresses so many contemporary feelings about Hollywood as manipulative and ruthless, while also showcasing the biting wit that I imagine helped her survive.

What’s your favorite part of putting together an exhibition?

BS: Organizing gallery exhibitions is a new and thrilling experience for me. I used to work professionally as a researcher, so being able to deep-dive into a subject in a similar way is so rewarding. I feel incredibly lucky to be

learning from Ron, who has been at this for decades, and constantly surprises and excites me with his thinking and his ability to view familiar works in such contemporary, urgent ways.

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

RM: Having started life a single-focused, old-school film buff, it surprises me how rewarding the process of expanding my interests has been over time. There has to be an ongoing dialogue between older work and current work, both the celebrated and the lesser known, across the different mediums.

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

BS: Like many, I was raised on art primarily created by men. Seeing the work of Maya Deren for the first time as a young woman exploded the ideas I held of cinema itself. I responded to her films in a primal, visceral way, and the world never looked quite the same again.

Hock E Aye Vi Edgar Heap of Birds

Through Sep 8



Hock E Aye Vi Edgar Heap of Birds. From the series Surviving Active Shooter Custer. 2018. Image courtesy the artist

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.



Simone Fattal. *Man in the Desert*. 2000. Glazed stoneware, 22 1/2 x 11 1/2 x 3 1/2" (58 x 29 x 10 cm). Courtesy of the artist and kaufmann repetto, Milan/New York; Balice Hertling, Paris; Karma International, Zurich/Los Angeles

Simone Fattal Works and Days

Through Sep 2

MoMA PS1 presents the first solo museum exhibition in the US of the work of Simone Fattal (Lebanese and American, b. 1942). This retrospective brings together a selection of over 100 abstract and figurative ceramic sculptures, paintings, and collages created over the last 40 years, drawing from a range of sources including war narratives, landscape painting, ancient history, mythology, and Sufi poetry to explore the impact of displacement and the politics of archeology and excavation.

Fattal was born in Damascus, Syria, and raised in Lebanon, where she studied philosophy at the École des Lettres in Beirut. She then moved to Paris, where she continued at the Sorbonne. In 1969 she returned to Beirut and began working as a visual artist, exhibiting her paintings locally until the start of the Lebanese Civil War. She fled Lebanon in 1980 and settled in California, where she founded the Post-Apollo Press. In 1988 she enrolled in a course at the Art Institute of San Francisco, which prompted a return to her artistic practice and a newfound dedication to sculpture and ceramics.



Installation view of *The Long Run*, The Museum of Modern Art, November 11, 2017–May 5, 2019. Photo: Martin Seck. Shown: Joan Jonas. *Reanimation*. 2010/2012/2013. Acquired in part through The Modern Women's Fund. © 2019 Joan Jonas

The Long Run

Through May 5

Innovation in art is often characterized as a singular event—a bolt of lightning that strikes once and forever changes what follows. *The Long Run* provides another view: by chronicling the continued experimentation of artists long after their breakthrough moments, it suggests that invention results from sustained critical thinking, persistent observation, and countless hours in the studio. Each work in this presentation exemplifies an artist's distinct evolution. For some, this results from continually testing the boundaries of a given medium, for others it reflects the pressures of social, economic, and political circumstances. Often, it is a combination of both.

The third and final installment of *The Long Run* features monographic galleries and rooms that bring together artists across a broad range of backgrounds and approaches. All the artists in this presentation—drawn entirely from MoMA's collection—are united by a ceaseless desire to make meaningful work, year after year, across decades. They include Louise Bourgeois, Fischli/Weiss, Philip Guston, David Hammons, Joan Jonas, On Kawara, Agnes Martin, Joan Mitchell, Gerhard Richter, and many others.

Constantin Brancusi Sculpture

Through Jun 16



Installation view of *Constantin Brancusi Sculpture*, The Museum of Modern Art, July 22, 2018–June 16, 2019. Photo: Denis Doorly. All artworks © Succession Brancusi – All rights reserved (ARS) 2019.

Constantin Brancusi (1876–1957) first showed his work in the United States at the 1913 Armory Show in New York. Reflecting on the presentation, one critic described his sculptures as “disturbing, so disturbing indeed that they completely altered the attitude of a great many New Yorkers towards a whole branch of art.” Brancusi's beguilingly simple forms looked like nothing else, then or since.

Rather than modeling clay like his peers, Brancusi carved his work directly from wood or stone, and cast it in bronze. Simultaneously, he rejected realism, preferring that his sculptures evoke rather than resemble the subjects named in their titles, such as *Bird in Space* or *Fish*. He made bases for many of his sculptures, themselves complex constructions that became part of the work.

This exhibition celebrates MoMA's holdings of Brancusi's work—11 sculptures accompanied by a selection of drawings, photographs, and rare films. What emerges is a rich portrait of an artist whose risk-taking and inventive approach to form changed the course of the art that followed.

Zheng Guogu Visionary Transformation

Through Jun 23



Zheng Guogu. *Visionary Transformation of the Tranquility of Heart*. 2016. Oil on canvas, 82 7/8 × 58 1/4" (210.5 × 149 cm). Courtesy the artist

Since the early 1990s, Zheng Guogu (Chinese, b. 1970) has harnessed a variety of mediums to consider the impact of globalization and digital technologies on contemporary Chinese life and tradition.

The artist's first solo museum exhibition in the US highlights a selection of 12 paintings from his Great Visionary Transformation series, made over the last eight years. These works retool imagery from traditional Buddhist *thangkas*, hanging scroll paintings that serve as meditation tools, typically depicting a central mandala or deity surrounded by disciples and donors. Zheng digitally superimposes multiple *thangkas* into a single hallucinatory image, which he paints on canvas using a number of different techniques. In their dense and evanescent complexity, these paintings evoke the Buddhist belief in the impermanence of the physical realm, offering allegories for the unstable relationships between systems of power, belief, and history that mark our age.



Karrabing Film Collective. *The Jealous One*. 2017. Courtesy Karrabing Film Collective

Karrabing Film Collective

Through May 27

MoMA PS1 presents the first solo museum exhibition in the US of the Karrabing Film Collective, an indigenous media group based in Australia's Northern Territories that uses filmmaking and installation as a form of grassroots resistance and self-organization. The exhibition features the collective's entire filmic output to date, which comprises nine short single- and multi-channel films that will run concurrently, along with sculptural works.

The collective includes approximately 30 members—predominantly living in the Belyuen community—who together create films using an "improvisational realism" that opens a space beyond binaries of the fictional and the documentary, the past and the present. Meaning "low tide" in the Emmiyengal language, *karrabing* refers to a form of collectivity outside of government-imposed strictures of clanship or land ownership.

Shot on handheld cameras and phones, most of Karrabing's films dramatize and satirize the daily scenarios and obstacles that collective members face in their various interactions with corporate and state entities. Composing webs of nonlinear narratives that touch on cultural memory, place, and ancestry by freely jumping in time and place, Karrabing exposes and intervenes into the longstanding facets of colonial violence that impact members directly, such as environmental devastation, land restrictions, and economic exploitation.

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.

Joan Mitchell **Wood, Wind, No Tuba** 1980

Chosen by Monika Fabijanska,
Individual member since 2013

While visiting *The Long Run*, I was stunned upon entering the gallery with Joan Mitchell's oil diptychs. The three works are enormous, and their different tonalities make them feel like representations of (three) seasons. *Wood, Wind, No Tuba* became my favorite of the three: the intensity of yellows contrasted with purple-blues brings to mind Vincent van Gogh, but Mitchell's tones are much warmer. Edges of the canvas are left free, and yet the work has an almost physical presence, like a lush landscape. Beginning in 1967 she painted in nature, in Vétheuil, France, where Claude Monet once worked. Mitchell was not a Conceptual painter, but rather a painter-poet of feelings and emotions, precisely controlling their expression.

An artist who pushed the boundaries of abstraction long after Abstract Expressionism faded from prominence, Mitchell created works of consistent quality decade after decade, as shown in *The Long Run*, which celebrates lifelong experimentation. It also provides a corrective to histories of Abstract Expressionism, which focus almost entirely on male artists; the room dedicated to Mitchell's works suggests the rightful place for her legacy.



Joan Mitchell. *Wood, Wind, No Tuba*. 1980. Oil on canvas, two panels, 9' 2 1/4" x 13' 1 1/4" (280 x 399.8 cm). Gift of The Estate of Joan Mitchell. © Estate of Joan Mitchell. Installation view, *The Long Run*, The Museum of Modern Art, November 11, 2017– May 5, 2019. Photo: John Wronn

Member Events

Member Early Hours

Daily, 9:30–10:30 a.m.

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

Through Jun 16
Joan Miró: Birth of the World

Through Jun 16
Lincoln Kirstein's Modern

Member Shopping Days

Sun, May 19–Wed, May 22
Fri, Jun 14–Mon, Jun 17

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: Robert Gerhardt

Member Curatorial Conversation: Joan Miró

Tue, May 28, 6:30 p.m.,
The Celeste Bartos Theater

Members at the MoMA90 (\$180) category and above are invited to learn more about *Joan Miró: Birth of the World* through a conversation between curator Anne Umland and David Rockefeller Director Glenn D. Lowry. This session will be followed by a private exhibition viewing.

Member After Hours

Wed, May 8, 6:30–9:30 p.m.

We're keeping the entire Museum open for three full hours of members-only viewing. Bring friends and family to grab a drink, explore special exhibitions, and revisit old favorites from the collection.

Member Gallery Talks

12:30 p.m.

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

Wed, May 1
The Value of Good Design

Wed, May 15
Masterworks of the Collection (Collection Galleries 1880s–1950s)

Wed, Jun 5
Joan Miró: Birth of the World

Member Day

Sun, Jun 16, 10:30 a.m.–5:30 p.m.



Your museum, your day. Join us for a special members-only day celebrating an exciting moment in MoMA's history and the membership community that made it possible. Before our temporary closure begins, you'll have a final chance to explore our spring exhibitions—including member favorite *Joan Miró: Birth of the World*—with educators on hand to discuss the works on view. Plus, enjoy activities for the whole family, gallery talks, and more.

For details, visit moma.org/memberday.

MoMA members in the *Joan Miró: Birth of the World* galleries. Photo: Christiana Rifaat. Artworks © 2019 Successió Miró/Artists Rights Society (ARS), New York/ADAGP, Paris

Programs

Gallery Sessions

Daily

Join us for lively conversations and engaging activities, facilitated by Museum educators, that offer insightful and unusual ways to engage with collections and special exhibitions.

Groups meet in the Marron Atrium on Floor 2. Gallery Sessions are free for members and Museum admission ticket holders. No registration is required.

Quiet Mornings

Wed, May 1 & Wed, Jun 12, 7:30–9:00 a.m.

See your favorite works from MoMA's collection and take in new exhibitions, all without the crowds. Guided meditation takes place at 8:30 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

The Kirstein Diaries

Tue, May 7, 6:30 p.m., T2

Co-presented by The Museum of Modern Art and The Center for Ballet and the Arts at New York University, in conjunction with the MoMA exhibition *Lincoln Kirstein's Modern*, this event delves into the prodigious diaries Kirstein kept as he contributed to American cultural life in the 1920s and '30s.

Free and open to everyone, but space is limited and a ticket is required. Tickets can be reserved online, at the ticketing desk, or at the Education and Research Building reception desk on the day of the program.

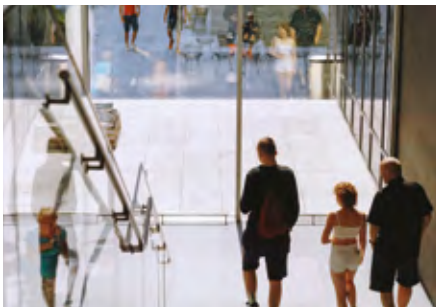


Photo: Ryan Lowry

Prime Time Film Screening: Peggy Guggenheim: Art Addict

Wed, May 8, 1:30 p.m., T1

A colorful character and essential figure in modern art, Peggy Guggenheim amassed an iconic collection of 20th-century art, which is now enshrined in her Venetian palazzo. Space is limited and preregistration is required.

Prime Time is an initiative to engage older New Yorkers at MoMA and in the community. For more information and to register, visit moma.org/primetime.

Mother's Day at MoMA 2019

Sun, May 12, 9:00 a.m.

Before the Museum opens to the public, your family will enjoy a delectable breakfast in the Terrace 5 café overlooking The Abby Aldrich Rockefeller Sculpture Garden. Then, you'll join educators for exclusive group tours of our collection, including a visit to one of our special exhibitions.

Members and Corporate Member employees \$115. Tickets \$120 each, \$25 for children 10 and under. Space is limited. For more information, or to book a personal tour, call (212) 708-9685 or email groupservices@moma.org.

MoMA PS1 Night at the Museum

Fri, May 17, 8:00p.m.–12:00 a.m., MoMA PS1

Spring into MoMA PS1's new season of exhibitions with galleries open until midnight, DJ sets, and more. Enjoy an evening outdoors with a one-night-only beer garden featuring selections from local breweries. Wander the galleries and discover the work of artists from across the globe.

Members \$10. General admission is \$15.

Agora: The Future of Communication

May 8, 15 & 29, 3:00 p.m.; May 10 & 31, 6:00 p.m. Jun 5 & Jun 8, 3:00 p.m., Sculpture Garden

How does communication take place among artists, institutions, and viewers? How is this changing? Technological advancements have always revolutionized the way we connect with each other. Communication technology has also has a profound impact on the way art is made and experienced. Considering contemporary advancements of social media, personal smart devices, and artificial intelligence, this Agora series asks about the current state and possible futures of communication, in art and in our daily lives. The May 31 session will be conducted in Spanish.

Free with Museum admission



An Agora discussion in the Sculpture Garden. Photo: Manuel Martagon

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 is a unique opportunity for audiences to engage in dialogue with artists, along with curators and other guests.

For an up-to-date schedule, visit moma.org/modernmondays.

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

An Evening with Bernadette Mayer and Morgan Ritter

Mon, May 6, 7:00 p.m., T2

New York School icon Bernadette Mayer and Portland-based artist Morgan Ritter join us for an intergenerational evening of poetry and moving images inspired by the creative friendship shared by the two poets. Together, Mayer's presentation from her seminal 1971 visual diary *Memory* and Ritter's personal yet incisive videos and writing offer an expansive view of art-making originating from daily life and the female body.

An Evening with with Wakaliwood Uganda Productions

Mon, May 13, 7:00 p.m., T2

Inspired by American action films of the 1980s, the indigenous Ugandan cinema of Nabwana Isaac Godfrey is shot in the slum district of his hometown village of Wakaliga. Shot on mini-digital videotape, his work treats elements of criminality and social injustice as fodder for zealous exploitation and satire, characterized by supercharged exaggeration and voice-over narration in a style practiced by "video jokers" (VJs) in Ugandan video clubs. Nabwana and Ssebanyiga Moses Emmanuel, aka VJ Emmie, join us to present the world theatrical premiere *Bad Black* (2016). Expatriate New Yorker Alan Hofmanis, Wakaliwood ambassador, sometime actor, and current co-producer, provides an insider's perspective on the culture and process of no-budget filmmaking in Africa.



Bad Black. Uganda. 2016. Directed by Nabwana I.G.G. Courtesy the filmmaker

For Families



Photo: Martin Seck

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.

Tours for Fours

Saturdays and Sundays,
May 4–12, 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. May's theme is Animals 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,
May 4–12, 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. May's theme is Places, Spaces, and Installations.

For kids ages 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 Art Workshops

Select Saturdays and Sundays,
10:30 a.m.–12:30 p.m. & 2:00–4:00 p.m.,
Education and Research Building

Explore artworks in the galleries, then use your experience to make art in the studio.

Mixed Materials

May 4 & 5; ages 8–10

Visit *Joan Miró: Birth of the World* to see how the artist combined materials, then experiment with materials and composition.

Kids and adults participate. Advance registration required. For details, visit moma.org/family.

Party in the Garden

Tue, Jun 4
7:00 p.m. Cocktails
8:00 p.m. Dinner
9:00 p.m.–12:00 a.m. After-Party



Party in the Garden. Photo: Scott Rudd

Join us for MoMA's annual Party in the Garden benefit. Cocktails and a seated formal dinner start off the night in the Museum, while a festive after-party transforms The Abby Aldrich Rockefeller Sculpture Garden with a special musical performance, DJs, and more.

This signature gala benefits MoMA's general operating fund, supporting our award-winning education programs and the care, study, and exhibition of our collection.

Members receive \$25 off after-party tickets (\$225 members/\$250 general admission). For more information about purchasing tickets or tables for this event, visit moma.org/partyinthegarden2019, call (212) 708-9680, or email specialevents@moma.org.

Shop



Member Shopping Days: May 19–22 & Jun 14–17

Shop design classics and new arrivals, such as the T.S.S. Luminaire Table Lamp, at MoMA Design Stores in Midtown and Soho. We'll be open throughout the Museum's closure. We look forward to welcoming our members, and don't forget to check out our Store Events page (store.moma.org/stores-events) to find out about talks by design experts, exclusive product launches, and other special happenings.

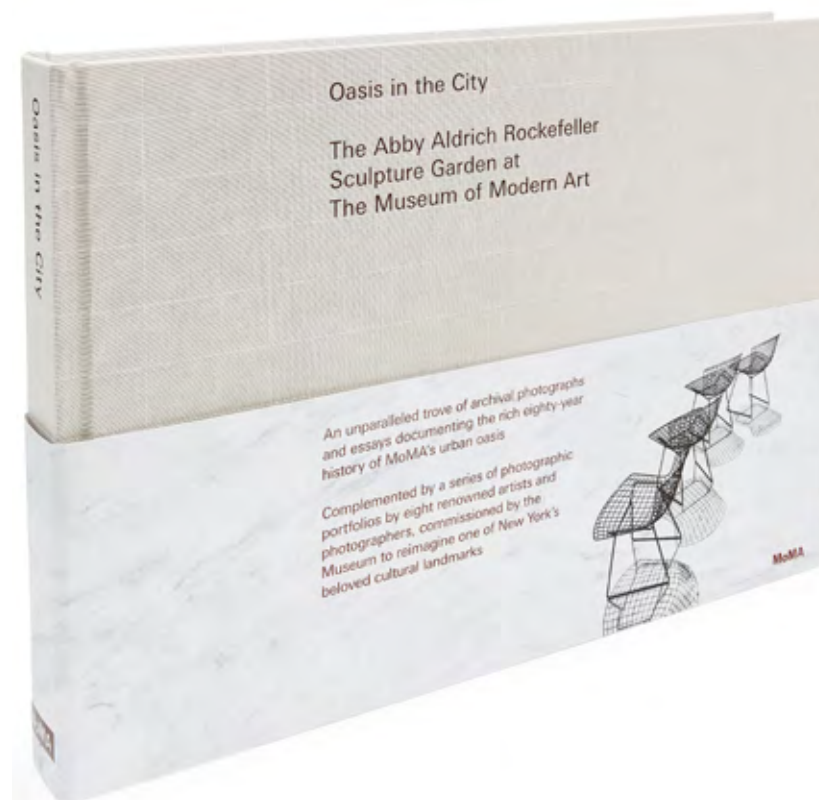
Books

Oasis in the City

Edited by Peter Reed and Romy Silver-Kohn, with texts by Quentin Bajac, Reed, Silver-Kohn, and Ann Temkin

Hardcover, 284 pages, 300 illustrations
\$175/Members \$157.60

The Abby Aldrich Rockefeller Sculpture Garden at The Museum of Modern Art holds a special place in the hearts of many—artists, museumgoers, New Yorkers, and visitors from around the world. Through essays and archival images, this richly illustrated volume pays tribute to the Sculpture Garden's beauty and remarkable 80-year history. This unique publication also debuts newly commissioned portfolios by eight contemporary artists—Tina Barney, Candida Höfer, Vera Lutter, Richard Pare, Thomas Struth, Hiroshi Sugimoto, Carrie Mae Weems, and James Welling—that demonstrate the ways in which the Sculpture Garden continues to inspire its many visitors.



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.



A series of programs at The Museum of Modern Art and MoMA PS1 is supported by a partnership with Volkswagen of America.

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Special Program Sponsors

Lincoln Kirstein's Modern, New Order: Art and Technology in the Twenty-First Century, and The Value of Good Design are supported by the Annual Exhibition Fund.

Joan Miró: Birth of the World is made possible by the Kate W. Cassidy Foundation.

Major support is provided by Sue and Edgar Wachenheim III and Monique M. Schoen Warsaw.

Leadership support for *The Long Run* is provided by the Kate W. Cassidy Foundation.

Major support is provided by Denise Littlefield Sobel.

Nancy Spero: Paper Mirror is made possible by the MoMA PS1 Annual Exhibition Fund.

Major support for *Gina Beavers: The Life I Deserve* is provided by Robert Blumenthal, The Junior Associates of The Museum of Modern Art and by The Tom Slaughter Exhibition Fund. Additional funding is provided by the Ava Olivia Knoll Fund and the MoMA PS1 Annual Exhibition Fund.

Julia Reichert: 50 Years in Film is made possible by The Thomas H. Lee and Ann Tenenbaum Endowed Fund.

Major support for *Hock E Aye Vi Edgar Heap of Birds: Surviving Active Shooter Custer* is provided by Simon Mordant AM and Catriona Mordant AM. Additional funding is provided by the MoMA PS1 Annual Exhibition Fund.

Major support for *Simone Fattal: Works and Days* is provided by The Contemporary Arts Council of The Museum of Modern Art.

Additional funding is provided by the MoMA PS1 Annual Exhibition Fund and the Cultural Services of the French Embassy.

Constantin Brancusi Sculpture is made possible by Monique M. Schoen Warsaw. Major support is provided by The Contemporary Arts Council of The Museum of Modern Art, and by Jack Shear with The International Council of The Museum of Modern Art.

Zheng Guogu: Visionary Transformation is supported by the MoMA PS1 China Initiative, which is made possible by Jerry I. Speyer and Katherine G. Farley. Generous funding is provided by Wei Xie and Jane Q. Zhao.

Additional funding is provided by the MoMA PS1 Annual Exhibition Fund.

Karrabing Film Collective is made possible by the MoMA PS1 Annual Exhibition Fund. Special thanks to the Office of the Provost, Office of the Executive Vice-President of the Arts & Sciences, Office of the Social Sciences, and the Department of Anthropology at Columbia University.

Special thanks to Flavorpill for MoMA's Quiet Mornings.



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

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.

Community Programs are made possible by the Werner and Elaine Dannheisser Fund for Older Adults. Additional support is provided by Karen Bedrosian Richardson, and by The Elroy and Terry Krumholz Foundation.

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

Education at MoMA is supported by the Annual Education Fund.

Exhibitions at MoMA are supported by the Annual Exhibition Fund.

Film exhibitions at MoMA are supported by the Annual Film 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

Members receive 10% off during Museum hours.

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. 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.
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

All members save 10%.
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.

Membership

(888) 999-8861
membership@moma.org

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Antonio Berni. *New Chicago Athletic Club* (*Club Atlético Nueva Chicago*). 1937. Oil on canvas, 6' ¾" × 9' 10 ¼" (184.8 x 300.4 cm). Inter-American Fund, 1942. © 2019 Fundación Antonio Berni and Luis Emilio De Rosa, Argentina

Member Calendar

Y Z
A U
W J

Lincoln Kirstein’s Modern

Through Jun 16
The Museum of Modern Art, Floor 3

1

WED

Now Playing

Abel Ferrara Unrated

7:30 Event

Quiet Mornings

12:30 Event

Member Gallery Talk

2

THU

9:30 Event

Member Early Hours*

3

FRI

9:30 Event

Member Early Hours*

4

SAT

10:20 Family


Tours for Fours

10:20 Family

A Closer Look for Kids

10:30 & 2:00 Family

Family Art Workshop



5

SUN

Exhibition Closing

The Long Run

10:20 Family

Tours for Fours

10:20 Family

A Closer Look for Kids

10:30 & 2:00 Family

Family Art Workshop

12:30 Event

Member Gallery Talk

6

MON

7:00 Event

Modern Mondays: An Evening with Bernadette Mayer and Morgan Ritter

7

TUE

9:30 Event

Member Early Hours*

6:30 Event

The Kirstein Diaries

8

WED

1:30 Event

Prime Time Film Screening: Peggy Guggenheim: Art Addict

3:00 Conversation

Agora: How can art bring us together?

6:30 Event

Member After Hours

9

THU

Now Playing


Jean-Claude Carrière

10

FRI

6:00 Conversation

Agora: How can art bring us together?



11

SAT

10:20 Family

Tours for Fours

10:20 Family

A Closer Look for Kids

12


SUN

10:20 Family

Tours for Fours

10:20 Family

A Closer Look for Kids



13

MON

7:00 Event

Modern Mondays: An Evening with Wakaliwood Uganda Productions

14

TUE

9:30 Event

Member Early Hours*

15

WED

12:30 Event

Member Gallery Talk

3:00 Conversation

Agora: How can art and technology help us tell the truth?

16

THU

9:30 Event

Member Early Hours*

17

FRI

8:00 Event

Night at the Museum @ MoMA PS1

18

SAT

9:30 Event

Member Early Hours*

19

SUN

Member Shopping Days

Save 20%

20

MON

Member Shopping Days

Save 20%

21

TUE

Member Shopping Days

Save 20%

22

WED

Member Shopping Days

Save 20%

23

THU

9:30 Event

Member Early Hours*

24

FRI

9:30 Event

Member Early Hours*

25

SAT

9:30 Event

Member Early Hours*

26

SUN

9:30 Event

Member Early Hours*

27

MON

Exhibition Closing @ MoMA PS1

Karrabing Film Collective

28

TUE

6:30 Event

Member Curatorial Conversation: Joan Miró

29

WED

3:00 Conversation


Agora: How do artists, viewers, and institutions communicate with one another?

30

THU

Now Playing

Julia Reichert: 50 Years in Film





31

FRI

6:00 Conversation

Agora: How do artists, viewers, and institutions communicate with one another? (This conversation will take place in Spanish.)





1

SAT

9:30 Event

Member Early Hours*

2

SUN

9:30 Event

Member Early Hours*

3

MON

9:30 Event

Member Early Hours*

4


TUE

6:30 Event

Member After Hours

7:00 Event

Party in the Garden



5

WED

12:30 Event

Member Gallery Talk

6:00 Conversation

Agora: How do we communicate about art?

6

THU

9:30 Event

Member Early Hours*

7

FRI

Now Playing

Kazuo Hara

9:30 Event


Member Early Hours*

8

SAT

3:00 Conversation

Agora: How do we communicate about art?



9

SUN

9:30 Event

Member Early Hours*

10

MON

9:30 Event

Member Early Hours*

11

TUE

9:30 Event

Member Early Hours*

12

WED

7:30 Event

Quiet Mornings

9:30 Event

Member Early Hours*

13

THU

9:30 Event

Member Early Hours*

12:00 Family

Family Films

14

FRI

Member Shopping Days

Save 20%

9:30 Event

Member Early Hours*

15

SAT

MUSEUM CLOSES TO THE PUBLIC

Member Shopping Days

Save 20%

9:30 Event

Member Early Hours*

16

SUN

Member Shopping Days

Save 20%

9:30 Event

Member Day

17

MON

Member Shopping Days

Save 20%

18

TUE

See moma.org for programming.

19

WED

See moma.org for programming.

20

THU

See moma.org for programming.

21

FRI

See moma.org for programming.

22

SAT

See moma.org for programming.

23

SUN

Exhibition Closing @ MoMA PS1

Nancy Spero: Paper Mirror

Exhibition Closing @ MoMA PS1

Zheng Guogu: Visionary Transformation

24

MON

See moma.org for programming.

25

TUE

See moma.org for programming.

26

WED

See moma.org for programming.

27

THU

See moma.org for programming.

28

FRI

See moma.org for programming.

29


SAT

See moma.org for programming.

30

SUN

See moma.org for programming.



All events and programs at The Museum of Modern Art unless otherwise noted. For image captions, see inside front cover.

MoMA

For up-to-the-minute listings, film screenings, and program details, visit moma.org/calendar.

*Join us for Member Early Hours every day! For details, see page 28 or visit moma.org.