



# Welcome



Photo: Peter Ross; Cover:  
A view of the second-floor  
collection galleries. Shown:  
Artwork by Wolfgang Tillmans.  
The Family of Man Fund, Carol  
and David Appel Family Fund,  
and Committee on Photography  
Fund. © 2019 Wolfgang  
Tillmans. Photo: Noah Kalina

I am thrilled with the opening of the new MoMA and hope you will be too. It brings together the power of Alfred Barr's founding vision of a museum as a place of experimentation and discovery with the energy of a new generation of curators thinking about modern and contemporary art. The Museum has always been a work in progress—a place that changes and evolves as we respond to new ideas and new directions. And we have never been more so than today.

From new commissions like Philippe Parreno's *Echo*, which animates the lobby, to Haegue Yang's sculptures that populate the Marron Atrium, and Kerstin Brätsch's installation in the Petrie Terrace Café, every corner of the Museum has been brought to life. But what excites me the most is walking into the galleries and seeing our collection as it has never been seen before, with more art by more artists from more places in the world than we have ever been able to show.

Many works, like Tarsila do Amaral's *The Moon (A Lua)* or David Tudor's *Rainforest V (variation 1)* are new to the collection; others, like Matisse's *The Swimming Pool* and Monet's *Water Lilies*, are old favorites; and still others, like Vasudeo S. Gaitonde's *Painting, 4*, have long been in the collection but have rarely, if ever, been seen. All of them are engaged in a conversation that spans generations and practices and that brings art to life.

We couldn't have done this without you. Thank you, and see you in the galleries.

A handwritten signature in black ink, appearing to read "Glenn D. Lowry". The signature is fluid and cursive, with a large initial "G" and "L".

Glenn D. Lowry  
The David Rockefeller Director



←  
**Make a date  
with MoMA**

Treat yourself to an evening of art and community during monthly After Hours. We're keeping the Museum open late for members, with educators on hand to share insight and drinks available for purchase. **Mon, Nov 25, 6:30–9:00 p.m.** See page 4 for details.

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**Come for  
the art, stay  
for a bite**

After you've worked up an appetite exploring the galleries, stop by the Petrie Terrace Café on the sixth floor of the new Jerry Speyer and Katherine Farley Building. This full-service café features commissioned artwork by Kerstin Brätsch, and offers seasonal American small plates and shareable snacks, as well as curated cocktails, wine, and beer. **Members receive 10% off. Learn more at [moma.org/cafes](https://moma.org/cafes).**

→  
**Watch a soon-  
to-be classic**

Every year MoMA's *Contenders* series features innovative new releases that promise to stand the test of time. On November 27 see *Booksmart*, a modern coming-of-age story about two overachievers seeking adventure on the eve of their high school graduation. **Wed, Nov 27, 7:00 p.m. Members can reserve tickets online for just \$2. See page 27 to learn more about *The Contenders 2019*.**



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**Trace the  
life cycle of  
a painting**

Florine Stettheimer's *Four Panel Screen* has lived many lives: in the artist's apartment, in a department store, in storage, and now, finally, as a focal point in a new gallery. Listen to this podcast episode, in which curator Anne Umland, curatorial assistant Jenny Harris, curatorial fellow Charmaine Branch, and conservator Anny Aviram share the work's journey and reveal its many mysteries yet to be uncovered. **Listen online at [moma.org/magazine](https://moma.org/magazine).**

→  
**See newly  
commissioned  
comedy at  
MoMA PS1**

As part of MoMA PS1's acclaimed VW Sunday Sessions series, comedian and writer Lorelei Ramirez presents new solo work alongside performances by comedians including Morgan Bassichis, Ana Fabrega, Dylan Marron, Julio Torres, Ikechukwu Ufomadu, and Amy Zimmer. **Nov 15–16. Members can purchase discounted tickets by calling (212) 333-1161. Learn more about VW Sunday Sessions on page 25.**



From left: A view of the fourth-floor collection galleries. Shown: Dan Flavin. *Untitled (to the "innovator" of Wheeling Peachblow)*. 1998. Fluorescent light and metal fixtures. Helena Rubinson Fund. © 2019 Estate of Dan Flavin/Artists Rights Society (ARS), New York. Photo: Noah Kalina; *Booksmart*. 2019. USA. Directed by Olivia Wilde. Courtesy United Artists Releasing; The Carroll and Milton Petrie Terrace Café. Photo: Noah Kalina; Florine Stettheimer. *Four Panel Screen*. n.d. Gilded and painted plaster on wood, four panels. Barbara S. Adler Bequest; Lorelei Ramirez. Photo: Carly Hoogendyk

# Member Events

## Start your day with art

### Member Early Access

Members get a head start in the galleries, every day. Through December 15, see favorites by Jackson Pollock, Jacob Lawrence, Alma Woodsey Thomas, and more in the fourth-floor collection galleries, before the Museum opens to the public. Open to all members (with the exception of Global and IDNYC). Daily, 9:30–10:00 a.m.

### Collection 1940s–1970s

Through Dec 15

## Discover new ways of looking

### Member Gallery Talks

Dive deeper into MoMA's collection and special exhibitions with free educational tours. Member Gallery Talks take place on the first and third Wednesday of each month; registration opens at 12:00 p.m. in the Museum lobby and is available on a first-come, first-served basis. 12:30 p.m.

### Surrounds: 11 Installations

Wed, Nov 6

### member: Pope.L, 1978–2001

Wed, Nov 20

### Projects 110: Michael Armitage

Wed, Dec 4

### Collection 1940s–1970s

Wed, Dec 18

## Browse cutting-edge design

### Member Shopping Days

For a limited time, all members save 20% on curator-endorsed products at the MoMA Design Stores and [store.moma.org](http://store.moma.org). This season's artful selections include Yayoi Kusama snowglobes, a handbag inspired by Constantin Brancusi, and more. **Thu, Nov 7–Mon, Nov 11**  
**Fri, Dec 6–Sun, Dec 8**

## Enjoy time with a curator

### Curatorial Walk-Through

Inés Katzenstein, Curator of Latin American Art, will guide members at the Patron category and above on a journey through the history of art from South America at midcentury. **Wed, Nov 20, 6:30 p.m.**

Not a Patron member? Visit [membership.moma.org](http://membership.moma.org) or call (212) 708-9712 to upgrade.

## Spend an evening wandering the galleries

### Member After Hours

Join us for exclusive after-hours access when MoMA is closed to the public. Educators will be on hand to share insight on the art and drinks will be available for purchase. **Mon, Nov 25, 6:30–9:00 p.m.**

Members can also “Sip and Shop” at MoMA Design Store on 53rd Street from 5:30 to 7:00 p.m. and enjoy complimentary wine and prosecco before heading to the Museum.

A view of the fifth-floor collection galleries. Shown: Henri Matisse. *Composition*. 1915. Oil on canvas. Gift of Jo Carole and Ronald S. Lauder; Nelson A. Rockefeller Bequest, gift of Mr. and Mrs. William H. Weintraub, and Mary Sisler Bequest (all by exchange). © 2019 Succession H. Matisse/Artists Rights Society (ARS), New York. Photo: Noah Kalina



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

Through Jan 4

**Surrounds: 11 Installations**

Through Jan 4

**David Tudor and Composers Inside Electronics Inc.: *Rainforest V (variation 1)***

Through Jan 5

**Projects 110: Michael Armitage**

Through Jan 20

**Energy**

Through Jan 26

**member: Pope.L, 1978–2001**

Through Feb 1

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

Through Mar 14

**The Shape of Shape—Artist's Choice: Amy Sillman**

Through Apr 20

**Haegue Yang: *Handles***

Through Apr 12

**Taking a Thread for a Walk**

Through Apr

**A Century of Sculpture**

Through May

**Private Lives Public Spaces**

Through Jul 5

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**In the Galleries**

# Haegue Yang: *Handles*



Haegue Yang (Korean, b. 1971) is known for genre-defying, multimedia installations that interweave a range of materials and methods, historical references, and sensory experiences. *Handles*, Yang's installation commissioned for MoMA's Marron Atrium, features six sculptures activated daily, dazzling geometries, and the play of light and sound, to create a ritualized, complex environment with both personal and political resonance.

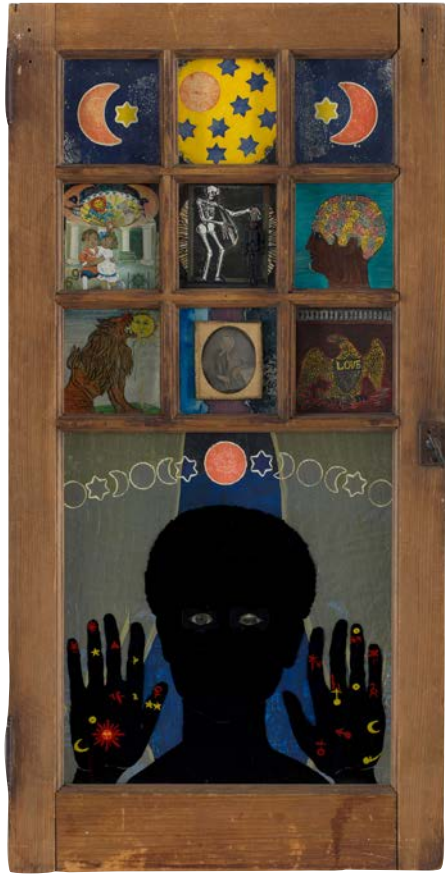
Handles are points of attachment and material catalysts for movement and change. Yang's installation considers this everyday interface between people and things. Steel grab bars are mounted on the walls amid an iridescent pattern, and put to functional use in her sonic sculptures. Mounted on casters and covered in skins of bells, the sculptures generate a subtle rattling sound when maneuvered by performers. The natural ambient noise of birdsong, which also permeates the space, was in fact recorded at a tense political moment in the demilitarized zone between North and South Korea during the historic summit in 2018. Reporters strained to hear the private conversation between the two nations' leaders, but their audio devices only picked up the chirping of birds and the faint click of cameras.

**Through Apr 12  
Floor 2,  
Marron Atrium**

**The artwork is  
activated daily at  
4:00 p.m.**

Haegue Yang. *Handles*. 2019. Commissioned for the Donald B. and Catherine C. Marron Atrium by The Museum of Modern Art, New York. © Haegue Yang. Installation view, The Museum of Modern Art, New York, October 21, 2019–Apr 12, 2020. Photo: Denis Doorly

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



Through Jan 4  
Floor 2, Sachs  
Galleries

By the time Betye Saar (American, born 1926) made her assemblage *Black Girl's Window*, in 1969, she had already established an impactful artistic career. Five decades later, *Black Girl's Window* still exemplifies an important turning point for Saar. It is the first work in which she combined her interests in family, history, and the mystical with her growing need to comment on social and political injustice in America. And it marks the beginning of her practice of incorporating found objects in her artwork, thereby connecting with the past while transforming it.

The artistic language that Saar debuted in *Black Girl's Window* originated in her printmaking, which she began studying in 1960. "Printmaking was a great seducer," she recalled, "because the technique sucked me in." Finding time between her responsibilities as a mother, she explored etching impressions of a variety of materials and items, such as fabric and rubber stamps, to produce an array of visual elements that she brought together in unified compositions. Saar turned printmaking into an imaginative collage of preexisting imagery, creating a body of work focused on both the personal and the universal. Some of her prints made their way into *Black Girl's Window*, in which she expanded the approach she had developed into three dimensions with the addition of sculptural elements. Examined in depth here for the first time in Saar's career, the prints show the wide-ranging experimentation that led to this shift. They reflect an interest in exploring the unknown, not unlike the girl pressed against a window, both looking out and looking in.

Betye Saar. *Black Girl's Window*. 1969. Wooden window frame with paint, cut-and-pasted printed and painted papers, daguerreotype, lenticular print, and plastic figurine. Gift of Candace King Weir through The Modern Women's Fund, and Committee on Painting and Sculpture Funds. © Betye Saar, courtesy of the artist and Roberts Projects, Los Angeles

## Ask a Curator



**Esther Adler is an associate curator in the Department of Drawings and Prints and co-organizer of Betye Saar: The Legends of Black Girl's Window. We asked Esther to tell us about her job and what surprising things crop up in the exhibition.**

**What's one thing you'd like people to know about Betye Saar's work?**

For me, the biggest discovery of working on this exhibition was how experimental and brave Betye Saar has been over the course of her long and glorious career. I've been a fan of her assemblage work for a while, but learning about her early career as a designer and a printmaker was a revelation. For someone who makes so much of her work from found and recycled material, she is an incredible craftsperson, and her drawings are exquisite.

**Were there any unexpected challenges in curating this show?**

I think the layout of the exhibition, in terms of how the walls are arranged, was the greatest challenge to all of us. We knew we wanted something very special and personal to Betye's work, but it took us a long time to figure out exactly what that was. Luckily, between Betye and our head of exhibition design, Lana Hum, we had two visionaries working on it, and they're really responsible for the gorgeous design we landed on.

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

No other curator will be surprised by this, but I find many of my friends outside the museum are surprised to hear how much of my job involves answering email, going to meetings, and generally doing administrative work. Granted,

this all revolves around amazing artists and works of art, which is incredibly special, but often being a museum professional doesn't look so different than being any other kind of professional.

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

I have very vivid memories of going to a Red Grooms exhibition at the Whitney when I was about nine. It felt like being inside a super hyped-up version of New York, but inside the galleries. I don't remember too many details, but I loved it. I think it really helped shape my interest in trying to bring a bit of the world into museum galleries.

**Which artwork are you most excited about in the new collection galleries?**

We have this amazing series of collages by Mary Beth Edelson in the collection that became icons of the feminist art movement in the 1970s, and one of them, *Some Living American Women Artists*, from 1972, is now on view. I just wish Betye had made it in there!

**If you weren't a curator, what do you think you'd be doing?**

Is there a job that involves sleeping in and then sitting around the apartment drinking coffee and reading? Because that is the job for me! Let me know if you hear of any openings.

**Want to read more?**

The full interview can be found at [moma.org/magazine](https://www.moma.org/magazine).

# member: Pope.L, 1978–2001



Referring to himself as “a fisherman of social absurdity,” Pope.L has developed a body of work that poses provocative questions about a culture consumed with success yet riven by social, racial, and economic conflict. Resisting easy categorization, his career encompasses theatrical performances, street actions, language, painting, video, drawing, installation, and sculpture. Pope.L’s work explores the fraught connection between prosperity and what he calls “have-not-ness.” This tension is heightened by the presentation of these subversive artworks within a major art museum.

*member: Pope.L, 1978–2001* focuses on a group of landmark performances that have defined the artist as a consummate agitator and humorist who has used his body to examine division and inequality on the streets and stages of New York City and in the more rustic environs of Maine, where he taught for 20 years.

The title *member* ponders the terms and stakes of membership for a provocateur who constantly strives “to reinvent what’s beneath us, to remind us where we all come from,” making material out of categories of race, gender, and citizenship that are intimately entwined.

**Through Feb 1  
Floor 3, Steichen  
Galleries**

**Member Gallery Talk:  
Nov 20, 12:30 p.m.**

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

# Sur moderno: Journeys of Abstraction

The Patricia Phelps de Cisneros Gift



*Sur moderno: Journeys of Abstraction—The Patricia Phelps de Cisneros Gift* is drawn primarily from the paintings, sculptures, and works on paper donated to the Museum by the Colección Patricia Phelps de Cisneros. This extraordinarily comprehensive collection provides the foundation for a journey through the history of abstract and concrete art from South America at mid-century. The exhibition explores the transformative power of abstraction in Brazil, Venezuela, Argentina, and Uruguay, focusing on both the way that artists reinvented the art object itself and the role of art in the renewal of the social environment.

**Through Mar 14  
Floor 3, Menschel  
Galleries**

María Freire. *Untitled.* 1954. Oil on canvas. Gift of Patricia Phelps de Cisneros through the Latin American and Caribbean Fund in honor of Gabriel Pérez-Barreiro

# The Shape of Shape

## Artist's Choice: Amy Sillman



*Artist's Choice: Amy Sillman—The Shape of Shape* is the 14th installment of MoMA's Artist's Choice series, in which a contemporary artist organizes an installation drawn from the Museum's collection. The exhibition features rarely seen works selected by Sillman (b. 1955), an artist who has helped redefine contemporary painting, pushing the medium into installations, prints, zines, animation, and architecture. Here, Sillman presents a highly personal exploration of shape—the ever-shifting boundaries that define what and how we see—in modern art. Works spanning vastly different time periods, places, and mediums engage the curious forms and unpredictable contours of bodies, fragments, gestures, and shadows.

Reflecting on her curatorial process, Sillman said, "Even though shape is everywhere, we don't talk about it much; it's not a hot topic in art, like color or systems. So I decided to look for works in MoMA's collection in which shape does prevail over other considerations. I found a wealth of artworks, far too many to include here, by artists who dig into life's surfaces, who start with physical perception rather than abstract logic. Often eccentric, poetic, or intimate, these works are like bodies that speak, operating at the hub of language and matter, signs and sensations."

**Through Apr 20**  
**Floor 5**

Ernst Ludwig Kirchner.  
*Three Nudes in the Forest*  
(*Drei Akte im Walde*). 1933.  
Woodcut. Publisher:  
unpublished. Printer: the  
artist, Davos-Frauenkirch,  
Switzerland. Edition: 21  
known impressions. Curt  
Valentin Bequest

# Surrounds: 11 Installations



How do artists mediate between the need for intimate experience and the ambition to engage with the enormity of the world? *Surrounds* presents 11 watershed installations by living artists from the past two decades, conceived out of different circumstances but united in the scale of their ambition. Each explores physical scale as well: many are large and imposing, at times even literally surrounding the viewer. Others group smaller works into sequences that stretch across space. Some suggest the passing of long stretches of time, and some focus our attention on the stuff of everyday life. All mark decisive shifts in the careers of their makers and are on view at MoMA for the first time.

*Surrounds* includes work by Allora & Calzadilla, Sadie Benning, Janet Cardiff and George Bures Miller, Sou Fujimoto, Sheila Hicks, Arthur Jafa, Mark Manders, Rivane Neuenschwander, Dayanita Singh, Hito Steyerl, and Sarah Sze.

**Through Jan 4**  
**Floor 6, Cohen**  
**Center for Special**  
**Exhibitions**

**Member Gallery Talk:**  
**Nov 6, 12:30 p.m.**

Hito Steyerl. *Liquidity Inc.*  
2014. Video (color, sound;  
30 min.) and architectural  
environment. Gift of the artist.  
© 2019 Hito Steyerl.  
Installation view of *Surrounds:*  
*11 Installations*, The Museum  
of Modern Art, October 21,  
2019–January 4, 2020. Photo:  
Noah Kalina



# Collection 1880s–1940s

Our fifth-floor collection galleries devoted to art of the first half of the 20th century have many contemporary visitors. Here, Picasso's iconic canvas from 1907, *Les Femmes d'Alger (O.J.)*, is paired with recent works by Louise Bourgeois and Faith Ringgold.



I want you to be upset. You're not supposed to see people rioting and killing each other, or even know that they're hating each other, without being upset. This was going on then; it's happening again now.

Faith Ringgold, artist

From left: Pablo Picasso. *Les Femmes d'Alger (O.J.)*. 1907. Oil on canvas. Acquired through the Lillie P. Bliss Bequest (by exchange). © 2019 Estate of Pablo Picasso/Artists Rights Society (ARS), New York; Louise Bourgeois. *Quarantania, I*. 1947-53; reassembled by the artist 1981. Painted wood on wood base. Gift of Ruth Stephan Franklin. © The Easton Foundation/VAGA at ARS, NY; Faith Ringgold. *American People Series #20: Die*. 1967. Oil on canvas, two panels. Acquired through the generosity of The Modern Women's Fund, Ronnie F. Heyman, Eva and Glenn Dubin, Lonti Ebers, Michael S. Ovitz, Daniel and Brett Sundheim, and Gary and Karen Winnick. © 2019 Faith Ringgold/Artists Rights Society (ARS), New York



## Floor 5, Gallery 503, Around *Les Femmes d'Alger*

Painted when Pablo Picasso was 25 years old, the monumental canvas *Les Femmes d'Alger* seems to have had no lesser goal than the complete reinvention of Western painting. In a composition that appears to be working itself out before our eyes, Picasso jettisoned idealized notions of beauty,

banished conventions of perspective, and introduced forms inspired by African and Iberian art. The title, which alludes to the prostitutes of Barcelona's red-light district, fuels the painting's continued ability to shock.

*Les Femmes d'Alger* has been traditionally presented as the beginning of Cubism—the art of splintered forms and

shifting vantage points that revolutionized pictorial language in the years prior to World War I. But this work may also be understood in other ways and other contexts. In this gallery, a sculpture by Louise Bourgeois and a painting by Faith Ringgold, both made decades later, enter into dialogue with Picasso's psychologically charged scene, intensifying the questions

that *Les Femmes d'Alger* raises about representations of women, power, and cultural difference.

*Quarantania, I*. Each of the five vertical elements in this sculpture is typical of the totemic painted wood forms Bourgeois later called *Personages*. She has said that these were “manifestations of homesickness” for aspects of the life she had known before

moving from Paris to New York in 1938. *American People Series #20: Die*. The frenzied spectacle depicted here evokes the race riots that engulfed the United States in the 1960s. The composition is inspired by Pablo Picasso's *Guernica* (1937)—the artist's response to the atrocities of the Spanish Civil War—which Ringgold visited regularly at The Museum of Modern Art. Ringgold's

decision to present the figures of *Die* in business attire and fashionable dresses speaks to the hidden racial antagonisms that permeate even the most well-to-do segments of American society.

# Collection 1940s–1970s

Our new collection galleries mix mediums from all the curatorial departments. However, there are exceptions in some rooms, such as this focus on four postwar photographers. Here, a look at their distinct practices offers a global view of image making in this era.



## Floor 4, Gallery 419, Four Photographers, Four Places

In the midst of social change and political turbulence around the world in the 1960s and 1970s, artists brought their cameras onto the streets, finding photography to be an immediate and accessible means of responding to their surroundings. The four artists featured here all used handheld, portable cameras to capture

the everyday theater of distinct environments: Graciela Iturbide's photographs depict the vitality of Mexico's cities as well as the indigenous cultures of the Sonoran Desert—and the exchange between them. Daido Moriyama's images of urban Japan feature soldiers, avant-garde performers, and anonymous passersby. Miguel Rio Branco turned his camera toward the sidewalks and

subways of downtown New York, where he briefly lived before returning to Brazil. And Garry Winogrand, though often associated with his native New York, here captured the showmanship and pageantry of another unmistakably American locale, Texas. The pictures in this gallery reflect the personal perspectives of their makers as well as the dynamic social shifts playing out around them.



**Aquarena Springs, San Marcos, Texas.** Winogrand's picture of Ralph the Swimming Pig was included in MoMA's 1967 exhibition *New Documents*, which featured work by Winogrand and Diane Arbus and Lee Friedlander. **Autorretrato con los indos seris, Sonoran Desert, Mexico.** In this self-portrait, the striking lines Iturbide painted across her face mimic the graphic

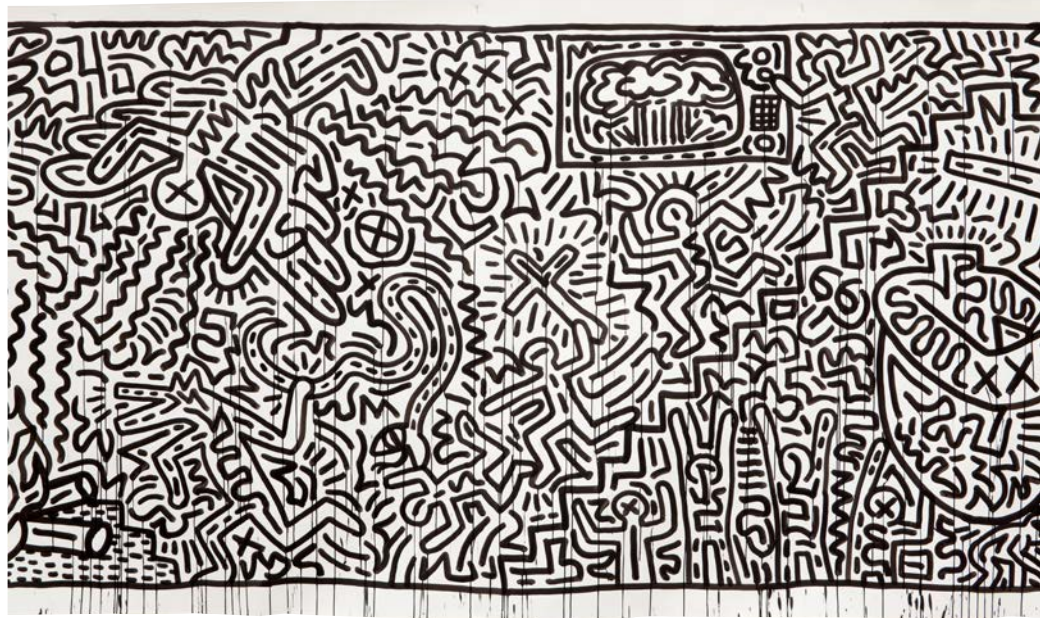
detail of her shirtfront and are a reference to the face markings of the Seri people, with whom she was working at the time. **Untitled.** "My subject was my life around me," noted Rio Branco. Representing a brief moment in his career before Rio Branco returned to his native Brazil, these photographs capture the unpredictability and alienation that characterized New York in that period.

**Midnight Accident, Tokyo.** For this and other works in his Accident series, Moriyama sourced imagery from newspapers, magazines, and television screens. With its grainy, high-contrast effect, the print is exemplary of a style known as *bure-boke* (which translates to "rough, blurry, and out-of-focus.")

Clockwise from top left: Garry Winogrand. *Aquarena Springs, San Marcos, Texas*. 1964. Gelatin silver print. Purchase and gift of Barbara Schwartz in memory of Eugene M. Schwartz. © The Estate of Garry Winogrand, courtesy Fraenkel Gallery; Miguel Rio Branco. *Untitled*. 1970–72. Gelatin silver print. Latin American and Caribbean Fund. © 2019 Miguel Rio Branco; Daido Moriyama. *Midnight Accident, Tokyo*. 1969. Gelatin silver print. Gift of the photographer. © 2019 Daido Moriyama; Graciela Iturbide. *Autorretrato con los indos seris, Sonoran Desert, Mexico*. 1979. Gelatin silver print. Acquired through the generosity of the William Talbott Hillman Foundation. © 2019 Graciela Iturbide

# Collection 1970s–Present

This gallery tells the story of art and activism through the language of graffiti, pop culture, and appropriation. All are featured in a special audio playlist—*Made in New York*—that spans all three collection floors. Listen at [moma.org/audio](https://moma.org/audio).



**Floor 2, Gallery 202, Downtown New York**  
During the 1980s, Manhattan below 14th Street was a vibrant and affordable place to live and make art, a flourishing scene for creative expression. With the city as their stage, artists working there engaged with graffiti culture and street art, photographed their communities of friends and lovers, and produced

collaborative forms of sculpture, painting, design, and performance.

The rough-hewn streets still bore the traces of New York's economic collapse in the 1970s, and downtown was fertile ground for art responding to urban blight, Reaganomics, gentrification, and the first wave of the AIDS pandemic. Producing art for public

spaces as well as exhibitions in galleries, studios, and nightclubs scattered across the neighborhood, these artists turned their environment into a hub for the integration of art and life.

**Untitled.** Keith Haring's distinct visual language—angels, dolphins, UFOs, running dogs—was inspired by the ways that he was seeing graffiti in the

**We couldn't afford the supplies. We had to lift the supplies. I probably didn't pay for any of the paint I used in the paintings I did with Jenny Holzer. Sorry.**

Lady Pink, artist



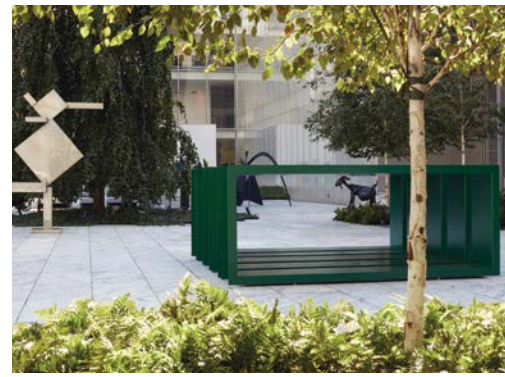
city. "A lot of it was done very similar to the way that I was thinking about drawing in that there was always an outline," said Haring. "The hard edge black line was the unifying thing that would tie the whole thing together." **Trust visions that don't feature buckets of blood.** In the 1980s, Jenny Holzer and Lady Pink used New York as a backdrop for their artworks: Holzer wheatpasted

posters and slogans on walls throughout Manhattan, and Lady Pink spray-painted graffiti on buildings and subway cars. The two also collaborated on a series of paintings, such as this work, which was based on a recent image by the documentary photographer Susan Meiselas. **Stanton near Forsyth Street.** In 1978 Martin Wong moved to New York, where he began to paint the

From left: Keith Haring. *Untitled* (detail). 1982. Ink on two sheets of paper. Gift of the Estate of Keith Haring, Inc. © 2019 The Keith Haring Foundation; Jenny Holzer, Lady Pink. *Trust visions that don't feature buckets of blood*. 1983–84. Spray paint on canvas. Committee on Painting and Sculpture Funds, and gift of The Modern Women's Fund; Martin Wong. *Stanton near Forsyth Street*. 1983. Acrylic on canvas. Gift of the Contemporary Arts Council of The Museum of Modern Art; Steven Johnson and Walter Sudol; and James Keith Brown and Eric Diefenbac. Courtesy of the Estate of Martin Wong and P.P.O.W Gallery, New York, NY



neighborhoods of downtown Manhattan. The artist's stylized fingerspellings, a recurring visual idiom in his work that is appropriated from American Sign Language, scroll across the upper part of the painting.



## Projects 110: Michael Armitage

*Projects 110: Michael Armitage* presents eight paintings that, in the artist's words, explore "parallel cultural histories." Here, as in his work more widely, Armitage puts contemporary visual culture in dialogue with art history and the legacy of modernism as it veers toward—and breaks from—the West. Born in Nairobi, Kenya, in 1984, Armitage received his artistic training in London. Today, he travels between London and Nairobi, citing each city as crucial to his creative practice.

Across this body of work, the artist oscillates between the real and the surreal, the celebratory and the sinister. He merges memories of Kenya with media depictions of East Africa, entangling the personal and the everyday in a web of social and political tensions. Through these compositions, Armitage considers how political reportage, African bodies, and the body politic circulate within systems of global capital, highlighting the fraught relationship between Africa and the West.

This exhibition is organized by Thelma Golden, Director and Chief Curator, The Studio Museum in Harlem, with Legacy Russell, Associate Curator, The Studio Museum in Harlem. **Through Jan 20, Floor 1**

Installation view of *Projects 110: Michael Armitage*, The Museum of Modern Art, New York, October 21, 2019–January 20, 2020. Photo: Heidi Bohnenkamp

## Energy

Energy is the indispensable fuel of life for all species. For humans, it has become almost an addiction. The search for new sources of energy and the exploitation of existing ones have driven progress, formed and informed cultures, transfigured landscapes, and ignited wars. Throughout the 20th century, everything from objects to buildings and entire cities was conceived to maximize immediate output and productivity. In order to secure energy, we have deforested, drilled, mined, extracted, removed mountaintops, and terraformed the planet.

In the 21st century, many designers have become aware of their role and responsibility in these disruptive activities, and have adjusted their practices accordingly. If in the past design led us to devour energy at an ever-growing rate, design can now help us conserve it and behave more responsibly. The objects in this exhibition engage with energy in its myriad forms—from thermal and kinetic to electrical and even reproductive. They represent its sourcing, deployment, consumption, and preservation. They showcase the technological advancements of the past decades, while proposing alternatives for a future in which resources might not be as readily available. **Through Jan 26, Floor 1**

Installation view of *Energy*, The Museum of Modern Art, New York, October 21, 2019–January 26, 2020. Photo: Heidi Bohnenkamp

## A Century of Sculpture

The Abby Aldrich Rockefeller Sculpture Garden at The Museum of Modern Art holds a special place in the hearts of many. From its inception in 1939, the Sculpture Garden, which launched the very concept of the garden as outdoor gallery for changing installations, has hosted exhibitions of sculpture and architectural structures, performances, and social events. *A Century of Sculpture* features a selection of sculptures that have become synonymous with the space and Philip Johnson's elegant and enduring design. The works on view chart more than one hundred years of artistic production, from Auguste Rodin's *Monument to Balzac* (1898), made in honor of one of France's greatest novelists, to *Group of Figures* (2006–08) by German artist Katharina Fritsch, comprising nine boldly-colored, life-size figures, among them St. Michael, a Madonna, a giant, and a snake. Favorites such as Pablo Picasso's bronze *She-Goat* (1950) and Isa Genzken's 36-foot-tall *Rose II* (2007), join works newly on view, including a multipart painted-steel sculpture of 1968 by Donald Judd, and Louise Bourgeois's *Quarantania, III* (1949–50). **Through May, Rockefeller Sculpture Garden, Floor 1**

Installation view of *A Century of Sculpture*, The Museum of Modern Art, New York, October 21, 2019–May 2020. Photo: Heidi Bohnenkamp

## Taking a Thread for a Walk

Anni Albers wrote in 1965, "Just as it is possible to go from any place to any other, so also, starting from a defined and specialized field, can one arrive at a realization of ever-extending relationships . . . traced back to the event of a thread." Such events quietly brought about some of modern art's most intimate and communal breakthroughs, challenging the widespread marginalization of weaving as "women's work." In Albers's lifetime, textiles became newly visible as a creative discipline—one closely interwoven with the practices of architecture, industrial design, drawing, and sculpture.

True to its title, this exhibition takes a thread for a walk among ancient textile traditions, early-20th-century design reform movements, and industrial materials and production methods. Featuring adventurous combinations of natural and synthetic fibers and spatially dynamic pieces that mark the emergence of a more sculptural approach to textile art beginning in the 1960s, this show highlights the fluid expressivity of the medium. **Through Apr, Floor 3, Johnson Galleries**

Installation view of *Taking a Thread for a Walk*, The Museum of Modern Art, New York, October 21, 2019–Apr 2020. Photo: Denis Doorly

# Poetry Project

To celebrate our reopening, we asked poet Robin Coste Lewis to invite a group of esteemed poets to write original poems responding to works of art from MoMA's collection. In addition to the poem by Sharon Olds shared here, you can find all of them on Magazine ([moma.org/magazine](http://moma.org/magazine)), or listen to them in the galleries at [moma.org/audio](http://moma.org/audio).

Henri Rousseau. *The Sleeping Gypsy*. 1897. Oil on canvas. Gift of Mrs. Simon Guggenheim

Sharon Olds was born in San Francisco and has lived in New York City since 1964. She teaches in the Graduate Creative Writing Program at New York University; her 13th book of poems, *Arias*, was published by Knopf in October 2019.

## Poem in the Form of a Telegram to Someone Looking at Henri Rousseau's *The Sleeping Gypsy* by Sharon Olds

Before they had  
questions marks,  
and periods, in telegrams, they had  
only the word STOP. When I say  
STOP, hit PAUSE and look at *The Sleeping  
Gypsy*. If the picture were a photograph,  
what do you think would happen next?  
STOP If the sleeper is dreaming, what might  
the sleeper be dreaming of? STOP  
If the lion were thinking, what might the lion  
be thinking? STOP If the moon could dream,  
what might the moon be dreaming? STOP  
If you could show  
this picture to someone  
you know, who would you show it to?  
STOP If you could show it to someone in some  
other country on earth this minute?  
STOP If you could show it to someone  
no longer living, who would it be?  
STOP If you could show it to someone not yet  
born? STOP Now I am going  
to answer my own questions. STOP  
I saw the picture when I was five.  
My father's middle name was Lyon.  
I had a book called *The Cozy Lion*, he was  
shy, he didn't want to scare anyone.  
I thought this was a picture of a woman  
in a world where she was safe—a girl  
singer, maybe a sister of Joseph with the  
Coat of Many Colors. Her dress  
was like lines of music. The lion's tail  
was like a line of music. The picture  
was a dream of my father guarding my sleep,  
the musical instrument was like  
a whole note, a reflection of the music, and like  
the dream  
of the moon.



# Theater of Operations: The Gulf Wars 1991–2011



MoMA PS1 presents a large-scale group exhibition examining the legacies of American-led military engagement in Iraq. While brief, the 1991 Gulf War marked the start of a lengthy period of military involvement in the country that led to more than a decade of sanctions and the 2003 Iraq War. The invasion in 2003 galvanized a broader international response, prompting antiwar protests around the globe. Though the Iraq War officially ended in 2011, artists have continued to examine these conflicts and their ongoing impacts.

*Theater of Operations* explores the effects of these wars on artists based in Iraq and its diasporas, as well as responses to the war from artists in the West, revealing how this period was defined by unsettling intersections of spectacularized violence, xenophobia, oil dependency, and new imperialisms. On view across the entire MoMA PS1 building, the exhibition features the work of over 80 artists, including Afifa Aleiby, Dia al-Azzawi, Thuraya al-Baqsamī, Paul Chan, Harun Farocki, Guerrilla Girls, Thomas Hirschhorn, Hiwa K, Hanaa Malallah, Monira Al Qadiri, Nuha al-Radi, and Ala Younis.

**Nov 3–Mar 1**  
**MoMA PS1**

Jamal Penjweny. Work from the series *Saddam Is Here*. 2010. Photograph. Courtesy the artist

# VW Sunday Sessions



Sunday Sessions returns to the VW Dome with the best in live art. The series encompasses performance, activism, and experimentation that fosters the development of new work. Four major commissions, by Lorelei Ramirez, Emily Allan and Leah Hennessey, Nikita Gale, and Niall Jones, span comedy, theater, dance, and sound. Plus, programs with musician Beverly Glenn-Copeland and members of New York City's kink/leather and sex worker communities highlight performance that intersects closely with social justice.

The VW Dome Artist Residency continues as a locus for the development of new work with choreographer Leslie Cuyjet and visual artist Freya Powell. Now in its third year, this residency program for performance-based artists includes open showings where the public can experience artists' works in progress.

MoMA PS1's acclaimed VW Sunday Sessions performance series welcomes visitors to experience and participate in live art. Since its founding in 1976, MoMA PS1 has offered audiences one of the most extensive programs of live performance in the world. With a focus on artists that blur and break traditional genre boundaries, VW Sunday Sessions embraces the communities in New York City that create and sustain artistic practice.

**Nov 3–Mar 29**  
**MoMA PS1**

**Members save \$2 on tickets.**  
**For program details, visit [moma.org/sundaysessions](http://moma.org/sundaysessions).**

Open Studio: *Tundra Body Baby* with Laurel Atwell and Jessica Cook. 2019. Presented at MoMA PS1 as part of VW Sunday Sessions 2018–19. Photo: Whitney Browne

# Private Lives Public Spaces



Long before camera phones, the 1923 introduction of small-gauge film stock heralded the unofficial birth of affordable home moviemaking. Over the subsequent decades, many thousands of reels of amateur film shot around the world amounted to one of the largest and most significant bodies of moving-image work produced in the 20th century. *Private Lives Public Spaces*, the Museum's first gallery installation of home movies and amateur films drawn exclusively from its collection, shines a light on a seldom-recognized cinematic revolution.

This 100-screen presentation of virtually unseen, homemade works dating from 1907 to 1991 explores the connections between artist's cinema, amateur movies, and family filmmaking as alternatives to commercial film production. Staged as an immersive video experience, the exhibition reveals an overlooked history of film from the Museum's archives, providing fresh perspectives on a remarkably rich precursor to the social media of today.

**Through Jul 5  
T1/T2, Theater  
galleries**

Charles L. Turner. *6th Avenue -  
Subway - Post. 1942-44.*  
Digital scan from 16mm

# The Contenders 2019



Every year there are films that resonate far beyond a theatrical release—if they manage to find their way to a commercial screen at all—or film festival appearance. Their significance can be attributed to a variety of factors, from structure to subject matter to language, but these films are united in their lasting impact on the cinematic art form. For this annual series, the Department of Film combs through major studio releases and the top film festivals in the world, selecting influential, innovative films made in the past 12 months that we believe will stand the test of time. Whether bound for awards glory or destined to become a cult classic, each of these films is a contender for lasting historical significance, and any true cinephile will want to catch them on the big screen. **To see the full schedule and purchase tickets, visit [moma.org/contenders](https://www.moma.org/contenders).**

**Nov 7–Jan 8  
Titus Theaters 1  
and 2**

*Varda by Agnès.* 2019. France.  
Directed by Agnès Varda.  
Courtesy Ciné Tamaris

# Film Series



## Modern Matinees: Iris Barry's History of Film

The founding of the MoMA Film Library (now the Department of Film) on June 25, 1935, was a catalyst for the study of the motion picture as art in the United States. The function of the Film Library, according to Iris Barry, its first curator, was to “trace, catalog, assemble, exhibit and circulate to museums and colleges single films or programs of films.” Using Barry’s 1935 publication *Film Notes* as a guidepost, *Iris Barry’s History of Film* endeavors to reconstruct a range of those earliest film programs. **Through Dec 31**



## Vision Statement: Early Directorial Works

A director’s oeuvre may not always be “consistent,” but an auteur’s continuity of vision is often evident right from the beginning, and it is always thrilling to follow new, original cinematic voices. This series highlights statement-making first, second, and third features, made since the 1950s by directors from six continents, drawn from MoMA’s collection. **Through Dec 5**



## Currents: Re-Viewing Cineprobe, 1968–2002

Tapping into the history of Cineprobe—the landmark film program that ran at MoMA from 1968 to 2002—*Currents* traces the vibrant history of artist’s cinema and independent film in MoMA’s collection. **Through Nov 20**



## Histories of Film: The Circulating Film and Video Library

Celebrating 85 years of service to the film and education community, The Circulating Film and Video Library holds the unusual position of providing access outside MoMA to a rare collection of films and videos—works by important independent filmmakers as well as films that tell the history of the medium. **Through Dec 4**



## MoMA Presents: Mati Diop’s *Atlantics*

Director Mati Diop presents a captivating contemporary tale of migration from the vantage point of those left behind. The first black woman director to compete at Cannes, Diop was awarded the 2019 Grand Prix by the jury. **Nov 22–28**



## Open Door Fridays

*Open Door Fridays* gives visitors unlimited, all-day access to film programs that run continuously during Museum hours. Every Friday, you are encouraged to drop in to the theater at any point and stay as long as you like to enjoy audience favorites and hidden gems from MoMA’s collection—with no film tickets required! **Through Dec 27**



## Hidden Histories

This special reopening series features a choice selection of rarely—if ever—screened works from MoMA’s film collection, buried treasures and curator favorites that have remained obscure due to their unusual character, commercial unavailability, or restoration status. Several of these films have recently been preserved, and many screenings will feature guest presenters and commentators. **Through Dec 18**

**Members see films for free, every day. Get screening details and reserve tickets at the Member Desk, or visit [moma.org/film](http://moma.org/film).**

From left: *Anna Christie*. 1930. USA. Directed by Clarence Brown. MoMA Film Stills Archive; *Alle Anderen (Everyone Else)*. 2009. Germany. Written and directed by Maren Ade. Courtesy Cinema Guild; *The Slow Business of Going*. 2000. Greece/USA. Directed by Athina Rachel Tsangari. Courtesy Haos Film; *Railroad Turnbridge*. 1969. USA. Directed by Richard Serra; *Atlantique (Atlantics)*. 2019. France/Senegal/Belgium. Directed by Mati Diop. © Les Films du Bal; *Gimme Shelter*. 1970. USA. Directed by Albert and David Maysles and Charlotte Zwerin. Courtesy Photofest; *I Need a Ride to California*. 1968. USA. Written and directed by Morris Engel. Courtesy Orkin/Engel Film and Photo Archive



The Marie-Josée and Henry Kravis Studio is a new space for live events dedicated to performance, music, sound, spoken word, and expanded approaches to the moving image.

Situated at the heart of the Museum, within the fourth-floor collection galleries, the Kravis Studio is the world's first dedicated space for performance and time-based art to be fully integrated within the collection galleries of a major museum. It is a space for both collection-responsive programming and new commissions by established and emerging artists. The program aims to enrich the histories of modern and contemporary art, while at the same time offering a key platform for artists to create new ways of engaging with audiences and experimenting with new art forms.

Visit [moma.org/studio](https://moma.org/studio) to learn more.

# David Tudor and Composers Inside Electronics Inc.

## *Rainforest V (variation 1)*



*Rainforest V (variation 1)* (1973–2015), conceived by David Tudor and realized by Composers Inside Electronics Inc., is a sound installation constructed from everyday objects, such as a metal barrel, a vintage computer hard disc, and plastic tubing, which are fitted with sonic transducers and suspended in space to increase their resonance.

Tudor's first *Rainforest*, from 1968, served as the musical score for choreographer Merce Cunningham's dance of the same name. In 1973, working together with a group of young artists and musicians, Tudor expanded the work from a musical composition to a performance installation titled *Rainforest IV*. Composer Gordon Mumma described their collective artistic process as "a garden of shared ideas with minimal fences." The group would later be named Composers Inside Electronics (CIE) (active 1973–present), and to this day includes John Driscoll and Phil Edelstein, among others. Tudor continued to work with CIE on multiple iterations of *Rainforest* over the next several decades. This last evolution of the work, *Rainforest V (variation 1)*, transforms an installation once activated by performers into a rich visual environment animated by a computer program.

Through a collaborative workshop of musicians and artists working across generations and approaches, CIE will create a new realization of Tudor's rarely performed *Forest Speech* (1978–79). In this piece, the performers will use the instrumental nature of the objects in *Rainforest V (variation 1)* to inspire new interpretations.

**Through Jan 5  
Kravis Studio,  
Floor 4**

**Forest Speech  
Performances  
Nov 14 & 16,  
Dec 12 & 14, 8:00 p.m.  
Nov 17 & Dec 15,  
12:00 & 3:00 p.m.**

David Tudor and Composers Inside Electronics Inc. *Rainforest V (variation 1)*. 1973/2015. Twenty objects, sound. Conceived by David Tudor, realized by Composers Inside Electronics Inc. (John Driscoll, Phil Edelstein, and Matt Rogalsky). Committee on Media and Performance Art Funds. © 2019 David Tudor and Composers Inside Electronics Inc. Installation view, The Museum of Modern Art, New York, October 21, 2019–January 5, 2020. Photo: Heidi Bohnenkamp

**The People's Studio: Collective Imagination** is a participatory program focusing on the human relationships that shape works of art. Visitors can learn about and experiment with artists' strategies that rely on exchange, shared reflection, and collaboration. Each week, artists and creative thinkers will lead conversations and workshops about the networks, cultures, and environments that enable and sustain artistic practice.

**The People's Studio** occupies the Paula and James Crown Creativity Lab, a permanent space on the second floor of the Museum where visitors can explore the art and ideas of our time.

Visit [moma.org/creativitylab](https://moma.org/creativitylab) to learn more.

# The People's Studio: Collective Imagination



## **Exchange**

Collage a postcard and send it through the mail, engaging histories of artists exchanging, circulating, and recontextualizing visual material. **Ongoing**

## **Over/Under**

Contribute to collective weavings inspired by the shared studios where modern artists unified art and design. **Ongoing**

## **Resource Library**

Consult a resource library, created by Wendy's Subway, that represents diverse perspectives on the theme of Collective Imagination. **Ongoing**

## **Hand-Drawn Mapmaking Workshop**

Develop your own symbols and experiment with a range of techniques to create a personal map of a specific time and place in this introductory workshop with Kris Harzinski, founder of the Hand Drawn Map Association. **Sat, Nov 9, 1:00 & 3:30 p.m.**

## **How to Draw at the Museum, with Christoph Niemann**

Artist, author, and animator Christoph Niemann shares personal tips and strategies for getting out of your own head and actively drawing in this informal workshop. **Tue, Nov 12, 1:00 & 3:30 p.m.**

## **Weaving and Collective Storytelling Workshops**

Learn how to translate your personal stories into woven patterns in this collective storytelling and making workshop with artist and designer Francesca Rodrigues Sawaya. **Sat, Nov 16, 1:00 & 3:30 p.m.**

## **Floor 2**

**Free with museum admission**

**Open daily, during Museum hours**

Photo: Noah Kalina

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# Crown Creativity Lab

## First Thursdays

Join us on the first Thursday of each month for evening hours: unwind in the galleries, dine, join a conversation, and more. This month a special artist talk features Jackie Winsor in conversation with chief curator Christoph Cherix. For details, visit [moma.org](http://moma.org). **Thu, Nov 7, open until 9:00 p.m.**

Free for members and with Museum admission. One Work with Jackie Winsor is free, but tickets are required.

## Gallery Experiences: Let's Talk Art

A series of daily conversations about art on view in the galleries, led by MoMA educators, artists, and other special guests. **A selection is provided here; for complete listings visit [moma.org](http://moma.org).**

Gallery Experiences are free for members and Museum admission ticket holders. No registration is required.

**Thirty-Minute Orientation Tour Daily, through Nov 8, 11:00 a.m., Meet on Floor 2, Marron Atrium**

**One Hour in member: Pope.L, 1978–2001**  
**Sat, Nov 9, 11:00 a.m. & Tue, Nov 12, 1:00 p.m.**  
Meet on Floor 2, Marron Atrium

**Slow Looking with Betye Saar's *Black Girl's Window***  
**Wed, Nov 13, 11:00 a.m., Meet on Floor 2, Marron Atrium**

**One Hour in Surrounds: 11 Installations**  
**Sat, Nov 9, 1:00 p.m. & Tue, Nov 12, 11:00 a.m.**  
Meet on Floor 2, Marron Atrium

**One Hour in *Sur moderno: Journeys of Abstraction—The Patricia Phelps de Cisneros Gift***  
**Wed, Nov 13, 1:00 p.m.**  
Meet on Floor 2, Marron Atrium

**Fifteen-Minute Curator's Talk on *The Shape of Shape—Artist's Choice: Amy Sillman***  
**Wed, Nov 20, 3:00 p.m., Floor 5**

**Fifteen-Minute Curator's Talk on *Pope.L***  
**Thu, Nov 21, 3:00 p.m., Floor 3, Sachs Galleries**

**New Conservation Research on Jackson Pollock**  
**Tue, Dec 3, 3:00 p.m., Floor 2, Crown Creativity Lab**

## Gallery Experiences: Never Stop Drawing

This series of programs invites visitors to rediscover the daily act of drawing, a common practice among artists, designers, scientists, and researchers of all ages. **A selection is provided here; for complete listings visit [moma.org](http://moma.org).**

Gallery Experiences are free for members and Museum admission ticket holders. No registration is required.

**Sketching Tour**  
**Sundays, Nov 3, 10 & 17, 3:00 p.m.**  
Meet on Floor 2, Marron Atrium

Materials are provided. All ages are welcome.

**Drop-in Drawing**  
**Thu, Nov 7, Fri, Nov 8, & Fri, Nov 15, 6:00–8:00 p.m.**  
Meet on Floor 2, Marron Atrium

Materials are provided. All ages are welcome.

Below: A view of the second-floor collection galleries. Shown (from left): Scott Burton. *Perforated Metal Settee and Perforated Metal Chairs*. 1988–89. Aluminum. Scott Burton Fund. © 2019/ Artists Rights Society (ARS), New York; Keith Haring. *Untitled*. 1982. Ink on two sheets of paper. Gift of the Estate of Keith Haring, Inc. © 2019 The Keith Haring Foundation. Photo: Noah Kalina

## Gallery Experiences: hablArte

Pásate una hora explorando la colección reinstalada de MoMA a través de una conversación con educadores. hablArte is a series of conversations about art in Spanish, led by MoMA educators, staff, and other special guests. All are welcome, from native speakers to new learners seeking opportunities for conversation. **A selection is provided here; for complete listings visit [moma.org](http://moma.org).**

Gallery Experiences are free for members and Museum admission ticket holders. No registration is required.

**hablArte**  
**Fri, Nov 1, 6:00 p.m.**  
**Sat, Nov 2, 3:00 p.m.**  
Meet on Floor 2, Marron Atrium

## Access Programs

We offer a variety of programs and services to ensure the Museum is accessible to everyone. Wheelchairs, portable stools, and FM assistive listening devices (headsets and neck loops) for sound amplification are available for all Access Programs.

Access Programs are free of charge. Space is limited, and preregistration is required. For more information or to register, call (212) 408-6447 or email [accessprograms@moma.org](mailto:accessprograms@moma.org).

**Art inSight**  
**Tue, Nov 5, 2:00–4:00 p.m.**

For blind and low-vision visitors

**Create Ability**  
**Sun, Nov 17, 11:00 a.m.–1:00 p.m. (ages 5–17) and 2:00–4:00 p.m. (ages 18+)**

For individuals with intellectual and developmental disabilities and their families

**Meet Me at MoMA**  
**Tue, Nov 12, 2:30–4:00 p.m.**

For individuals with dementia and their family members or caregivers



## Heyman Family Art Lab

In this hands-on space, kids and adults can draw, work with wire, design emoji, engage in light-box play, and more. Drop in and choose the activities that interest you. All ages welcome. **Daily, 10:30 a.m.–5:00 p.m., Fridays, until 6:30 p.m., Cullman Education and Research Building, Floor 1**

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

## Tours for Fours

Look, listen, and share ideas while you explore modern and contemporary art. Movement, drawing, and other gallery activities give everyone the chance to participate. November's theme is *Where Are We? Places in Art*. **Saturdays and Sundays, Nov 2–24, 10:20–11:15 a.m., Cullman Education and Research Building**

For kids age four and 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](http://moma.org/family).

## Tours for Tweens

Share ideas and consider different perspectives about works of art. Kids and adults participate. November's theme is *Exploring Abstraction*. **Saturdays and Sundays, Nov 16, 17 & 24, 10:30 a.m.–12:00 p.m., Cullman Education and Research Building**

Advance registration required. Online registration for all sessions begins at 10:30 a.m. on November 7. For details, visit [moma.org/family](http://moma.org/family).

## A Closer Look for Kids

Engage in lively discussions and fun activities while looking closely at modern masterpieces and cutting-edge contemporary art. November's theme is *How'd They Make That? Materials and Process*. **Saturdays and Sundays, Nov 2–24, 10:20–11:15 a.m., Cullman Education and Research Building**

For kids ages five to 10 and 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](http://moma.org/family).

## Explore This! Activity Stations

Spend time discovering modern and contemporary art together. See art in new ways while participating in fun and engaging activities in front of selected artworks. Choose artworks and activities that interest your family and move at your own pace. **Sat, Nov 23 & Sun, Nov 24, 1:00–3:00 p.m., Museum Galleries**

Free for members and with Museum admission. Admission for kids under 16 is free. This is a drop-in program with no special ticketing.

A Family Programs participant sketching in the galleries. Shown: Constantin Brancusi. *Endless Column*. Version I, 1918. Oak. Gift of Mary Sisler. © Succession Brancusi - All rights reserved (ARS) 2019. Photo: Beatriz Meseguer



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# For Families



# MoMA Design Store



## Wrap Up Good Design

When it comes to holiday gift planning, there's no better time than the present. (See what we did there?) Find gifts for everyone on your list at our brand-new, double-height flagship Museum Store (pictured on the left). Highlights include designs celebrating the new MoMA, and a 30-foot-tall book wall featuring publishers from around the world. **Member Shopping Days:** Nov 7-11 & Dec 6-8

## MoMA Highlights: 375 Works from The Museum of Modern Art

**Introduction by  
Glenn D. Lowry**

This expanded and redesigned edition presents a new selection from the Museum's unparalleled collection of modern and contemporary art. Among the 375 works represented (each with a vibrant image and an informative text), 170 objects and 120 artists make their first appearance in *Highlights*, reflecting MoMA's ongoing commitment to the art of our time—and to the exhilarating diversity of ideas, audiences, and perspectives it embraces.

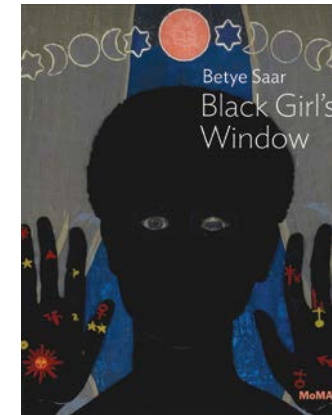
**Available in 12 languages:** Arabic, Chinese, English, French, German, Hebrew, Italian, Japanese, Korean, Portuguese, Russian, and Spanish. **Paperback, 408 pages, 375 color illustrations. \$24.95/ members \$22.45**



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

**Edited by Inés Katzenstein,  
María Amalia García,  
Karen Grimson, Michaëla  
de Lacaze**

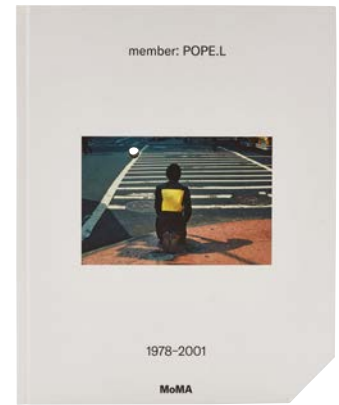
This richly illustrated volume highlights a selection of works gifted to MoMA by Patricia Phelps de Cisneros between 1997 and 2016—a donation that has had a transformative impact on the Museum's holdings of Latin American art. The Cisneros Modern Collection, which includes paintings, sculptures, and works on paper, allows for in-depth study of the art produced in the region at midcentury, enabling the Museum to represent a more comprehensive, plural, and robust narrative of artistic practices and to demonstrate the integral role Latin America played in the development of modern art. **Also available in Spanish and Portuguese. Hardcover, 240 pages, 175 illustrations. \$60/ members \$54**



### **Betye Saar: Black Girl's Window**

**By Christophe Cheric  
and Esther Adler**

Betye Saar's *Black Girl's Window* (1969) was made at a critical juncture in the artist's career, and was recognized by the artist as a crucial link between her past and future even at the time she made it. Saar has drawn upon family history, spirituality, astrology, and politics consistently throughout her 60-year career, and all are present in the prints, drawings, and found material neatly presented within the gridded panes of the antique window frame that is *Black Girl's Window*. This in-depth study by curators Christophe Cheric and Esther Adler draws on new research into the work's construction and materials and firsthand discussions with the artist to explore one of Saar's best known and most iconic works. **Paperback, 48 pages, 35 illustrations. \$14.95/ members \$13.45**



### **member: Pope.L, 1978–2001**

**Edited with text by  
Stuart Comer. Text by  
Naomi Beckwith, Mark H.C.  
Bessire, C. Carr, Valerie  
Cassel Oliver, Adrienne  
Edwards, Malik Gaines,  
Danielle A. Jackson, Adrian  
Heathfield, EJ Hill, Thomas J.  
Lax, André Lepecki,  
Yvonne Rainer, Martine  
Syms, Martha Wilson**

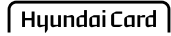
*member: Pope.L, 1978–2001* presents a detailed study of 13 early works that helped define Pope.L's career. Essays by curators, artists, filmmakers, and art historians, plus an interview and artistic interventions by the artist, establish key details for each work and articulate how the artist continues to think about the legacy of these ephemeral projects unfolding in time. **Hardcover, 144 pages, 100 illustrations. \$40/ members \$36**

# Thank You To Our Partners

The Museum gratefully acknowledges its major partners



The conservation and presentation of the collection is made possible by Bank of America, MoMA's opening partner.



Media and Performance at MoMA is made possible by Hyundai Card.



Free public admission every Friday night is made possible by UNI QLO.

## Collection Donors

We thank our leadership donors for their outstanding support of the collection reinstallation

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Eva and Glenn Dubin

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# MoMA

11 West 53 Street, New York, NY 10019

## Your Visit

Open daily, 10:00 a.m.–5:30 p.m.  
First Thursdays, until 9:00 p.m.  
UNIQLO Free Friday Nights, 5:30–9:00 p.m.  
Closed Thanksgiving Day and Christmas

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

## Dining

Members receive 10% off during Museum hours.

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

**Petrie Terrace Café** (floor 6) is a full-service café. Outdoor seating is available in season. Saturday–Thursday, 11:00 a.m.–5:00 p.m. Fridays, until 7:30 p.m.

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**The Modern** (9 West 53 St.) is a two-Michelin-starred restaurant. Member discount does not apply. Lunch: Monday–Saturday, 11:30–2:00 p.m. Dinner: Monday–Wednesday, 5:00–10:00 p.m., Thursday–Saturday, 5:00–10:30 p.m. Closed Sundays

**Bar Room at The Modern** Member discount available 3:00–5:00 p.m. only (alcohol excluded). Monday–Saturday, 11:30 a.m.–10:30 p.m. Sunday, 11:30 a.m.–9:30 p.m.

# MoMA PS1

22-25 Jackson Ave, Queens, NY 11101

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

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

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

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Floors 2 & 6, Open during Museum hours

### MoMA Design Store

44 West 53 Street. (212) 767-1050  
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## Membership

(888) 999-8861  
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