If you’ve spent time in our collection galleries in recent years, you’ve likely encountered Félix Fénéon, the mysterious man who is the subject of Paul Signac’s hypnotic masterpiece Opus 217. Against the Enamel of a Background Rhythmic with Beasts and Angles, Tones, and Tints, Portrait of M. Félix Fénéon in 1890 (which is also the cover of this Guide). You’ll have the chance to get to know him better when the exhibition Félix Fénéon: The Anarchist and the Avant-Garde—From Signac to Matisse and Beyond opens on March 22 (Member Previews begin March 19).

You might know that Fénéon was the art critic who coined the term Neo-Impressionism to describe the work of Georges-Pierre Seurat and Paul Signac in 1886. But did you know that he was also an editor who published Alfred Jarry and Guillaume Apollinaire early in their careers? And an art dealer, who signed Henri Matisse to a first, crucially enabling contract in 1909 and who gave the Italian Futurists their first exhibition in Paris in 1912? And a collector, who amassed a renowned collection of paintings by Seurat, Signac, Matisse, Pierre Bonnard, Amedeo Modigliani, and many others, as well as an equally astonishing assortment of sculptures from Africa, Oceania, and the Americas? And an anarchist—arrested, tried, and acquitted in the case of a bombing in 1894—who believed that art could play a fundamental role in the formation of a more just and harmonious world?

By bringing together a selection of the most outstanding works that Fénéon owned and championed, the exhibition offers a nuanced portrait of one of the most fascinating but hidden figures in the history of modern art. We look forward to introducing him to you!

Starr Figura
Curator, Department of Drawings and Prints
Say goodbye to our opening presentation

The new MoMA means a collection in motion. On May 12 we’ll reveal 20 newly installed galleries on floors 2, 4, and 5. To enjoy our inaugural hang one last time, plan a visit before April 6. See pages 10–15 to learn more about some of the works you won’t want to miss.

Celebrate Armory Arts Week

Kick off one of the art world’s biggest weeks at MoMA’s annual Armory Party, where you’ll enjoy an open bar and live performance by alt-country crooner Orville Peck. Wed, Mar 4, 9:00 p.m. Members can purchase discounted tickets by visiting moma.org/thearmoryparty2020.

Expand (or start!) your record collection

The fourth annual Come Together: Record Fair and Music Festival, hosted by MoMA PS1 in collaboration with Other Music, offers recent and rare releases, merchandise, and ephemera from more than 75 labels, plus live performances, film, and workshops. Mar 28–29. Members can purchase discounted tickets by calling (212) 333-1161.

Engage with leading artists

Hear artists tell the stories behind specific works during One Work, a new monthly conversation series. In May, Faith Ringgold will discuss her 1967 painting American People Series #20: Die. Thu, May 7, 6:30 p.m. Members may reserve complimentary tickets beginning April 7.

See Migrant Mother with mom

Closing day of Dorthea Lange: Words & Pictures falls on Mother’s Day, and members get an exclusive Last Look. Bring your favorite lady to see Lange’s iconic photographs one final time, without the crowds. Sun, May 10. Learn more at moma.org/memberevents.

Member Must-Sees

Member Events

Get a sneak peek at what’s new

Member Previews
Be the first to see our new exhibitions. Open to all members and their accompanied guests; standard guest ticketing policies apply.

Félix Fénéon: The Anarchist and the Avant-Garde—From Signac to Matisse and Beyond
Thu, Mar 19–Sat, Mar 21

Engineer, Agitator, Constructor: The Artist Reinvented
Thu, May 7–Sat, May 9

Discover new ways of looking

Member Gallery Talks
Dive deeper into MoMA’s collection and exhibitions. 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 on a first-come, first-served basis. 12:30 p.m.

Taking a Thread for a Walk
Wed, Mar 4

Artist’s Choice: Amy Sillman—The Shape of Shape
Wed, Mar 18

Judd
Wed, Apr 1

Dorothea Lange: Words & Pictures
Wed, Apr 15

Neri Oxman: Material Ecology
Wed, May 6

Félix Fénéon: The Anarchist and the Avant-Garde—From Signac to Matisse and Beyond
Wed, May 20

Start your day with art

Member Early Access
Members get a head start in the galleries, every day. See favorite works in select galleries and exhibitions before the Museum opens to the public. Daily, 9:30–10:30 a.m.

Collection 1880s–1940s
Through Mar 22

Dorothea Lange: Words & Pictures
Mar 23–May 10

Félix Fénéon: The Anarchist and the Avant-Garde—From Signac to Matisse and Beyond
May 11–Jun 28

Spend an evening with us

Member After Hours
Join us for exclusive hours when the Museum is closed to the public. Bring friends and family, take in exhibitions through special activations, and enjoy drinks at our cash bar. Selected galleries and exhibitions will be open.
Tue, Mar 17, Tue, Apr 7 & Thu, May 28, 6:30–9:00 p.m.

Never miss an exhibition

Member Last Look
Closing day of every major exhibition is reserved just for members. Take advantage of a final opportunity to view our most popular exhibitions without the crowds.

Sur moderno: Journeys of Abstraction—The Patricia Phelps de Cisneros Gift
Sun, Mar 15

Dorothea Lange: Words & Pictures
Sun, May 10

Browse good 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. Stock up on publications, home decor, artist products, tech, and more.
Sat, Mar 7–Tue, Mar 10
Fri, Apr 17–Mon, Apr 20
Sun, May 17–Wed, May 20

“Judd (1928–1994) began his career working as a painter while studying art history and writing art criticism. Among a generation of artists who sought to move past Abstract Expressionism, Judd shifted from two to three dimensions, into what he called “real space.” By the mid-1960s, he commenced his lifelong practice of using industrial materials and delegating production of his work to local metal shops. In the following years, “boxes,” “stacks,” and “progressions” continued as his principal framework to introduce different combinations of color and surface. Judd surveys the complete evolution of the artist’s career, culminating in the last decade of his life, when Judd intensified his work with color and continued to lay new ground for what ensuing generations would come to define as sculpture.”
Known among his friends as a “secret animator,” the French art critic, editor, publisher, dealer, collector, and anarchist Félix Fénéon (1861–1944) played a key role in the careers of leading artists from Georges Seurat and Paul Signac to Pierre Bonnard and Henri Matisse. In addition to promoting and collecting the work of these and other artists he befriended in the burgeoning Paris art world of the 1880s through the 1930s, Fénéon was also one of the first European collectors of art from Africa, Oceania, and the Americas, and he endeavored to bring new recognition to such works. As a fervent anarchist during a period of dramatic social change and political turmoil, he believed that avant-garde art and radical politics were two sides of the same coin.

The exhibition, the first dedicated to Fénéon, features some 130 objects, including major works that he championed and collected, to illuminate his little-known but fascinating career. Together these works reveal the profound and lasting legacy of Fénéon’s bold, forward-looking vision.

Mar 22–Jul 25
Floor 3,
Steichen Galleries

Member Previews
Mar 19–21


Collection 1880s–1940s

New York artist Florine Stettheimer was a painter and poet; a designer of highly original furniture, picture frames, stage sets, and costumes; and a celebrated salon host. The parties she threw in her eccentrically decorated studio brought together luminaries from the worlds of art, dance, literature, music, and theater. Such figures, along with Stettheimer’s own immediate family, often appear in her elaborately detailed portraits, which blur distinctions between private life and public performance, domestic settings and theatrical stages. One of Stettheimer’s closest friends from the mid-1910s to early 1920s was the artist Marcel Duchamp, represented in this gallery with *Fresh Widow* (1920), a work he attributed to his female alter ego, Rose Sélavy. Works by other contemporaries, as well as like-minded artists working today, extend Stettheimer’s interests in accessorizing and ornamentation, design and decoration. *Family Portrait, II.*

*Family Portrait, II.* Dressed in a black pantsuit and with palette and paintbrush in hand, Stettheimer appears at the far left side of this family portrait. She was unabashedly proud of this unconventional and personal painting, frequently referring to it as “my masterpiece.”

*Collage II (On Filet Ground).* Here, Hannah Höch feminizes the Dada movement’s engagement with the everyday by pairing craft techniques, traditionally seen as women’s work, with the avant-garde strategy of photomontage.

*Fresh Widow.* Constructed by a carpenter in accordance with Duchamp’s instructions, *Fresh Widow* is a reduced scale version of the traditional floor-length French window. Duchamp covered the glass panes with panels of black leather, obstructing the metaphorical view through the window. The artist transforms “French window” into the title “Fresh Widow,” a pun that points to the recent war and the bawdy tradition of amorous (or “fresh”) widows of soldiers. *Head.* Sophie Taeuber-Arp’s *Head* combines mechanically produced turned-wood pieces and beaded ornaments typically associated with domestic handicrafts to create a sculpture that challenges the boundaries separating craft from fine art.

This tribute to New York artist Florine Stettheimer brings her playful and exuberant works together with those from her circle and like-minded artists working today. Here’s just a taste of the surprises in store. See these works before this gallery is reinstalled in April.
Floor 4, Gallery 408, 
Stamp, Scavenge, Crush

A bedsheet hand-printed with a rubber laundry stamp, a taxidermied bald eagle affixed to a canvas, a car compacted by a hydraulic press—these are just some of the repurposed materials used by international artists working from the mid-1950s to early 1960s. Sculptors, choreographers, composers, and painters blended their practices and challenged categorization by incorporating readymade goods, symbols, and even trash into their works. Collaboration reigned as friends and lovers from various fields worked with one another to expand the meaning of art to include the world around it. **122 rue du temple.** 122 rue du Temple is the Paris address from which Jacques Villeglé detached many of the movie posters and political notices he used to make this work. After tearing fragments of the original images, he pasted these passages of color, text, and image into a chance composition. Many of the fliers used here announced the city’s May 1968 student and worker demonstrations, and the artist considered the people who had posted them to be his collaborators, understanding their use of advertising billboards as a precursor for his process. **Shooting Painting American Embassy.** This work is one of Niki de Saint Phalle’s “shooting paintings,” a series, begun in February 1961, that repositioned the art of painting and assemblage as something explicitly violent. The sole female member of the Nouveaux Réalistes (New Realists) group, which championed the “poetic recycling of urban, industrial, and advertising reality,” Saint Phalle was a key figure among a generation of artists exploring the potential of found and everyday objects through performance-based practice. **Freedom Now, Number 1.** In 1963, inspired by the intensifying Civil Rights Movement, Los Angeles–based Daniel LaRue Johnson conducted research in 10 Southern states and collected objects for his constructions. They included a dismembered doll, a mousetrap, a hacksaw, and a “Freedom Now” button—a relic of the Congress of Racial Equality, an interracial activist group that organized freedom rides protesting segregation. The objects are almost entirely obscured by pitch—a resin used for waterproofing boats as well as torturing individuals for public torture—and evoke the domestic and mundane threat of violence.
There’s nothing more poignant than a portrait. Here artists working in a variety of mediums reference, critique, and push the meaning of representation to tell personal stories that defy convention. See these works before this gallery is reinstalled in April.

I try to present people with an extreme amount of dignity. They’re always going to be stared at, but I try and make the portraits stare back.

Catherine Opie, artist
Engineer, Agitator, Constructor: The Artist Reinvented

“We regarded ourselves as engineers, we maintained that we were building things... we put our works together like fitters.” So declared the artist Hannah Höch, describing a radically new approach to artmaking in the 1920s and ‘30s. Such wholesale reinvention of the role of the artist and the functions of art took place in lockstep with shifts in industry, technology, and labor, and amid profoundly momentous events: World War I, the Russian Revolution, the collapse of the Austro-Hungarian Empire, and the rise of fascism.

Highlighting figures such as Aleksandr Rodchenko, Liubov Popova, John Heartfield, and Fré Cohen, Engineer, Agitator, Constructor demonstrates the ways in which artists reimagined their roles to create a dynamic art for a new world. Common to all was a commitment to innovative visual languages, from photomontage to new typography, and ambitions to reach mass audiences. This exhibition marks a recent transformative acquisition from The Merrill C. Berman Collection, and offers a window onto the experimentation and political engagement of art in the interwar period. May 10–Sep 12, Floor 3, Menschel Galleries. Member Previews: May 7–9


Dorothea Lange: Words & Pictures

Toward the end of her life, Dorothea Lange (1895–1965) reflected, “All photographs—not only those that are so called ‘documentary'... can be fortified by words.” A committed social observer, Lange paid sharp attention to the human condition, conveying stories of everyday life through her photographs and the voices they drew in. Dorothea Lange: Words & Pictures, the first major MoMA exhibition of Lange’s work in 50 years, brings iconic works from the collection together with lesser known images—from early street photographers to her examination of the public defender system. Her pictures’ complex relationships to words show Lange’s interest in art’s power to deliver public awareness and to connect to intimate narratives in the world.

Presenting Lange’s work in its diverse contexts—photobooks, Depression-era government reports, newspapers, magazines, poems—along with the voices of contemporary artists, writers, and thinkers, the exhibition offers a more nuanced understanding of Lange’s vocation, and new means for considering words and pictures today. Through May 9, Floor 2, Sachs Galleries. Member Last Look: May 10

Join us for a Member Gallery Talk on Wed, Apr 15, at 12:30 p.m.

Dorothea Lange. Tractored Out, Childress County, Texas. 1938. Gelatin silver print. Purchase

Neri Oxman: Material Ecology

From tree bark and crustacean shells to silkworms and human breath, nature has influenced Neri Oxman’s design and production processes, just as it has influenced architects across centuries. Unlike her predecessors, however, Oxman has developed not only new ways of thinking about materials, objects, buildings, and construction processes, but also new frameworks for interdisciplinary—and even interspecies—collaborations.

She coined the term “material ecology” to describe techniques and objects that are informed by and directly engage with the structures, systems, and aesthetics of nature. Integrating advanced 3-D printing techniques with natural phenomena and behaviors, material ecology operates at the intersection of biology, engineering, materials science, and computer science. While individually these works are elegant and arresting, taken as a group they constitute a revolutionary new philosophy of designing, making—and even unmaking—the world around us.

The seven projects in this exhibition are “demos” that might someday be available to all architects and designers for a great variety of applications. Together, they celebrate a new age in which biology, architecture, engineering, and design join forces to build the future. Through May 25, Floor 1

Join us for a Member Gallery Talk on Wed, May 6, at 12:30 p.m.

Neri Oxman and The Mediated Matter Group. Lazarus. 2016. Produced by, and in collaboration with, Stratasyx, Ltd. Courtesy The Mediated Matter Group

Installation view of Neri Oxman’s Lazarus. From tree bark and crustacean shells to silkworms and human breath, nature has influenced Neri Oxman’s design and production processes, just as it has influenced architects across centuries. 

Artist’s Choice: Amy Sillman—The Shape of Shape

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 Jun 7, Floor 5

Join us for a Member Gallery Talk on Wed, Mar 18, at 12:30 p.m.

Neri Oxman and The Mediated Matter Group. Lazarus. 2016. Produced by, and in collaboration with, Stratasyx, Ltd. Courtesy The Mediated Matter Group

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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. Member Last Look: Mar 15

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, 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

Handles will be activated on the first Thursday of each month for our evening event, First Thursdays (see page 32).

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 May 17, Floor 3, Johnson Galleries

Join us for a Member Gallery Talk on Wed, Mar 4, at 12:30 p.m.

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 from 1968 by Donald Judd, and Louise Bourgeois’s Quarantania, III (1949–50). Through May, Rockefeller Sculpture Garden, Floor 1

For a refreshing pause, head outside and listen to the meditation stop in our new Sculpture Garden playlist, available at moma.org/audio.
Some Favorites on Magazine

Magazine is MoMA’s online publication, featuring passionate perspectives on the art, ideas, and culture of our time. You’ll find original content and commissioned projects including audio, video, drawings, poetry, and essays. And members receive Magazine’s monthly newsletter, so keep an eye on your inbox.

Here’s just a sampling of some of our most popular stories. Read, watch, and listen to them all at moma.org/magazine.

Rosanne Cash, the River, and the Thread
The opening track on Rosanne Cash’s 14th studio album, The River & The Thread, was inspired in part by her friend, the fashion designer Natalie Chanin, teaching her to sew. To accompany Taking a Thread for a Walk, an exhibition of textiles and fiber art from MoMA’s collection, Cash created a playlist. In this interview, she shares her thoughts in choosing these songs and about the connections between weaving, making art, and writing music. According to string theory, the universe might be made up of tiny connecting threads—so it’s no surprise we were able to find so many.

Conserving a landmark self-portrait
In the inaugural episode of Conservation Stories, Diana Hartman uses an eye-surgery needle and microscope to repair tears in the canvas of Paula Modersohn-Becker’s Self-Portrait with Two Flowers in Her Raised Left Hand (1907), among the oldest paintings by a female artist in the collection, and thought to be one of the first self-portraits of a pregnant woman.

Chris Ware’s “I Guess We’re Here”
It’s about 15 minutes by subway from MoMA in Midtown to MoMA PS1 in Queens. We took this timeframe as a creative prompt to invite musicians, writers, and artists to produce an original work. Acclaimed artist and writer Chris Ware used the opportunity to imagine two women on a journey. As the mother and daughter make their way across the East River underground to PS1, they privately reflect on their relationship and the moments they hold in memory.

24 Hours with Kalup Linzy
Artist Kalup Linzy starts his day with Whitney Houston and hypertension and ends it with gratitude. This feature is part of our A Day series, in which writer Heidi Julavits invites artists to share an account of their day with us.
Niki de Saint Phalle

Niki de Saint Phalle created exuberant works intended to transform environments, individuals, and society. The first New York museum exhibition of this visionary feminist and activist artist features over 100 works that highlight Saint Phalle’s interdisciplinary approach and engagement with pressing social and political issues.

Early in her career, Saint Phalle pushed against accepted artistic practices, creating work that used assemblage and performative modes of production. Beginning in the late 1960s, Saint Phalle started making large-scale sculptures, which led to an expansion of her practice into architectural projects, sculpture gardens, books, prints, films, theater sets, clothing, jewelry, and, famously, her own perfume. From this period forward, Saint Phalle also created a series of innovative works that reflect an ethos of collaboration and engagement with the politics of social space. Addressing subjects that ranged from women’s rights to climate change and HIV/AIDS awareness, Saint Phalle was often at the vanguard in addressing the issues of her time.

Central to the exhibition is an examination of Saint Phalle’s large-scale outdoor sculptures and architectural structures, including Tarot Garden, a massive architectural park outside Rome, Italy, which she began constructing in the late 1970s and continued to develop alongside key collaborators until her death.

Marking Time: Art in the Age of Mass Incarceration

Marking Time explores the centrality of incarceration to contemporary art and culture, featuring art made by people in prisons and work by nonincarcerated artists concerned with state repression, erasure, and imprisonment. Highlighting the work of more than 25 artists, including American Artist, Tameca Cole, Russell Craig, James “Yaya” Hough, Jesse Krimes, Mark Loughney, Gilberto Rivera, and Sable Elyse Smith, the exhibition bears witness to artists’ experimentation with and reimagining of the fundamentals of living—time, space, and physical matter—pushing the possibilities of these basic features of daily experience to create new aesthetic visions achieved through material and formal invention. The resulting work is often laborious, time-consuming, and immersive, as incarcerated artists manage penal time through their work and experiment with the material constraints that shape art making in prison. Alongside the exhibition, a series of public programs, education initiatives, and ongoing projects at MoMA PS1 will explore the social and cultural impact of mass incarceration.
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

**Titus Theaters 1 and 2**


New Directors/ New Films 2020

Now in its 49th edition, the New Directors/New Films festival is New York’s premier showcase for the work of emerging filmmakers from around the world. The list of directors who have shown films at New Directors/New Films over the last near half-century includes such artists as Pedro Almodóvar, Chantal Akerman, Andrea Arnold, Luca Guadagnino, Hou Hsiao-hsien, Kirsten Johnson, Terence Nance, Christopher Nolan, Laura Poitras, Spike Lee, Sarah Polley, Kelly Reichardt, Guillermo del Toro, Joachim Trier, and Denis Villeneuve. Any of the filmmakers in this year’s lineup have the potential to be as important to the art of cinema as these. Join us in celebrating the continued vitality and promise of the medium.

Tickets for MoMA and Film at Lincoln Center members go on sale March 9, and tickets for the general public go on sale March 12. For more information and screening details, visit newdirectors.org.

Mar 25–Apr 5

MoMA and Film at Lincoln Center

A Febre (*The Fever*). 2019. Brazil/France/Germany. Directed by Maya DaRin
**Film Series**

**It’s All in Me: Black Heroines**
Borrowing a lyric from Chaka Khan’s anthem “I’m Every Woman,” It’s All in Me celebrates both a wide range of representations and potent expressions of growth and self-assertion by black women and girls in films drawn entirely from MoMA’s collection, spanning from 1907 to 2018. Through Mar 5

**Biograph/Edison: Restorations and Rediscoveries from the Collection**
This series highlights restorations and rediscoveries from the last 10 years, drawn from MoMA’s collection of early Edison and Biograph films. Many will be seen on a big screen for the first time in over a hundred years, and all offer insights into the development of film as an art form, serving as windows into early 20th-century America. Mar 4–25

**“In Times like These”: Amos and Efratia Gitai**
Celebrating the English-language publication of Efratia Gitai: Correspondence 1929–1994, MoMA presents a staged reading with the actors Marthe Keller and Ronald Gutman on March 5, as well as four fiction features by Efratia Gitai’s son, the Israeli filmmaker Amos Gitai—including Esther (1986) and Berlin-Jerusalem (1989) in new digital restorations. Mar 5–9

**The Alumni Trilogy: Celebrating 30 Years of the Jerusalem Sam Spiegel School**
Under the aegis of Renen Schorr, the Jerusalem Sam Spiegel School has produced some of the most exciting student films in international cinema today. In continued recognition of the School’s vibrant 30-year history, MoMA presents the Alumni Trilogy, featuring the North American premiere of The Voice of Ahmad (2019). Apr 23–26

**Participant at MoMA**
Founded 15 years ago to create meaningful social change through storytelling, Participant has produced some of the most admired films of our era. Including both documentary and narrative films, Participant projects have proven to be urgently relevant and highly influential in the changing world of cinema. That many are also audience favorites speaks to the hunger for stories that engage with the critical issues of our time. Apr 29–May 17

Members see films for free, every day. Get screening details and reserve tickets at the Member Desk, or visit moma.org/film.


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**In Character: Daniel Craig**
On the eve of his last outing as James Bond, we celebrate Daniel Craig with a survey of his most memorable screen roles. Mar 3–22

**Modern Matinees: Cicely Tyson**
Since the early 1950s, Harlem-born Cicely Tyson has been acting professionally, nimbly shifting between nascent television series, the New York stage, and motion pictures. This Modern Matinees tribute highlights her pivotal roles in Sounder, The Autobiography of Miss Jane Pittman, and more. Mar 4–Apr 30

**Tsai Ming-Liang: In Dialogue with Time, Memory, and Self**
For close to three decades, Tsai Ming-Liang has defied cinematic conventions by stretching the limits of minimalism and stillness to explore themes of solitude, desire, the passage of time, and memory. Apr 10–25

**Moyra Davey**
This cinematic survey—the first in the US for the Canadian, New York–based photographer, writer, and filmmaker Moyra Davey—presents moving image work by Davey going back to the 1990s. Opens Apr 30

**Modern Mondays**
Through intimate evenings of screening and conversation, this ongoing series explores adventurous approaches to the moving images and presents new cinematic work from around the world. This spring, Modern Mondays continues with Jennifer Bolande, Bill Basquin, Narimane Mari, Simon Liu, Zina Saro-wiwa, and more. Full details at moma.org/modernmondays.
Adam Linder: *Shelf Life*
Shahryar Nashat: *Force Life*

For the inaugural commissions in the Marie-Josée and Henry Kravis Studio, choreographer Adam Linder presents the performance *Shelf Life*, and artist Shahryar Nashat presents the installation *Force Life*.

Linder’s *Shelf Life* is a choreographic work for six dancers. Using a variety of dance vocabularies—as well as costumes, props, and their voices—the performers interpret three concepts that together form what Linder describes as a “nervous system of dance”: the barre where movement begins; the blood flow that propels the body; and the brain that reflects on the dancing body, its physical impulses as well as its rational calculations. The title *Shelf Life* alludes to the finite physical resources expended by the dancer’s body and how the virtuosity and ephemerality of performance is defined within the context of a museum.

Nashat’s *Force Life* consists of four works: a video titled *Blood (what is authority)*; a horizontal sculpture titled *Barre (are you nervous in this system)*; and two marble sculptures titled *Brain (do you feel nervous in this system)*. These works consider the ways in which art is experienced—how an artwork is seen by the eyes, felt through the body, and perceived by the mind. An immersive light installation, which changes throughout the day in relation to the natural shift in light outside, unites the disparate works on view into a multisensory environment that functions as a cohesive whole.

The exhibitions alternate throughout the day, so that only one is on view at a given time. See moma.org for the schedule.

Through Mar 8
Floor 4

In 1969, Shuzo Azuchi Gulliver conceived of an immersive moving image event created by beaming images from 18 slide projectors across the Tokyo discotheque Killer Joe’s. The resulting *Cinematic Illumination* had the effect of transforming frame-by-frame film projection into a 360-degree environment intended to meld with the sound, lights, and moving bodies in the underground venue. Gulliver created the nearly 1,500 slides from film footage of everyday actions and magazine imagery, imbuing one of the period’s most spectacular multiple projection works with a do-it-yourself attitude.

Gulliver had staged performances since he was a teenager in the Kansai region, before hitchhiking to Tokyo in 1967 with the intent to pursue filmmaking. There, Gulliver joined a vibrant scene in which art was staged outside of gallery spaces and cinema was expanded to multiple projections or moved off-screen entirely. This dynamic interdisciplinary mix unfolded against the backdrop of a booming postwar youth culture that tapped into global psychedelia and ignited critical debates about technology, politics, and Japanese-US relations.

Originally made for the Intermedia Arts Festival of 1969, this presentation of *Cinematic Illumination* premieres the recent restoration and acquisition of the work by MoMA’s Department of Media and Performance. The first presentation of a historical moving image installation in the Kravis Studio, it brings the 1960s to life on a large scale, interweaving the international history of avant-garde art, experimental approaches to film, and the meeting of art and technology in nightlife spaces.

Kravis Studio
The People’s Studio: Collective Imagination

Crown Creativity Lab

Beyond the Uniform
Listen to this audio tour featuring artists and experts from MoMA’s Department of Security who share personal stories about works on view. Daily

A Day Led by Security Officers
Join security officers and artist Chemi Rosado-Seijo for a day of art-making, conversation, and music in the People’s Studio and galleries. Sat, Mar 7, 10:30 a.m.–5:30 p.m.

Book Making
Learn techniques for creating your own handmade book. Add to it through drop-in writing and collage activities. Daily, beginning Apr 1

Wendy’s Subway Reading Room
Consult a resource library, created by Wendy’s Subway, that represents diverse perspectives on the theme of collective imagination. Daily

Listening Sessions with Gelsey Bell
Join composer, vocalist, and scholar Gelsey Bell for a guided listening experience of modern and contemporary music. Each session highlights a particular section of the Museum’s Fluxus audio archive and the Steven Lieber collection. Thursdays, Mar 5 & Apr 30, 2:00 p.m.

Dorothea Lange Poetry Program
Inspired by Dorothea Lange: Words & Pictures, poets Tess Taylor, Brynn Saito, and Marcelo Hernandez Castillo read selections from their work that speak to issues of migrancy, followed by a discussion about their book project for the exhibition. Sat, Mar 21, 2:00 p.m.

Music Video Night with Hidji
Join us for an evening of screenings and conversation with director Hidji and Gregg Kaysen of Mass Appeal. Music Video Night is a series in which inspiring leaders in the music video industry share insights into their working processes and career paths. A reception follows. Thu, Apr 2, 9:30 p.m.

Arpillera Workshop with Sarah Zapata
Artist and writer Sarah Zapata invites visitors to explore the power of arpilleras—detailed, hand-sewn, three-dimensional textile pictures, made collectively by women from the shantytowns of Lima, Peru—and explore basic embroidery and latch hook techniques to create a collective textile of their own. Thu, Apr 9 & 16, 1:00 & 3:30 p.m.; Sat, May 2, 1:00 & 3:30 p.m.

Floor 2
Free with museum admission
Open daily during Museum hours
Programs and activities are designed for adults and teens.

Photo: Noah Kalina

The People’s Studio: Collective Imagination, located in the Paula and James Crown Creativity Lab, is a participatory program focusing on the human relationships that shape works of art. Visitors can experiment with artists’ strategies, and join conversations and workshops about the networks, cultures, and environments that sustain artistic practice. To learn more, visit moma.org/creativitylab.
First Thursdays
Join us on the first Thursday of each month for evening hours: unwind in the galleries, dine, join a conversation, and more. Don’t miss artist talks with Haegue Yang (March), Neri Oxman (April), and Faith Ringgold (May). For details, visit moma.org/firstthursdays.
Thursdays, Mar 5, Apr 2 & May 7, open until 9:00 p.m.
Free for members and with Museum admission. Admission to talks is free, but tickets are required; members may reserve tickets in advance.

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.
Let’s Talk Art programs are free for members and Museum admission ticket holders. No registration is required.

Thirty-Minute Orientation Tour
Fridays, Saturdays & Sundays, 11:00 a.m.

How to Look at Lithographs, with Curator Esther Adler and Conservator Laura Neufeld
Thu, Mar 19, 3:00 p.m.

Artist Wendy Red Star on Dorothea Lange: Words & Pictures
Wed, Apr 1, 3:00 p.m.

Artist Sam Contis on Dorothea Lange: Words & Pictures
Fri, Apr 3, 3:00 p.m.

Queer Perspectives Tour
Thursdays, Mar 5, Apr 2 & May 7, 5:30 p.m.

In Process
A monthly series in which artists lead visitors through exhibitions using direct experimentation with their preferred materials, techniques, and ideas. Fri, Mar 20, Sat, Mar 21, Fri, Apr 17 & Sat, Apr 18, 3:00 p.m.
In Process programs are free with gallery admission. Capacity is limited and registration is available 30 minutes before the program begins.

Specific Objects, A Judd Symposium
This half-day symposium will consist of close readings of specific works on view in the exhibition in order to discuss Donald Judd’s legacy and relevance today. Fri, Mar 13, 1:00–5:30 p.m.
Free for members. Registration is required.

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. hablArte occurs every first Friday at 6:00 p.m. and first Saturday at 3:00 p.m. For listings and topics visit moma.org.
hablArte programs are free for members and Museum admission ticket holders. No registration is required.

Art inSight
Tuesdays, Mar 3, Apr 7 & May 5, 2:00–4:00 p.m.
For blind and low-vision visitors

Create Ability
Sundays, Mar 15, Apr 19 & May 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
Tuesdays, Mar 24, Apr 14 & May 12, 2:30–4:00 p.m.
For individuals with dementia and their family members or caregivers

Interpreting MoMA
Thu, Apr 23 & Thu, May 21, 5:30 p.m.
For deaf adults

Below: Live Transmission
Drawing with Morgan O’Hara, June 13, 2019. Photo: Beatriz Meseuger

Programs
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

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. Themes change monthly. Saturdays and Sundays, Mar 1–May 17, 10:20–11:15 a.m., Cullman Education and Research Building

Explore This!
Activity Stations
Participate in fun and engaging activities in the galleries. Choose artworks that interest your family and move at your own pace. Tuesdays and Thursdays, Apr 7, 9, 14 & 16, 1:00–3:00 p.m., Cullman Education and Research Building
Free for members and with Museum admission. Admission for kids under 16 is free. This is a drop-in program with no special ticketing.

Family Films
Enjoy new and classic family-friendly short films, engaging discussions, and suggestions for follow-up activities in the Museum's galleries. Themes change monthly. Saturdays, Mar 7 & Apr 4, 12:00–1:00 p.m., Bartos Theater 3
This program is for individual families of up to two adults and up to three kids. Free tickets are distributed on a first-come, first-served basis starting at 10:00 a.m. on the day of the program.

To learn more, call (212) 708-9805, email familyprograms@moma.org, or visit moma.org/family.
Judd
By Ann Temkin. With contributions by Erica Cooke, Tamar Margalit, Christine Mehring, James Meyer, Annie Ochmanek, Yasmil Raymond, and Jeffrey Weiss
Published to accompany the first US retrospective of Donald Judd’s sculpture in more than 30 years, *Judd* explores the work of a landmark artist who, over the course of his career, developed a material and formal vocabulary that transformed the field of modern sculpture. This richly illustrated catalogue takes a close look at Judd’s achievements and presents newly available archival materials from the Judd Foundation and elsewhere to expand scholarly perspectives on his work. Hardcover, 304 pages, 300 illustrations, $75/members $67.50

Neri Oxman: Material Ecology
By Paola Antonelli. With contributions by Anna Burckhardt and Hadas A. Steiner
Throughout her 20-year career, Neri Oxman has invented not only new ideas for materials and construction processes, but also new frameworks for interdisciplinary— and interspecies—collaborations. She coined the term “material ecology” to describe her process of producing techniques and objects informed by the structural, systemic, and aesthetic wisdom of nature, from the shells of crustaceans to the flow of human breathing. This densely illustrated catalogue highlights the interdisciplinary nature of the designer’s practice, and demonstrates how Oxman’s contributions allow us to question and redefine the idea of modernism and of organic design. Paperback, 192 pages, 400 illustrations, $50/members $45

Félix Fénéon: The Anarchist and the Avant-Garde
By Starr Figura, Isabelle Cahn, Philippe Peltier. With contributions by Cécile Bargues, Yaelle Biro, Anna Blaha, Megan Fontanella, Claudine Grammont, Joan U. Halperin, Charlotte Hellman, Béatrice Joyceux-Prunel, Patricia Lighten, Léa Saint-Raymond, Élodie Vaudry, and Marnin Young
Accompanying the first exhibition that traces Fénéon’s extraordinary impact on the development of early modernism as a writer, dealer, publisher, curator, collector, and anarchist, the publication follows his career through a selection of major works that he admired, championed, and collected, alongside contemporary letters, documents, and photographs, to offer a long-overdue celebration of this singular, catalytic figure in art history. Hardcover, 248 pages, 228 color illustrations, $65/members $58.50

MoMA Design Store
A Fresh Start
Our new assortment channels the colors and joys of spring. Discover vases for new blooms, a modern house for your fine feathered friends, a colorful update of Alvar Aalto’s Three-Legged Stool, and so much more. And don’t forget: members get 10% off every day and free shipping on orders of $20 or more. Member Shopping Days: Mar 7–10, Apr 17–20 & May 17–20

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  - Generous funding is provided by The Thomas H. Lee and Ann Tenenbaum Endowed Fund, and The Lunder Foundation—Peter and Paula Lunder Family.
  - Support for the publication is provided by the Jo Carole Lauder Publications Fund of The International Council of The Museum of Modern Art.
  - Major support for Félix Fénéon: The Anarchist and the Avant-Garde—From Signac to Matisse and Beyond is provided by The International Council of The Museum of Modern Art, Jack Shear, and Denise Littlefield Sobel.
  - Major support for Engineer, Agitator, Constructor: The Artist Reinvented is provided by The Modern Women’s Fund.

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**Generous funding is provided by The Taft Foundation and the Werner and Elaine Dannheisser Fund for Older Adults.**

**Additional funding is provided by the Sarah K. de Coizart Article 5th Charitable Trust, Alene Reuss Memorial Trust, Bloomberg’s, J.E. and Z.B. Butler Foundation, Von Seebeck-Share B Charitable Trust, The Elroy and Terry Krumholz Foundation, Karen Bedrosian Richardson, Langner Family Fund of The New York Community Trust, Frank J. Antun Foundation, the Josephs Family in loving memory of Hal and Florence Josephs, and an anonymous donor.**

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**Generous funding is provided by The Dian Woodner Exhibition Endowment Fund.**

**Major support for The Paula and James Crow Creative Lab is provided by**
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**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.**

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Mina’s offers simple but creative Mediterranean-inspired cuisine from celebrated chef Mina Stone.
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