

# Spring 2020

Member  
Guide



# MoMA

# Welcome



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 Beats 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!

A handwritten signature in black ink that reads "Starr Figura". The signature is fluid and cursive, with a long, sweeping underline.

Starr Figura  
Curator, Department of Drawings and Prints

Cover: Paul Signac. *Opus 217. Against the Enamel of a Background Rhythmic with Beats and Angles, Tones, and Tints, Portrait of M. Félix Fénéon in 1890* (detail). 1890. Oil on canvas. Gift of Mr. and Mrs. David Rockefeller, 1991. © 2020 Artists Rights Society (ARS), New York/ADAGP, Paris



## ← 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](https://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.**

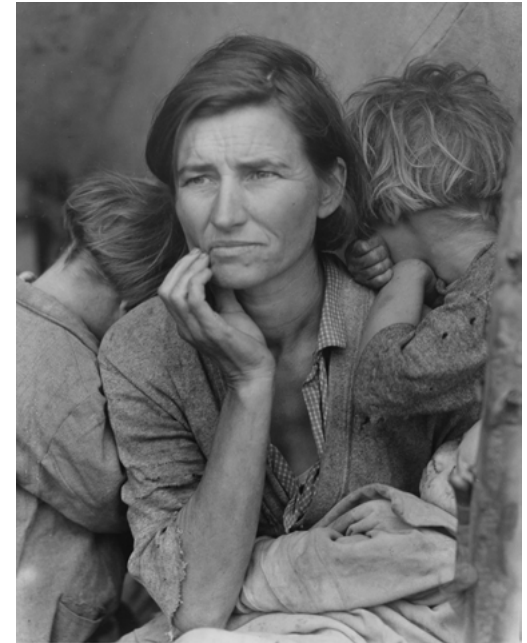


## ↑ Engage with leading artists

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 *Dorothea 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](https://moma.org/memberevents).**



From left: A view of the fourth-floor collection galleries. Shown: Andy Warhol. *Campbell's Soup Cans*. 1962. Acrylic with metallic enamel paint on canvas, 32 panels. Partial gift of Irving Blum. Additional funding provided by Nelson A. Rockefeller Bequest, gift of Mr. and Mrs. William A. M. Burden, Abby Aldrich Rockefeller Fund, gift of Nina and Gordon Bunshaft, acquired through the Lillie P. Bliss Bequest, Philip Johnson Fund, Frances R. Keech Bequest, gift of Mrs. Bliss Parkinson, and Florence B. Wesley Bequest (all by exchange). © 2020 Andy Warhol Foundation/ARS, NY/TM Licensed by Campbell's Soup Co. All rights reserved; Claes Oldenburg. *Giant Soft Fan*. 1966–67. Vinyl filled with foam rubber, wood, metal, and plastic tubing. The Sidney and Harriet Janis Collection. © 2020 Claes Oldenburg; Edward Ruscha. *OOF*. 1962 (reworked 1963).

Oil on canvas. Gift of Agnes Gund, the Louis and Bessie Adler Foundation, Inc., Robert and Meryl Meltzer, Jerry I. Speyer, Anna Marie and Robert F. Shapiro, Emily and Jerry Spiegel, an anonymous donor, and purchase. © 2020 Edward Ruscha. Photo: Noah Kalina; Come Together: Record Fair and Music Festival at MoMA PS1. Photo: Walter Włodarczyk; 2019 Armory Party. Photo: Austin Donohue; 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; Dorothea Lange. *Migrant Mother, Nipomo, California* (detail). March 1936. Gelatin silver print. Purchase

# 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

## 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

## 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

## 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.**

A view of the Marlene Hess and James D. Zirin Lounge. Photo: Noah Kalina



## 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](https://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

Mar 1–Jul 11, Member Previews: Feb 27–29

### Félix Fénéon: The Anarchist and the Avant-Garde— From Signac to Matisse and Beyond

Mar 22–Jul 25, Member Previews: Mar 19–21

### Engineer, Agitator, Constructor: The Artist Reinvented

May 10–Sep 12, Member Previews: May 7–9

### Dorothea Lange: Words & Pictures

Through May 9, Member Last Look: May 10

### Neri Oxman: Material Ecology

Through May 25

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

Through Jun 7

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

Through Mar 14, Member Last Look: Mar 15

### Haegue Yang: *Handles*

Through Apr 12

### Taking a Thread for a Walk

Through May 17

### A Century of Sculpture

Through May

### Adam Linder: *Shelf Life*

### Shahryar Nashat: *Force Life*

Through Mar 8

### Shuzo Azuchi Gulliver: *Cinematic Illumination*

Mar 28–Apr 26

### Private Lives Public Spaces

Through Jul 5

## In the Galleries

## Judd



"I had always considered my work another activity of some kind," remarked artist Donald Judd. "I certainly didn't think I was making sculpture." One of the foremost sculptors of our time, Judd refused this designation and other attempts to label his art: his revolutionary approach to form, materials, working methods, and display went beyond the set of existing terms in mid-century New York. His work, in turn, changed the language of modern sculpture. Bringing together sculpture, painting, print, drawing, and rarely seen works from throughout Judd's career, this is the first US retrospective in over 30 years to explore this artist's remarkable vision.

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.

**Mar 1–Jul 11**  
**Floor 6, Cohen**  
**Center for Special**  
**Exhibitions**

**Member Previews**  
**Feb 27–29**

**Limited entry—**  
**members skip the line.**

Donald Judd. Untitled. 1963. Cadmium red light oil on wood with iron pipe. Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, DC, Joseph H. Hirshhorn Purchase Fund, 1991. © 2020 Judd Foundation/Artists Rights Society (ARS), New York. Photo: Alex Jamison. Hirshhorn Museum and Sculpture Garden

# Félix Fénéon: The Anarchist and the Avant-Garde—From Signac to Matisse and Beyond



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**

Paul Signac. *Opus 217. Against the Enamel of a Background Rhythmic with Beats and Angles, Tones, and Tints, Portrait of M. Félix Fénéon in 1890*. 1890. Oil on canvas. Gift of Mr. and Mrs. David Rockefeller, 1991. © 2020 Artists Rights Society (ARS), New York/ADAGP, Paris



Henri Matisse. *Interior with a Young Girl (Girl Reading)*. Paris 1905–06. Oil on canvas. Gift of Mr. and Mrs. David Rockefeller, 1991. © 2020 Succession H. Matisse/Artists Rights Society (ARS), New York

# Collection 1880s–1940s

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.



From left: Florine Stettheimer. *Family Portrait, II*. 1933. Oil on canvas. Gift of Miss Ettie Stettheimer. © Estate of Florine Stettheimer; Hannah Höch. *Collage II (On Filet Ground)*. c. 1925. Cut-and-pasted printed and painted paper on printed paper. Gift of the artist and of Rose Fried. © 2020 Hannah Höch/Artists Rights Society (ARS), New York/VG Bild-Kunst, Germany; Marcel Duchamp. *Fresh Widow*. 1920. Miniature French window, painted wood frame, and panes of glass covered with black leather. Katherine S. Dreier Bequest. © 2020 Artists Rights Society (ARS), New York/ADAGP, Paris/Estate of Marcel Duchamp; Sophie Taeuber-Arp. *Head*. 1920. Painted wood with glass beads on wire. Mrs. John Hay Whitney Bequest (by exchange) and Committee on Painting and Sculpture Funds. © 2020 Artists Rights Society (ARS), New York/VG Bild-Kunst, Bonn

## Floor 5, Gallery 509, Florine Stettheimer and Company

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*. 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.

## A large, complex collage artwork by Robert Rauschenberg. The central focus is a portrait of a woman with dark hair, looking slightly to the right. This portrait is integrated into a dense composition of torn paper, bold colors, and various text fragments. At the top left, there's a yellow section with the text 'PARISIENS ! venez en à'. Below it, a white section with 'MARDI 7' and 'MAI 1968'. To the right, a blue section with a yellow star and the text 'PARIS 1968'. The bottom left features a large blue area with the text 'MAUR'. The overall style is characteristic of Rauschenberg's 'Picture Paintings' series, which combines photography with abstract color fields and found text.

A vertical artwork titled 'The Great Wall' by Wang Shu. The piece features a central, light-colored, heart-shaped mask with three black dots for eyes. The mask is surrounded by vibrant, multi-colored paint splatters and drips in shades of blue, red, yellow, and green. Various small, found objects, including buttons, shells, and pieces of wood, are scattered around the mask, creating a textured, layered effect. The background is a light, textured surface, possibly fabric or paper, with a subtle pattern. The overall composition is dense and expressive, reflecting the artist's style of combining traditional Chinese aesthetics with contemporary materials and techniques.

A dark, textured surface, possibly a book cover or endpaper, featuring a small, circular, metallic-looking object with a yellowish center and a dark, irregular shape above it.

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# Collection 1970s–Present

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.



## Floor 2, Gallery 208, True Stories

In the 1990s, as the culture wars raged, many artists turned to representing themselves and their communities through alternative modes of portraiture, asserting their identities and presence. Photography and video allowed for a diaristic approach, capturing change over time, and life as an ongoing performance. In painting, artists suffused art-

historical images with a sense of their own selfhood, making the past startlingly current. Sculpture became a means of exploring the body under pressure. With the rise of the Internet, cable television, and the 24-hour news cycle, national and international traumas—such as the Los Angeles riots, the rampant global spread of the AIDS epidemic, and the first Iraq war—became public theater. In this context,

the self became both a reflection of and a defense against the culture in which it was produced, prompting artists to collage public and private concerns. Epitomizing the spirit of the time, Chris Ofili stated, “I try to bring all that I am to my work.” *The Holy Virgin Mary*. Depicted on a lush, glittering ground of orange resin that recalls the gold leaf of religious icons, Ofili’s *Virgin Mary* is resplendent, majestic,

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



and imperious, yet also suffused with sexual potency. Close inspection reveals the delicate, fluttering cherubim surrounding her to be crafted from images of women’s buttocks clipped from pornographic magazines. “When I go to the National Gallery and see paintings of the Virgin Mary, I see how sexually charged they are. Mine is simply a hip-hop version,” Ofili has said. *Dyke*. Catherine Opie, a self-

described “twisted social documentary photographer,” made pictures in gay, lesbian, and transgender leather-culture circles in Los Angeles during the 1990s. Here the woman’s shorn hair and freckled shoulders frame the tattooed word at the nape of her neck. By taking possession of the label “dyke” through its imprint on her body, she aimed to render the slur powerless. *“Untitled” (Perfect*

*Lovers*). Initially set to the same time, these identical battery-powered clocks will eventually fall out of sync, or may stop entirely. Conceived shortly after Felix Gonzalez-Torres’s partner was diagnosed with AIDS, this work uses everyday objects to track and measure the inevitable flow of time. When one of the clocks stops or breaks, they can both be reset, thereby resuming perfect synchrony.

From left: Chris Ofili. *The Holy Virgin Mary*. 1996. Acrylic, oil, polyester resin, paper collage, glitter, map pins, and elephant dung on canvas. Gift of Steven and Alexandra Cohen; Catherine Opie. *Dyke*. 1993. Chromogenic color print. Committee on Photography Fund and gift of Agnes Gund. © 2020 Catherine Opie; Felix Gonzalez-Torres. *“Untitled” (Perfect Lovers)*. 1991. Clocks, paint on wall. Gift of the Dannheisser Foundation. © 2020 The Felix Gonzalez-Torres Foundation, Courtesy Andrea Rosen Gallery, New York





## 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**

Valentina Kulagina. Maquette for *We Are Building (Stroim)*. 1929. Gouache, cut-and-pasted halftone prints, sandpaper, and watercolor on paper. The Merrill C. Berman Collection. Acquired through the generosity of Alice and Tom Tisch, Jo Carole and Ronald S. Lauder, Sue and Edgar Wachenheim III, David Booth, Marlene Hess and James D. Zirin, Marie-Josée and Henry R. Kravis, Jack Shear, the Patricia Bonfield Endowed Acquisition Fund for the Design Collection, Daniel and Jane Och, The Orentreich Family Foundation, Emily Rauh Pulitzer, The Modern Women's Fund; and by exchange: Gift of Jean Dubuffet in honor of Mr. and Mrs. Ralph Colin, The Judith Rothschild Foundation Contemporary Drawings Collection, and the Richard S. Zeisler Bequest



## 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 photographs 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.

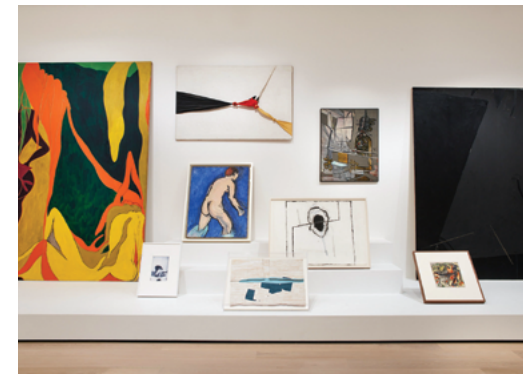
She coined the term “material ecology” to describe techniques and objects that are informed by and directly engage with the structures, systems, and aesthetics of nature. Integrating advanced 3-D printing techniques with natural phenomena and behaviors, material ecology operates at the intersection of 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, Stratasys, Ltd. Courtesy The Mediated Matter Group



## 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.**

Installation view of *Artist's Choice: Amy Sillman—The Shape of Shape*, The Museum of Modern Art, New York, October 21, 2019–June 7, 2020. Photo: Heidi Bohnenkamp



## 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**

Installation view of *Sur moderno: Journeys of Abstraction—The Patricia Phelps de Cisneros Gift*, The Museum of Modern Art, New York, October 21, 2019–March 14, 2020. Photo: Noah Kalina



## 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).

Haegue Yang. *Handles*. 2019. Commissioned for the Donald B. 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–April 12, 2020. Photo: Denis Doorly



## 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.

Installation view of *Taking a Thread for a Walk*, The Museum of Modern Art, New York, October 21, 2019–May 17, 2020. Photo: Denis Doorly



## 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 [mom.org/audio](https://mom.org/audio).

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

# Some Favorites on Magazine

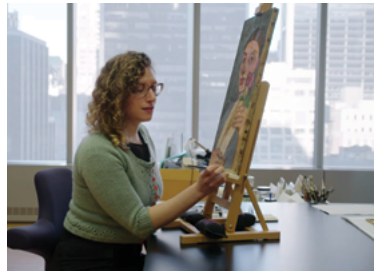
**Magazine is MoMA's online publication, featuring passionate perspectives on the art, ideas, and culture of our time. You'll find original content and commissioned projects including audio, video, drawings, poetry, and essays. And members receive Magazine's monthly newsletter, so keep an eye on your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

**Here's just a sampling of some of our most popular stories. Read, watch, and listen to them all at [moma.org/magazine](https://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.



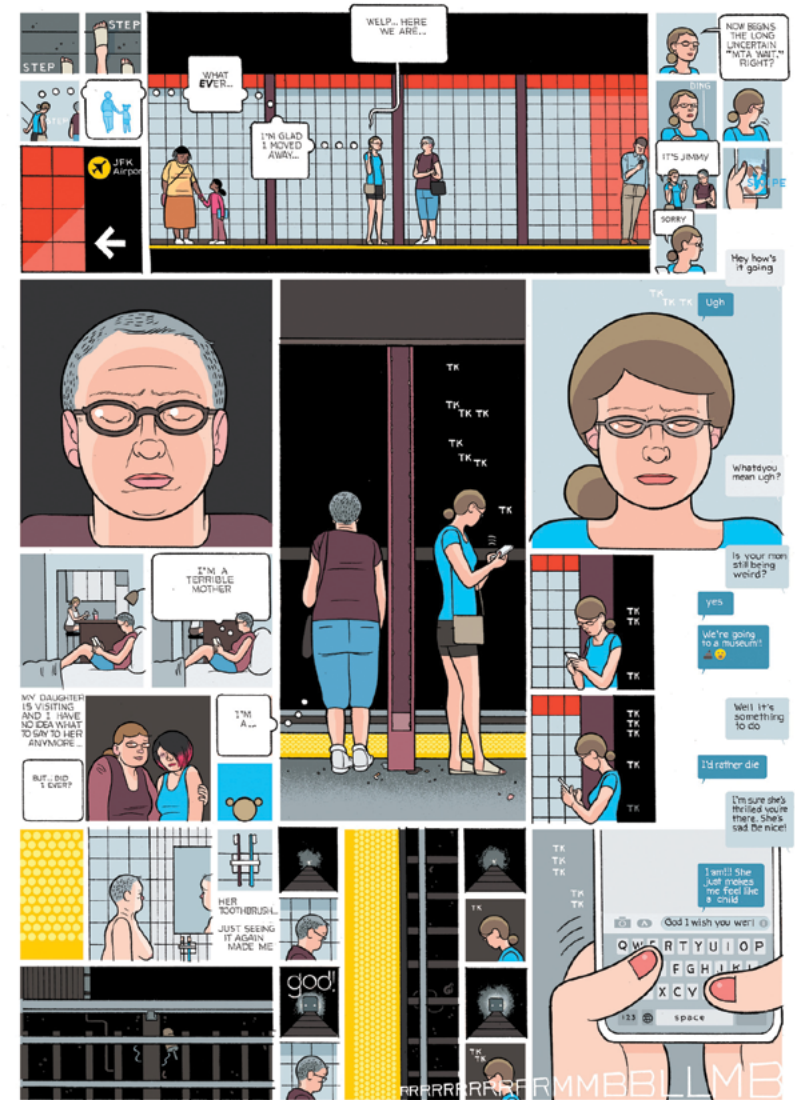
## Conserving a landmark self-portrait

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.

Images, clockwise from top right: Illustration by Chris Ware; Kalup Linzy. *Resemblance 3*. 2019. Collage on canvas; Diana Hartman repairs Paula Modersohn-Becker's *Self-Portrait with Two Flowers in Her Raised Left Hand* (1907); Lewis W. Hine. *Sadie Pfeifer, a Cotton Mill Spinner*, Lancaster, South Carolina. 1908. Gelatin silver print. Purchase

## 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.

**Apr 5–Sep 7**  
**MoMA PS1**

Niki de Saint Phalle. *Tarot Garden*. 1991. Lithograph.  
© 2019 NIKI CHARITABLE  
ART FOUNDATION. Photo:  
Ed Kessler

# 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.

**Apr 5–Aug 23**  
**MoMA PS1**

Tameca Cole. *Locked in a Dark Calm*. 2016. Collage and graphite on paper. Collection Ellen Driscoll

# MoMA PS1

# 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**

Installation view of *Private Lives Public Spaces*, The Museum of Modern Art, New York, October 21, 2019–July 5, 2020.  
Photo: Martin Seck

# 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](https://newdirectors.org).

**Mar 25–Apr 5**  
**MoMA and**  
**Film at Lincoln**  
**Center**

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

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# Black Family Film Center

# 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**



## 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**



## 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**



## 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**



## "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**



## 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**



## 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**



## 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**



## 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**



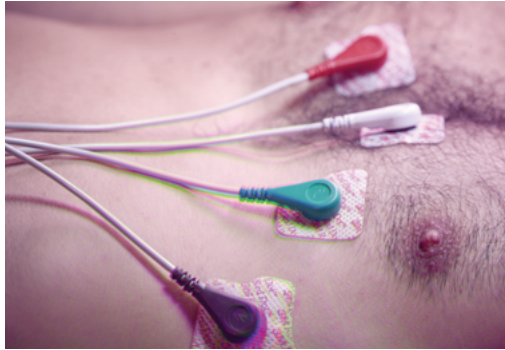
## Modern Mondays

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](http://moma.org/modernmondays).**

**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).**

Clockwise from top left: *One Mile from Heaven*. 1937. USA. Directed by Allan Dwan. The Museum of Modern Art Film Stills Archive; *The Ploughshare*. 1915. USA. Directed by John H. Collins. The Museum of Modern Art Film Stills Archive; *Kedma*. 2002. Israel/Italy/France. Directed by Amos Gitai. Courtesy AGAV Films; *In Jerusalem*. 1963. Israel. Directed by David Perlov. Courtesy Sam Spiegel Film School, Adam Greenberg; *RBG*. 2018. USA. Directed by Betsy West, Julie Cohen; *From Inside of Here*. 2020. USA. Directed by Bill Basquin; Moyra Davey. *i confess*. 2019. Video (color, sound), 56:46 min. Courtesy the artist; greengrassi, London; and Galerie Buchholz, Berlin/Cologne/New York; *What Time Is It There?* 2001. Taiwan/France. Directed by Tsai Ming-Liang; *A Man Called Adam*. 1966. USA. Directed by Leo Penn. Courtesy Everett Collection; *Casino Royale*. 2006. UK/Czech Republic/USA/Germany/Bahamas. Directed by Martin Campbell. © Metro-Goldwyn-Mayer Pictures/Photofest. Courtesy Photofest

# 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* (*you no longer have to simulate*) and *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 Marie-Josée and Henry Kravis Studio is our space for live events dedicated to performance, music, sound, spoken word, and expanded approaches to the moving image.**

**Through Mar 8  
Floor 4**

**The exhibitions alternate throughout the day, so that only one is on view at a given time. See [moma.org](https://moma.org) for the schedule.**

From left: Adam Linder. *Shelf Life*. 2019. © 2020 Adam Linder; Shahryar Nashat. *Force Life*. 2020. © 2020 Shahryar Nashat. Photos: Will Davidson

# Shuzo Azuchi Gulliver: *Cinematic Illumination*



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.

**Mar 28–Apr 26  
Floor 4**

Shuzo Azuchi Gulliver. *Cinematic Illumination*. 1968–69. Installation view, *Japanese Expanded Cinema: Revisited*, Tokyo Photographic Art Museum, 2017. Courtesy the artist and Tokyo Photographic Art Museum

# The People's Studio: Collective Imagination

## **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.**

**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](https://moma.org/creativitylab).**

## **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



## 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. Don't miss artist talks with Haegue Yang (March), Neri Oxman (April), and Faith Ringgold (May). For details, visit [momab.org/firstthursdays](https://momab.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.

## 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 [momab.org](https://momab.org).**

Never Stop Drawing programs are free for members and Museum admission ticket holders. No registration is required.

**Drop-in Drawing**  
**Fridays and First Thursdays,**  
**6:00–8:00 p.m.**

Materials are provided. All ages are welcome.

## 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.

## 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 [momab.org](https://momab.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.**

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

## 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 [momab.org](https://momab.org).**

hablArte programs are free for members and Museum admission ticket holders. No registration is required.

## 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@momab.org](mailto:accessprograms@momab.org).

**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



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# 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**

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.

## A Closer Look for Kids

Engage in lively discussions and fun activities while looking closely at modern masterpieces and cutting-edge contemporary art. Themes change monthly. **Saturdays and Sundays, Mar 1–May 17, 10:20–11:30 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 at 10:00 a.m. on the day of the program.

## Family Art Workshops

Get inspired in the galleries, then create your own art in the studio. **Select Saturdays and Sundays in March and April, Cullman Education and Research Building**

Advance registration required. Ages vary

## Tours for Tweens

Share ideas and consider different perspectives about works of art. Kids and adults participate. Themes change monthly. **Saturdays and Sundays, Mar 21 & 22, Apr 25 & 26, 10:30 a.m.–12:00 p.m., Cullman Education and Research Building**

Advance registration required.

## 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.

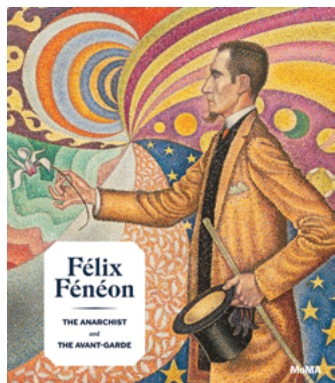
To learn more, call (212) 708-9805, email [familyprograms@moma.org](mailto:familyprograms@moma.org), or visit [moma.org/family](https://moma.org/family).

Heyman Family Art Lab.  
Photo: Manuel Martagon



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# For Families



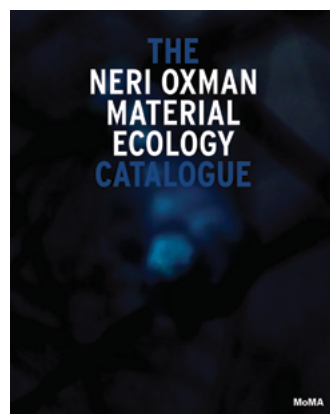
## Félix Fénéon: The Anarchist and the Avant-Garde

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 Joyeux-Prunel, Patricia Leighton, 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**



## Judd

By Ann Temkin. With contributions by Erica Cooke, Tamar Margalit, Christine Mehring, James Meyer, Annie Ochmanek, Yasmyl 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. The essays address subjects such as his early beginnings in painting, the fabrication of his sculptures, his site-specific pieces, and his work in design and architecture. **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**

# 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**



## Publications

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MoMA  
11 West 53 Street, New York, NY 10019

Your Visit

Open daily, 10:30 a.m.–5:30 p.m.  
Member Early Access, 9:30–10:30 a.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.

**Café 2 Espresso Bar and Garden Bar** (seasonal) Saturday–Thursday, 9:30 a.m.–5:00 p.m. Fridays, until 7:30 p.m.

**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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Floor 1, 9:30 a.m.–6:30 p.m.,  
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**MoMA Design Store**  
44 West 53 Street. (212) 767-1050  
Open daily, 10:00 a.m.–6:30 p.m.,  
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**MoMA Design Store, Soho**  
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Members receive free film admission and \$5 guest admission, but must still obtain a ticket.

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

Membership

(888) 999-8861  
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