Welcome

The new MoMA is here and we have thoroughly enjoyed hosting those of you who have visited. If you have yet to come see us, we hope you will soon to experience all this opening season has to offer. Our recent transformation has brought new voices to the fore, new audiences to our galleries, and new reasons to celebrate being a MoMA member. The current program has so much to offer that you’ll have to return more than once to see it all before we rotate our collection in the spring.

With the new MoMA comes new benefits: This season, for the first time, we’re offering you a “Last Look” at some of the temporary exhibitions. Stop by on January 5 to experience Betye Saar: The Legends of Black Girl’s Window, a rare examination of Saar’s work as a printmaker, one last time without the crowds. You’ll also get a final look at Surrounds, a collection of 11 ambitious installations from contemporary artists.

As the new Director of Membership, I invite you to come experience the Museum and your benefits like never before. And thank you for being a member. We could not have made this transformation without you.

Dore Murphy
Director of Membership
Enjoy a new benefit

Waited until the last minute to see a special exhibition? Good news—closing day of major exhibitions, including Betye Saar: The Legends of Black Girl’s Window, is now reserved just for members! Sun, Jan 5, 9:30 a.m.–5:30 p.m. See page 4 for details.

Join our online learners

MoMA’s newest free massive open online course (MOOC) asks, “What is contemporary art?” Explore this question through more than 70 works of art made from 1980 to the present. Along the way, you’ll hear from artists, architects, and designers from around the globe about their creative processes, materials, and inspiration. Get started at coursera.org/moma.

Share your love of art

MoMA membership is a thoughtful gift for the art lover in your life—and one that will keep giving long after the holidays have passed. All year, your gift recipient will enjoy great benefits, including free admission, discounted guest passes, and member-only viewing hours. Start giving today at moma.org/gift.

Ponder our collection with notable creatives

The Way I See It, a new podcast created by MoMA and the BBC, invites extraordinary creative thinkers to choose a work in MoMA’s collection that they love. Hear guests including Steve Martin, Roxane Gay, Steve Reich, and Margaret Cho describe how art inspires the work they do and the lives they lead. Find it wherever you get your podcasts.

Eat like an artist

Now open at MoMA PS1, Mina’s is an all-day cafe from chef Mina Stone, author of Cooking for Artists. Stop by to enjoy simple but creative Mediterranean cuisine, inspired by homestyle dishes found on family dinner tables throughout Greece. Members save 10% on meals.

Member Must-Sees


→ Eat like an artist

Now open at MoMA PS1, Mina’s is an all-day cafe from chef Mina Stone, author of Cooking for Artists. Stop by to enjoy simple but creative Mediterranean cuisine, inspired by homestyle dishes found on family dinner tables throughout Greece. Members save 10% on meals.

→ Ponder our collection with notable creatives

The Way I See It, a new podcast created by MoMA and the BBC, invites extraordinary creative thinkers to choose a work in MoMA’s collection that they love. Hear guests including Steve Martin, Roxane Gay, Steve Reich, and Margaret Cho describe how art inspires the work they do and the lives they lead. Find it wherever you get your podcasts.

→ Join our online learners

MoMA’s newest free massive open online course (MOOC) asks, “What is contemporary art?” Explore this question through more than 70 works of art made from 1980 to the present. Along the way, you’ll hear from artists, architects, and designers from around the globe about their creative processes, materials, and inspiration. Get started at coursera.org/moma.

→ Share your love of art

MoMA membership is a thoughtful gift for the art lover in your life—and one that will keep giving long after the holidays have passed. All year, your gift recipient will enjoy great benefits, including free admission, discounted guest passes, and member-only viewing hours. Start giving today at moma.org/gift.
Member Events

Start your day with art

Member Early Access
Members get a head start in the galleries, every day. All winter long, see favorite works in select, newly reinstalled collection galleries before the Museum opens to the public. Open to all members (with the exception of Global and IDNYC). Daily, 9:30–10:00 a.m.

Collection 1970s–Present
Dec 16–Jan 19

Collection 1880s–1940s
Jan 20–Mar 22

Enjoy an intimate art moment

Member Evening
Members at the Fellow category and above are invited to an end-of-year toast and after-hours viewing. Meet and greet with MoMA staff, take guided tours, and enjoy complimentary drinks. Wed, Dec 18, 6:30–9:00 p.m.

Not a Fellow member? Visit membership.moma.org to upgrade.

Spend an evening with us

Member After Hours
Join us for exclusive after-hours access when MoMA is closed to the public. Educators will be on hand to share insight on the art, and drinks will be available for purchase. Thu, Dec 19, Tue, Jan 14 & Tue, Feb 11, 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.

Betye Saar: The Legends of Black Girl’s Window
Sun, Jan 5

Surrounds: 11 Installations
Sun, Jan 5

Sun, Feb 2

Sur moderno: Journeys of Abstraction—The Patricia Phelps de Cisneros Gift
Wed, Feb 19

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 designs created exclusively for the new MoMA by some of our favorite brands and artists, including ISSEY MIYAKE, Vans, Yoko Ono, and more. Fri, Jan 31–Mon, Feb 3

Get a sneak peek of 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.

Dorothea Lange: Words & Pictures
Thu, Feb 6–Sat, Feb 8

Judd
Thu, Feb 27–Sat, Feb 29

Experience art with the whole family

Family Week
It’s time to celebrate our youngest members. Mark your calendar for a week of art making, activities in the galleries, a family-friendly film, and more. Tue, Feb 18–Sun, Feb 23
Dorothea Lange: Words & Pictures
Feb 9–May 9, Member Previews: Feb 6–8

Neri Oxman: Material Ecology
Feb 22–May 25

Adam Linder: Shelf Life
Shahryar Nashat: Force Life
Feb 1–Mar 8

Betye Saar: The Legends of Black Girl’s Window
Through Jan 4, Member Last Look: Jan 5

Surrounds: 11 Installations
Through Jan 4, Member Last Look: Jan 5

David Tudor and Composers Inside Electronics Inc.: Rainforest V (variation 1)
Through Jan 5

Projects 110: Michael Armitage
Through Jan 20

Energy
Through Jan 26

Through Feb 1, Member Last Look: Feb 2

Sur moderno: Journeys of Abstraction—The Patricia Phelps de Cisneros Gift
Through Mar 14

The Shape of Shape—Artist’s Choice: Amy Sillman
Through Apr 12

Haegue Yang: Handles
Through Apr 12

Taking a Thread for a Walk
Through Apr 19

A Century of Sculpture
Through May

Private Lives Public Spaces
Through Jul 5

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.
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 eight 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.
Betye Saar: The Legends of Black Girl’s Window

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

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

Surrounds: 11 Installations

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

Surrounds includes work by Allora & Calzadilla, Sadie Benning, Janet Cardiff and George Bures Miller, Sou Fujimoto, Sheila Hicks, Arthur Jafa, Mark Manders, Rivane Neuenschwander, Dayanita Singh, Hito Steyerl, and Sarah Sze.
Projects 110: Michael Armitage presents eight paintings that, in the artist’s words, explore “parallel cultural histories.” Here, as in his work more widely, Armitage puts contemporary visual culture in dialogue with art history and the legacy of modernism as it veers toward—and breaks from—the West. Born in Nairobi, Kenya, in 1984, Armitage received his artistic training in London. Today, he travels between London and Nairobi, citing each city as crucial to his creative practice.

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

This exhibition is organized by Thelma Golden, Director and Chief Curator, The Studio Museum in Harlem, with Legacy Russell, Associate Curator, The Studio Museum in Harlem.

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


The title member ponders the terms and stakes of membership for a provocateur who constantly strives “to reinvent what’s beneath us, to remind us where we all come from,” making material out of categories of race, gender, and citizenship that are intimately entwined.
**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 Gallery Talk:
Feb 19, 12:30 p.m.

Watch the intro story at moma.org/surmoderno.

**Haegue Yang: Handles**

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

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

Through Apr 12
Floor 2,
Marron Atrium

The artwork is activated daily from 4:00 to 5:00 p.m.

Read an interview with the artist at moma.org/magazine.

2019 marked the 100th anniversary of the founding of the Bauhaus—the revolutionary German school of modern art, architecture, and design. To celebrate this milestone, we’re highlighting a selection of works now on view in the fifth-floor collection galleries.

Collection 1880s–1940s

Floor 5, Gallery 513, Design for Modern Life

Between the world wars, clusters of artists, architects, and designers joined forces to work internationally as agents of economic change and social transformation. Convinced of the underlying unity of all art forms, many groups in the Netherlands, Germany, and the newly established Soviet Union aspired to harness the vast potential of industrial production and new technologies to address modern needs in the home and workplace. At the same time, middle-class women experienced new social and professional freedoms, such as opportunities for art and design education.

Broadcast via telephone, radio, film, and an explosion of print media, innovative ideas and products transcended national boundaries. Despite numerous factional disputes and false starts, the utopian experimentation of the interwar years left a powerful legacy in terms of interdisciplinary models of education, the increasing visibility of women as makers and designers, and the international networks through which creativity flowed.

Project for a single-family house, Der rote Würfel (The red cube). Farkas Molnár’s “Red Cube” dispensed with traditional structural elements and defined architecture as a simple geometric form to be prefabricated in the same way as an industrial product. Shown at the first exhibition of the Bauhaus School of Art and Design held in 1923 in Weimar, the work embodied the unity of art and industry at the heart of the school’s philosophy. Bauhaus Workshop Building from Below, Oblique View. In 1925, the Bauhaus relocated from Weimar to Dessau and into the art and design school’s first purpose-built campus. Lucia Moholy’s dramatic view of the new building expresses the spirit of functionality and technological progress embraced by the school. Teapot. Among the best-known products developed at the Bauhaus, this teapot was a student work designed by Marianne Brandt soon after she joined the metal workshop there. The artist László Moholy-Nagy, who had taken over as the workshop’s form master in 1923, encouraged her to enter this male-dominated field at a time when virtually all female students in the school were relegated to textiles.
The story of New York, home to countless generations of artists, is woven throughout MoMA’s collection galleries. We hope focused looks at our beloved city, like this panorama of Harlem, are inviting to lifelong residents, new transplants still finding their way, and visitors alike.

Floor 4, Gallery 402. In and Around Harlem

Most of these artists found inspiration in the streets and homes of Harlem. Helen Levitt, who spent her career photographing lively activity in different parts of the city, captured the upper-Manhattan neighborhood, a center of African American culture. In 1941, resident Jacob Lawrence made a series of paintings about the Great Migration—the multi-decade mass exodus of African Americans from the rural South to the urban North that dramatically increased Harlem’s population. The series was a key example of the way that artists reimagined history painting in the modern era. William H. Johnson, another Southern migrant to Harlem who had returned to the neighborhood after working in Europe, created scenes of everyday African American life in Harlem and in the South with flat compositions and vibrant colors. Alice Neel made portraits of the people of nearby Spanish Harlem, a community that had rarely been represented in such a way. The fusion of art and politics defines these artists’ contributions to the traditions of figurative art in the 20th century.

In the Street. “Every human being is a poet, a masker, a warrior, a dancer.” These opening words drive Levitt, Loeb, and Agee’s depiction of Spanish Harlem, an urban symphony that unfolds with the neighborhood’s inhabitants at its center. Candid glimpses of working-class home life, lively displays of children at play, and folks socializing on the sidewalks come together to form an extraordinarily expressive collective portrait.

I love you Harlem for the rich deep vein of human feeling buried under your fire engines.

Alice Neel, artist

Iconography and symbolism take center stage in this gallery devoted to women artists telling their own stories. This installation also brings together artists working in an array of mediums and from diverse geographies.

Collection

1970s–Present

Floor 2, Gallery 206,

Transfigurations

The works brought together in this gallery suggest a dialogue between artists across nations and generations who have reimagined how women might be represented. Believing that art has transformative power, these artists have looked to mythology, folklore, art history, and popular culture—both ancient and current—to reconsider the past. They imagine new worlds that are liberated from long-standing conventions or perceptions, and often choose unusual materials for artmaking, from sand and fiber to their own bodies. Together, these artists explore how the female form—through both defiant and poetic means—inhabits the world.

Black Panther and Me (ii). When Cecilia Vicuña traveled to New York in 1969, she became fascinated by the recently formed Black Panther Party. In this self-portrait, Vicuña depicted herself alongside a panther, surrounded by Italian cypress trees, plants from her own garden, and a staircase that, according to the artist, “leads to other dimensions.” Vicuña was inspired by 16th-century paintings made by locals of Cuzco, Peru, who produced Christian imagery at the direction of Spanish missionaries. She replaced the Christian saints with personal iconography and painted the scene in a deliberately flat style. Yakshi.

To make this monumental, freestanding, abstract sculpture, Mrinalini Mukherjee knotted dyed hemp, and wound it around a hidden metal armature to create a form that generally suggests a female body. The title references Yakshi, a female forest deity in Hindu, Buddhist, and Jain faiths that is a symbol of fertility traditionally portrayed with voluptuous hips, a narrow waist, broad shoulders, and exaggerated breasts.

The Splendor of Myself II.

Zofia Kulik’s self-portrait alludes to Tudor-era images of Queen Elizabeth I. Instead of the scepters, swords, and globes, the Polish artist holds a weed-like flower and a cucumber—humble, perhaps humorous substitutes that indicate the stark realities of her daily life. Kulik composed this work from her vast archive of images using a photographic montage technique. The elaborate dress is constructed from scores of male figures. By weaving their bodies into the gown’s material, the artist has emphasized a specifically female authority and personal agency.

For me, painting poorly was a rebellion against the colonial standards that we, the colonized, were expected to submit to. Today we would call it a decolonizing act. Back then, we called it “liberation.”

Cecilia Vicuña, artist

The Shape of Shape
Artist’s Choice: Amy Sillman

Artists 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 reframe 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.

I found a wealth of artworks, far too many 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.”

Energy

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

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

Join us for a Member Gallery Talk on Wed, Jan 1, 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, on your next visit head outside and listen to the meditation stop in our new Sculpture Garden audio playlist.

Taking a Thread for a Walk

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

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

Through Apr 19, Floor 3, Johnnery Galleries
New Commissions

To celebrate our reopening, MoMA commissioned six long-term, site-specific contemporary artworks that will be on view between one and 10 years. In this excerpt from Magazine, our online publication, curator Yasmil Raymond shares some background about each work. Read the full interview at moma.org/magazine.


Hello. Again.

On the far west side of the lobby is a text-work by Haim Steinbach, who is known for amassing collections not only of objects but also of found texts, phrases, and slogans. In this case, he used the phrase “Hello. Again.” You might read it as propaganda for the reopening of MoMA, but if you read it with various intonations, its poetry is subtle and subversive.

In the Cullman Education and Research Building, there’s a large wall that was offered to Goshka Macuga. She spent time going through MoMA’s archive and collection selecting what she understood to be meaningful acquisitions in terms of human rights, women’s rights, civil rights, and affirmations of race and gender. She then staged a photo shoot in her studio to look like the legendary portrait of the French novelist and theorist André Malraux.
MoMA PS1 presents a large-scale group exhibition examining the legacies of American-led military engagement in Iraq. While brief, the 1991 Gulf War marked the start of a lengthy period of military involvement in the country that led to more than a decade of sanctions and the 2003 Iraq War. The invasion in 2003 galvanized a broader international response, prompting antiwar protests around the globe. Though the Iraq War officially ended in 2011, artists have continued to examine these conflicts and their ongoing impacts.

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

Through Mar 1
MoMA PS1
Watch the intro story at moma.org/gulfwars.


VW Sunday Sessions returns to the VW Dome with the best in live art. The series encompasses performance, activism, and experimentation that fosters the development of new work. Upcoming events include commissions spanning theater, dance, and sound by Emily Allan and Leah Hennessey, Nikita Gale, and Niall Jones. Plus, a program with members of New York City’s kink/leather and sex worker communities highlights performance that intersects closely with social justice.

The VW Dome Artist Residency continues as a locus for the development of new work with Freya Powell presenting Only Remains Remain. Now in its third year, this residency program for performance-based artists includes open showings where the public can experience artists’ works in progress.

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

To Save and Project: The 17th MoMA International Festival of Film Preservation

Now in its 17th year, MoMA’s annual celebration of film preservation, To Save and Project, features newly preserved and restored films from archives, studios, distributors, foundations, and individual filmmakers around the world. This year’s program begins with the restoration premiere of two major silent films from MoMA’s archive, D. W. Griffith’s powerful drama Isn’t Life Wonderful (1924), filmed on location in postwar Germany, and Raoul Walsh’s Loves of Carmen (1927), a rowdy adaptation of Mérimée’s novella that established Dolores del Rio as Hollywood’s first Latina star.

The program includes discoveries, such as the two astonishingly inventive feature films directed by the forgotten French filmmaker Louis Valray in the 1930s, as well as established classics like Gustav Machatý’s avant-garde feature Ecstasy (1933), starring a young Hedy Lamarr, here in its rarely seen Czech language version. From the UCLA Film and Television Archive comes a new restoration of the two-color Technicolor Mystery of the Wax Museum (1933), paired with the Academy Film Archive’s new version of Roger Corman’s stylized The Masque of the Red Death (1964). Works such as The Scar (1977), from the Film Archive (Public Organization), Thailand, and La femme au couteau (1969), from The Film Foundation’s African Film Heritage Project, demonstrate the depth of world cinema beyond the Western canon. Narrow-gauge filmmaking is represented by a program of pioneering documentaries by Leo Hurwitz, preserved on 16mm by the George Eastman Museum, and an extensive program of home movies, curated by MoMA’s Katie Trainor and Ron Magliozi in connection with the ongoing exhibition Private Lives Public Spaces.

To see the full schedule and purchase tickets, visit moma.org/film.

Black Family Film Center
Modern Matinees:
Jack Lemmon
Our tribute to his five-decade screen career makes clear that, whatever the character—hapless cross-dresser, fussy roommate, desperate alcoholic, compassionate naval officer—Jack Lemmon could be counted on to make them truly unforgettable. Jan 1–Feb 28

Modern Matinees:
Iris Barry’s History of Film
Using the 1935 publication Film Notes, by Iris Barry, the MoMA film department’s first curator, as a guidepost, this series reconstructs a range of MoMA’s earliest film programs. Through Dec 31

Film Series

The Wonders: Alice and Alba Rohrwacher
Celebrating two blossoming cinema careers, MoMA and Luce Cinecittà honor the Italian writer-director Alice Rohrwacher and the actress Alba Rohrwacher with their first North American retrospective. Dec 4–23

American Indies, 1980–1989
The end of New Hollywood’s film-studio experimentation in the early 1980s ushered in a new era of—and an urgent need for—the free expression of independent film. This series, programmed from MoMA’s collection, explores American independent cinema in the years directly before the Sundance Film Festival launched indie films into the American mainstream. Jan 23–Feb 2

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, agency, and self-assertion by black women and girls—portrayed by gifted, under-recognized talents too often disregarded by a racially insensitive industry—in films spanning from 1907 to 2018. Feb 20–Mar 5

Show Me Love:
International Teen Cinema
Many established international filmmakers have addressed themes of adolescence early in their careers, often resulting in nuanced, personal, and adventurous works. The films in this series, mostly made outside the US, exemplify this creative tradition while also challenging the typically white, heteronormative world of American “teen films.” Jan 2–19

God in Three Persons
and a Brief History of the Residents
MoMA presents the world-premiere live performance of the Residents’ landmark 1988 album God in Three Persons, along with a two-part compilation of videos created by the legendary art collective. From Third Reich ‘n Roll (1976) to Dyin’ Dog (2019), these programs chart the evolution of “the most mysterious band in the world.” Jan 24–28

“Now We Think as We Fuck”: Queer Liberation to Activism
This series highlights MoMA’s significant collection of moving-image work by lesbian and gay filmmakers—from avant-garde celebrations of queer culture on film to the tragic resolve of AIDS activism on home video, and from classic to largely forgotten—including newly preserved landmark films of the movement. Jan 28–Feb 5

Doc Fortnight 2020
Doc Fortnight, MoMA’s annual international festival of nonfiction film, returns for its 19th year with 12 days of innovative approaches to documentary filmmaking. Detailed film descriptions are available at moma.org/film. Feb 5–19

Members see films for free, every day. Get screening details and reserve tickets at the Member Desk, or visit moma.org/film.
The first commissions to be shown in the Studio are two simultaneous solo exhibitions by Adam Linder (Australian, born 1983) and Shahryar Nashat (Swiss, born 1975). Linder’s *Shelf Life*, which will be performed during Museum hours, brings together six performers to present a system of choreographic units related to the Barre, the Brain, and the Blood. In this piece, the performers will use the instrumental nature of the objects in *Rainforest V (variation 1)* to inspire new interpretations.

*Adam Linder: Shelf Life*
*Shahryar Nashat: Force Life*

Feb 1–Mar 8
Floor 4

*Adam Linder: Shelf Life* and *Shahryar Nashat: Force Life* will alternate every hour.


**Rainforest V (variation 1)**

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

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

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

David Tudor and Composers Inside Electronics Inc.

*Rainforest V (variation 1)*

The People’s Studio: Collective Imagination

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

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

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

EJ Hill, Autumn Knight, and Steffani Jemison on Pope.L
Join us for a series of conversations with artists on Pope.L’s influence on their work. Sundays, Dec 15, 26 & Jan 26, 2:00 p.m.

Little Wheel Souvenirs
Artist Salome Asega invites visitors to play a round of roulette that sends them into the galleries to look at art and walk out with a souvenir. This project considers how reproductions of works of art reflect and affect cultural values. Jan 6–Mar 1, daily, 10:00 a.m.–5:30 p.m.

Home Movie Day 2020
Screen your home movies and learn how to keep them safe for future generations. Related special programs will take place in the galleries throughout the day. Sat, Jan 11, 10:00 a.m.–4:00 p.m.

Music Video Night with Milah Libin
Join us for an evening of screenings and conversation with director Milah Libin and Gregg Kaysen of Mass Appeal. Music Video Night is a three-part series in which inspiring leaders in the music video industry share insights into their working processes and career paths. A reception follows. Thu, Feb 6, 9:30 p.m.

Found Sound Workshops with Lea Bertucci
Learn simple ways to manipulate and collage found sounds during a live mixing session led by composer and Forest Speech performer Lea Bertucci. Sign-up is required and begins 30 minutes prior to each session. Thu, Dec 19 & Sat, Dec 21, 3:00 p.m.

The People’s Studio: Collective Imagination 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.

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

Photo: Noah Kalina
First Thursdays
Join us on the first Thursday of each month for evening hours: unwind in the galleries, dine, join a conversation, and more. January’s event includes a special artist talk with Janet Cardiff and George Bures Miller; February features a talk on the exhibition *Sur moderno*. For details, visit moma.org.

**Thursdays, Jan 2 & Feb 6, open until 9:00 p.m.**
Free for members and with Museum admission. Admission to talks is free, but tickets are required.

**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.

**Never Stop Drawing**
This series of programs invites visitors to rediscover the daily act of drawing, a common practice among artists, designers, scientists, and researchers of all ages. A selection is provided here; for complete listings visit moma.org.

**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.

**Art as Physical Experience with Dancer K.J. Holmes**
Jan 9, 10 & Feb 21, 22, 3:00 p.m.

**Computer Lab**
Fridays, Saturdays & Sundays, 11:00 a.m.

**Ways of Looking at Film and Video**
Sat, Jan 11, 11:00 a.m.

**Curator’s Talk in Private Lives Private Spaces**
Sat, Jan 11, 3:00 p.m.

**How to Look at Architectural Models in Building Citizens**
Wed, Jan 15, 3:00 p.m.

**New Ways of Seeing Picasso**
Fri, Jan 24, 3:00 p.m.

**New Conservation Research on Piet Mondrian**
Tue, Jan 28, 3:00 p.m.

**Fifteen-Minute Curator’s Talk on Before and After Tiananmen**
Thu, Feb 27, 3:00 p.m.

**Never Stop Drawing**
This series of programs invites visitors to rediscover the daily act of drawing, a common practice among artists, designers, scientists, and researchers of all ages. A selection is provided here; for complete listings visit moma.org.

**Drawing Richard Serra’s Equal**
Sun, Jan 12, 3:00 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.

**Art as Physical Experience with Dancer K.J. Holmes**
Jan 9, 10 & Feb 21, 22, 3:00 p.m.

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

**hablArte**
Fridays, Jan 3 & Feb 7, 6:00 p.m.
Saturdays, Jan 4 & Feb 1, 3:00 p.m.
Meet on Floor 2, Marron Atrium

**Interpreting MoMA**
Thursdays, Jan 23 & Feb 20, 5:30 p.m.
For deaf adults

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

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

**Art inSight**
Tuesdays, Jan 7 & Feb 4, 2:00–4:00 p.m.
For blind and low-vision visitors

**Create Ability**
Sundays, Dec 15, Jan 19 & Feb 9, 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, Dec 10, Jan 14 & Feb 11, 2:30–4:00 p.m.
For individuals with dementia and their family members or caregivers

**Interpreting MoMA**
Thursdays, Jan 23 & Feb 20, 5:30 p.m.
For deaf adults
Heyman Family Art Lab
In this hands-on space, kids and adults can draw, work with wire, design emoji, engage in light-box play, and more. Drop in and choose the activities that interest you. All ages welcome. Daily, 10:30 a.m.–5:00 p.m., Fridays, until 6:30 p.m., Cullman Education and Research Building, Floor 1
For more information, please call (212) 708-9805 or email familyprograms@moma.org.

Family Art Workshops
Get inspired in the galleries, then create your own art in the studio. Saturdays and Sundays, Jan 18, 25, 26 & Feb 1, 2, 15, 16, 10:30 a.m.–12:30 p.m. & 2:00–4:00 p.m.; Feb 22, 23 & 29, 10:30–11:45 a.m. & 2:00–3:15 p.m, Cullman Education and Research Building
Advance registration required. For details and age requirements, visit moma.org/family.

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, Dec 1–15, Jan 4–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 at 10:00 a.m. on the day of the program. For details, visit moma.org/family.

A Closer Look for Kids
Engage in lively discussions and fun activities while looking closely at modern masterpieces and cutting-edge contemporary art. Themes change monthly. Saturdays and Sundays, Dec 1–15, Jan 4–May 17, 10:20–11:15 a.m., Cullman Education and Research Building
For kids ages five to 10 and adult companions. Free tickets are distributed on a first-come, first-served basis at 10:00 a.m. on the day of the program. For details, visit moma.org/family.

Tours for Tweens
Share ideas and consider different perspectives about works of art. Kids and adults participate. Themes change monthly. Saturdays and Sundays, Jan 25, 26 & Feb 8, 9, 10:30 a.m.–12:00 p.m., Cullman Education and Research Building
Advance registration required. For details, visit moma.org/family.

Explore This! Activity Stations
See art in new ways while participating in fun and engaging activities. Choose artworks that interest your family and move at your own pace. Sat, Dec 14 & Sun, Dec 15, 1:00–3:00 p.m., Floor 2
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, Jan 18 & Feb 15, 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. For details, visit moma.org/family.
MoMA Now: 375 Works from The Museum of Modern Art, New York

Introduction by Ann Temkin
MoMA Now celebrates the richness of the Museum’s collection and the diversity of issues and ideas embraced today. This book is not meant to be a comprehensive overview, on the contrary, it is designed to explore the complexity and variety of possibilities that exist within the collection. Featuring 170 works not included in earlier editions, including a greater representation of works by women, artists of color, and artists from around the world, this new iteration is both a record of the Museum’s past and a statement in anticipation of an exciting future. Hardcover, 424 pages, 375 color illustrations, $75/members $67.50

Dorothea Lange: Words & Pictures
By Sarah Hermanson Meister. With contributions by Julie Ault, Kimberly Juanita Brown, River Encalada Buelock, Sam Contis, Jennifer A. Greenhill, Lauren Kroiz, Sally Mann, Sandra S. Phillips, Wendy Red Star, Christina Sharpe, Robert Slifkin, Rebecca Solnit, Tess Taylor
This catalogue provides a fresh approach to some of Dorothea Lange’s most iconic images, such as White Angel Breadline (1933) and Migrant Mother (1936), as well as rarely seen works. These photographs, some reproduced in their original published form, are accompanied by contributions from a distinguished group of contemporary writers, artists, and critical thinkers who respond to the images with observations both personal and scholarly. Hardcover, 176 pages, 152 illustrations, $55/members $49.50

Last West: Roadsongs for Dorothea Lange
By Tess Taylor
In Last West, poet Tess Taylor follows Dorothea Lange’s winding paths across California during the Great Depression and its immediate aftermath. On these journeys, Lange photographed migrant laborers, Dust Bowl refugees, tent cities, and Japanese American internment camps. Taylor’s hybrid text collages lyric and oral histories against Lange’s own journals and notebook fragments, framing the ways social and ecological injustices of the past rhyme eerily with those of the present. Paperback, 64 pages, 8 illustrations, $12.95/members $11.65

A Warm Welcome
Come in from the cold and discover our new double-height flagship Museum Store, adjacent to MoMA’s lobby. There you’ll find over 2,000 books as well as objects of good design, such as the Neon Mondri Vase. Its transparent neon panels create delightful colorplay and beautiful shadows. And don’t forget: members get 10% off every day and free shipping on orders of $20 or more. Member Shopping Days: Jan 31 – Feb 3

Publications
Thank You To Our Partners
The Museum gratefully acknowledges its major partners

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

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

Allianz
Allianz is MoMA's proud partner for design and innovation.

Volkswagen
Volkswagen Audio is proud to be lead partner of education at MoMA and artist experimentation programs at MoMA PS1.

Bloomberg Philanthropies
MoMA Audio is supported by Bloomberg Philanthropies.

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

Kate W. Cassidy Foundation
The Sandra and Tony Tamer Exhibition Fund
Sue and Edgar Wachenheim III
Mimi and Peter Haas Fund
Jerry I. Speyer and Katherine G. Farley
Eva and Glenn Dubin
Alice and Tom Tisch
The David Rockefeller Council
The Contemporary Arts Council
Anne Dias
Kathy and Richard S. Fuld, Jr.
Kenneth C. Griffin
The Keith Haring Foundation
Marie-Josée and Henry R. Kravis
Jo Carole and Ronald S. Lauder
Anna Marie and Robert F. Shapiro

Major Donors to Programs
Annual Education Fund
Volkswagen of America
Lewis B. and Dorothy Cullman Education and Research Endowment
The Sarah Arison Endowment Fund for Education
Edward John Noble Foundation
Crown Family Education Fund
Trustee Committee on Education
The Enoch Foundation
General Education Endowment
Elyse and Lawrence B. Benenson
Debra and Leon D. Black
The LOVE Fund for Education
Epstein Teicher Philanthropies
Leo and Julia Forchheimer Foundation
Lilly Aichinocial Fund, Inc.
Tiger Baron Foundation, Inc.
Paula and James Crown
Kathy and Richard S. Fuld, Jr.
Marlene Hess and James D. Zirin
Marie-Josée and Henry R. Kravis
Agnes Martin Foundation
Denise Littlefield Sobel
Jerry I. Speyer and Katherine G. Farley
Annual Exhibition Fund
Kate W. Cassidy Foundation
The Sandra and Tony Tamer Exhibition Fund
Sue and Edgar Wachenheim III
Mimi and Peter Haas Fund
Jerry I. Speyer and Katherine G. Farley
Eva and Glenn Dubin
Alice and Tom Tisch
The David Rockefeller Council
The Contemporary Arts Council
Anne Dias
Kathy and Richard S. Fuld, Jr.
Kenneth C. Griffin
The Keith Haring Foundation
Marie-Josée and Henry R. Kravis
Jo Carole and Ronald S. Lauder
Anna Marie and Robert F. Shapiro

Energy is made possible by Allianz, MoMA’s partner for design and innovation.

Dorothea Lange: Words & Pictures is made possible by Monique M. Schoen Warshaw.

Neri Oxman: Material Ecology is made possible by Allianz, MoMA’s partner for design and innovation.

Generous support is provided by The Modern Women’s Fund.

Major support for Beyoncé: Black Is King is made possible by Allianz, MoMA’s partner for design and innovation.

Generous funding is provided by The Modern Women’s Fund and The Coby Foundation.

Additional funding is provided by The International Council of The Museum of Modern Art.

Surrounds: 21 Installations is made possible by Bank of America, MoMA’s opening partner.

Generous funding is provided by Agnes Gund.


Major support is provided by The Jill and Peter Kraus Endowed Fund for Contemporary Exhibitions and The Jon Stryker Endowment. Additional support is provided by The Friends of Education of The Museum of Modern Art, Marilyn and Larry Fields, Nancy and David Frey, Barbara Karp Shuster, and Ann and Mel Schaffer.

Generous funding for Sur moderno: Journeys of Abstraction—The Patricia Phelps de Cisneros Gift is provided by Agnes Gund and the Diane and Bruce Halle Foundation. Additional support is provided by Adriana Cisneros de Griffin and Nicholas Griffin.

Haegue Yang: Handles is presented as part of The Hyundai Card Performance Series.

The Shape of Shape—Artist Choice: Amy Silliman is made possible through The Agnes Gund Artist’s Choice Fund endowed by Iara Lee and George Gund III, Luise and Gordon Gund, Ann and Graham Gund, and Sarah and Geoffrey Gund.

Generous support is provided by The Sarah Arison Endowment Fund for Performance.

Special Programs Sponsors

Dorothea Lange: Words & Pictures is made possible by Monique M. Schoen Warshaw.

Neri Oxman: Material Ecology is made possible by Allianz, MoMA’s partner for design and innovation.

Generous support is provided by The Modern Women’s Fund.

Major support for Beyoncé: Black Is King is made possible by Allianz, MoMA’s partner for design and innovation.

Generous funding is provided by The Modern Women’s Fund and The Coby Foundation.

Additional funding is provided by The International Council of The Museum of Modern Art.

Surrounds: 21 Installations is made possible by Bank of America, MoMA’s opening partner.

Generous funding is provided by Agnes Gund.

Major support for The Jill and Peter Kraus Endowed Fund for Contemporary Exhibitions and The Jon Stryker Endowment. Additional support is provided by The Friends of Education of The Museum of Modern Art, Marilyn and Larry Fields, Nancy and David Frey, Barbara Karp Shuster, and Ann and Mel Schaffer.

Generous funding for Sur moderno: Journeys of Abstraction—The Patricia Phelps de Cisneros Gift is provided by Agnes Gund and the Diane and Bruce Halle Foundation. Additional support is provided by Adriana Cisneros de Griffin and Nicholas Griffin.

Haegue Yang: Handles is presented as part of The Hyundai Card Performance Series.

The Shape of Shape—Artist Choice: Amy Silliman is made possible through The Agnes Gund Artist’s Choice Fund endowed by Iara Lee and George Gund III, Luise and Gordon Gund, Ann and Graham Gund, and Sarah and Geoffrey Gund.

Generous support is provided by The Sarah Arison Endowment Fund for Performance.

Volkswagen of America is proud to be MoMA’s lead partner of education.

Major support for The Paula and James Crown Creativity Lab is provided by The Contemporary Arts Council of The Museum of Modern Art.

Generous funding is provided by The Junior Associates of The Museum of Modern Art Endowment for Educational Programs. Additional support is provided by Christina Davis.

Major support for Adult and Academic Programs is provided by the Estate of Susan Sabel.

Generous funding is provided by endowments established by Agnes Gund and Daniel Shapiro, The Junior Associates of The Museum of Modern Art, Walter and Jeanne Thayer, and by The Lynn and Jules Kroll Fund for Jewish Documentary Films.

Additional support is provided by Bloomberg’s, Alene Reuss Memorial Trust, J.E. and Alice G. Butler Foundation, Von Seebeck-Share B Charitable Trust, The Elyo and Terry Krumholz Foundation, Karen Bedrossian Richardson, Langner Family Fund of The New York Community Trust, Frank J. Arunt Foundation, The Josephs Family in loving memory of Hal and Florence Josephs, and an anonymous donor.

Family Programs are made possible by The Samuel and Ronnie Heyman Family Endowment Fund.

Generous funding is provided by The William Randolph Hearst Endowment Fund and Brett and Daniel Sundheim.

Education at MoMA is supported by the Annenberg Education Fund.

Exhibitions at MoMA are supported by the Annual Exhibition Fund.

Film exhibitions at MoMA are supported by the Annual Film Fund.
MoMA
11 West 53 Street, New York, NY 10019

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

Members free ($5 guest tickets available on each visit). Adults $25; seniors (65 and over with ID) and visitors with disabilities $18; students (full-time with current ID) $34; 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.
- **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.
- **Café 2 Espresso Bar and Garden Bar** (seasonal) Saturday–Thursday, 9:30 a.m.–5:00 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.
- **Bar Room at The Modern** Member discount available 3:00–5:00 p.m. only (alcohol excluded).

**Shopping**
Members save 10%.
See moma.org for holiday hours.

- **Museum Store**
  Floor 1, 9:30 a.m.–6:30 p.m., Fridays and First Thursdays, until 9:00 p.m.
  Floors 2 & 6, Open during Museum hours
- **MoMA Design Store**
  44 West 53 Street, (212) 767-1050
  Open daily, 10:00 a.m.–6:30 p.m., Fridays and First Thursdays, until 9:00 p.m.

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

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

**Membership**
(888) 999-8861
membership@moma.org

MoMA PS1
22-25 Jackson Ave, Queens, NY 11101

**Your Visit**
Open daily, 12:00 - 6:00 p.m.
Closed Tuesdays and Wednesdays

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

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

**Dining**
Mina’s offers simple but creative Mediterranean-inspired cuisine from celebrated chef Mina Stone. Members receive 10% off during regular MoMA PS1 hours.

**Shopping**
Artbook @ MoMA PS1
The most vibrant source for cutting-edge contemporary art books and magazines on the East Coast.