



# 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.

A handwritten signature in black ink, appearing to read 'Dore Murphy'.

Dore Murphy  
Director of Membership

Cover: Dorothea Lange.  
*Kern County, California*  
(detail). 1938. Gelatin silver  
print. Purchase



## ← 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](https://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](https://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 café 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.**



From left: Installation view of Betye Saar: *The Legends of Black Girl's Window*, The Museum of Modern Art, New York, October 21, 2019–January 4, 2020. Photo: Heidi Bohnenkamp; A view of the fifth-floor collection galleries. Shown: Claude Monet. *Water Lilies* (detail). 1914–26. Oil on canvas, three panels. Mrs. Simon Guggenheim Fund. Photo: Austin Donohue; Still from the video *At the Museum with Sheila Hicks | Form, Texture, Color in the course What Is Contemporary Art?* Shown: Sheila Hicks. *Pillar of Inquiry/Supple Column*. 2013–14. Acrylic fiber. Gift of Sheila Hicks, Glen Raven Inc., and Sikkema Jenkins and Co. Installation view, *Surrounds: 11 Installations*, The Museum of Modern Art, New York, October 21, 2019–January 5, 2020; Steve Martin discusses a favorite work of art on our new radio collaboration with BBC, *The Way I See It*; A lunch spread at Mina's. Photo: Flora Hanitijo



# 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

## Discover new ways of looking

### Member Gallery Talks

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

**Collection 1940s–1970s**  
Wed, Dec 18

**Energy**  
Wed, Jan 1

**Collection 1880s–1940s**  
Wed, Jan 15

**Collection 1970s–Present**  
Wed, Feb 5

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

## 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](https://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

**member: Pope.L, 1978–2001**  
Sun, Feb 2

A view of the second-floor collection galleries. Shown: Jack Whitten. *Atopolis: For Édouard Glissant* (detail). 2014. Acrylic on canvas. Acquired through the generosity of Sid R. Bass, Lonti Ebers, Agnes Gund, Henry and Marie-Josée Kravis, Jerry Speyer and Katherine Farley, and Daniel and Brett Sundheim. © 2019 Jack Whitten. Photo: Noah Kalina



## 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 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

## 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

## 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

## **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

### **member: Pope.L, 1978–2001**

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.

**Feb 9–May 9**  
**Floor 2, Sachs**  
**Galleries**

**Member Previews**  
**Feb 6–8**

Dorothea Lange. *Migratory Cotton Picker, Eloy, Arizona*. 1940. Gelatin silver print, printed 1965. Purchase

## **In the Galleries**



# 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 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.

**Feb 22–May 25  
Floor 1**

Neri Oxman and The Mediated Matter Group. *Silk Pavilion*. 2013. View through the *Silk Pavilion* apertures as the silkworms skin the structure. Photo: The Mediated Matter Group. Courtesy The Mediated Matter Group

# Ask a Curator



**Paola Antonelli is a senior curator in the Department of Architecture and Design, and Director of Research and Development at MoMA. She is the organizer, with curatorial assistant Anna Burckhardt, of the upcoming exhibition *Neri Oxman: Material Ecology* and the current exhibition *Energy*. We asked Paola to tell us about her job and what excites her most in the galleries.**

**You organized the new exhibition on Neri Oxman. What's one thing you'd like people to know about her work?**

Neri is an outstanding architect who is interested in shaping a better future for all, including other species. By harnessing science and technology and speaking their language, she contributes something more precious than buildings: revolutionary new ways of making and new materials that will then be used by hundreds of colleagues. She is a testament to the fact that buildings and products are not enough to describe how vast and exciting the world of architecture and design is today.

**What's the most surprising or innovative material used in Oxman's projects?**

It is hard to pick one. Every material she uses is old but new—either brand new in its use, or manufactured in a brand new fashion. Take glass, for instance. Glass is millennia old, but nobody ever 3-D printed it before in the way that she does.

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

How influential my choices can be. I learned early on, when I started at MoMA 25 years ago, that because of the institution I work at, I have the power to give visibility and credibility to designers, movements, and types of design—video games, for instance, or digital fonts—that have not yet received it, even though they deserve it.

Nothing makes me happier than to see a great talent recognized by the audience, by the press, and by other colleagues.

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

Wow, difficult. I grew up in Milano and I was surrounded by design all the time. When I was barely a teenager, I used to help out in the afternoons at Fiorucci, the coolest store in the world. So I would like to say that Elio Fiorucci was the first designer whose spell I fell under.

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

Sarah Sze's *Triple Point (Pendulum)*. It speaks about the precarious states of our existence, about fluidity, about potential, and it does so with hundreds of objects—a dream for me. In it, I see hope in chaos.

**Tell us about one thing that has inspired you lately.**

School Strike for Climate, Fridays for Future, Youth for Climate.... I am impressed by Greta Thunberg's anger and how it has managed to galvanize millions.

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

I would be a journalist. I consider myself a curator-reporter already.

**Want to read more?**

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

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



Through Jan 4  
Floor 2, Sachs  
Galleries

Member Last Look:  
Sun, Jan 5

Watch the intro story  
at [moma.org/saar](http://moma.org/saar).

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

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

Betye Saar. *To Catch a Unicorn*. 1960. Etching and aquatint with watercolor additions. The Candace King Weir Endowment for Women Artists. © 2019 Betye Saar, courtesy the artist and Roberts Projects, Los Angeles

# Surrounds: 11 Installations



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

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

Through Jan 4  
Floor 6, Cohen  
Center for Special  
Exhibitions

Member Last Look:  
Sun, Jan 5

Sarah Sze. *Triple Point (Pendulum)*. 2013. Salt, water, stone, string, projector, video, pendulum, and other materials. Gift of the International Council of The Museum of Modern Art, Agnes Gund, Ronald S. and Jo Carole Lauder, and Sharon Percy Rockefeller, in honor of the 60th Anniversary of the International Council. © 2019 Sarah Sze. Photo: Noah Kalina



# Projects 110: Michael Armitage



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

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

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

**Through Jan 20  
Floor 1**

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

# member: Pope.L, 1978–2001



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

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

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

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

**Member Last Look:  
Sun, Feb 2**

**Watch the intro story  
at [mom.org/pope.l](https://mom.org/pope.l).**

Pope.L. *How Much Is That Nigger in the Window a.k.a. Tompkins Square Crawl*. New York, NY 1991. Inkjet print. Acquired in part through the generosity of Jill and Peter Kraus, Anne and Joel S. Ehrenkranz, The Contemporary Arts Council of The Museum of Modern Art, The Jill and Peter Kraus Media and Performance Acquisition Fund, and Jill and Peter Kraus in honor of Michael Lynne. © Pope.L, courtesy the artist



# 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 [momag.org/  
surmoderno](https://momag.org/surmoderno).**

Jesús Rafael Soto. *Doble transparencia* (Double Transparency). 1956. Oil on plexiglass and wood with metal rods and bolts. Gift of Patricia Phelps de Cisneros through the Latin American and Caribbean Fund in honor of Ana Teresa Arismendi

# 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  
[momag.org/magazine](https://momag.org/magazine).**

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

# Collection 1880s–1940s

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.



## 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.

From left: Farkas Molnár. *Project for a single-family house, Der rote Würfel (The red cube).* 1923. Ink and gouache on paper. Gift of the Peter Norton Family Foundation; Lucia Moholy. *Bauhaus Workshop Building from Below. Oblique View.* 1926. Gelatin silver print. Thomas Walther Collection. Gift of Thomas Walther. © 2019 Lucia Moholy Estate/Artists Rights Society (ARS), New York/VG Bild-Kunst, Bonn; Marianne Brandt. *Teapot.* 1924. Bauhaus Metal Workshop, Germany. Nickel silver and ebony. Phyllis B. Lambert Fund





# Collection 1940s–1970s

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.

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

Alice Neel, artist



*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. **Georgie Arce.** Born in Pennsylvania, Neel lived from 1938 to 1962 in Spanish Harlem, where she painted portraits of her friends, family, neighbors, and fellow artists. A chance encounter with a boy named Georgie Arce on a local street sparked a lasting friendship. **Children.** Born in Florence, South Carolina, Johnson moved to France at age 26 and lived

intermittently in Europe over the following 12 years. During this period, his output consisted largely of expressionistic landscapes made with impasto strokes of bold pigment. Upon returning to the United States in 1938, the artist changed course and began to develop a uniquely personal style, explicitly reflecting upon his ancestry through references to African American culture.

From left: Jacob Lawrence. *The migration gained in momentum.* 1940–41. Casein tempera on hardboard. © 2019 Jacob Lawrence/Artists Rights Society (ARS), New York; Helen Levitt, Janice Loeb, James Agee. *In the Street.* 1952. 16mm film (black and white, silent); Alice Neel. *Georgie Arce.* 1953. Oil on canvas. Promised gift of Glenn and Eva Dubin. © The Estate of Alice Neel Courtesy David Zwirner, New York/London; William H. Johnson. *Children.* 1941. Oil and pencil on wood panel. Gift of Abby Aldrich Rockefeller (by exchange), Agnes Gund, Marlene Hess and James D. Zirin, and the Hudgins Family



# Collection 1970s–Present

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.



## 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

**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**



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

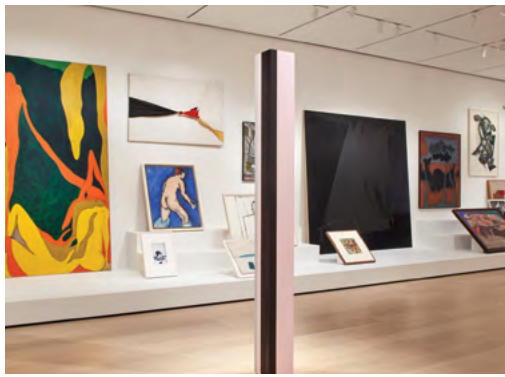
forest deity in Hindu, Buddhist, and Jain faiths that is a symbol of fertility traditionally portrayed with voluptuous hips, a narrow waist, broad shoulders, and exaggerated breasts. ***The Splendor of Myself II***. Zofia Kulik's self-portrait alludes to Tudor-era images of Queen Elizabeth I. Instead of the scepters, swords, and globes, the Polish artist holds a weed-like flower and a cucumber—

From left: Cecilia Vicuña. *Black Panther and Me (ii)*. 1978. Oil on canvas. Latin American and Caribbean Fund. © Cecilia Vicuña; Mrinalini Mukherjee. *Yakshi*. 1984. Dyed hemp. Committee on Painting and Sculpture Funds, and acquired through the generosity of Marlene Hess and James D. Zirin and the Modern Women's Fund. © Mrinalini Mukherjee. Courtesy of the Mrinalini Mukherjee Foundation; Zofia Kulik. *The Splendor of Myself II*. 1997. Nine gelatin silver prints. Acquired with support from The Modern Women's Fund. © 2019 Zofia Kulik



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.



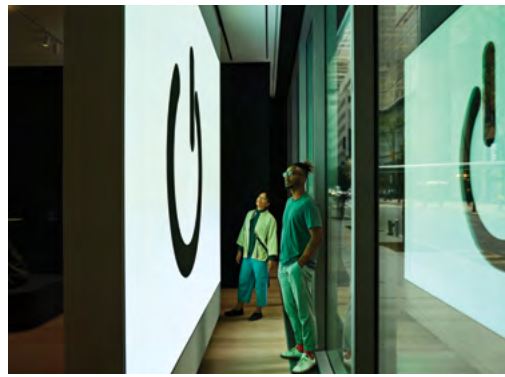


## The Shape of Shape Artist's Choice: Amy Sillman

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

Reflecting on her curatorial process, Sillman said, "Even though shape is everywhere, we don't talk about it much; it's not a hot topic in art, like color or systems. So I decided to look for works in MoMA's collection in which shape does prevail over other considerations. I found a wealth of artworks, far too many to include here, by artists who dig into life's surfaces, who start with physical perception rather than abstract logic. Often eccentric, poetic, or intimate, these works are like bodies that speak, operating at the hub of language and matter, signs and sensations." **Through Apr 12, Floor 5**

Installation view of *The Shape of Shape—Artist's Choice: Amy Sillman*, The Museum of Modern Art, New York, October 21, 2019–April 12, 2020. Photo: Heidi Bohnenkamp



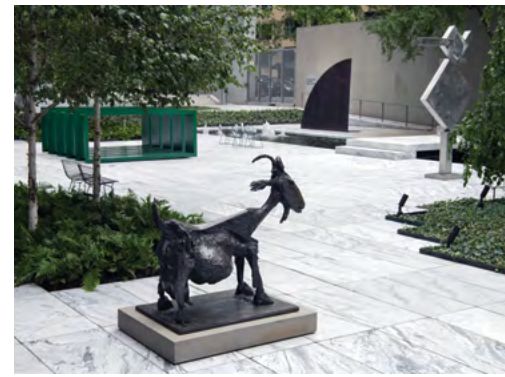
## Energy

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

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

**Join us for a Member Gallery Talk on Wed, Jan 1, at 12:30 p.m.**

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



## 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.**

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



## Taking a Thread for a Walk

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

True to its title, this exhibition takes a thread for a walk among ancient textile traditions, early-20th-century design reform movements, and industrial materials and production methods. Featuring adventurous combinations of natural and synthetic fibers and spatially dynamic pieces that mark the emergence of a more sculptural approach to textile art beginning in the 1960s, this show highlights the fluid expressivity of the medium. **Through Apr 19, Floor 3, Johnson Galleries**

Installation view of *Taking a Thread for a Walk*, The Museum of Modern Art, New York, October 21, 2019–April 19, 2020. Photo: Denis Doorly

# 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](https://moma.org/magazine).**

Clockwise from top right: Experimental Jetset. *Full Scale False Scale*. 2019. Aluminum, automotive paint, M.D.O. board, rubber, ink on paper, wall, and fabric. Courtesy the artists; Goshka Macuga. *Exhibition M*. 2019. Wool, cotton, synthetic fibers. Courtesy the artist and Andrew Kreps Gallery, New York; Philippe Parreno. *Echo*. 2019. Mixed media. Courtesy the artist; Gladstone Gallery, New York and Brussels; Esther Schipper, Berlin; and Pilar Corrias, London; Haim Steinbach. *hello again*. 2013. Vinyl, dimensions variable. Acquired on the occasion of The Museum of Modern Art's 2019 reopening; Yoko Ono. *PEACE is POWER*. 2019. Vinyl wallpaper and fabric. Courtesy the artist; Kerstin Brätsch. *Fossil Psychics for Christa*. 2019. Stucco-marmo, tempera, Oracal 8300 Transparent Cal 089, vinyl, and Venetian plaster. Courtesy the artist and Gavin Brown's enterprise, New York. All works commissioned on the occasion of The Museum of Modern Art's 2019 reopening, unless otherwise noted. All photos: Heidi Bohnenkamp



The collective Experimental Jetset did the decor for Café 2. They made “windows” that take the same shape as the Philip Johnson windows on the facade of the café. They also brought text into their installation and designed the menus and placemats with phrases culled from texts about modern art and architecture.



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.



Kerstin Brätsch's piece, in the Petrie Terrace Café, consists of wall-mounted reliefs made of *stucco marmo*, an Italian technique where you mix wet plaster with pigments to make a type of fake marble. The whole space feels like you've entered another period of time with excavated fossils. It's quite mysterious and otherworldly.



Yoko Ono wanted a space that was soothing and calming; she chose the third-floor Loggia. From the minute I went to meet her in her apartment, she said, “I know what I want to do. I want an affirmation that peace is power.” We started from there and she developed a wallpaper that looks like the sky and ottomans that look like fallen clouds.



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.



Also in the lobby is a work by Philippe Parreno that spans the entrances on 53rd and 54th streets. All the sculptures turn on and off at unexpected moments upon receiving live data from around the Museum, culling light, heat, and sound. Parreno wanted to treat the space as a living being that feels and responds to its environment.



# Theater of Operations: The Gulf Wars 1991–2011



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

*Theater of Operations* explores the effects of these wars on artists based in Iraq and its diasporas, as well as responses to the war from artists in the West, revealing how this period was defined by unsettling intersections of spectacularized violence, xenophobia, oil dependency, and new imperialisms. On view across the entire MoMA PS1 building, the exhibition features the work of over 80 artists, including Afifa Aleiby, Dia al-Azzawi, Thuraya al-Baqsmi, 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](https://momaps1.org/gulfwars).**

Installation view, *Theater of Operations: The Gulf Wars 1991–2011*, MoMA PS1, November 3, 2019–March 1, 2020. Photo: Walter Włodarczyk

# VW Sunday Sessions



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.

**Through Mar 29  
MoMA PS1**

**Members save  
\$2 on tickets.  
For program details,  
visit [moma.org/sundaysessions](https://momaps1.org/sundaysessions).**

VAC Museum Day, 2019.  
Courtesy of Nikita Gale

# 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**

Nina Barr Wheeler. *Home movies*. 1952–56. Digital preservation of 16mm film. Wheeler Winston Dixon Collection

# 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 Río as Hollywood's first Latina star.

**Jan 9–22**  
**Titus Theaters**  
**1 and 2**

*Loves of Carmen*. 1927.  
USA. Directed by Raoul Walsh

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 Magliozzi in connection with the ongoing exhibition *Private Lives Public Spaces*. To see the full schedule and purchase tickets, visit [moma.org/film](http://moma.org/film).



# Film Series



## 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**



## 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**



## The Contenders 2019

For this annual series, the Department of Film combs through major studio releases and the top film festivals, selecting influential, innovative films made in the past 12 months that we believe will stand the test of time. For the full screening schedule, visit [moma.org/contenders](http://moma.org/contenders). **Through Jan 8**



## 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**



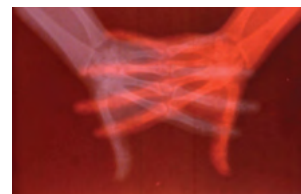
## God in Three Persons and a Brief History of the Residents

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**



## 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**



## "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**



## 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**



## 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](http://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](http://moma.org/film).**

Clockwise from top left:  
*The Front Page*. 1974. USA. Directed by Billy Wilder. Courtesy Photofest; *Troppa grazia (Lucia's Grace)*. 2018. Italy. Directed by Gianni Zanasi. Courtesy The Match Factory; *Bless Their Little Hearts*. 1983. USA. Directed by Billy Woodberry. Courtesy Milestone Films; *Strange Days*. 1995. USA. Directed by Kathryn Bigelow. Courtesy Everett Collection; *Totally Fucked Up*. 1993. USA. Written and directed by Gregg Araki. Courtesy Strand Releasing/Photofest; *White Afro*. 2019. USA. Directed by Akosua Adoma Owusu; *Sanctus*. 1990. USA. Directed by Barbara Hammer; *God in Three Persons*. Courtesy the Residents; *Portrait of a Lady on Fire*. 2019. France. Directed by Céline Sciamma. Courtesy NEON; *The Navigator*. 1924. USA. Directed by Donald Crisp, Buster Keaton. Courtesy Photofest

# Adam Linder: Shelf Life Shahryar Nashat: Force Life



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, three sites the artist has identified as primal to the production of dance. The group's physical language will accentuate and shift received understandings of everyday movements as they have been reframed by choreographers since the 1960s. Alternately, artist Shahryar Nashat will present three new large-scale works that extend his exploration of the interplay between bodies, objects, and images—also working within a system determined by the Barre, the Brain, and the Blood. Combining sculpture and video, this new constellation of works for the Studio will consider the ways in which new technologies have reshaped the human body.

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

**Feb 1–Mar 8  
Floor 4**

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

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

# David Tudor and Composers Inside Electronics Inc.

***Rainforest V (variation 1)***



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

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

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

**Through Jan 5  
Floor 4**

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

**Get a 360° look at  
the installation on  
our YouTube channel.**

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



# The People's Studio: Collective Imagination

## 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.**

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

## 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.**

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

**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 [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.

**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.

In Process programs are free with gallery admission. Capacity is limited and registration is available 30 minutes before the program begins.

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

Below: A view of the fifth-floor collection galleries. Shown: Frank Lloyd Wright. The San Francisco Call Building Project, San Francisco, CA (Model, 1940). 1913. Painted wood. The Frank Lloyd Wright Foundation Archives (The Museum of Modern Art | Avery Architectural & Fine Arts Library, Columbia University, New York). © 2019 Frank Lloyd Wright Foundation/Artists Rights Society (ARS), New York. Photo: Noah Kalina

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

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

**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

## Access Programs

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

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

**Art inSight**  
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



# 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**

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

## Tours for Fours

Look, listen, and share ideas while you explore modern and contemporary art. Movement, drawing, and other gallery activities give everyone the chance to participate. 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 starting at 10:00 a.m. on the day of the program. For details, visit [moma.org/family](https://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](https://moma.org/family).

## 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](https://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](https://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](https://moma.org/family).

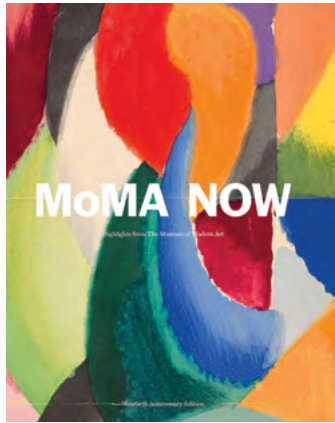
Family Programs participants in the galleries. Photo: Manuel Martagon



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# For Families

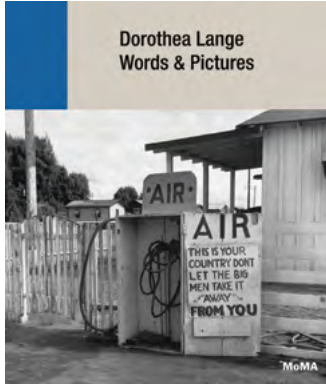




## MoMA Now: 375 Works from The Museum of Modern Art, New York

**Introduction by Ann Temkin**

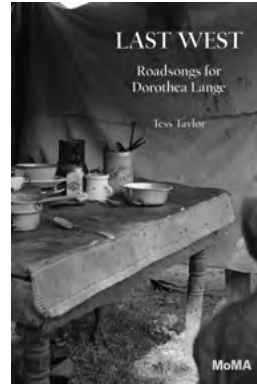
*MoMA Now* celebrates the richness of the Museum's collection and the diversity of issues and ideas embraced today. The book is not meant to be a comprehensive overview, on the contrary, it is designed to explore the complexity and variety of possibilities that exist within the collection. Featuring 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 Bullock, 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 in 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**

# MoMA Design Store



## 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

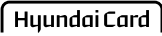


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member: Pope.L, 1978–2001 is presented as part of The Hyundai Card Performance Series.

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 Frej, Barbara Karp Shuster, and Ann and Mel Schaffer.

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

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

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Major support 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.



Major support for Theater of Operations: The Gulf Wars 1991–2011 is provided by The Andy Warhol Foundation for the Visual Arts.

Generous funding is provided by The International Council of The Museum of Modern Art, an anonymous donor, Dana Farouki, Tony and Elham Salamé, Barjeel Art Foundation, Darat al Funun-The Khalid Shoman Foundation, and Rana Sadik and Samer Younis. Additional support is provided by the MoMA PS1 Annual Exhibition Fund.

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Additional support is provided by the Harkness Foundation for Dance.

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Additional funding is provided by Bloomingdale's, Allene Reuss Memorial Trust, J.E. and Z.B. Butler Foundation, Von Seebeck-Share B Charitable Trust, The Elroy and Terry Krumholz Foundation, Karen Bedrosian Richardson, Langner Family Fund of The New York Community Trust, Frank J. Antun Foundation, the Josephs Family in loving memory of Hal and Florence Josephs, and an anonymous donor.

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

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UNIQLO Free Friday Nights, 5:30–9:00 p.m.  
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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

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Members receive 10% off during Museum hours.

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

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

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

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

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

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See moma.org for holiday hours.  
  
Museum Store  
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