Charles White believed that art had a role to play in changing the world, and he made paintings, drawings, and prints toward that end. His images of historical heroes, cultural icons, and ordinary men and women captured both their best qualities and the human cost of the inhumanity and oppression they faced. Sharing his work with visitors to MoMA, during a time when we continue to struggle with many of the issues he responded to, reaffirms the importance of art in today’s fractured world.

Charles White: A Retrospective is also a celebration of an extraordinary artist, and the first opportunity in over 30 years to see such a wide range of his work. We’re thrilled to partner with Howard University to bring White’s first mural to New York, and are especially excited to highlight the artist’s deep engagement with a multidisciplinary creative community here. Works lent by Pamela and Harry Belafonte, one of White’s close friends and collaborators, will only be on view at MoMA, and we look forward to sharing them with you when the exhibition opens on October 7, with Member Previews beginning on October 3.

White worked collaboratively with fellow artists and activists his entire life, so it’s especially fitting that his exhibition will be on view at the same time as Judson Dance Theater: The Work Is Never Done, a testament to the innovation and experimentation fostered by working together. We’re excited to open the fall season with this exhibition on September 16, with Member Previews beginning September 13. We hope to see you in the galleries soon!

Esther Adler
Associate Curator
Department of Drawings and Prints
Highlights

Judson Dance Theater 6–7

Charles White 12–13

Modern Matinees 14

Hammer Horror 15

Bruce Nauman 16–17

Rockaway! 2018 23

Family Festival 30
Bodys Isek Kingelez’s U.N.

To mark the anniversary of the founding of the United Nations on October 24, curatorial fellow Hanna Girma shares an up-close look at Bodys Isek Kingelez’s U.N. Don’t miss your chance to see it in Bodys Isek Kingelez: City Dreams, on view through January 1, with Member Early Hours through September 15.

A buzz of excitement and apprehension filled the room every time we uncrated a Bodys Isek Kingelez sculpture. These works—made primarily of paper, intricate appliqué, and found materials—are extremely fragile, and their unique designs make them especially challenging to transport. Curator Sarah Suzuki half-jokingly voiced her anxiety of opening a crate to find a paper-hungry mouse inside.

While no animals were discovered, one surprise did arrive: a sun-shaped map accompanying the work U.N. The map is the only two-dimensional work in the exhibition and, to our knowledge, the only one Kingelez ever made. Circumscribed by a yellow sun, the plywood map is adorned with corkboard continents and hand-drawn bodies of water. This rarely seen work complements the similarly shaped U.N., which spins below it as if to orbit in a Kingelezian, utopian universe.

U.N. is an elaborate deviation from Kingelez’s otherwise symmetrical and more subdued earlier works. It was originally created for a 1995 exhibition in Geneva, Dialogues de paix, which celebrated the 50th anniversary of the founding of the United Nations and included artists from 50 countries on five continents. Kingelez chose to honor the UN with this dazzling work, stating, “The stars are distributed around the form of the building. They represent the member countries, which I want to be equal. In this palace, peace is an indispensable tool for the democracy of nations.” Like the peacekeeping mission of the UN, Kingelez’s visionary buildings and cities are a call for us all to imagine, in the artist’s words, a “better, more peaceful world.”
New

Judson Dance Theater
The Work Is Never Done
Sep 16–Feb 3

Member Previews: Sep 13–15

For a brief period in the early 1960s, a group of choreographers, visual artists, composers, and filmmakers made use of Judson Memorial Church in New York’s Greenwich Village to present performances that redefined the kinds of movement that could count as dance. Through open workshops, Judson Dance Theater artists challenged traditional understandings of choreography, and employed new compositional methods, incorporating “ordinary” movements, along with games, simple tasks, and social dances to infuse their pieces with a sense of spontaneity. The Judson participants, including Trisha Brown, Lucinda Childs, Robert Morris, Steve Paxton, and Yvonne Rainer, among others, would go on to profoundly shape all fields of art in the second half of the 20th century.

Judson Dance Theater: The Work Is Never Done highlights the ongoing significance of the history of Judson Dance Theater, beginning with workshops led by Anna Halprin, Robert Ellis Dunn, and James Waring, and exploring the influence of figures such as Simone Forti and Andy Warhol, as well as venues for collective action like Judson Gallery and the Living Theatre. This exhibition celebrates the group’s multidisciplinary, collaborative ethos and range of participants through a gallery exhibition, a print publication, and an ambitious performance program.

Simone Forti’s Dance Constructions are performed weekly (Contemporary Galleries, Floor 2: Tuesdays, Thursdays & Saturdays, 11:00 a.m., 1:30 & 3:30 p.m.). The Marron Atrium performance program is organized into two-week increments, featuring the work of one artist: Yvonne Rainer (Marron Atrium: Sep 16, 17, 19, 20 & 22, 12:30 & 3:00 p.m.), Deborah Hay (Marron Atrium: Oct 4, 5 & 6, 2:00 p.m.), David Gordon (Marron Atrium: Oct 18, 19 & 20, 2:00 p.m.), Lucinda Childs (Marron Atrium: Oct 29, 30 & 31, 12:00 & 3:00 p.m.), Steve Paxton (Marron Atrium: Dec 9–15, 12:00 p.m.), and Movement Research (during Museum hours), respectively. When live performances are not taking place, a video installation of historical material related to the featured artist, edited by artist Charles Atlas, will be on view. For further programming details, visit moma.org/judsondance.
Printed Matter presents the 13th annual NY Art Book Fair (NYABF) at MoMA PS1. Free and open to the public, the NYABF has grown into a leading international event for the arts publishing community, providing an important platform for artists and publishers to connect with audiences and circulate their work in a dynamic environment.

NYABF welcomes hundreds of exhibitors from around the world, including a broad range of artists and collectives, small presses, institutions, galleries, antiquarian booksellers, and distributors. With a commitment to diversity and representation, the event serves as an open meeting place for an extended community of publishers and book enthusiasts, and a site for dialogue and exchange around all facets of arts publishing. For details, visit nyartbookfair.com.

Jacques Audiard
Aug 31–Sep 20

For audiences who live and breathe film, the cinematic atmosphere created by writer-director Jacques Audiard is among the most intoxicating and sustaining. Since the mid-1990s, he has immersed us in the deeply nuanced worlds of his intricately drawn characters, providing actors like Emmanuelle Devos, Romain Duris, and Tahar Rahim with career-defining roles.

A dedicated cinephile, Audiard plays with genre conventions, from crime-thriller to romance to Western, and infuses them with new vitality. On the occasion of his first English-language feature, The Sisters Brothers, we are excited to provide this look back on his remarkable accomplishments at mid-career.

Members can reserve free film tickets in person and at moma.org/film.


NY Art Book Fair 2018
Sep 21–23

NY Art Book Fair. Photo courtesy BJ Enright Photography
The Eye of Iran
Cinematographer
Mahmoud Kalari

Sep 14–30

Members can reserve free film tickets in person and at moma.org/film.

Contemporary Iranian film has been earning worldwide acclaim since around 1990, when it became known for a neorealist streak characterized by authentic, simple depictions of life. The complexity of Iran has, however, been explored by a wide range of cinematic voices, with formally and conceptually rigorous films dealing with subjects as diverse as urban life, women’s issues, and interpersonal dramas, all while creatively skirting strict censorship rules.

One figure has contributed to the look of this rich, multifaceted, evolving cinema like no other: cinematographer Mahmoud Kalari, who has lensed some of the most acclaimed works by Asghar Farhadi, Abbas Kiarostami, Mohsen Makhmalbaf, and Dariush Mehrjui, to name just a few. Kalari approaches each film with no preconceptions, devising for each a specific visual style. From dynamic handheld camerawork to stark minimalism, placid countryside to gritty metropolis, short shot to long take (in one case lasting over two hours), he is undaunted by any boundary. Kalari has steadily, over three decades, focused our gaze on Iran.

Karpo Godina

Oct 19–25

Members can reserve free film tickets in person and at moma.org/film.

An essential figure of Yugoslav cinema, Karpo Godina infused the radical “Black Wave” of the 1960s with an irrepresible expressive freedom—squarely targeted against all forms of repression—and thrived long after the end of Titoism and the breakup of the nation in civil war. For more than 30 years, the half-Slovenian, half-Macedonian filmmaker has brought a playfully anarchical spirit to the poetics and politics of film, moving breathlessly between fiction and nonfiction in his avant-garde shorts of the 1960s and ’70s and his feature films of the 1980s and ’90s.

Godina was a frequent collaborator of Bahrudin “Bato” Čengić, Želimir Žilnik, Lordan Zafranović, and other pioneering members of the Black Wave, and he has since worked comfortably in the former Yugoslavian republics as a director, screenwriter, cinematographer, and editor.

Karpo Godina makes a rare appearance at MoMA to present his first career retrospective in the US, coinciding with the exhibition Toward a Concrete Utopia: Architecture in Yugoslavia, 1948–1980 (see page 20).
“Art must be an integral part of the struggle,” Charles White insisted. “It can’t simply mirror what’s taking place. … It must ally itself with the forces of liberation.” Over the course of his four-decade career, White’s commitment to creating powerful images of African Americans was unwavering. Using his virtuoso skills as a draftsman, printmaker, and painter, he developed his style and approach over time to address shifting concerns and new audiences. In each of the cities in which he lived—Chicago, New York, and, finally, Los Angeles—White became a key figure within a vibrant community of creative artists, writers, and activists.

White’s far-reaching vision of a socially committed practice attracted promising young artists, and he became one of the 20th century’s most important and dedicated teachers. Acclaimed contemporary artists David Hammons and Kerry James Marshall were among his many students: as Marshall reflected, “Under Charles White’s influence I always knew that I wanted to make work that was about something: history, culture, politics, social issues. … It was just a matter of mastering the skills to actually do it.”

Charles White: A Retrospective charts White’s full career—from the 1930s through his premature death in 1979—with over 100 works, including drawings, paintings, prints, photographs, illustrated books, record covers, and archival materials.

Member Previews: Oct 3–6
Member Early Hours: Oct 3–Jan 1, 9:30–10:30 a.m.
Member Gallery Talk: Oct 17, 12:30 p.m.

Charles White
Bessie Smith.
1950. Tempera on panel, 24 15/16 × 20” (61.8 × 50.8 cm). Private collection. © 1950 The Charles White Archives

Charles White.
Black Pope (Sandwich Board Man).
1973. Oil wash on board, 60 × 43 7/8” (152.4 × 111.4 cm). Richard S. Zeisler Bequest (by exchange), The Friends of Education of The Museum of Modern Art, Committee on Drawings Fund, Dari Woodner, and Agnes Gund, © 1973 The Charles White Archives
Bruce Nauman: Disappearing Acts
Oct 21–Feb 25

Since the mid-1960s Bruce Nauman has been in search of new ways to make sculpture, employing a tremendous range of materials and working methods. Spanning the artist’s 50-year career, Bruce Nauman: Disappearing Acts provides a singular opportunity to experience his command of a wide range of mediums, from drawing, printmaking, photography, and sculpture to performance, film, neon, and large-scale installations.

This expansive presentation across both of MoMA’s locations—the Museum’s entire sixth floor and all of MoMA PS1—offers distinct but complementary perspectives. The exhibition marks the US premiere of two works: Leaping Foxes (2018), a large-scale hanging sculpture, and his state-of-the-art 3-D video projection Contrapposto Split (2017). The nearly 50-foot-long Kassel Corridor (Elliptical Space) (1972) will be on view in New York for the first time.

Probing structures of power and established norms, questioning such values as “good” and “bad,” and leaving his work open to multiple, often conflicting, understandings, Nauman repeatedly tests the viewer’s willingness to relinquish the safety of the familiar. We must be alert, ever vigilant, and wary of being seduced by the easy answers. This, his work teaches us, is where freedom begins.
With his distinctive voice—part effete, part diabolical—and imposing 6’4” frame, Vincent Price (1911–1993) was nothing like Hollywood’s typical leading men, and his earliest film roles consisted of character parts in costume dramas. It wasn’t until 1940, when Price appeared in The House of the Seven Gables, that his predilection for Gothic narratives was born. After a string of high-profile roles in Brigham Young (1940), Laura (1944), and The Keys of the Kingdom (1944), Price became a true lead, and his versatility—cad, romantic, adventurer, villain—was underpinned by what The New York Times called a “suave diabolism.”

While he continued to mix up the roles he choose, his string of low-budget horror films with William Castle and, later, Roger Corman, would come to define his legacy, as he channeled Edgar Allan Poe and sundry possessed madmen in a generation’s worth of ghoulish, macabre films. Price’s mischievous raised eyebrows and devilish vocal modulations made him perfect for these roles, and he relished eccentric performances.

This wide-ranging overview of Vincent Price’s film work is drawn mainly from MoMA’s collection.

Members can reserve free film tickets in person and at moma.org/film.

Mary Shelley’s Frankenstein, published in 1818, has inspired hundreds of films. Hollywood audiences fell in love with Frankenstein after the 1931 Universal Pictures version, featuring Boris Karloff’s iconic block-headed, neck-bolted creature and the hysterical doctor’s spectacular tesla coils and steam-spewing equipment, all in glorious black and white.

In 1957, the British production company Hammer Films released the first of its seven Frankenstein films, which focused more on the Gothic aspects of the book and the obsession, ambition, and guilt of the doctor (usually played by Peter Cushing). These films overflow with Victorian décor, lusty characters, decidedly more disfigured, wrathful monsters—all amplified by a highly artificial, gruesome color palette that makes even a glimpse of blood into a horrifying experience.

This MoMA presentation of all seven Hammer Frankenstein films is being held in conjunction with It’s Alive! Frankenstein at 200, a visual history of Mary Shelley’s Frankenstein at The Morgan Library and Museum (October 12–January 27).
Catalan Cinema’s Radical Years, 1968–1978
Oct 25–Nov 10

This series traces 10 revolutionary years in the history of Catalan cinema: the period between 1968 and 1978, when the fate of Spain—and Catalonia’s place in it—lay in the balance. The death of General Francisco Franco on November 20, 1975, and the ascension of Juan Carlos I to the throne made possible the nation’s transition from brutal dictatorship to fragile democracy. The Catalan language, after nearly a half-century of censorship, could once again be expressed freely in the streets and in the arts.

Filmmakers who during the last years of dictatorship had risked their lives by shooting clandestinely or by encoding their scripts with politically subversive ideas responded to newfound freedom after 1976 with work that continues to excite and provoke. The exhibition, drawn entirely from the archives of the Filmoteca de Catalunya, spans the decade from the radicalism of 1968 to the first democratic elections in 1977 and the writing of the Constitution of Spain the following year. It includes films by Pere Portabella, Antoni Ribas, and others that explore the legacy of the Spanish Civil War, the surge of immigrants into Catalonia from other parts of Spain, Catalan national identity, the clash of dissident movements, feminist and class struggle, and sexual liberation.

Members can reserve free film tickets in person and at moma.org/film.

MoMA Presents

Catch the latest in global cinema, newly restored classics, and more in these special weeklong film runs.

Ingmar Bergman’s
This Can’t Happen Here
Sep 5–11

This is the North American theatrical premiere run of Ingmar Bergman’s virtually unseen 1950 espionage thriller Sånt händer inte här (This Can’t Happen Here/High Tension).

Jean-Luc Godard’s
Sympathy for the Devil
Sep 13–19

MoMA premieres the new 4K digital restoration of this unforgettable 1969 collaboration between Jean-Luc Godard and The Rolling Stones.

Xu Bing’s Dragonfly Eyes
Sep 21–27

Visual artist Xu Bing’s 2017 feature debut uses Internet-sourced surveillance footage to construct a fictional tale set in modern China.
**Constantin Brancusi Sculpture**

**Through Feb 18**  
Member Early Hours: Through Oct 2, 9:30–10:30 a.m.  
The Museum of Modern Art, Floor 2

Constantin Brancusi (1876–1957) first showed his work in the United States at the 1913 Armory Show in New York. Reflecting on the presentation, one critic described his sculptures as “disturbing, so disturbing indeed that they completely altered the attitude of a great many New Yorkers towards a whole branch of art.”

Brancusi’s beguilingly simple forms looked like nothing else, then or since. Rather than modeling clay like his peers, Brancusi carved his work directly from wood or stone, and cast it in bronze. Simultaneously, he rejected realism, preferring that his sculptures evoke rather than resemble the subjects named in their titles, such as *Bird in Space* or *Fish*. He made bases for many of his sculptures, themselves complex constructions that became part of the work.

This exhibition celebrates MoMA’s holdings—11 sculptures accompanied by a selection of drawings, photographs, and rare films. What emerges is a rich portrait of an artist whose risk-taking and inventive approach to form changed the course of the art that followed.

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**Toward a Concrete Utopia**

**Through Jan 13**  
Member Early Hours: Through Sep 11, 9:30–10:30 a.m.  
The Museum of Modern Art, Floor 3

“Outstanding”—The New York Times

Situated between the capitalist West and the socialist East, Yugoslavia developed a postwar architecture that responded to contradictory demands and influences, both in line with and distinct from the design approaches seen elsewhere in Europe and beyond. Put to the task of constructing a socialist society based on “self-management,” modern architecture was a key instrument in implementing this utopian vision. *Toward a Concrete Utopia* is the first major US exhibition to study this remarkable body of work. With more than 400 drawings, models, photographs, and films, the exhibition examines architecture’s capacity to produce civic space and common history in a highly diverse, multiethnic society.

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**Constantin Brancusi. Fish. 1930. Blue-gray marble, 21 × 7/8 × 5 1/2" (53.3 × 180.3 × 14 cm), on three-part pedestal of one marble 5 1/4" (13 cm) high, and two limestone cylinders 13" (33 cm) and 11" (27.9 cm) high x 32 1/8" (81.5 cm) diameter at widest point. Acquired through the Lillie P. Bliss Bequest (by exchange). © Succession Brancusi - All rights reserved (ARS) 2018. Photo: Denis Doorly.**
Reza Abdoh

Through Sep 3
Members always enjoy free admission to MoMA PS1.
MoMA PS1

“MoMA PS1’s retrospective of the late theatre artist is a marvel of research and curatorial empathy.”—The New Yorker

Though he was only 32 at the time of his death from AIDS, the Iranian-American theater director Reza Abdoh’s (1963–1995) mark on the world of theater was unmistakable. Relentlessly inventive, he pushed his actors—and audiences—to their limits amid ambitious, unusual, disorienting stage sets. Abdoh’s aesthetic language borrowed from fairy tales, BDSM, talk shows, raves, video art, and the history of avant-garde theater.

This exhibition, the first large-scale retrospective of Abdoh’s work, highlights the diverse video works that Abdoh produced for his performances and an installation based on his 1991 production Bogeyman. The exhibition also includes contextual materials reflecting the club scenes in both Los Angeles and New York, the culture wars of the Reagan era, and the AIDS crisis.

Rockaway! 2018
Narcissus Garden by Yayoi Kusama

Through Sep 3
Gateway National Recreation Area at Fort Tilden, New York

Yayoi Kusama’s site-specific installation Narcissus Garden is presented by MoMA PS1 as the third iteration of Rockaway!, a free public art festival organized with Rockaway Artists Alliance, Jamaica Bay-Rockaway Parks Conservancy, National Park Service, and Bloomberg Philanthropies in the Gateway National Recreation Area at Fort Tilden.

Comprised of 1,500 mirrored stainless-steel spheres, Narcissus Garden is on view in a former train garage that dates to the time when Fort Tilden was an active US military base. The mirrored metal surfaces reflect the industrial surroundings of the now-abandoned building, drawing attention to Fort Tilden’s history and the devastating damage inflicted on many buildings in the area by Hurricane Sandy in 2012. The Rockaway! project aims to raise awareness of the ongoing restoration work and efforts to ensure the Rockaways are prepared for future effects of climate change.

The installation is free and open to the public Friday–Sunday, 12:00–6:00 p.m., and on September 3 (Labor Day), 12:00–6:00 p.m.
At a recent event for Future Modern members, MoMA Director Glenn D. Lowry and Ann Temkin, The Marie-Josée and Henry Kravis Chief Curator of Painting and Sculpture, discussed the Museum’s plans for 2019 and vision for the collection galleries. Here we’ve excerpted and edited some highlights from their talk.

GLENN LOWRY
What will be different in the ways the public and our members will experience the collection?

ANN TEMKIN
The most important thing for me and my colleagues is thinking about how to deal with today’s approach to what is conveniently called “the canon.” MoMA, of course, is an institution closely identified with defining that canon for modern art. It’s something that museums worldwide are confronting right now, because across the board there is a realization that there has been, in many cases, a prioritizing of an American and Eurocentric sense of the canon, as well as white and male—as there also has been in music and in literature—and that doesn’t feel very 21st century.

Today we want to be the ones provoking questions, getting you to think your own thoughts, getting you to make new observations about works that maybe you took for granted in the past. One way that we’re going to do this in 2019 is to make the collection galleries as dynamic and fluid as the temporary exhibition galleries. When you visit the collection galleries, and then come back in three months, six months, or nine months, you’re going to see a significant number of galleries that are telling different stories and telling you about different artists than those same galleries told you on your last visit.

LOWRY
Can you elaborate a little bit on how new voices, or voices that maybe have been present but not so evident, might be experienced?

TEMKIN
A lot of the things that we’re talking about actually match very well what was being said in the 1930s about the Museum, and I think over the decades we became more of a grown-up institution and perhaps less experimental. But when we, as curators, go back and look at those initial couple of decades we see that we were really casting our net very wide.

When you come to the galleries next year it won’t be as it is now, that the main circuit is primarily painting and sculpture. In many galleries you’ll see paintings and drawings and photos and films. And in these galleries, where you’ll see art from places like Paris and Berlin and New York, you will also see art from less familiar centers. I think in this century the whole idea of center versus periphery has shifted. We’re interested in peripheries for what they contribute to centers as much as we’re interested in what centers contribute to peripheries. So this looser, less classified, less categorized look at what’s in the collection is what you’ll be seeing.

LOWRY
So in addition to great works of art that are familiar, there will be many works of art that feel new and fresh and that will be seen in contexts that will be surprising. What’s it like trying to figure out how to do this? How do we decide what goes where?

TEMKIN
One key decision that we made quickly and easily, at least five years ago, was that we would stick with a chronological order, as we have in our current galleries. We’re going to stick with that because we decided there’s so much change happening that you need some sort of anchor or spine. We feel like having the counterpoint of something somewhat rigid, like early to most recent, gives us the freedom to, within that, get quite experimental.

Everything that we start reinstalling will be from square one, as if this whole building had just been built. So that’s more than 60 galleries. So, gallery by gallery, we literally assigned curators to floors and curators to rooms within floors, and those are just a fraction of the people who are involved in it. It’s been fantastic because the ideas coming from people who haven’t really been dealing with collection galleries before are sensational. It’s a ton of discussion, but our mantra is “more work for more people!” It takes more time than being dictatorial, but we’ll have a better product, I’m positive.

LOWRY
One of the things I’m really looking forward to is being able to show a great deal of recent acquisitions. There’s something really exciting about being able to quickly integrate into the conversation works that are fresh to the Museum as well as those that have been here for a long time. We’ve talked about the process and what some of this will look like, but if you were able to define what you want someone coming to the Museum for the first time in 2019 to feel, what would that be?

TEMKIN
Oh that’s easy: happy. The reason I and all my colleagues work here is we personally get tremendous joy from art. Our life’s work is to pass along that joy.

To learn more about the project, visit moma.org/futuremodern.
My Favorite Work

We asked a member to choose their favorite work from our collection and tell us how it has inspired or influenced them.

Terry Adkins
Methane Sea
2013

Chosen by Sara Fruner, Individual member since 2017

One of my favorite works was recently on view in the exhibition of gifts from Agnes Gund: Terry Adkins’s Methane Sea (2013). It features a tangle of thick ropes slung over a metal frame covered with “wooden fids,” i.e., conical tools used on boats to work with rope and canvas. There is nothing overtly appealing about the piece. No shiny colors, no peculiar shapes. Yet it encapsulates the very mechanism that turns an assembly of plain, everyday matter into an artwork.

The trick about art lies in association: you look at a rope festooning an armature and your mind gets instantly propelled into other spaces. In the case of Methane Sea, colonial history—slavery, the Middle Passage in-between Africa and the Caribbean—and current times—immigration, boats overflowing with the Fanonian wretched of the Earth looking for a hope on the shores of the “wealthy” countries. Adkins triggers the artistic spell by taking an object as common and unpretentious as a rope, and placing it in a different context. In so doing, he lets the object speak a new language. The rope becomes the ordeal and the sufferings that all the ropes in the world, since man’s exploitation began, entail. Thanks to the artist’s imagery, a rope is a voice, blurring out all the untold stories no historian could ever collect, and giving back in such a successful, poignant, synthetic way.
Member Early Hours
Daily, 9:30–10:30 a.m.
Open to all members (except Global and MoMA NYC) and accompanying guests. Present your membership card and/or member guest admission ticket at the Museum entrance.

Through Sep 11
Toward a Concrete Utopia: Architecture in Yugoslavia, 1948–1980

Through Sep 15
Bodys Isek Kingelez: City Dreams

Member After Hours
6:30–8:30 p.m.
Twice a month, enjoy after-hours access to selected exhibitions. Educators will be on hand. On selected evenings, you can also “Sip and Shop” at MoMA Design Store on 53 Street from 5:30 to 7:00 p.m. and enjoy complimentary wine and prosecco.

Tue, Sep 11
Toward a Concrete Utopia: Architecture in Yugoslavia, 1948–1980

The Long Run

Sep 12–Oct 16
Constantin Brancusi Sculpture

Oct 3–Jan 1
Charles White: A Retrospective

Oct 17–Feb 18
Bruce Nauman: Disappearing Acts

Member Previews
Starting at 10:30 a.m.
See new exhibitions before they open to the public, during exclusive previews.
Thur, Sep 13–Sat, Sep 15
Judson Dance Theater: The Work Is Never Done
Wed, Oct 3–Sat, Oct 6
Charles White: A Retrospective
Wed, Oct 17–Sat, Oct 20
Bruce Nauman: Disappearing Acts

Member Collection Tour
Tue, Sep 11 & Thu, Oct 4, 5:30–6:30 p.m.
Members are invited to join us for a one-hour, after-hours tour of MoMA’s Collection Galleries. Limited to 50. Tours are held monthly.

Member Gallery Talks
12:30 p.m.
Free, one-hour tours just for members on the first and third Wednesday of each month.

Wed, Sep 5
Constantin Brancusi Sculpture

Wed, Sep 19
The Long Run

Wed, Oct 3
Bodys Isek Kingelez: City Dreams

Wed, Oct 17
Charles White: A Retrospective

Member Premium Viewing Hours
Mon, Sep 17, 6:30–9:00 p.m. & Tue, Oct 23, 8:00–10:30 a.m.
Fellow members ($360) and above enjoy exclusive access when the Museum is closed to the public. All galleries will be open and refreshments will be served.

Member Lecture
Tue, Oct 9, 6:30–8:30 p.m.
Supporting members ($600) and above are invited to a lecture and reception with the curators of Judson Dance Theater: The Work Is Never Done.

Curatorial Walk-Through
Thu, Oct 11, 6:30–8:30 p.m.
Patron members ($1,750) and above are invited to a private tour and reception with the curators of Constantin Brancusi Sculpture.

Opening Reception
Charles White
Tue, Oct 2, 7:00–9:00 p.m.
Sustaining ($1,200) members and above are invited to a reception and viewing celebrating Charles White: A Retrospective.

Member Opening
Charles White
Wed, Oct 3, 7:00–10:00 p.m.
Fellow ($360) and Supporting ($600) members are invited to an evening reception and viewing celebrating the opening of Charles White: A Retrospective.

Opening Reception
Bruce Nauman
Tue, Oct 16, 6:00–10:00 p.m.
Sustaining ($1,200) members and above are invited to a reception and viewing celebrating Bruce Nauman: Disappearing Acts.

Member Opening
Bruce Nauman
Wed, Oct 17, 6:00–10:00 p.m.
Fellow ($360) and Supporting ($600) members are invited to a reception and viewing celebrating Bruce Nauman: Disappearing Acts.

Member Shopping Days
Tue, Sep 11–Fri, Sep 14
Fri, Oct 5–Mon, Oct 8
Members save 20% on all products at the MoMA Design Stores, at store.moma.org, and in our catalog, including furniture and sale items (cannot be combined with any other offer or discount).
The 20th Annual
MoMA Family Festival
Sat, Oct 20, 6:30–9:30 p.m.

A night for our littlest members! Join us for dancing, communal art projects led by Museum educators, kid-friendly treats, and fun activities in the galleries. The entire Museum will be open, including MoMA’s beloved fifth-floor collection galleries.

This is an exclusive benefit for Family members ($175) and above. Admission is free, but advance registration is required online. For more information, visit moma.org/familyfestival or email us at member_programs@moma.org. To upgrade to a Family membership, call us at (888) 999-8861.

Photo: Carly Gaebe

For Families

Family Films
Oops! Mistakes and Mix-Ups
Sat, Sep 15, 12:00–1:00 p.m., T3
Enjoy new and classic family-friendly short films, engaging discussions, and suggestions for follow-up activities in the Museum’s galleries. This program is for individual families of up to two adults and up to three kids.

For kids age four and up and their adult companions. Free tickets are distributed, first come, first served, at 10:00 a.m. on the day of the program. For details, visit moma.org/family.

Family Films
With a Little Help
Sat, Oct 13, 12:00–1:00 p.m., T3
Enjoy new and classic family-friendly short films, engaging discussions, and suggestions for follow-up activities in the Museum’s galleries. This program is for individual families of up to two adults and up to three kids.

For kids age seven and up and their adult companions. Free tickets are distributed, first come, first served, at 10:00 a.m. on the day of the program. For details, visit moma.org/family.

Tours for Fours
Saturdays and Sundays, Sep 15–Oct 28, 10:20–11:15 a.m., Education and Research Building
Look, listen, and share ideas while you explore modern and contemporary art. Movement, drawing, and other gallery activities give everyone the chance to participate. Each month a new theme is introduced. September’s theme is Art-Making Materials. October’s theme is People and Portraits.

For kids age four and up and their adult companions. Free tickets are distributed on a first-come, first-served basis starting at 10:30 a.m. on the day of the program. For details, visit moma.org/family.

A Closer Look for Kids
Saturdays and Sundays, Sep 15–Oct 28, 10:20–11:30 a.m., Education and Research Building
Engage in lively discussions and fun activities while looking closely at modern masterpieces and cutting-edge contemporary art. Each month a new theme is introduced. Kids and adults participate. September’s theme is Art in 3-D. October’s theme is Shape, Line, and Color.

For kids age five to 10 and their 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.

Family Art Workshops
Select Saturdays and Sundays, 10:30 a.m.–12:00 p.m. & 2:00–4:00 p.m., Education and Research Building
Explore works in MoMA’s collection and special exhibitions, then use your experience in the galleries as inspiration for art making in the studio.

Building Imagined Cities
Sep 15, 23, 29, & 30, Oct 13 & 14, ages 5–7
Inspired by Bodys Isek Kingelez, who created buildings and cities out of paper, commercial packaging, and materials from everyday life, you’ll create your own structure to add to a collaborative “extreme maquette.”

Kids and adults participate. Advance registration required; register beginning September 5. For details, visit moma.org/family.

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

A night for our littlest members! Join us for dancing, communal art projects led by Museum educators, kid-friendly treats, and fun activities in the galleries. The entire Museum will be open, including MoMA’s beloved fifth-floor collection galleries.

This is an exclusive benefit for Family members ($175) and above. Admission is free, but advance registration is required online. For more information, visit moma.org/familyfestival or email us at member_programs@moma.org. To upgrade to a Family membership, call us at (888) 999-8861.
**Programs**

**Gallery Sessions**

**Daily, 11:30 a.m. & 1:30 p.m.**

Join us for lively conversations and engaging activities, facilitated by Museum educators, that offer insightful and unusual ways to engage with collections and special exhibitions.

Groups meet in the galleries noted on the schedule. Gallery Sessions are free for members and Museum admission ticket holders. No registration is required.

**Quiet Mornings**

**Wed, Sep 5 & Wed, Oct 3, 7:30–9:00 a.m.**

See your favorite works from MoMA's collection and take in new exhibitions, all without the crowds. Guided meditation takes place at 8:30 a.m.

Free for members, and member guests are $5. Adults $15, seniors $12, full-time students with current ID $10, children (16 and under) free.

**#ArtSpeaks**

**Tue, Sep 25 & Tue, Oct 30, 11:00 a.m.-4:00 p.m., Museum galleries**

Join us for a day of community and conversation. Staff members choose artworks of special meaning for them, and speak about the ways that art makes a difference in the world.

Free for members and Museum admission ticket holders.

**Artists and The Long Run**

**Wed, Oct 10, 6:00 p.m., T3**

For this evening conversation, contemporary artists share their observations, thoughts, and questions about the career path of artists featured in the exhibition The Long Run. Presenters include Lynda Benglis on her own path, Abraham Cruzvillegas on David Hammons, and David Reed on Joan Mitchell.

Tickets $15; $10 members and Corporate members; $5 students, seniors, and staff of other museums.

**Deborah Hay: A Lecture on the Performance of Beauty**

**Thu, Oct 4, 7:00 p.m., T2**

Deborah Hay presents her lecture-performance A Lecture on the Performance of Beauty, which focuses on her solo work o beautiful, which was choreographed in 2002. This lecture-performance accompanies the exhibition Judson Dance Theater: The Work Is Never Done (see page 6).

For ticketing info, see moma.org.

**Bodys Isek Kingelez: Perspectives**

**Mon, Oct 1, 6:30 p.m., T3**

Drawing from Kingelez’s interests in national identity, urban planning, and his experiences in then-Zaire (now the Democratic Republic of Congo), this event features a range of perspectives on the artist's work, including photographer Sammy Baloji and anthropologist Filip de Boeck, co-authors of Saturting the City: Living Together in Congo's Urban Worlds (2016), Chika Okeke-Agulu, Professor, Art and Archaeology, Princeton University, and others.

Tickets $15; $10 members and Corporate Members; $5 students, seniors, and staff of other museums

**Judson Church Reassembled**

**Sat, Oct 13, 11:00 a.m., Judson Memorial Church, 55 Washington Square West**

Organized in collaboration with Judson Memorial Church, this full-day event includes a screening of Shirley Clarke’s The Connection (1961), a discussion about the mutual influence of art and religion, and performances co-organized with the dance organization Movement Research.

Free. No advance registration required.

**Modern Mondays**

Building upon the Museum’s eight-decade tradition of fostering cinematic innovation and experimentation, Modern Mondays invites artists working in the expanded field of film, video, performance, and sound to present their work in an intimate setting.

Members and children (16 and under) free. Tickets $12, seniors $10, full-time students with current ID $8.

**An Evening with Yvonne Rainer**

**Mon, Sep 17, 7:00 p.m., T2**

Yvonne Rainer, one of the founders of Judson Dance Theater, presents Revisions: A Truncated History of the Universe for Dummies. A Rant Dance and Letter to Humanity, her lecture-performance reflecting on current events, as part of the exhibition Judson Dance Theater: The Work Is Never Done (see page 6).

**An Evening with Xu Bing**

**Mon, Sep 24, 7:00 p.m., T2**

The work of Chinese artist Xu Bing challenges the meaning of language and what we see from his groundbreaking installation A Book from the Sky (1987–91)—scrolls and books filled with what appears to be Chinese text but turns out to be fake characters—to his recent foray into features film (see page 19). Xu joins us for an illustrated talk about his universe of language, meaning, fiction, and truth.

**Phil Tippett in Conversation with Lucy Raven**

**Mon, Oct 1, 7:00 p.m., T2**

Phil Tippett is a two-time Academy Award–winning visual effects and animation artist who has brought radical innovations in screen technology—and an imaginative wit—to fantastical movie creatures in everything from the Star Wars trilogy to the Jurassic Park franchise. In addition to a discussion with Tippett and filmmaker Lucy Raven, this evening features a look at his in-progress project Mad God, and his recent collaborations with Raven. A screening of Starship Troopers with 30 minutes of rare production footage precedes the program.

**An Evening with Shambhavi Kaul**

**Mon, Oct 22, 7:00 p.m., T2**

Applying deep research, precise editing, and fine-tuned humor to a combination of historical cinematography and found footage, Shambhavi Kaul depicts landscapes and figures that exist between imagination and reality. Her work uses cultural tropes from places like Hong Kong, India, and Mexico to reveal the ambiguous meanings behind loaded popular signifiers. Kaul presents a selection of her films, including new work, followed by a conversation.

**Prime Time: Studio Workshop**

**Tue, Oct 30, 2:00–3:30 p.m.**

Use mixed materials to construct imaginative buildings and cityscapes inspired by works on view in Bodys Isek Kingelez: City Dreams. All materials are provided and no experience is necessary. This workshop is offered twice. Registration opens August 30 at 9:30 a.m. Participants may only register for one session.

Prime Time is an initiative to engage older New Yorkers at MoMA and in the community. For more information and to register, visit moma.org/primetime.

**Prime Time: Gallery Conversation**

**Tue, Oct 30, 2:00–3:30 p.m.**

Interactive tours highlight a variety of artists, movements, and themes represented in MoMA’s collection and exhibitions. Registration opens October 2 at 9:30 a.m.

Prime Time is an initiative to engage older New Yorkers at MoMA and in the community. For more information and to register, visit moma.org/primetime.
Members now receive FREE SHIPPING on all orders of $20 or more, every day.

Free standard shipping every day for shipments to the contiguous US for members at the Global ($70) category and above on purchases over $20. Surcharges may apply for oversized or special items. Excludes international and additional shipping charges. Additional exclusions may apply.

Books

**Judson Dance Theater: The Work Is Never Done**
By Ana Janevski and Thomas J. Lax

Paperback, 200 pages, 227 illustrations
$35/Members $31.50
Published in conjunction with the exhibition, this lushly illustrated catalogue charts the development of Judson through photographs, film stills, choreographic scores, architectural drawings, and other archival materials, as it celebrates the group’s multidisciplinary and collaborative ethos and its reverberant achievements.

**Grandpa and the Library: How Charles White Learned to Paint**
By C. Ian White

Hardcover, 40 pages, illustrated throughout
$19.95/Members $17.95
This charming children’s book follows the young Charles White as he goes to the library every day to look at picture books and watch the people around him. Later he draws what he has seen on scraps of paper, and over time he learns how to mix and use oil paints. As he grows up, Charles creates powerful portraits of the figures he sees and admires—of his family and of African American musicians, thinkers, scientists, and civil rights leaders. Written and illustrated by his son, C. Ian White, this deeply personal story traces the childhood influences that inspired young Charles to become an artist and a teacher. Available in English and in Spanish.
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Judson Dance Theater: The Work is Never Done is made possible by Hyundai Card.
Leadership support is provided by Monique M. Scholl-Wardlaw, The Jill and Peter Kraus Endowed Fund for Contemporary Exhibitions, and by MoMA’s Watts Annenberg Fund for Innovation in Contemporary Art through the Annenberg Foundation.
Major support is provided by Judy and John Arnhold and by The Contemporary Arts Council of The Museum of Modern Art.
Generous funding is provided by The Harkness Foundation for Dance.

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Bruce Nauman: Disappearing Acts is made possible by the Laurence Foundation, Schuallager Basel.
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Major support is provided by The International Council of The Museum of Modern Art and by The Jell and Peter Kraus Endowed Fund for Contemporary Exhibitions.
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MoMA PS1

22-25 Jackson Ave, Queens, NY 11101

The Museum of Modern Art
11 West 53 Street, New York, NY 10019

Your Visit
Open daily, 10:30 a.m.–5:30 p.m.
UNIQLO Free Friday Nights, 4:00–8:00 p.m.
Closed Thanksgiving Day and Christmas
Members free ($5 guest tickets available on each visit), Adults $25; seniors (65 and over with ID) $18; students (full-time with current ID) $14; children (16 and under) free

Dining
Members receive 10% off during Museum hours.
Cafe 2 (floor 2) features sharable Italian-inspired plates, wine, and beer.
Saturday–Thursday, 11:00 a.m.–5:00 p.m. Friday, 11:00 a.m.–7:30 p.m.
Terrace 5 (floor 5) is a full-service café.
Outdoor seating is available in season.
Saturday–Thursday, 11:00 a.m.–5:00 p.m. Friday, 11:00 a.m.–7:30 p.m.
Cafe 2 Espresso Bar and Garden Bar (seasonal)
Saturday–Thursday, 10:30 a.m.–3:30 p.m. Friday, 10:30 a.m.–3:30 p.m.
The Modern (9 West 53 St.) is a two-Michelin-starred restaurant. Member discount does not apply.
Lunch Monday–Friday, 12:00–2:00 p.m.
Dinner Monday–Saturday, 5:00–10:30 p.m.
The Modern Bar Room
Member discount available 3:00–5:00 p.m. only.
Monday–Thursday, 11:30 a.m.–10:30 p.m.
Friday–Saturday, 11:30 a.m.–11:00 p.m.
Sunday, 11:30 a.m.–9:30 p.m.

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 Anne-Marie and Stephen Kellen Foundation.

Shopping
All members save 10%.
Museum Store (floor 2)
Open during Museum hours
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Open during Museum hours

MoMA Design Store
44 West 53 Street. (212) 767-1050
Open daily, 9:30 a.m.–6:30 p.m.
Fridays, 9:30 a.m.–9:00 p.m.

MoMA Design Store, Soho
81 Spring Street. (646) 613-1367
Open daily, 10:00 a.m.–8:00 p.m.; Saturday, 11:00 a.m.–7:00 p.m.

Order online store.moma.org
Order by phone (800) 447-6662

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 Education and Research Building lobby desk.

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MoMA PS1

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Judson Dance Theater
The Work Is Never Done
Sep 16–Feb 3
The Museum of Modern Art, Floor 2 & Marron Atrium
