

Member Calendar

JUL



AUG

MoMA

Jul–Aug 2018



This summer, leave the hustle and bustle of Manhattan behind and take a weekend respite at MoMA PS1 in Long Island City, where there's a more relaxed perception of time and space. We use the courtyard to gather on Saturdays for Warm Up, our celebrated music series, now in its 21st season. Presenting the best in live and electronic music across genres, this summer's Warm Up welcomes more than 75 artists, including HoodCelebrity, SOB x RBE, Cashmere Cat, Kelsey Lu, Lizzo, A-Trak, Gang Gang Dance, Discwoman, and more. There's a great discount for members, too.

The 2018 Young Architect's Program was inspired by the crowd, the street, and the jostle of relationships found in the contemporary city—and especially at events, like Warm Up, which bring together young, artistic communities. Minneapolis-based architecture duo Dream the Combine have realized a participatory installation that uses large-scale, moveable mirrors to create dislocating views of the urban environment and foster unexpected interactions.

Step inside for a visit to the galleries, and explore exhibitions of artists from around the world that reflect our current moment, including presentations of theater visionary Reza Abdoh, Indian photographer Gauri Gill, Mexican sculptor Fernando Palma Rodríguez, and Chinese artists Zhang Huan and Li Binyuan.

MoMA PS1 has always been the place to spend a summer weekend in New York City, an unparalleled opportunity to engage with today's most experimental and innovative artists across music, art, architecture, and performance. We'll see you in Queens!

Klaus Biesenbach

Director, MoMA PS1, and
Chief Curator at Large, The Museum of Modern Art

Front cover: Constantin Brancusi, *Mile Pogary*, Version 1, 1913 (after a marble of 1912). Bronze with black patina, 17 ¼ × 8 ½ × 12 ½" (43.8 × 21.5 × 31.7 cm), on limestone base, 5 ¾ × 6 ¼ × 7 ¾" (14.6 × 15.6 × 18.7 cm). Acquired through the Lillie P. Bliss Bequest (by exchange). © 2018 Artists Rights Society (ARS), New York/ADAGP, Paris

Pull-out calendar: Summer Thursdays, 2017. Photo: Alex Nawrocky; Buscabulla, Summer Thursdays, 2017. Photo: Josefina Santos; Installation view of *Being: New Photography 2018*. Artwork (left) by Hương Ngô and Hồng-An Trương. © 2018 Hương Ngô and Hồng-An Trương; Artwork (right) by Paul Mpagi Sepuya. © 2018 Paul Mpagi Sepuya. Photo: Christiana Rifaat; Installation view of *Studio Visit: Selected Gifts from Agnes Gund*. Photo: Christiana Rifaat. Shown: Catherine Opie, *Dyke*, 1993. Chromogenic color print, 40 × 30" (101.6 × 76.2 cm). Committee on Photography Fund and gift of Agnes Gund. © 2018 Catherine Opie; Warm Up 2017. Photo: Charles Roussel; Agora. Photo: Manuel Martagon; Maya Jane Coles, Warm Up 2016. Photo: Charles Roussel; The Abby Aldrich Rockefeller Sculpture Garden. Photo: Ryan Lowry



Summer in the Sculpture Garden 4-5



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Sculpture** 12-13



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Toward a Concrete Utopia 10-11



Shop 34



Peter Fischli and David Weiss. *Snowman*. 1987/2016. Copper, aluminum, glass, water, coolant system. 85 7/8 x 50 3/4 x 65" (218 x 128 x 165 cm). © 2018 Peter Fischli and David Weiss. Courtesy Matthew Marks Gallery. Image courtesy of the Art Institute of Chicago.



Photo: Carly Gaebe

Summer Happens in the Sculpture Garden

There's no better place to spend the summer than our Abby Aldrich Rockefeller Sculpture Garden. Open daily from 9:30 a.m. until closing, it's a space that can be both tranquil and relaxing, and buzzing with activity. Join us there for special programs all summer long, from the weekly Agora conversation series (page 32) to Thursday evening concerts featuring local bands (page 7) to drop-in art making for families (page 33)—there's something for every interest and every age, and all free for members. And mark your calendar for August 8, our first summer party just for members (page 31). You won't want to miss it!

This year, a special exhibition enlivens the Sculpture Garden in unexpected ways. *If Everything Is Sculpture Why Make Sculpture?*, the newest edition of our Artists's Choice series, has been organized by Swiss artist Peter Fischli. The exhibition takes its title from a painting by Ben Vautier, which is on view alongside a selection of 20 works spanning the last century. Among these is *Snowman*, a sculpture composed of an actual snowman encased in a glass-door freezer, by Fischli and his longtime collaborator David Weiss. Together, *Snowman* and its companions, including works by artists such as Henri Matisse, Aristide Maillol, Tony Smith, and Katharina Fritsch, offer new and expansive possibilities for what sculpture can be.

Summergarden

Sundays, Jul 8–29, 8:00 p.m.
(Doors at 7:00 p.m.)



Photo: Julieta Cervantes

Summergarden, a tradition since 1971, is part of MoMA's long history of presenting jazz and classical music in The Abby Aldrich Rockefeller Sculpture Garden. This year we once again welcome the participation of The Juilliard School and Jazz at Lincoln Center in presenting programs of musical premieres.

Admission is free. Enter on 54 Street. Please note: seating is limited and on a first-come, first-served basis. In the event of rain, concerts will take place in The Agnes Gund Garden Lobby, and doors will open at 7:30 p.m. Galleries are closed. For details, visit moma.org/summergarden.

- Jul 8** Juilliard Concert I: New Music for Mixed Ensembles
- Jul 15** Jazz Concert I: Michael Rodriguez Quintet
- Jul 22** Juilliard Concert II: New Music for String Quartet
- Jul 29** Jazz Concert II: Matthew Shipp Trio



Photo: Will Ragozzino

Summer Thursdays

Thursdays, Jul 5–Aug 30, 5:30–8:00 p.m.
(Live music at 6:30 p.m.)



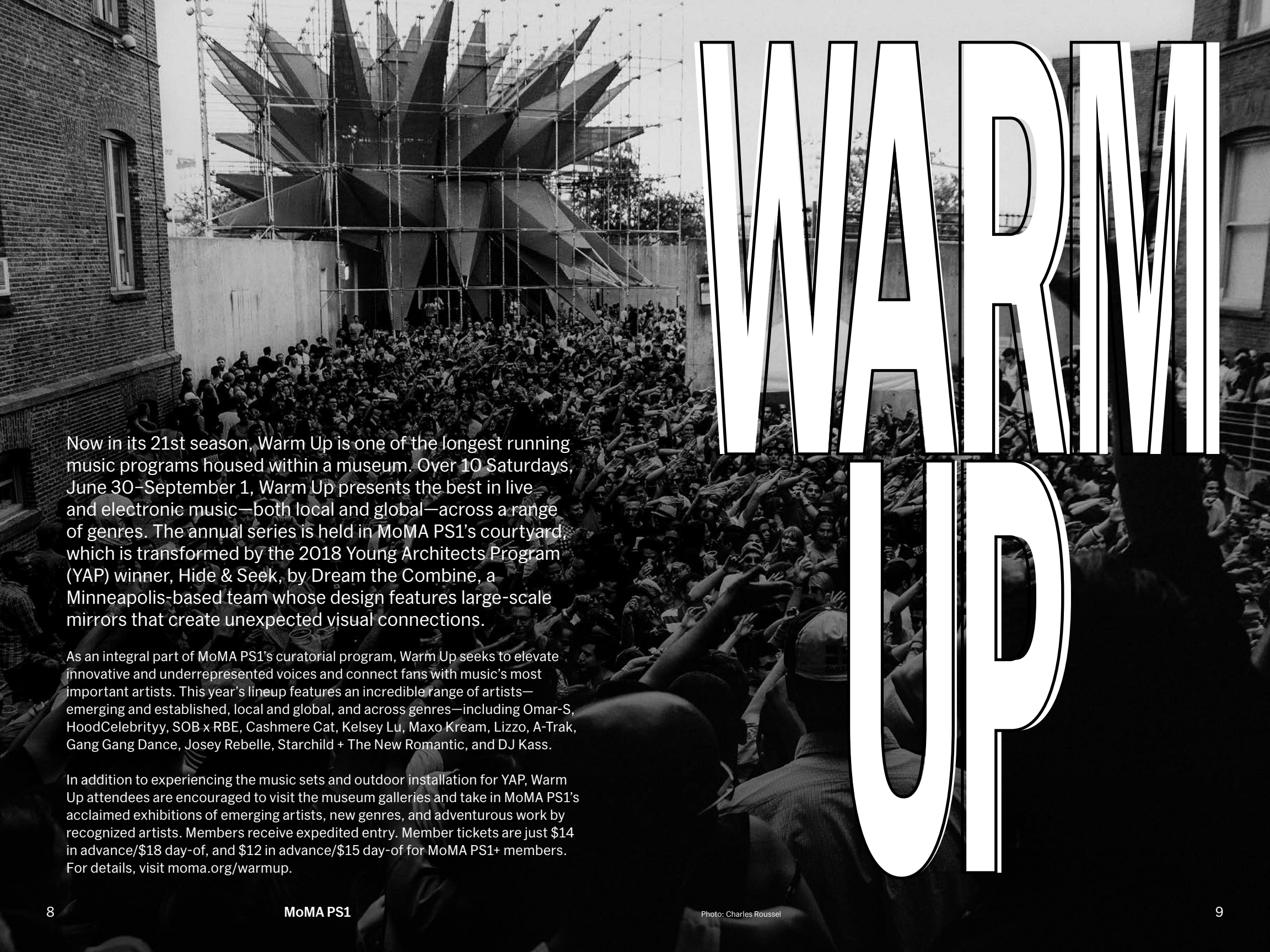
Photo: Alex Nawrocky

See MoMA's collection, visit the summer exhibitions, and enjoy live music in the Sculpture Garden every Thursday evening in July and August.

This year's series, organized in collaboration with PopRally, celebrates musicians living and working in New York City and hosts a variety of sounds that explore the City's expansive musical landscape. Each evening, unique sonic flavors fill the Sculpture Garden with a range of blended genres such as dream punk, Afro-futurist soul, funk fusion, hip-hop, experimental, and lo-fi baroque pop.

Free for members; regular Museum admission applies. For details, visit moma.org/summerthursdays.

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|---------------|--|
| Jul 5 | Habibi |
| Jul 12 | Nkumu Katalay & The "Life Long Project" Band |
| Jul 19 | Deradoorian |
| Jul 26 | Combo Chimbita |
| Aug 2 | OSHUN |
| Aug 9 | Xenia Rubinos |
| Aug 16 | Kemba |
| Aug 23 | Zenizen |
| Aug 30 | Mutual Benefit |



WARM UP

Now in its 21st season, Warm Up is one of the longest running music programs housed within a museum. Over 10 Saturdays, June 30–September 1, Warm Up presents the best in live and electronic music—both local and global—across a range of genres. The annual series is held in MoMA PS1's courtyard which is transformed by the 2018 Young Architects Program (YAP) winner, Hide & Seek, by Dream the Combine, a Minneapolis-based team whose design features large-scale mirrors that create unexpected visual connections.

As an integral part of MoMA PS1's curatorial program, Warm Up seeks to elevate innovative and underrepresented voices and connect fans with music's most important artists. This year's lineup features an incredible range of artists—emerging and established, local and global, and across genres—including Omar-S, HoodCelebrityy, SOB x RBE, Cashmere Cat, Kelsey Lu, Maxo Kream, Lizzo, A-Trak, Gang Gang Dance, Josey Rebelle, Starchild + The New Romantic, and DJ Kass.

In addition to experiencing the music sets and outdoor installation for YAP, Warm Up attendees are encouraged to visit the museum galleries and take in MoMA PS1's acclaimed exhibitions of emerging artists, new genres, and adventurous work by recognized artists. Members receive expedited entry. Member tickets are just \$14 in advance/\$18 day-of, and \$12 in advance/\$15 day-of for MoMA PS1+ members. For details, visit moma.org/warmup.

New



Ivan Štraus. Aeronautical Museum, Belgrade Airport, Serbia. 1969–89.
Exterior view. Photo: Valentin Jeck, commissioned by The Museum of
Modern Art, New York, 2016

Toward a Concrete Utopia Architecture in Yugoslavia, 1948–1980

Jul 15–Jan 13

Member Previews: Jul 11–14

Member Early Hours: Jul 11–Sep 11, 9:30–10:30 a.m.

Member Gallery Talk: Aug 1, 12:30 p.m.

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. *Toward a Concrete Utopia* is the first major US exhibition to study this remarkable body of work, which sparked international interest during the 45 years of the country's existence. 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.

Toward a Concrete Utopia focuses on the period between Yugoslavia's break with the Soviet bloc in 1948 and the death of the country's longtime leader Josip Broz Tito in 1980. Put to the task of constructing a socialist society based on "self-management," modern architecture was a key instrument in implementing this utopian vision. Exceptional yet understudied architects, such as Juraj Neidhardt, Bogdan Bogdanović, and Vjenceslav Richter, worked on projects at all scales—from furniture to urban plans to International Style skyscrapers and Brutalist "social condensers"—establishing a cohesive design culture that manifested the pluralism, hybridity, and idealism that characterized the Yugoslav state itself.



Živa Baraga (architect), Janez Lenassi (sculptor).
Monument to the Fighters Fallen in the People's
Liberation Struggle, Ilirska Bistrica, Slovenia. 1965.
Photo: Valentin Jeck, commissioned by The
Museum of Modern Art, 2016



Constantin Brancusi. *Fish*. 1930. Blue-gray marble, 21 × 71 × 5 1/2" (53.3 × 180.3 × 14 cm), on three-part pedestal: one marble 5 1/4" (13 cm) high, two limestone cylinders 13" (33 cm) and 11" (27.9 cm) high, 32 1/4" (81.5 cm) diameter at widest point. Acquired through the Lillie P. Bliss Bequest (by exchange). © 2018 Artists Rights Society (ARS), New York/ADAGP, Paris

Constantin Brancusi Sculpture

Jul 22–Feb 18

Member Previews: Jul 18–21

Member Early Hours: Jul 18–Oct 2, 9:30–10:30 a.m.

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 by Brancusi will accompany a selection of drawings, photographs, and rare films. Archival materials shed light on the artist’s working process and relationships with friends, sitters, and patrons, including this Museum. 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.



Constantin Brancusi. *Bird in Space*. 1928. Bronze, 54 × 8 1/2 × 6 1/2" (137.2 × 21.6 × 16.5 cm). Given anonymously. © 2018 Artists Rights Society (ARS), New York/ADAGP, Paris



Rain Man. 1988. USA. Directed by Barry Levinson. Courtesy of MGM-UA/Photofest. © MGM-UA

Modern Matinees Barry Levinson

Jul 4–Aug 31

Members can reserve free film tickets in person and at [moma.org/film](https://mom.org/film).

Director, screenwriter, producer, and sometime actor Barry Levinson (American, b. 1942) is perhaps best known for the films he set in his beloved Baltimore, a place rich in family, memory, loss, and celebration. In *Diner* (1982), *Tin Men* (1987), *Avalon* (1990), and *Liberty Heights* (1999), the city is itself a character. Yet that depth of feeling remained even when his cinematic world moved beyond Baltimore, as evidenced by his 1988 Best Director Oscar for *Rain Man*.

While his background as a television comedy writer explains his often hilarious screenplays, there is also a poignant nostalgia in Levinson's films. His Baltimore films relish long-past family gatherings and old friends, celebrate the nobility of the working class, and quietly confront prejudice. More recently, Levinson has returned to TV with a trio of ripped-from-the-headlines biopics: *You Don't Know Jack* (2010), *The Wizard of Lies* (2017), and *Paterno* (2018).

This overview of Levinson's distinctive vision is drawn primarily from MoMA's collection.

The Grandmaster Lau Kar-leung

Jul 5–17



Legendary Weapons of China. 1982. Hong Kong. Directed by Lau Kar-leung.
© Licensed by Celestial Pictures Limited. All rights reserved

Members can reserve free film tickets in person and at [moma.org/film](https://mom.org/film).

Many directors and actors have been associated with the kung fu genre, Hong Kong cinema's most unique creation, but no one compares to Lau Kar-leung (1937–2013), aka Liu Chia-liang, as a purist of the genre and the kung fu form.

Trained in the southern Hung Fist tradition from an early age, Lau joined the Shaw Brothers film studio in the 1960s as a martial arts instructor, a role that involved choreographing and directing action scenes. When Lau became a director, he used his films to honor the holistic practice of kung fu—a discipline of both body and mind. He dedicated ample screen time to the depiction of rigorous practice and the development of humility and moral standing, the qualities that make a true master. Intricately choreographed and performed fight scenes underscore the director's intimate relationship with the art form; his films are an enduring ode to kung fu.

A View from the Vaults

Recent Film Acquisitions

Jul 18–Aug 8



Amadeus. 1984. USA. Directed by Milos Forman. Courtesy of Orion Pictures Corporation/Photofest. © Orion Pictures Corporation

Members can reserve free film tickets in person and at [moma.org/film](https://mom.org/film).

The Museum of Modern Art's film collection now comprises more than 30,000 film titles. And with the 1996 opening of the Celeste Bartos Film Preservation Center in Hamlin, Pennsylvania, the Museum has a state-of-the-art facility where these moving-image treasures can be stored. This two-building complex, now operating for more than 20 years, gives us ample space and the ideal controlled environment in which to preserve materials essential to film history, and provides our staff with the ability to plan confidently for the acquisition, cataloging, and care of future films.

Comprised of recent additions, this series illustrates the collection's enormous diversity, from classic and contemporary Hollywood feature productions, to independent works that explore social issues, to international films that portray cultural values not unlike our own. We included a few just-plain-funny movies, too.



Looking for Oum Kulthum. 2017. Germany/Austria/Italy/Morocco. Directed by Shirin Neshat, in collaboration with Shoja Azari. Courtesy of Razor Film

The Future of Film Is Female

Jul 26–Aug 2

Members can reserve free film tickets in person and at [moma.org/film](https://mom.org/film).

The current moment in the film industry is one of deep change and extraordinary opportunity, and we are presented with the responsibility to take the necessary steps toward a brighter, more inclusive future in which cinema can more accurately reflect the world around us.

Begun as a funding program for women developing short films, The Future of Film Is Female has expanded its mission, partnering with MoMA to champion contemporary films directed by women early in their careers, in an effort to have their voices represented and respected on equal footing with their male counterparts. This two-year, seasonal series begins with films by Shirin Neshat, Gillian Robespierre, Maysaloun Hamoud, Coralie Fargeat, and Erin Lee Carr; a special shorts program from the NoBudge movie club; and short film screenings before each feature. Subsequent seasons will reflect and respond to changes in filmmaking, financing, and exhibition, in addition to broader societal challenges.

Ask a Curator



Dave Kehr is a curator in the Department of Film and organizer of *Martin Scorsese Presents: Republic Restorations from Paramount Pictures*. He's also featured in MoMA's How to See video series (youtube.com/moma). We asked Dave to tell us about his job and his love of cinema.

You organized a series featuring restored films from Republic Pictures (see page 19). Is there a film in the series you hope audiences (re)discover?

Frank Borzage's *Moonrise* (1948) is the last great film by one of America's greatest directors. A dark, deeply personal melodrama about redemption through love, it demonstrates how much creative freedom was available to filmmakers during the studio era, even at a small studio like Republic that specialized in Westerns and crime films.

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

Like many cinephiles of my generation, I first became aware of what a filmmaker was through the work of Orson Welles. It's by appreciating the large gestures of a director like Welles that you come to understand the more subtle and restrained work of filmmakers like Howard Hawks and Ernst Lubitsch.

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

I'm continually amazed by the depth and quality of MoMA's film collection. MoMA was the first institution in the

world to collect film as art, and we have treasures that other archives can only dream of.

On average, how many films would you say you watch per week?

Ten or 12—the pace I've maintained since I was a teenager.

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

I was a critic for newspapers and magazines for many years, and I imagine I'd still be doing that now if MoMA hadn't offered me this wonderful opportunity.

Is there a film or filmmaker in MoMA's collection you'd like to bring to a wider audience?

Right now, we are working to restore the films of William K. Howard, a brilliant stylist of the 1920s and '30s whose career was cut short. His 1931 *Transatlantic*, which we recently restored, is a tour-de-force of camera movements and deep-space compositions that—just to bring things full circle—clearly influenced the work of Orson Welles.

Martin Scorsese Presents Republic Restorations from Paramount Pictures, Part 2

Aug 9–23



Moonrise. 1948. USA. Directed by Frank Borzage. Courtesy Republic Pictures Corporation/Photofest. © Republic Pictures Corporation

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

Continuing our celebration of the Republic Pictures library, which is currently being restored and returned to wide distribution by Paramount, here are 16 more rarely seen titles, each handpicked by Martin Scorsese. The program opens with a rare Republic A-picture, Edward Ludwig's dreamlike South Seas romance *Wake of the Red Witch* (1948), with John Wayne and Gail Russell, and includes Republic's 1953 Trucolor follow-up, *Fair Wind to Java* (Joseph Kane, 1953)—a Scorsese favorite starring Fred McMurray and Vera Ralston, in a 35mm restoration from The Film Foundation.

Other filmmakers to be highlighted include John H. Auer (*I, Jane Doe*, 1948), William A. Seiter (*Make Haste to Live*, 1954), William Witney (*The Outcast*, 1954), Bernard Vorhaus (*Three Faces West*, 1940), Anthony Mann (*Strangers in the Night*, 1944), Herbert Wilcox (*Laughing Anne*, 1953), Allan Dwan (*Surrender*, 1950), and Frank Borzage (*Moonrise*, 1948). This series is presented in association with The Film Foundation and Paramount Pictures.

Ongoing



Bodys Isek Kingelez. *Belle Hollandaise*. 1991. Paper, paperboard, and other various materials, 21 3/8 x 31 1/4 x 22 1/4" (55 x 80.5 x 56 cm). Collection Groninger Museum. Photograph by Marten de Leeuw

Bodys Isek Kingelez City Dreams

Through Jan 1
Member Early Hours: Through Sep 15, 9:30–10:30 a.m.
The Museum of Modern Art, Floor 3

"Without a model, you are nowhere. A nation that can't make models is a nation that doesn't understand things, a nation that doesn't live," said visionary artist Bodys Isek Kingelez (1948–2015). Based in then-Zaire (now the Democratic Republic of the Congo) following its independence from Belgium, Kingelez made sculptures of imagined buildings and cities that reflected dreams for his country, his continent, and the world. Kingelez's "extreme maquettes" offer fantastic, utopian models for a more harmonious society of the future. An optimistic alternative to his own experience of urban life in his home city of Kinshasa, which grew organically with urban planning and infrastructure often unable to keep step, his work explores urgent questions around how communities and societies function, urban growth, economic inequity, and the rehabilitative power of architecture—issues that resonate profoundly today.

The first US retrospective of Kingelez's work, the exhibition spans his full career, from single-building sculptures to sprawling cities, to futuristic late examples, which incorporate increasingly unorthodox materials. These rarely seen works are a call for us all to imagine, in the artist's words, a "better, more peaceful world."



Suspicion. 1941. USA. Directed by Alfred Hitchcock

Modern "Matinees" Hitchcock/Truffaut, Fashionably Late

Through Jul 4
The Museum of Modern Art, Theaters



Lee Bontecou. *Untitled*. 1980–98. Welded steel, porcelain, wire mesh, canvas, grommets, and wire, 7 x 8 x 6" (213.4 x 243.8 x 182.9 cm). Gift of Philip Johnson (by exchange) and the Nina and Gordon Bunshaft Bequest Fund. © 2018 Lee Bontecou

The Long Run

Through Nov 4
The Museum of Modern Art, Floor 4



Gauri Gill. Untitled from the series Acts of Appearance. 2015–ongoing. Pigmented inkjet print. Courtesy the artist and Nature Morte, New Delhi, India. © 2018 Gauri Gill

Projects 108 Gauri Gill

Through Sep 3
MoMA PS1



Bogeyman. 1990. Created and directed by Reza Abdoh. Photo: Jan Deen

Reza Abdoh

Through Sep 3
MoMA PS1



Julia Phillips. *Extruder (#1)*. 2017. Partially glazed ceramics, screws, metal structure, metal pipes, concrete tiles, lacquer. Image courtesy the artist

Julia Phillips Failure Detection

Through Sep 3
MoMA PS1

Last Chance



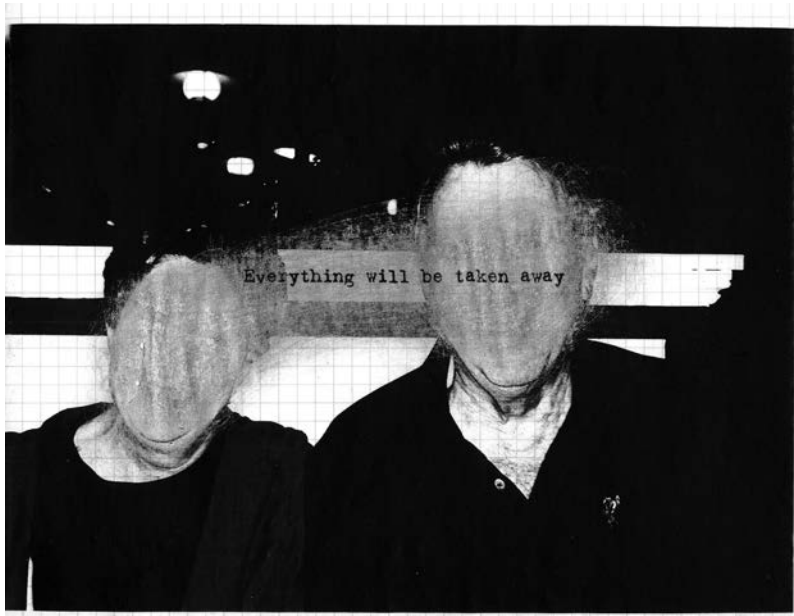
Installation view of *Studio Visit: Selected Gifts from Agnes Gund*, The Museum of Modern Art, New York, April 29–July 22, 2018. Photo: Christiana Rifaat. Shown: Jasper Johns. *Untitled*. 1992–95. Oil on canvas, 6' 6" × 9' 10" (198.1 × 299.7 cm). Promised gift of Agnes Gund in honor of Kirk Varnedoe. © 2018 Jasper Johns/Licensed by VAGA, New York

Studio Visit Selected Gifts from Agnes Gund

Through Jul 22
Member Gallery Talk: Jul 18, 12:30 p.m.
The Museum of Modern Art, Floor 2

A studio visit provides an opportunity for some of the most meaningful encounters among artists, friends, curators, and collectors. Agnes Gund is one of the most dedicated of studio visitors, consistently inspired by the thrill of looking and talking with artists. This exhibition celebrates Gund's contributions as art patron, collector, and longtime Trustee of The Museum of Modern Art, and, through a selection of the more than 700 works she has funded over the past half century, proves that MoMA's collection would not be what it is today without her deeply held convictions and unparalleled generosity.

Gund is committed to supporting a vast range of artists, from celebrated figures she counts among her close friends to emerging talents whose work she champions. "My friendships with artists," she has said, "as well as a sensitivity to the challenges facing women artists and artists of color, have been formative in shaping my collection, which is deeply personal and deeply autobiographical." The exhibition reflects the depth of her collecting by bringing together a broad-ranging group of artworks from the 1950s to today in a display that sets visitor favorites, seldom seen works, and recent acquisitions in dialogue with one another.



Adrian Piper. *Everything #2.8*. 2003. Photocopied photograph on graph paper, sanded with sandpaper, overprinted with inkjet text, 8 ½" × 11" (21.6 × 27.9 cm). Private collection. © Adrian Piper Research Archive Foundation Berlin

Adrian Piper A Synthesis of Intuitions, 1965–2016

Through Jul 22

The Museum of Modern Art, Floor 6 & Marron Atrium

In 1996 Adrian Piper wrote, "It seemed that the more clearly and abstractly I learned to think, the more clearly I was able to hear my gut telling me what I needed to do, and the more pressing it became to do it." Since the 1960s, this uncompromising artist and philosopher has explored the potential of Conceptual art—work in which the concepts behind the art takes precedence over the physical object—to challenge our assumptions about the social structures that shape the world around us. Often drawing from her personal and professional experiences, Piper's influential work has directly addressed gender, race, xenophobia, and, more recently, social engagement and self-transcendence.

Bringing together over 290 works, including drawings, paintings, photographs, multimedia installations, videos, and performances, the exhibition offers a rare opportunity to experience her provocative and wide-ranging artwork.



Installation view of *Being: New Photography 2018*, The Museum of Modern Art, New York, March 18–August 19, 2018. Artwork (left) by Joanna Piotrowska. © 2018 Joanna Piotrowska; Artwork (right) by Matthew Connors. © 2018 Matthew Connors. Photo: Austin Donohue

Being New Photography 2018

Through Aug 19

Member Gallery Talk: Aug 15, 12:30 p.m.

The Museum of Modern Art, Floor 3

MoMA's celebrated New Photography exhibition series presents urgent and compelling ideas in recent photography and photo-based art. Bringing together an international group of 17 artists at various stages in their careers, all presenting their work at the Museum for the first time, this year's edition, *Being*, asks how photography can capture what it means to be human.

The featured works respond to a wide range of experiences and circumstances using a variety of tactics, such as challenging the conventions of photographic portraiture, masking the face, or cropping figures. While some works might be considered figurative depictions, others do not include imagery of the human body at all. Together, they explore how personhood is expressed today, and offer timely perspectives on issues of privacy and exposure; the formation of communities; and gender, heritage, and psychology.



Future

Modern

An update for members as we prepare for the new MoMA in 2019

The Museum of Modern Art is gearing up for a historic expansion and transformation—a pivotal moment in our 90-year history. In summer 2019, we will complete an extensive building and renovation project, adding 40,000 square feet of spectacular new gallery space in order to better showcase our world-renowned collection.

During the period leading up to the unveiling of the project, virtually every piece of artwork currently on display inside the Museum—from Vincent van Gogh's iconic *The Starry Night* to Yayoi Kusama's *Accumulation No. 1*—will need to be rehung, and many will need extra attention from our conservation team. What's more, we'll be able to bring a considerable amount of artwork from our collection that has been in storage into the new gallery spaces.

This momentous and exciting project will offer ample surprises and challenges to our team of talented conservators. The scale of the work ahead is unprecedented—every work that we display, move, or store requires detailed documentation, monitoring, and in some cases, treatment. On average the artworks we install require somewhere between two hours and two weeks of treatment each.

Most recently we've been busy with projects such as restoring the surface texture of Yves Klein's *Blue Monochrome* and repairing structural and aesthetic damage on St. Mark's Tower, an architectural model by Frank Lloyd Wright, which underwent 70 days of treatment. Hundreds of other pieces will need our attention over the coming months as we look ahead to the new MoMA.

The work our conservators do is exacting, intensive, and essential to our mission of displaying a wide range of artworks in our galleries. It takes time and resources, and we couldn't do it without the support of our donors and members.

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.

Felix Gonzalez-Torres Untitled (Death by Gun) 1990

Chosen by Paul Moreno,
Individual member since 2003

When I was an undergrad in San Francisco I had my first encounter with an artwork by Felix Gonzalez-Torres, *Untitled (Death by Gun)* (1990). This stack of identical posters, which is depleted and replenished each day, depicts the faces, names, and ages of 464 people in the US who were killed with guns during the first week of May 1989. This poster went up on my bedroom wall, and Gonzalez-Torres's work later became the subject of my writing in graduate school.

I get an art-nerd smile whenever I see one of his candy spills, strings of white porcelain lights, or shimmering beaded curtains. When I enter a museum and see people carrying rolled-up posters, I know one of his stack sculptures is nearby, waiting to be discovered.

The joy I feel when experiencing his pure, minimalist work is part of its strength. His art addresses AIDS, colonialism, death, violence, and prejudice, but—by making subtle vanishing gestures and by being generous and kind to the viewer—he makes universal and open-ended statements that let his audiences find their own truths and tap into their own memories and emotions.

Untitled (Death by Gun) is currently on view in the Museum's fifth-floor Collection Galleries and in the MoMA PS1 lobby.



Felix Gonzalez-Torres, *Untitled (Death by Gun)*, 1990. Print on paper, endless copies; stack: 9" at ideal height × 44 15/16 × 32 15/16" (22.9 × 114.1 × 83.6 cm). Purchased in part with funds from Arthur Fleischer, Jr. and Linda Barth Goldstein. © The Felix Gonzalez-Torres Foundation. Installation view, MoMA PS1, May 5, 2018. Photo: Sara Waas

Member Events

Member Early Hours

Daily, 9:30–10:30 a.m.

Open to all members (with the exception of Global and MoMA NYC) and accompanying guests. Present your membership card and/or member guest admission ticket at the Museum entrance.

Through Jul 2
Adrian Piper: A Synthesis of Intuitions, 1965–2016

Through Sep 15
Bodys Isek Kingelez: City Dreams

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

Jul 18–Oct 2
Constantin Brancusi Sculpture

Member Previews

Starting at 10:30 a.m.

Enjoy exclusive Member Previews of all major exhibitions before they open to the public.

Wed, Jul 11–Sat, Jul 14
Toward a Concrete Utopia: Architecture in Yugoslavia, 1948–1980

Wed, Jul 18–Sat, Jul 21
Constantin Brancusi Sculpture

Member Collection Tour

Tue, Jul 24 & Mon, Aug 6, 5:30–6:30 p.m.

Members are invited to join us for a one-hour tour of MoMA's Collection Galleries after the Museum has closed to the public. Limited to 50. Tours are held monthly.

Member After Hours

6:30–8:30 p.m.

Twice a month, members can enjoy exclusive after-hours access when the Museum is closed to the public. Selected exhibitions will be open and educators will be on hand to offer insight on the art. Wine and soft drinks will be available for purchase.

On selected evenings, members 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 before heading to the Museum.

Mon, Jul 9
Studio Visit: Selected Gifts from Agnes Gund

Adrian Piper: A Synthesis of Intuitions, 1965–2016

Collection Galleries 1880s–1950s

Tue, Jul 24
Constantin Brancusi Sculpture

The Long Run

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

Mon, Aug 6
Being: New Photography 2018

Constantin Brancusi Sculpture

Collection Galleries 1880s–1950s

Wed, Aug 29
The Long Run

Bodys Isek Kingelez: City Dreams

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



Photo: Maria Baranova

Opening Reception *Toward a Concrete Utopia*

Tue, Jul 10, 7:00–9:00 p.m.

Members at the Sustaining (\$1,200) category and above are invited to the Opening Reception in celebration of *Toward a Concrete Utopia: Architecture in Yugoslavia, 1948–1980*. Enjoy complimentary cocktails and an exclusive viewing of the exhibition.

Member Opening Reception *Toward a Concrete Utopia*

Wed, Jul 11, 7:00–10:00 p.m.

Fellow (\$360) and Supporting (\$600) members are invited to an evening reception celebrating the opening of *Toward a Concrete Utopia: Architecture in Yugoslavia, 1948–1980*. Enjoy complimentary cocktails and an exclusive viewing of the exhibition.

Curatorial Walk-Through

Thu, Jul 12, 6:00–8:00 p.m.

Patron members (\$1,750) and above are invited to a private tour and reception with the curators of *Toward a Concrete Utopia: Architecture in Yugoslavia, 1948–1980*.

Member Gallery Talks

12:30 p.m.

Free, one-hour tours just for members on the first and third Wednesday of each month.

Wed, Jul 4
The Abby Aldrich Rockefeller Sculpture Garden

Wed, Jul 18
LAST CHANCE! Studio Visit: Selected Gifts from Agnes Gund

Wed, Aug 1
Toward a Concrete Utopia: Architecture in Yugoslavia, 1948–1980

Wed, Aug 15
LAST CHANCE! Being: New Photography 2018

Members-Only Exhibition Viewing

Fri, Jul 20, 8:00–10:30 a.m.

Fellow members (\$360) and above are invited to an exclusive viewing of *Constantin Brancusi Sculpture*. Coffee and pastries will be provided.

Supporting Member Reception at MoMA PS1

Wed, Jul 25, 6:30–9:00 p.m.

Supporting members (\$600) and above are invited to an after-hours reception and viewing of current exhibitions at MoMA PS1 in Long Island City.

Summer Member Celebration

Wed, Aug 8, 6:30–9:30 p.m.

All members (with the exception of MoMA NYC) are invited to join us for an evening of art, music, and complimentary refreshments in the Sculpture Garden.

Programs

Quiet Mornings

Wed, Jul 11 & Wed, Aug 1, 7:30–9:00 a.m.

See your favorite works from MoMA's collection and take in new exhibitions, all without the crowds. For these special early hours, we encourage you to take time to look slowly, clear your head, silence your phone, and get inspired. A drop-in meditation space will be provided, with guided sessions from 8:30 to 9:00 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

Agora

Tuesdays, Jul 17–Aug 14, 3:00 p.m.

In ancient Greece, the *agora* was a public, outdoor gathering place where people learned by discussing moral, social, cultural, and political questions. At MoMA, our Agora program is an opportunity to question and examine our relationships with art, design, and society.

This summer, inspired by Gaston Bachelard's 1958 text *The Poetics of Space*, in which he reintroduces cabinets, wardrobes, and drawers as sites of intimate reflection, we'll consider how space facilitates intimate relationships with art.

Free for members and Museum admission ticket holders. No registration is required.



Photo: Manuel Molina Martagon



Photo: Manuel Molina Martagon

Prime Time: Midtown Architecture Walking Tours

Tue, Jul 10 & Thu, Jul 12,
2:00–4:00 p.m. & 6:00–8:00 p.m.

This walking tour explores new materials, technological advances, and changing aesthetics in 20th-century architecture. Sound amplification and stools will be provided. Tours take place rain or shine. Registration opens Thursday, June 21, at 9:30 a.m. Participants may only register for one section.

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.

For Families



Photo: Martin Seck

Art Lab Nature

Daily, 10:30 a.m.–4:30 p.m.
Fri, until 6:30 p.m.

Education and Research Building

Discover how artists are inspired by the natural world in our multisensory installation. Create a nature-inspired design, draw and arrange with natural materials, and explore nature discovery boxes. All ages are welcome.

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

Dream Building Drop-in Workshops

Tuesdays, Jul 3 & 10, 1:00–3:00 p.m.
Sculpture Garden

Artist Bodys Isek Kingelez made sculptures of imagined buildings and cities that reflected dreams for his country, his continent, and the world. Create your own imaginative building, using materials like the artist used—recycled papers and cardboard, bottle caps, markers, and tape—then join your building with others to create a city for a harmonious society.

Free with Museum admission. First come, first served. Open to all ages. Children must be accompanied by an adult.

Family Art Talk with Willie Cole

Sat, Jul 7, 11:00 a.m.–12:00 p.m.

Sculptor, printer, and Conceptual artist Willie Cole is inspired by everyday objects as well as African and African American imagery. He has used the steam iron in his work as a stamping device to create elaborate compositions out of repeated printed forms. In celebration of the exhibition *Studio Visit: Selected Gifts from Agnes Gund*, the artist will join us to talk about his work.

For ages seven to 14. Free, but online registration is required; visit moma.org/familyregistration.



Photo: Martin Seck

Shop

Modern Love



The perfect wedding gift is one that has the power to make someone smile, long after the big day: a bowl that turns everything in it into a heart, a statement-making toaster, an iconic midcentury clock—objects that bring delight for years to come. Plus, our Summer Sale continues, and members always save 10% on great designs for living, working, and playing.

Books

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

By Martino Stierli and Vladimir Kulić

Hardcover, 228 pages, 235 illustrations
\$65/Members \$58.50

Published in conjunction with the exhibition, this groundbreaking volume features new scholarship, unpublished archival materials, and a portfolio of contemporary photographs by Valentin Jekc. The publication provides a broader understanding of postwar modernism on a global scale and sheds light on key concepts of Yugoslav architecture, urbanism, and society by delving into the exceptional projects and key figures of the era.



Bogdanović by Bogdanović

By Vladimir Kulić and Wolfgang Thaler

Hardcover, 128 pages, 55 illustrations
\$40/Members \$36

Bogdan Bogdanović (1922–2010) was a Yugoslav architect, theorist, professor, and one-time mayor of Belgrade. His idiosyncratic memorials to the victims and heroes of World War II, scattered around the former Yugoslavia, continue to attract attention today, more than 25 years after the country's collapse. This book presents Bogdanović's built oeuvre through nearly 50 color photographs he took soon after the completion of each project. His photos, many of them previously unpublished, are in themselves works of art.



Thank You to Our Partners

We are proud to thank our major Corporate Partners, whose generosity and dedication to our mission make possible so many important programs at both the Museum and MoMA PS1.



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If Everything Is Sculpture Why Make Sculpture? Artist's Choice: Peter Fischli is made possible through The Agnes Gund Artist's Choice Fund endowed by Lara Lee and George Gund III, Lulie and Gordon Gund, Ann and Graham Gund, and Sarah and Geoffrey Gund.

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

Major support for *Toward a Concrete Utopia: Architecture in Yugoslavia, 1948–1980* is provided by The International Council of The Museum of Modern Art and by The Contemporary Arts Council of The Museum of Modern Art.

Generous funding is provided by the Graham Foundation for Advanced Studies in the Fine Arts.

Constantin Brancusi Sculpture is made possible by Monique M. Schoen Warshaw.

Major support is provided by The Contemporary Arts Council of The Museum of Modern Art, and by Jack Shear with The International Council of The Museum of Modern Art.

The Elaine Dannheisser Projects Series is made possible in part by the Elaine Dannheisser Foundation and The Junior Associates of The Museum of Modern Art.

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Adrian Piper: A Synthesis of Intuitions, 1965–2016 is made possible by Hyundai Card.

Major support is provided by The Modern Women's Fund and Lannan Foundation.

Generous funding is provided by The Friends of Education of The Museum of Modern Art, Marilyn and Larry Fields, and by Marieluise Hessel Artzt.

Special thanks to Ace Hotel New York, official hotel of Warm Up 2018.

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The 2018 Young Architects Program is sponsored by Bloomberg Philanthropies.

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Additional support is provided by Hunter Douglas.



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Community Programs are made possible by the Werner and Elaine Dannheisser Fund for Older Adults. Additional support is provided by Karen Bedrosian Richardson and The Elroy and Terry Krumholz Foundation.

Family Programs are made possible by The William Randolph Hearst Endowment Fund. Generous funding is provided by Brett and Daniel Sundheim. Art Lab is generously supported by Mrs. Ronnie F. Heyman.

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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.–5:30 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.

MoMA PS1

22-25 Jackson Ave, Queens, NY 11101

Your Visit

Open daily, 12:00–6:00 p.m.
Closed Tuesdays and Wednesdays

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

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

Shopping

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

Bookstore (floor 2)
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.;
Sunday, 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.

Membership

(888) 999-8861
membership@moma.org

Dining

M. Wells Dinette is a cafeteria-style restaurant by Hugue Dufour and Sarah Obraitis.

Shopping

Artbook @ MoMA PS1

The most vibrant source for cutting-edge contemporary art books and magazines on the East Coast.



1 SUN
9:30 **Event**
Member Early Hours*

2 MON
9:30 **Event**
Member Early Hours*

3 TUE
1:00 **Event**
Dream Building
Drop-in Workshops

4 WED
Now Playing
Modern Matinees:
Barry Levinson

12:30 **Event**
Member Gallery Talk:
The Abby Aldrich
Rockefeller Sculpture
Garden

5 THU
Now Playing
The Grandmaster:
Lau Kar-leung

5:30 **Event**
Summer Thursdays

6 FRI
9:30 **Event**
Member Early Hours*

7 SAT
11:00 **Event**
Family Art Talk with
Willie Cole

12:00 **Event**
Warm Up. MoMA PS1

8 SUN
8:00 **Event**
Summergarden

9 MON
6:30 **Event**
Member After Hours

10 TUE
1:00 **Event**
Dream Building
Drop-in Workshops

2:00 & 6:00 **Event**
Prime Time:
Midtown Architecture
Walking Tours

7:00 **Event**
Opening Reception:
*Toward a Concrete
Utopia*

11 WED
Member Previews
*Toward a Concrete
Utopia: Architecture in
Yugoslavia, 1948–1980*


7:30 **Event**
Quiet Mornings

7:00 **Event**
Member Opening
Reception: *Toward
a Concrete Utopia*

12 THU
Member Previews
*Toward a Concrete
Utopia: Architecture in
Yugoslavia, 1948–1980*

2:00 & 6:00 **Event**
Prime Time:
Midtown Architecture
Walking Tours

5:30 **Event**
Summer Thursdays



6:00 **Event**
Curatorial Walk-
Through of *Toward a
Concrete Utopia*

13 FRI
Member Previews
*Toward a Concrete
Utopia: Architecture in
Yugoslavia, 1948–1980*

14 SAT
Member Previews
*Toward a Concrete
Utopia: Architecture in
Yugoslavia, 1948–1980*

12:00 **Event**
Warm Up. MoMA PS1

15 SUN
Exhibition Opening
*Toward a Concrete
Utopia: Architecture in
Yugoslavia, 1948–1980*

8:00 **Event**
Summergarden

16 MON
9:30 **Event**
Member Early Hours*

17 TUE
3:00 **Event**
Agora

18 WED
Member Previews
*Constantin Brancusi
Sculpture*

Now Playing
*A View from the
Vaults: Recent Film
Acquisitions*

12:30 **Event**
Member Gallery Talk:
Studio Visit: *Selected
Gifts from Agnes Gund*

19 THU
Member Previews
*Constantin Brancusi
Sculpture*

5:30 **Event**
Summer Thursdays

20 FRI
Member Previews
*Constantin Brancusi
Sculpture*

8:00 **Event**
Morning Member
Viewing: *Constantin
Brancusi Sculpture*

21 SAT
Member Previews
*Constantin Brancusi
Sculpture*

12:00 **Event**
Warm Up. MoMA PS1

22 SUN
Exhibition Opening
*Constantin Brancusi
Sculpture*

Exhibition Closing
*Studio Visit: Selected
Gifts from Agnes Gund*

Exhibition Closing
*Adrian Piper: A
Synthesis of Intuitions,
1965–2016*

8:00 **Event**
Summergarden

23 MON
9:30 **Event**
Member Early Hours*

24 TUE
3:00 **Event**
Agora

5:30 **Event**
Member Collection
Tour

6:30 **Event**
Member After Hours

25 WED
6:30 **Event**
Supporting Member
Reception at
MoMA PS1

26 THU
Now Playing
*The Future of Film
Is Female*

5:30 **Event**
Summer Thursdays


27 FRI
9:30 **Event**
Member Early Hours*



28 SAT
12:00 **Event**
Warm Up. MoMA PS1

29 SUN
8:00 **Event**
Summergarden

30 MON
9:30 **Event**
Member Early Hours*



31 TUE
3:00 **Event**
Agora



1 WED
7:30 **Event**
Quiet Mornings

12:30 **Event**
Member Gallery
Talk: *Toward a
Concrete Utopia:
Architecture in
Yugoslavia, 1948–1980*

2 THU
5:30 **Event**
Summer Thursdays

3 FRI
9:30 **Event**
Member Early Hours*


4 SAT
12:00 **Event**
Warm Up. MoMA PS1

5 SUN
9:30 **Event**
Member Early Hours*

6 MON
5:30 **Event**
Member Collection
Tour

6:30 **Event**
Member After Hours

7 TUE
3:00 **Event**
Agora



8 WED
6:30 **Event**
Summer Member
Celebration

9 THU
Now Playing
*Martin Scorsese
Presents: Republic
Restorations from
Paramount Pictures,
Part 2*

15 WED
12:30 **Event**
Member Gallery
Talk: *Being: New
Photography 2018*

16 THU
5:30 **Event**
Summer Thursdays

17 FRI
9:30 **Event**
Member Early Hours*

18 SAT
12:00 **Event**
Warm Up. MoMA PS1

19 SUN
Exhibition Closing
*Being: New
Photography 2018*

20 MON
9:30 **Event**
Member Early Hours*


21 TUE
9:30 **Event**
Member Early Hours*

22 WED
9:30 **Event**
Member Early Hours*

23 THU
5:30 **Event**
Summer Thursdays

24 FRI
9:30 **Event**
Member Early Hours*

25 SAT
12:00 **Event**
Warm Up. MoMA PS1



26 SUN
9:30 **Event**
Member Early Hours*

27 MON
9:30 **Event**
Member Early Hours*

28 TUE
9:30 **Event**
Member Early Hours*

29 WED
6:30 **Event**
Member After Hours

30 THU
5:30 **Event**
Summer Thursdays



31 FRI
9:30 **Event**
Member Early Hours*

MoMA

All events and programs at
The Museum of Modern Art
unless otherwise noted.
For image captions,
see inside front cover.

For up-to-the-minute listings, film screenings, and program details, visit moma.org/calendar.

*Join us for Member Early
Hours every day! For
details, see page 30 or
visit moma.org.



Miodrag Živković and Đorđe Zloković. Monument to the Battle of the Sutjeska. 1965–71. Tjentište, Bosnia and Herzegovina.
Photo: Valentin Jeck, commissioned by The Museum of Modern Art, 2016

Toward a Concrete Utopia
Architecture in Yugoslavia, 1948–1980

Jul 15–Jan 13
The Museum of Modern Art, Floor 3

Member Calendar

— G
D D
— A