

**Starr Figura****Curator, Department of Drawings and Prints  
The Museum of Modern Art**

Starr Figura joined the Museum in 1993 and was promoted to Curator in 2014. In 2014 she organized the major exhibition, *Gauguin: Metamorphoses*; the exhibition catalogue received the Prose Award for Best Arts Publication that year. She also organized *German Expressionism: The Graphic Impulse* (2011; catalogue), which marked the culmination of a major grant-funded project she supervised to digitize, catalogue, and conserve the Museum's collection of more than 3,800 Expressionist works on paper, all of which are now searchable on an extensive subsite on the MoMA website, [MoMA.org/germanexpressionism](http://MoMA.org/germanexpressionism), and *Lucian Freud: The Painter's Etchings* (2007; catalogue). In recent years she has organized a number of incisive exhibitions highlighting and contextualizing pivotal bodies of work from the Museum's collection, including *Jackson Pollock: A Collection Survey 1934–1954* (2016), and *Andy Warhol: Campbell's Soup Cans and Other Works, 1953–1957* (2015). A specialist in modern and contemporary prints and drawings, Figura has also organized many exhibitions focusing on MoMA's unparalleled collection of works on paper, including *Paper: Pressed, Stained, Slashed, Folded* (2009), *Geo/Metric: Prints and Drawings from the Collection* (2008), *The Compulsive Line: Etching 1900 to Now* (2006), *Giorgio Morandi: Etchings* (2000), and *New Concepts in Printmaking: Peter Halley* (1997). In 2004, as guest curator, she organized *Richard Diebenkorn Prints, 1948–1993* for the Katonah Museum of Art and authored the accompanying catalogue. She has contributed essays and texts focusing primarily on printed art to numerous catalogues and journals. Prior to joining MoMA, she held curatorial positions at The New York Public Library and The Philadelphia Museum of Art.

**Sarah Hermanson Meister****Curator, Department of Photography  
The Museum of Modern Art**

Sarah Meister became a Curator at The Museum of Modern Art in 2009, having joined the Department of Photography in 1997. Meister's recent exhibitions at the Museum include *One and One is Four: The Bauhaus Photocollages of Josef Albers* (2016–17; catalogue), *From Bauhaus to Buenos Aires: Grete Stern and Horacio Coppola* (2015; catalogue, co-curator), *Modern Photographs from the Thomas Walther Collection: 1909–1949* (2014–15; co-curator), *Nicholas Nixon: Forty Years of the Brown Sisters* (2014; book), *Walker Evans American Photographs*, 75th anniversary installation (2013; book), and *Bill Brandt: Shadow and Light* (2013; catalogue). The Museum recently published her book *Arbus Friedlander Winogrand: New Documents, 1967* (2017), an essay in *The Shape of Things: Photographs from Robert B. Menschel* (2016), and she is co-editor of and contributing author to the three volume series *Photography at MoMA* (2015, 2016, and forthcoming). She organized *Eugène Atget: "Documents pour artistes"* (2012), *Pictures by Women: A History of Modern Photography* (2010–11; co-curator), *Picturing New York: Photographs from The Museum of Modern Art* (2009; catalogue), *Michael Wesely: Open Shutter* (2004; catalogue), *Projects 78: Sabine Hornig* (2003) and *Rudy Burckhardt: An Afternoon in Astoria* (2002; catalogue), and installations of the Museum's collection in the Edward Steichen Photography Galleries in 2006, 2008, and 2011.

Meister is the co-director of the August Sander Project, lead instructor for the online course *Seeing Through Photographs* on Coursera, and contributes to a variety of Museum and external

publications. In conjunction with her ongoing research around photography in Latin America she is co-organizing the conference *In Black and White: Photography, Race and the Modern Impulse in Brazil at Midcentury* (May 2 [MoMA] and May 3 [Graduate Center, CUNY]).

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