

MoMA

SPRING OFFERINGS AT THE MUSEUM OF MODERN ART AND MoMA PS1 FOREGROUND NEW HISTORIES, CONTEMPORARY ARTISTS, AND A FRESH LOOK AT FAVORITES

Exhibitions Exploring the Legacy of Good Design, the Careers of Simone Fattal and Gina Beavers, Joan Miró's *The Birth of the World*, Lincoln Kirstein's Impact on Modern Art and MoMA, and Recent Acquisitions Addressing 21st-Century Technology Are Accompanied by Two Major Film Festivals

NEW YORK, November 15, 2018—This spring, as The Museum of Modern Art looks ahead to the opening of its newly expanded campus later in 2019, MoMA delves into its extraordinary collection to present a season of exhibitions that elevate new perspectives on modern art and design and showcase recent acquisitions. MoMA PS1 presents the first solo museum exhibitions of Lebanese American artist Simone Fattal and New York-based artist Gina Beavers. The season also includes the return of two major annual film festivals.

Featuring objects from domestic furnishings and appliances to ceramics, glass, electronics, transport design, sporting goods, toys, and graphics, [The Value of Good Design](#) (February 10–May 27, 2019) explores the democratizing potential of design, beginning with MoMA's Good Design initiatives from the late 1930s through the 1950s, which championed well-designed, affordable contemporary products. The concept of Good Design also took hold well beyond the Museum, with governments on both sides of the Cold War divide embracing it as a vital tool of social and economic reconstruction and technological advancement in the years following World War II. This global scope is reflected in many of the items on view, from a mass-market Italian Fiat Cinquecento automobile and a Soviet-era East German Werra camera to a Japanese Sony television and a Brazilian bowl chair. These works join both iconic and unexpected items made in the US, such as the Eames La Chaise, a Chemex Coffee Maker, and Irwin Gershen's Shrimp Cleaner. The exhibition also raises questions about what Good Design might mean today, and whether values from mid-century can be translated and redefined for a 21st-century audience. Visitors are invited to judge for themselves by trying out a few "good design" classics still in production, and exploring how, through its design stores, MoMA continues to incubate new products and ideas in an international marketplace.

MoMA PS1 presents the first major US retrospective of the work of Simone Fattal (Lebanese and American, b. 1942). [Simone Fattal](#) (March 31–September 2, 2019) brings together a selection of more than 100 abstract and figurative ceramic sculptures, paintings, and collages created over the last 40 years, drawing from a range of sources including war narratives, landscape painting, ancient history, mythology, and Sufi poetry to explore the impact of displacement as well as the politics of archaeology and excavation.

[Gina Beavers](#), the first solo museum exhibition dedicated to the New York-based artist, will also be on view at MoMA PS1 from March 31 through September 2, 2019. In her visceral, vexing, often grotesque paintings, Beavers (American, b. 1974) transforms images sourced from the Internet into painted reliefs composed from thick layers of acrylic medium featuring recurring subjects that reflect everyday life in the age of social media.

These offerings join three previously announced spring 2019 exhibitions at The Museum of Modern Art. [Joan Miró: Birth of the World](#) (February 24–July 6, 2019) draws from MoMA’s unrivalled Miró collection, alongside a selection of rarely seen loans, to situate Miró’s major canvas, *The Birth of the World* (1925), in relation to other major works by the artist and explore the development of Miró’s pictorial universe. [New Order: Art and Technology in the Twenty-First Century](#) (March 17–June 23, 2019) explores works made since the turn of the millennium—many recent acquisitions and large-scale installations never before shown at the Museum—that push and challenge the boundaries of technology: upending systems, twisting materials, and inventing novel techniques and forms in turn. [Lincoln Kirstein’s Modern](#) (March 17–June 30, 2019) illuminates the influence of Kirstein’s vision, tastes, and efforts on the Museum’s collecting, exhibition, and publication history through more than 200 works from the Museum’s collection alongside material drawn from the Museum Archives.

Finally, two of The Museum of Modern Art’s most prestigious annual film festivals return this spring. **Doc Fortnight** (February 21–28, 2019), MoMA’s annual international festival of nonfiction film, returns for its 18th year with a diverse assortment of feature and short films from across the globe, highlighting the vibrant and varied styles of independent filmmakers—both emerging and established—around the world. Now in its 48th year, the renowned **New Directors/New Films** festival (March 27–April 7, 2019), presented jointly by The Museum of Modern Art and the Film Society of Lincoln Center, introduces New York audiences to the work of emerging or not-yet-established filmmakers from around the world. The festival takes place at the Walter Reade Theater at Lincoln Center and at The Roy and Niuta Titus Theaters at MoMA.

EXHIBITION ORGANIZATION AND SPONSORSHIP:

The Value of Good Design

Organized by Juliet Kinchin, Curator, and Andrew Gardner, Curatorial Assistant, Department of Architecture and Design, MoMA.

The exhibition is supported by the Annual Exhibition Fund with major contributions from the Estate of Ralph L. Riehle, Alice and Tom Tisch, Mimi and Peter Haas Fund, Brett and Daniel Sundheim, Karen and Gary Winnick, The Marella and Giovanni Agnelli Fund for Exhibitions, and Oya and Bülent Eczacıbaşı.

Simone Fattal

Organized by Ruba Katrib, Curator, MoMA PS1.

Major support is provided by The Contemporary Arts Council of The Museum of Modern Art. Additional funding is provided by the MoMA PS1 Annual Exhibition Fund.

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

MoMA PS1
22-25 Jackson Avenue
Long Island City, NY 11101

Gina Beavers

Organized by Oliver Shultz, Curatorial Associate, MoMA PS1.

Major support is provided by The Junior Associates of The Museum of Modern Art and by The Tom Slaughter Exhibition Fund. Additional funding is provided by the MoMA PS1 Annual Exhibition Fund.

Joan Miró: Birth of the World

Organized by Anne Umland, The Blanchette Hooker Rockefeller Senior Curator, Department of Painting and Sculpture, MoMA.

The exhibition is supported by the Annual Exhibition Fund with major contributions from the Estate of Ralph L. Riehle, Alice and Tom Tisch, Mimi and Peter Haas Fund, Brett and Daniel Sundheim, Karen and Gary Winnick, The Marella and Giovanni Agnelli Fund for Exhibitions, and Oya and Bülent Eczacıbaşı.

New Order: Art and Technology in the Twenty-First Century

Organized by Michelle Kuo, The Marlene Hess Curator of Painting and Sculpture, MoMA.

The exhibition is supported by the Annual Exhibition Fund with major contributions from the Estate of Ralph L. Riehle, Alice and Tom Tisch, Mimi and Peter Haas Fund, Brett and Daniel Sundheim, Karen and Gary Winnick, The Marella and Giovanni Agnelli Fund for Exhibitions, and Oya and Bülent Eczacıbaşı.

Lincoln Kirstein's Modern

Organized by Jodi Hauptman, Senior Curator, and Samantha Friedman, Associate Curator, Department of Drawings and Prints, MoMA.

The exhibition is supported by the Annual Exhibition Fund with major contributions from the Estate of Ralph L. Riehle, Alice and Tom Tisch, Mimi and Peter Haas Fund, Brett and Daniel Sundheim, Karen and Gary Winnick, The Marella and Giovanni Agnelli Fund for Exhibitions, and Oya and Bülent Eczacıbaşı.

Doc Fortnight 2019: MoMA's Festival of International Nonfiction Film and Media

Organized by Kathy Brew, Guest Curator, with Emily Rago, MoMA.

Support for the exhibition is provided by the Annual Film Fund. Leadership support for the Annual Film Fund is provided by the Kate W. Cassidy Foundation and Steven Tisch, with major contributions from Jo Carole and Ronald S. Lauder, Association of Independent Commercial Producers (AICP), Yuval Brisker Charitable Foundation, The Brown Foundation, Inc., of Houston, Marlene Hess and James D. Zirin, Karen and Gary Winnick, and The Junior Associates of The Museum of Modern Art.

New Directors/New Films 2019

Presented by the Film Society of Lincoln Center and The Museum of Modern Art.

The 2019 feature committee is comprised of Dennis Lim (Co-Chair, FSLC), Rajendra Roy (Co-Chair, MoMA), Florence Almozini (FSLC), La Frances Hui (MoMA), Josh Siegel (MoMA), and Dan Sullivan (FSLC).

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