

**THE MUSEUM OF MODERN ART CREATES NEW CURATORIAL DEPARTMENT**

**Klaus Biesenbach is Appointed Chief Curator of Media**

**New York, October 2, 2006**—The Museum of Modern Art today announced the creation of a new curatorial department, Media, and has appointed Klaus Biesenbach, a curator in the Museum's Department of Film and Media and Chief Curator at P.S.1 Contemporary Art Center, to head the new department as Chief Curator. The Department of Media, formerly part of Film and Media, will focus on contemporary art that reflects recent and current artistic practice, including moving image installations, exhibitions, and presentations of sound- and time-based works that are made for and presented in a gallery setting.

In his new position, which is effective immediately, Mr. Biesenbach will oversee the Museum's collection of media works, plan the department's exhibitions and acquisitions, and manage the staff. Barbara London, Associate Curator in the Department of Film and Media, will be Associate Curator, Department of Media.

The Museum of Modern Art has been a pioneer in the exhibition, acquisition and conservation of media art since the late 1960s. The Department of Film, established in 1935, was renamed The Department of Film and Video in 1994, to reflect the Museum's growing collection of media works. In 2001, with the integration of other new technologies into contemporary art, the department was renamed Film and Media.

The addition of the Department of Media will bring the total number of curatorial departments at the Museum to seven. The other six are: Architecture and Design, Drawings, Film, Painting and Sculpture, Photography, and Prints and Illustrated Books.

Museum Director Glenn D. Lowry said today, "The creation of a new department at MoMA devoted exclusively to media-based art acknowledges the growing importance of new technologies in contemporary artistic expression. Klaus has demonstrated a keen understanding of the dynamic potential of this medium through groundbreaking exhibitions and installations here at MoMA, and at P.S.1, Kunst-Werke in Berlin, and other international venues."

Mr. Biesenbach said, "Artists work with the images that surround us every day. In contemporary art production, the ideas of visualizing movement and time are essential points of departure. The fact that MoMA is creating a Department of Media demonstrates the Museum's strong commitment to this important and ever-evolving area of contemporary art."

Mr. Biesenbach has been a curator at The Museum of Modern Art since 2004. He joined P.S.1., a MoMA affiliate, as Curator in 1996 and was appointed Chief Curator in 2002.

Most recently, Mr. Biesenbach curated the mid-career retrospective *Douglas Gordon: Timeline* (2006) at MoMA and the international group exhibition *Into Me/Out of Me* (2006) at P.S.1. In 2005, Mr. Biesenbach co-organized *Take Two. Worlds and Views: Contemporary Art from the Collection*, the annual re-installation of works in MoMA's second floor contemporary gallery, with Roxana Marcoci, Associate Curator in MoMA's Department of Photography, and co-curated *New Works/New Acquisitions* with Ann Temkin, Curator, Department of Painting and Sculpture. In 2004, with Gary Garrels, former Chief Curator of Drawings at MoMA, he co-organized *Roth Time: A Dieter Roth Retrospective*, which was shown at both MoMA QNS and P.S.1. He was also involved in the creation and organization of P.S.1's *Greater New York* exhibitions in 2000 and 2005.

He is co-curating the Doug Aitken project, a major public art work jointly commissioned by Creative Time and MoMA that will bring a large-scale, cinematic artwork to the exterior walls of MoMA's building for a month-long presentation from January 16 through February 12, 2007.

Mr. Biesenbach founded the Kunst-Werke Institute for Contemporary Art in Berlin in 1990, established the Berlin Biennale in 1996, and directed its inaugural presentation in 1998. Under his artistic and executive directorship Kunst-Werke and the Berlin Biennale have developed from private initiatives to federally and state-funded institutions.

International traveling exhibitions organized or co-organized by Mr. Biesenbach include *Andy Warhol: Motion Pictures* (2004), which traveled to Berlin, Sao Paulo, Rio de Janeiro, and Buenos Aires; *Video Acts* (2002), New York and London; *Mexico City: An Exhibition about the Exchange Rates of Bodies and Values* (2002), New York and Berlin; *Loop* (2001), Munich, New York and Cincinnati; and *Henry Darger: Disasters of War* (2000), New York, Berlin, Zürich, Tokyo, Stockholm and Warsaw.

Other international projects he directed include the multi-media displays Club Berlin and Projected Images, which were organized on the occasion of the 1995 Venice Biennale. He was a member of the international jury of the 1997 Venice Biennale, co-organized the "hybrid workspace" of Documenta 10 in Kassel (1997), and co-organized the 2002 Shanghai Biennale.

Mr. Biesenbach has lectured extensively in universities and contemporary art centers internationally. He has authored and edited numerous exhibition catalogs, including *Andy Warhol: Motion Pictures*, *Douglas Gordon: Timeline*, *Video Acts*, *Loop*, *The Ten Commandments*, *Mexico City: An Exhibition about the Exchange Rates of Bodies and Values*, and *Katharina Sieverding*. An anthology of Mr. Biesenbach's writings on art and media will be published by Lindinger + Schmid (Regensburg) this winter.

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