

FOR IMMEDIATE RELEASE

The Museum of Modern Art

THE MUSEUM OF MODERN ART TO BE DEVOTED TO POST-1960 ART FOR THE FIRST TIME

For Immediate Release
September 2000

Museum-wide Exhibitions of Iconic and Lesser-known Works
Reveal the Richness and Depth of MoMA's Contemporary Collection

CYCLE OF EXHIBITIONS

Open Ends, the third and final cycle of **MoMA2000** exhibitions

LOCATION

Open Ends will be on view throughout the Museum, according to the following schedule:

DATES

September 28, 2000–January 2, 2001: Second Floor and Garden Hall
October 19, 2000–January 30, 2001: Fourth Floor
November 5, 2000–January 30, 2001: Third Floor

CONTENT

Open Ends celebrates the extraordinary richness of MoMA's holdings in art since 1960. Along with familiar masterworks by some of the most influential artists of the past 40 years, *Open Ends* presents a surprising bounty of recently acquired works by emerging artists, reaffirming MoMA's ongoing commitment to contemporary creativity. In many respects, *Open Ends* offers a preview of the fresh emphasis on contemporary art anticipated in the installation of MoMA's new building, scheduled to be completed in 2004.

Well-known icons of the collection, by artists such as Jasper Johns and Andy Warhol, share space in *Open Ends* with key recent acquisitions by younger creators such as Cindy Sherman and Rachel Whiteread, many of which are shown at MoMA for the first time. A survey of video works by pioneers such as Peter Campus and Joan Jonas and emerging talents like Pipilotti Rist will be on view. Additionally, film exhibitions featuring a wide range of directors from the period, from Satyajit Ray and Jean-Luc Godard to Kathryn Bigelow, will be featured. Contemporary photographers including Andreas Gursky and Michael Schmidt are also exhibited, along with architects and designers such as Rem Koolhaas, Herzog & de Meuron,

and Shiro Kuramata.

Focusing on the last four decades, *Open Ends* will address an era that saw unprecedented cross-pollination among artistic mediums. Photography and film had a tremendous impact on painting and printmaking; new forms of installation arose that blurred the lines between sculpture, architecture, and performance; and entirely new domains, such as video art, became prominent. Accordingly, *Open Ends* presents an especially varied range of objects, images, and installations, from the intimate to the monumental, crossing over and often calling into question traditional boundaries between mediums.

Within the overall umbrella of *Open Ends*, 11 separate exhibitions examine key themes and lines of affinity that have characterized the artists and the period under consideration. The number of separate displays has been reduced, in comparison with earlier cycles of *MoMA2000*, both to allow adequate space for the larger scale of many contemporary works, and to leave room for the "stand-alone" display of certain key individual pieces. For example, Gerhard Richter's October 18, 1977 (a 1988 series of 15 paintings about the fate of Germany's political radicals, the Baader-Meinhof group) will be installed between an exhibition focused on new forms of memorialization and another devoted to art of protest and social critique. James Rosenquist's monumental mural of 1964-5, F-111, and James Turrell's light installation, A Frontal Passage (1994), are other independent highlights. Barnett Newman's Broken Obelisk (1963-69) and Cai Guo-Qiang's suspended sculpture Borrowing Your Enemy's Arrows (1998) will be installed in the Garden Hall. In addition, to offset the loss of MoMA's sculpture garden to the already-begun construction of the new Museum building, contemporary artists Teresita Fernández and Ernesto Neto have been commissioned to produce special large-scale, site-specific works using the windows and space of the Garden Hall.

Open Ends exhibitions opening on September 28, 2000 are:

Architecture Hot and Cold:

Some 65 images of architecture in a variety of media are featured in this exhibition. Visionary projects by architects such as Rem Koolhaas and Zaha Hadid are seen alongside photographs of existing structures and landscapes by artists such as Andreas Gursky and Robert Adams. Sculptural works by Joel Shapiro and Frank Stella and a model by Stephen Holl all show different aspects of the architectural imagination. The works portray many of the differences, as well as some unexpected sympathies, between the visualization of an unrealized project, and the captured image of an existing structure. Organized by Terence Riley, Chief Curator, Department of Architecture and Design.

Innocence and Experience:

This exhibition explores a new, often disquieting vision of childhood that has appeared within art in recent decades. Uncanny and often unsettling works by contemporary artists such as Robert Gober, Mona Hatoum, Jeff Koons, and Charles Ray address themes of the corruption of innocence and the ambiguities of dawning adulthood, as do the photographs of Diane Arbus, Lee Friedlander, and Judith Joy Ross, among others. An accompanying film and video exhibition reveals a similar darkening in depictions of childhood and adolescence after the mid-1950s, evident in the work of directors such as Sadie Benning, Stan Brakhage, Joseph Cornell, Louis Malle, and Satyajit Ray. Organized by Kirk Varnedoe, Chief Curator, Department of Painting and Sculpture, and Joshua Siegel, Assistant Curator, Department of Film and Video.

Matter:

This exhibition considers the broad range of materials used to create art over the past 40 years—industrial metals, earth, food, bodily fluids, and plastics, for example—by juxtaposing contemporary art with design objects from the Museum’s collection. **Matter** brings together disparate works that use the same materials in order to highlight the similarities and differences in their expressive intentions. Organized by Paola Antonelli, Curator, Department of Architecture and Design; Laura Hoptman, Assistant Curator, and Kristin Helmick-Brunet, Curatorial Assistant, Department of Drawings.

One Thing After Another:

This exhibition examines printmaking’s critical role in the development of contemporary art through the format of the series. By enabling artists to create images quickly and in succession, printmaking has emerged as a natural medium for serial experimentation and innovation. In addition to print series by well-known artists such as Ellsworth Kelly, Richter, and Warhol, the exhibition features lesser-known contemporary projects by John Armleder, Rosemarie Trockel, and Yukinori Yanagi, among others. Organized by Judith B. Hecker, Curatorial Assistant, Department of Prints and Illustrated Books.

Pop and After:

Iconic Pop works of the 1960s by masters such as Roy Lichtenstein, Andy Warhol, and Claes Oldenburg are juxtaposed with more contemporary pieces that adopt and transform the styles and subjects of Pop, including works by Vito Acconci, David Hammons, Damien Hirst, Kiki Smith, and Jeff Koons—figures who are not directly associated with Pop but who share an interest in its vocabulary of repetition, consumer artifact, and popular culture. Organized by Kirk Varnedoe.

Independent large-scale works and installations

Cai Guo-Qiang, *Borrowing Your Enemy’s Arrows* (1998)
 Barnett Newman, *Broken Obelisk* (1963–69)
 Pipilotti Rist, *Ever Is Over All* (1997)
 James Rosenquist, *F-111* (1964–65)

Garden Hall Commissions

Teresita Fernández, *Hothouse* (2000)
 Ernesto Neto, *Tás ti cabun... What life gives to us...*
Ta titan be... What we give to life (2000)

Exhibitions opening on October 19, 2000 are:

Actual Size:

The issue of scale, from the colossal to the miniature, has been of prime concern to many contemporary artists. This exhibition focuses on one special dimension of this concern: the creation of exact, often painstakingly executed replicas or “dummies” of objects, in their exact scale. Countless sculptures large and small have sought to disconcert the viewer, and challenge definitions of art by playing on a one-to-one relationship of slightly skewed identity with the thing represented, from Warhol’s *Brillo Box (Soap Pads)* (1964) to Robert Gober’s *Cat Litter* (1989), and from direct casts by artists such as Marcel Duchamp to intricate re-creations such as the tiny fly in Tom Friedman’s *Untitled* sculpture of 1995. Organized by Lilian Tone, Assistant Curator, Department of Painting and Sculpture.

Sets and Situations:

This exhibition explores photographers' use of fabricated sets and artificially staged situations in the 1980s and 1990s, including works by David Levinthal, Laurie Simmons, and Cindy Sherman. Organized by Kirk Varnedoe.

Independent large-scale works and installations

Chris Burden, *Medusa's Head* (1989-92)

Cindy Sherman, *Untitled Film Stills* (1977-80)

The remaining exhibitions open on November 5 and include:

Counter-Monuments and Memory:

In the 1960s, artists as distinct as Barnett Newman and Claes Oldenburg proclaimed the demise of the traditional civic monument, now seen as irrelevant in its stale rhetoric of memorial symbolism. In the 1990s, however, and especially in relation to the Holocaust, countless artists looked for a new vocabulary of remembering and commemorating. This exhibition traces the trajectory from early critiques, such as Oldenburg's satirical proposals for monuments made of trivial objects, to such recent works as Christian Boltanski's evocation of Holocaust victims in *The Storehouse* (1988). The exhibition considers work ranging from Lee Friedlander's photographs of small-town American monuments to Anselm Kiefer's provocative confrontations with the Nazi era. Organized by Roxana Marcoci, Curatorial Assistant, Janice H. Levin Fellow, Department of Painting and Sculpture.

Minimalism and After:

In parallel with Pop and After, this exhibition features key examples of a new aesthetic in the 1960s, juxtaposed with the unfoldings and mutations of that aesthetic in subsequent decades. Seminal works of the 1960s, conceived in the often austere, industrially-oriented language of early Minimalism, by artists such as Tony Smith and Robert Morris, will be displayed alongside works by such diverse artists as Richard Serra, Felix Gonzalez-Torres and Janine Antoni. The heritages of two primary directions of Minimalism--the all-over dispersal of floor sculptures, and the rigid geometry of the cube--will be highlighted. Organized by Kirk Varnedoe.

The Path of Resistance:

This exhibition traces forty years of socially critical and politically charged art, revealing that as times have changed, so have the forms and tone of the protest. A strong emphasis is placed on prints, photographs, and posters, with an additional selection of paintings, sculptures, drawings, artists' books, underground comics, ephemera, and an accompanying film and video series. Featured are event-oriented protest works from the Vietnam era by artists such as Richard Hamilton, Martha Rosler, and James Rosenquist, as well as contemporary works that confront more endemic problems of racial and sexual discrimination and class inequality by artists such as Sue Coe, Kara Walker, Felix Gonzalez-Torres, William Kentridge, and Carrie Mae Weems. Organized by Joshua Siegel and Susan Kismaric, Curator, Department of Photography.

White Spectrum:

The exhibition features a selection of white monochromatic works in various mediums. Seemingly innocuous, yet deeply charged, the choice of white has meant different things at different times, providing lasting associations with the history of modernism. Starting with Kasimir

Malevich's painting *White on White*, the exhibition highlights paintings, sculptures, photographs, and prints from recent decades, showing the rich variety of formal effects and social undertones attainable within the white spectrum. Organized by Lilian Tone.

Independent large-scale works and installations

KCHO, *The Infinite Column I* (1996)
 Gerhard Richter, *October 18, 1977* (1988)
 James Turrell, *A Frontal Passage* (1994)
 Video/Performance (nine artists)

Rooftop installation

Rachel Whiteread, *Water Tower* (1998)

FILM AND VIDEO PROGRAM

From September 14, 2000, through the end of March 2001, the Department of Film and Video will screen selections from its archives and the Circulating Film and Video Library covering the years 1960 to 2000. Among the featured programs are: ***The Path of Resistance; The Lost Childhood; The Imaginary War;*** and ***The East Was Red: Films from the Soviet Bloc, 1956-1989***, organized by Joshua Siegel; and ***Video/Performance*** and ***Video Time***, organized by Barbara London, Associate Curator, Department of Film and Video.

ORGANIZATION

Open Ends is organized by Kirk Varnedoe, Chief Curator, Department of Painting and Sculpture; Paola Antonelli, Curator, Department of Architecture and Design; Joshua Siegel, Assistant Curator, Department of Film and Video; Judith B. Hecker, Curatorial Assistant, Department of Prints and Illustrated Books; Fereshteh Daftari, Assistant Curator, Research and Collections, Department of Painting and Sculpture; Amy Horschak, Coordinator of Internships and International Program Projects for Education, Department of Education; Angela Lange, Curatorial Assistant, Department of Painting and Sculpture.

Collaborating with the coordinators are Lilian Tone, Assistant Curator, Department of Painting and Sculpture; Mary Lea Bandy, Chief Curator, Department of Film and Video and Deputy Director for Curatorial Affairs; Sally Berger, Assistant Curator, Department of Film and Video; Kathleen Curry, Assistant Curator, Department of Drawings; John Elderfield, Chief Curator at Large; Janis Ekdahl, Chief Librarian, Administration; Peter Galassi, Chief Curator, Department of Photography; Gary Garrels, Chief Curator, Department of Drawings, and Curator of Painting and Sculpture; Kristin Helmick-Brunet, Curatorial Assistant, Department of Drawings; Sarah Hermanson, Assistant Curator, Department of Photography; Laura Hoptman, Assistant Curator, Department of Drawings; Laurence Kardish, Senior Curator, Department of Film and Video; Susan Kismaric, Curator, Department of Photography; Roxana Marcoci, Curatorial Assistant, Janice H. Levin Fellow, Department of Painting and Sculpture; Barbara London, Associate Curator, Department of Film and Video; Luisa Lorch, Curatorial Assistant, Department of Architecture and Design; Terence Riley, Chief Curator, Department of Architecture and Design; Jeffrey Ryan, Research Assistant, Department of Painting and Sculpture; Claudia Schmuckli, Curatorial Assistant, Department of the Chief Curator at Large; Robert Storr, Senior Curator, Department of Painting and Sculpture; and Deborah Wye, Chief Curator, Department of Prints and Illustrated Books.

PUBLICATIONS

Published on the occasion of the *Open Ends* exhibitions, *Modern Contemporary: Art at MoMA Since 1980* is the first book to showcase the Museum's extensive holdings of art of the past two decades. Edited by Kirk Varnedoe, Paola Antonelli, and Joshua Siegel, this publication offers comparisons and cross references that provide a unique panorama of contemporary visual culture. Brief essays suggest a variety of ways to identify key themes that link diverse works of the period.

In addition, the Museum will publish *Gerhard Richter: October 18, 1977*, by Robert Storr, Senior Curator, Department of Painting and Sculpture. Richter's *October 18, 1977*, a series of 15 paintings, on view as part of *Open Ends*, commemorates the day on which three young German radicals, members of the militant Baader-Meinhof group, were found dead in a Stuttgart prison. Although they were pronounced suicides, many people suspected that they had been murdered. Richter's paintings, created 11 years after the event, are among the most compelling of the artist's career. This publication provides a political background to the series, and offers insight into the complexities of "history painting" in the modern era.

ABOUT MOMA 2000

Open Ends is the third and final cycle of **MoMA2000**, which began in **MoMA2000** October 1999. The Museum of Modern Art's response to the millennium, **MoMA2000** is a 17-month-long series of exhibitions that presents well-known and less-familiar art works in unusual juxtapositions and new contexts. An exploration both of the Museum's collection and of new ways of displaying it, **MoMA2000** provides a provocative look at some of this century's most compelling and powerful art. Conceived as a preliminary laboratory for the reinstallation of the Museum's collection after the completion of the new Museum, scheduled to be completed in 2004, it offers fresh interpretations of the premises, meanings, and diversity of modern art. The first two cycles of **MoMA2000** were *ModernStarts*, which focused on the period 1880 to 1920, and *Making Choices*, which examined modern art's middle years, 1920 to 1960.

SPONSORSHIP

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