

**THE MUSEUM OF MODERN ART REOPENS ON NOVEMBER 20, 2004
IN EXPANDED AND RENOVATED NEW BUILDING DESIGNED BY
YOSHIO TANIGUCHI**

**MoMA Unveils Reinstallation of the World's Leading Collection of Modern and
Contemporary Art in Architecturally Distinctive Galleries**

**The Public is Welcomed with Free Admission on Opening Day, Sponsored by JPMorgan
Chase with Major Support from Target**

NEW YORK, November 15, 2004—The Museum of Modern Art reopens in its new home in midtown Manhattan on November 20, 2004, unveiling the reinstallation of its preeminent collection of modern and contemporary art in an elegant building designed to provide the ideal environment for the viewing of art. The reopening commemorates the Museum's 75th anniversary and heralds the completion of the most extensive rebuilding and renovation project in MoMA's history. Designed by architect Yoshio Taniguchi, the new Museum integrates new construction and renovation to extend and enhance the presentation of the Museum's dynamic and evolving collection as well as its temporary exhibitions. Taniguchi worked closely with the Museum's staff over the course of the project to develop a series of reconceived, architecturally distinctive galleries and public spaces that allow MoMA to tell the story of modern and contemporary art in an exciting new context.

The new Museum nearly doubles the capacity of the former building, and encompasses approximately 630,000 square feet (58,527 square metres) of new and renovated space on six floors. The Museum's total exhibition space has increased from 85,000 to 125,000 square feet (7,896 to 11,612 square metres), with galleries clustered around a soaring 110-foot-tall (10.2 metres) atrium that diffuses natural light throughout the building. Among the notable features of the new design are monumental windows and curtain walls throughout the Museum that afford views of The Abby Aldrich Rockefeller Sculpture Garden and the city beyond.

The new building, constructed at a cost of \$425 million, and overseen by executive architects Kohn Pedersen Fox (KPF), engages the public with a 12,400-square-foot (1,152 square metres) lobby that connects West 53rd and 54th Streets, and now provides two major entrances to the Museum. On 53rd Street, Taniguchi's new façade of fritted, gray, and clear glass, absolute black granite, and aluminum panels joins the meticulously restored facade of the 1939 Goodwin and Stone building, Philip Johnson's 1964 addition, and Cesar Pelli's 1984 Museum Tower to link MoMA's past with its future in a street-level panorama of architectural history. The Goodwin and Stone building, whose restoration was designed by KPF, will now mark the entrance to the Museum's Roy and Niuta Theaters and The Modern restaurant with a restoration of the original curved "piano" canopy. An entirely new design on 54th Street provides a public entrance through

a serene and unified façade facing a primarily residential block. The Museum Office Building, a seven-story building housing conservation studios and offices for MoMA staff, sits atop the gallery building.

The Lewis B. and Dorothy Cullman Education and Research Building, which frames the eastern side of the Sculpture Garden, will open in 2006. The Center will house the Museum's Archives and Library and will also include the 110-seat Celeste Bartos Theater, adding a third public screen to the MoMA's facilities.

Museum Director Glenn D. Lowry says, "We are thrilled to reach the fruition of our efforts in the completion of this project. We invite the public to enjoy the sublime spaces designed by Yoshio Taniguchi, to discover our collection anew, and to see installations and exhibitions in a way that will engage attention and provoke thought."

"MoMA is a dazzling New York cultural icon and a beacon for tourists throughout the world," says New York City Mayor Michael Bloomberg. "The City's investment in this historic project signals the kind of visionary thinking of which all New Yorkers can be proud. Non-profit cultural institutions are the backbone of tourism, which is one of the reasons we've been able to steer our economy back on track. The new MoMA will attract hundreds of thousands of visitors to our City each year, and will continue to provide enjoyment and inspiration for the artists and art-lovers that are the creative lifeblood of New York City."

"The Museum of Modern Art is one of New York's greatest cultural gems and this expansion will enable the Museum to continue its position of preeminence in the world of modern art," New York Governor George Pataki says. "We look forward to the Museum re-opening its doors to the millions of visitors from around the world who come to New York to enjoy its cultural treasures. This spectacular renovation has nearly doubled capacity so that the Museum can have even more exhibition and collection space. I'm proud that New York State supported the public-private expansion of this 75 year-old institution."

Opening Day: November 20, 2004

Free admission will be offered on November 20, when the Museum will extend its opening hours to 10 p.m., made possible by lead sponsor JPMorgan Chase with major support from Target. In addition, 200 randomly selected visitors will receive a pass good for one complimentary ticket to return to MoMA any time before December 31, 2005, courtesy of JPMorgan Chase. Beginning November 26 and continuing weekly, Target Free Friday Nights will offer free admission from 4:00 to 8:00 p.m.

In addition to the reinstallation of the collection, MoMA will present three special opening exhibitions: *Yoshio Taniguchi: Nine Museums*, presenting the new MoMA in the context of the other extraordinary art museums designed by Taniguchi; *Projects 82: Mark Dion, Rescue Archaeology—A Project for The Museum of Modern Art*, featuring historical artifacts excavated by the artist from underneath the site of the Sculpture Garden; and *Michael Wesely: Open Shutter at The Museum of Modern Art*, a unique photographic project using unusually long exposures to

depict the new building's construction over a three-year time period. (See separate releases on each exhibition)

On November 20, a program of special films will be presented throughout the day in a series entitled *Made at MoMA* that will feature a number of short and feature-length films that were filmed in or were made about MoMA, including Woody Allen's *Manhattan* (1979) and John Cassavetes's *Shadows* (1961). In addition, *Empire* (1964), Andy Warhol's eight-plus hours single shot of the Empire State Building, will also be screened in its entirety in a separate program.

Building Features

Taniguchi's design weaves the building into the urban fabric of New York and reflects the vitality of the city, presenting a unique solution to the density and complexity of a midtown Manhattan site. The design combines abundant natural light with materials such as glass, granite, and aluminum to create an elegant structure that incorporates elements of visual surprise. Expanses of glass offer inviting views through the lobby to The Abby Aldrich Rockefeller Sculpture Garden, which has been restored to its larger 1953 design by Philip Johnson. On the second through sixth floors of the Museum, galleries have been specially designed and proportioned to display the Museum's collection to best advantage. On the lower level, the two refurbished Roy and Niuta Titus Theaters, with upgraded digital surround sound, projection systems, and seating, will present the Museum's film and media program.

From the lobby, a staircase leads to The Donald B. and Catherine C. Marron Atrium, where Barnett Newman's *Broken Obelisk* (1963–69), Claude Monet's *Water Lilies* (c. 1920), and other large-scale works of art by Willem de Kooning, Jasper Johns, and Brice Marden have been installed. The atrium leads to the Contemporary Galleries on the second level. This block-wide column-free space, with nearly 22-foot-high ceilings, serves as MoMA's first dedicated space for contemporary art, demonstrating the Museum's commitment to the art of our time. The reinforced floors of the galleries and special oversized entranceways will now enable the Museum to exhibit larger scale artworks than in the previous building. The second floor also houses MoMA's first media gallery, designed specifically for moving-image and sound works, as well as The Paul J. Sachs Prints and Illustrated Books Galleries.

The third floor features The Philip Johnson Architecture and Design Galleries, The Paul J. Sachs Drawings Galleries, The Edward Steichen Photography Galleries, and a gallery devoted to temporary exhibitions. The Alfred H. Barr, Jr. Painting and Sculpture Galleries on the fourth and fifth floors, connected by a dramatic cantilevered stairway with a window looking onto the atrium, are devoted to painting and sculpture from MoMA's collection. Works ranging from the Post-Impressionist period to World War II will be exhibited on the fifth floor, and the fourth floor will display works dating from the postwar period to 1970. The René d'Harnoncourt Exhibition Galleries on the sixth floor, which feature expansive sky-lit spaces and 18-foot-high ceilings, will house temporary exhibitions. (See separate releases for details on these special exhibitions.)

The new Museum provides three retail shops (MoMA Design and Book Store, MoMA Books, and an exhibition shop), a new fine dining restaurant (*The Modern*), a casual restaurant and bar

(*The Bar Room*), and Cafe 2 and Terrace 5. The restaurants and cafés are operated by Danny Meyer's Union Square Hospitality Group. The Modern will open to the public in January 2005; it will serve a limited casual menu to Museum visitors in the interim. (see separate releases on retail operations and restaurants)

The Abby Aldrich Rockefeller Sculpture Garden

Identifying The Abby Aldrich Rockefeller Sculpture Garden as "perhaps the most distinctive single element of the Museum today," Taniguchi has made the restoration of this beloved urban oasis a key part of his redesign. He has extended the plan along the east, west, and south façades, and restored the southern terrace. Landscape design has been carried out by Zion Breen and Richardson Associates, who have been involved in every redesign of the Sculpture Garden since 1953. Some 31 masterworks of modern sculpture, seasonal plantings, and reflecting pools will once again provide visitors with a welcome respite. (See separate release for more extensive details.)

Architects

Taniguchi and Associates is the Tokyo-based design architect for the new Museum of Modern Art, the firm's first international commission. Over the past 20 years, the firm has designed a wide range of buildings in Japan, including art museums, libraries, schools, a hotel, an aquarium, and a tea house and garden. Projects include: the Nagano Prefectural Shinano Museum, Higashiyama Kaii Gallery (1990); the Marugame Genichiro-Inokuma Museum of Contemporary Art, Marugame City Library (1991); the Toyota Municipal Museum of Art, Toyota City Tea-Ceremony Houses (1995); the Tokyo National Museum, The Gallery of the Horyuji Treasures (1999); and the Higashiyama Kaii Museum, Kagawa Prefecture (2004), designs for many of which will be on view in *Yoshio Taniguchi: Nine Museums*.

Kohn Pedersen Fox, executive architect, is recognized globally for its innovative designs of corporate headquarters and commercial complexes. Based in New York, KPF offers full services in architecture, master planning, space planning, programming, building analysis, and interior design. The firm's diverse portfolio includes corporate headquarters; educational, institutional, and healthcare facilities; hotels; museums; and entertainment complexes.

The Museum's retail spaces were designed by New York architect Richard Gluckman of Gluckman Mayner Architects, whose notable museum projects include Dia Center for the Arts, New York City and The Andy Warhol Museum, Pittsburgh. The retail architecture has been designed to complement the work of Yoshio Taniguchi.

The Modern Restaurant, The Bar Room, and Cafe 2 were designed by Bentel & Bentel, architects for several other Danny Meyer restaurants. This avowedly modernist practice often incorporates art into their work and focuses on enhancing the dining experience through a blend of materials selection and use of space. (See separate releases)

Capital Campaign

To date, the Museum has secured more than \$725 million of its \$858 million capital campaign goal (approximately 83 percent) and has received the full support of its Board of Trustees, who contributed a combined total of more than \$500 million. The City of New York has contributed \$65 million and the State of New York has contributed \$10 million.

Spaces within the new Museum will be named for a number of trustees, among them David and Peggy Rockefeller for the new gallery building; Ronald S. and Jo Carole Lauder for the renovation of the Goodwin and Stone building; Donald B. and Catherine C. Marron for the atrium within the gallery building; Lewis B. and Dorothy Cullman for the Education and Research Building; Edward John Noble for the Education Center and Celeste Bartos for the new theater, both of which are housed in the soon-to-be completed Education and Research Building. Founders of the new Museum who made individual contributions of more than \$5 million or corporate or foundation donations of more than \$1 million are acknowledged on a glass wall in the lobby. In addition, galleries throughout the Museum will be named for supporters of the campaign (see separate press release).

Sponsors

JPMorgan Chase is the lead sponsor of the opening week activities and the reinstallation of the Museum's collection. The company is also supporting educational programs, among them an opening event for the educational community and *Exploring the Modern*, a school group program for New York City public school children. A number of other corporate and government sponsorships will support the reopening of the Museum. In addition to providing major support for the opening week activities, Target has made a generous four-year commitment to underwrite Target Free Friday Nights. IBM has partnered with MoMA to integrate innovative, on-demand technologies into the Museum's operations and to plan and design the technology for a personalized visitor experience. Sony Corporation of America has provided state-of-the-art media equipment for the theaters and The Yoshiko and Akio Morita Gallery. Ford Motor Company has made a four-year grant to establish Ford Family Programs at MoMA, a series of new free family education programs that will begin in early 2005. Generous funding for the reinstallation of the collection has also been provided by Banana Republic. The Danish Design Project, comprised of private foundations, corporations, and the Danish Government, under the auspices of The Royal Danish Consulate General in New York, collaborated with the Museum to provide a unique furnishing program that will incorporate the finest in modern and contemporary Danish design in the restaurant and select public spaces in the new building. Support from the Swiss company USM Modular Furniture has provided Haller Systems furniture, a modern classic since the 1960s that is represented in MoMA's Architecture and Design collection, for the Museum's staff offices.

Sponsorship

JPMorgan Chase is the lead sponsor of the reopening of The Museum of Modern Art.

Major support is provided by Target.

Generous funding for the reinstallation of the collection is provided by Banana Republic and the National Endowment for the Humanities.

No. 72

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