

The Museum of Modern Art

MoMA EXHIBITION OF RECENT CONTEMPORARY ACQUISITIONS FOREGROUNDS ARTISTS' EXPERIMENTATION WITH TECHNOLOGICAL PROCESSES AND MATERIALS

NEW YORK, November 13, 2018— The Museum of Modern Art announces *New Order: Art and Technology in the Twenty-First Century*, on view from March 17 through June 15, 2019. Drawn entirely from MoMA's collection, the exhibition includes works made since the turn of the millennium that push the boundaries of technology: upending systems, twisting materials, and inventing novel techniques and forms. The exhibition explores the ways in which technological processes are still stubbornly tied to the physical world—mired in matter, friction, and breakdown. *New Order: Art and Technology in the Twenty-First Century* is organized by Michelle Kuo, The Marlene Hess Curator of Painting and Sculpture, with Lina Kavaliunas, Curatorial Assistant, Department of Painting and Sculpture. Special thanks to Erica DiBenedetto, Museum Research Consortium Fellow, and Charmaine Branch, Curatorial Fellow, Department of Painting and Sculpture.

With a number of recent acquisitions and large-scale installations never before shown at the Museum, the exhibition showcases a diverse range of techniques and media, from live digital simulation to 3-D printing, magnetic resonance imaging, industrial vacuum-formed plastic, and ultrasound gel. Among the featured artists in the exhibition are Josephine Pryde (born 1967, United Kingdom), Anicka Yi (born 1971, South Korea), Seth Price (born 1973, East Jerusalem), and Basim Magdy (born 1977, Egypt). Their art revels in the weird and unexpected, giving rise to hybrid constellations of things, bodies, and data.

At a time when technology seems utterly smooth and weightless—composed of invisible waves, wireless signals, abstract codes—the works included in *New Order* highlight the uneasy coexistence of intelligent networks and raw material, the virtual and the physical, the fabricated and the readymade. In this way, the artists in the exhibition confront the fundamental paradoxes of cultural production and technological power in the 21st century.

SPONSORSHIP:

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.

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