

Sheila Hicks

Inspired by the histories of structures she has encountered during her travels throughout the world, Hicks has long pursued the subtleties of pairing the design of fiber objects with the environments that contain them—in this case, the museum building. For the artist, fabric is a universal language: she has said, “In all of the cultures of the world, textile is a crucial and essential component. . . . There’s a level of familiarity that immediately breaks down any prejudice.” Designed to span from floor to ceiling of any space in which it is installed, *Pillar of Inquiry/Supple Column* redefines—if only temporarily—the surrounding architecture.

Sheila Hicks

American, born 1934

Pillar of Inquiry/Supple Column 2013–14

Acrylic fiber

Gift of Sheila Hicks, Glen Raven Inc.,
and Sikkema Jenkins and Co., 2015

Dayanita Singh

In 2013, Singh developed her “museum” form: hinged, foldable wooden structures that combine the functions of display, archiving, and storage. The individual photographs can be arranged and rearranged within the structures, which she has referred to as “photo-architecture,” or hung directly on adjacent walls in the accompanying wooden boxes. In each new sequence, relationships develop across the images, whether through association or through serendipity, and narratives emerge. The connecting thread of the work is chance. Including over 160 images spanning three decades of Singh’s career, the work poses virtually infinite possibilities for presentation and storytelling, suggesting that photography is not only about taking images but also, perhaps more profoundly, about editing them.

Dayanita Singh

Indian, born 1961

Museum of Chance 2013

162 pigmented inkjet prints and teak structures

Acquired with support from The Contemporary Arts Council of The Museum of Modern Art, The Modern Women’s Fund, and Committee on Photography Fund, 2017

Museum of Chance includes stools and tables that, like the images, can be stored within the structures, but which will also be used for conversation throughout the run of the exhibition. Please check moma.org/surrounds for scheduled sessions.

Mark Manders

Described by the artist as “self-portrait as a building,” *Room with Chairs and Factory* is part of Manders’s ongoing exploration of self through architecture. This installation portrays a suspended moment, a kind of snapshot of the artist’s studio midway through the creation process. “Although I frequently spend years on a composition, it has to appear as if it’s been made without any interruption and left behind a moment ago.” *Fox/Mouse/Belt* is an example: it looks like it was molded out of wet clay when in fact it was cast in bronze. Ironically, a long process was needed to achieve the appearance of haste.

Mark Manders

Dutch, born 1968

Fox/Mouse/Belt 1992 (cast 2007)

Painted bronze and belt

Gift of the artist, 2010

Room with Chairs and Factory 2002–08

Wood, iron, rubber, painted epoxy, painted ceramic, painted canvas, painted wig, chair, and offset print on paper

Committee on Painting and Sculpture Funds, 2010

Hito Steyerl

Liquidity Inc. is a multilayered portrait of Jacob Wood, a financial analyst who lost his job in the economic crash of 2008 and became a career mixed-martial-arts fighter. Wood's story unfolds through real and virtual worlds that are made to overlap, combining conventions of documentary film with Internet syntax—hashtags, GIFs, and memes. With its computer-generated waves and news footage of hurricanes and tsunamis, the work uses water and extreme weather as metaphors for the fluidity of financial assets and digital information, and for a collective sense of instability. Conflating terms from meteorology, geopolitics, and digital culture, masked forecasters wryly suggest that weather patterns are determined by our own emotional states. Visitors are invited to sit on the architectural structure, lined with judo mats, which the artist has compared to a raft wrecked by a raging storm.

Hito Steyerl

German, born 1966

Liquidity Inc. 2014

Video (color, sound; 30 min.) and architectural environment

Gift of the artist, 2016

Janet Cardiff & George Bures Miller

In an automated ballet of robotics, props, light, and sound, *The Killing Machine* operates on an unseen, imagined victim. You may activate it by pushing the red button labeled “press.” Alluding in part to Franz Kafka’s 1919 short story “In the Penal Colony,” about an elaborate execution apparatus, *The Killing Machine* ironically contrasts its sinister activity with the rudimentary mechanics of a music box and playful embellishments like faux fur and a disco ball. Part of the artists’ continued exploration of theatrical tropes and immersive environments, this work brings to life a haunting spectacle that, in its futility, doubles as a critique of the sanctioned use of torture.

This installation features flashing light and may not be suitable for all audiences. Visitors accompanied by children may wish to exercise discretion.

Janet Cardiff

Canadian, born 1957

George Bures Miller

Canadian, born 1960

The Killing Machine 2007

Pneumatics, robotics, electromagnetic beaters, dentist chair, electric guitar, CRT monitors, computer, various control systems, lights, and sound (approx. 5 min.)

Music: “Heart Strings” by Freida Abtan, with additional percussion, guitar, and sound effects by Titus Maderlechner, Janet Cardiff, and George Bures Miller
Fabrication assistance: Carlo Crovato, Robyn Moody, and Kyle Miller

Gift of the Julia Stoschek Foundation, Düsseldorf, and the Dunn Bequest, 2011

Sou Fujimoto

Is a potato chip architecture? Known for his effervescent and structurally daring buildings, Fujimoto here uses unexpected materials to construct miniature architectural models. In them, the architect seeks “a different understanding of nature,” considering the binder clips on our desks, or a stray ping-pong ball, or a sponge by the sink, as significant as the buildings we encounter day to day. Both the play with scale and the surprising appropriation of everyday objects create surreal situations and generate new meanings. Coupled with short aphorisms, Fujimoto’s models invite us to imagine ourselves building and occupying our own complex architectures.

Sou Fujimoto

Japanese, born 1971

Sou Fujimoto Architects

Japan, est. 2000

Architecture Is Everywhere 2015

Various materials on pedestals

Committee on Architecture and Design Funds, 2016

Rivane Neuenschwander

Work of Days is made from hundreds of transparent adhesive contact sheets covering the floor and walls of a room, rendering the space a massive dust trap. Neuenschwander is particularly interested in dust's association with death; as she has noted, her work suggests "a wish to understand the fragility of life, the finite nature of things, our impermanence in the world; or the simple observation of the passing of time." The artist begins by allowing dust to collect on the sheets in her studio, then transports them to the exhibition space. Over time, visitors unwittingly add to the dust and debris; we cannot enter without leaving evidence of our presence.

Rivane Neuenschwander

Brazilian, born 1967

Work of Days 1998

Gathered dust on squares of adhesive vinyl

Latin American and Caribbean Fund, Louise Reinhardt
Smith Bequest (by exchange), and the Contemporary
Arts Council of The Museum of Modern Art, 2012

Arthur Jafa

Jafa has asked, at what scale should we consider the lives of black Americans? For over thirty years—starting while he worked as a cinematographer—Jafa has compiled notebooks with clippings from a broad array of sources. His notebooks, facsimiles of which are on view nearby, are repositories of references and ideas that serve as reminders of the depth and beauty of black life in America. While each image is drawn from a particular context, together they convey the shared vocabularies and collaborative procedures the artist considers central to black cultural production. In the immersive video *APEX*, on view through this corridor, Jafa organizes a fast-paced sequence of images. Set to a driving soundtrack of electronic club beats, *APEX* creates pairings and contrasts whereby heroes and villains, history and present all become enmeshed in what Jafa has termed “spooky entanglements.”

This installation contains flashing and graphic images. Visitors accompanied by children may wish to exercise discretion.

Arthur Jafa

American, born 1960

APEX 2013

Video (color, sound)

8:22 min.

Fund for the Twenty-First Century, 2017

Untitled notebooks 1990–2007

Printed papers, ink, and pencil on paper, cut and arranged in plastic sleeves in a three-ring binder; facsimiles

Gift of Jack Shear, 2018



This artwork is equipped with loop technology for sound amplification to make content accessible.

Sadie Benning

Benning once stated, “The invention of photography was something that was literally a threat to painting as a medium, and it feels unnerving to me somehow to insert one into the other—like a bad idea, or like sitting the wrong people next to one another at dinner.” The panels that make up *Shared Eye* combine three-dimensional objects with both found analog photographs and digital images shot by Benning. Their use of images and objects reflects a diversity of viewpoints and tastes: the “shared eye” of the title that envisions the act of seeing as fundamentally collaborative.

Sadie Benning

American, born 1973

Shared Eye 2016

Acrylic, wood, aqua resin, digital C-prints, casein, found photographs, archival inkjet prints, metal, paper, enamel, painted ceramic, plastic figurines, aluminum, rubber, ink, glitter, and staples, forty panels

Acquired through the generosity of Sandra and Tony Tamer, 2017

Allora & Calzadilla

Two boy sopranos perform a duet amid low-slung sculptures made from stones that function as choral risers. In the span of fifteen minutes, the boys hurl adversarial language at each other culled from literary sources ranging from Cicero to Shakespeare. The beauty of the music, arranged by composer Guarionex Morales-Matos, disguises the verbal forms of conflict, which evoke the tone of much political discourse today. The work's title plays up the multiple meanings of such opposition: a fault line is a geological fracture where the movement of masses of rock has displaced parts of the earth's crust. Here, it alludes to the tension between geological time and the brief period when the boys' singing can reach a high pitch before their voices break, as well as the breakdown of social order.

This work is presented daily, every hour, on the hour, from 11:00 a.m. to 4:00 p.m.

Jennifer Allora

American, born 1974

Guillermo Calzadilla

Cuban, born 1971

Fault Lines 2013

Ten metamorphic and igneous rocks, live performance
by two boy soprano singers

Music: Guarionex Morales-Matos (Puerto Rican,
born 1968)

Libretto: Allora & Calzadilla

Gift of Bob Rennie, 2016

Sarah Sze

Triple Point (Pendulum) was first exhibited at the 55th Venice Biennale, where Sze represented the United States in 2013. The title is borrowed from the term “the triple point of water,” a reference to the state at which water can coexist simultaneously in three forms: steam, ice, and liquid. Gathering the objects from the world around us, Sze creates a sculpture in a state of flux, hovering between many forms at once. The swinging pendulum, which defines the boundaries of the work, also seems to threaten its potential destruction. This sense of precariousness is a central theme in Sze’s work, as is the tension between wonder and anxiety generated by the profusion of information and objects in contemporary life.

Sarah Sze

American, born 1969

Triple Point (Pendulum) 2013

Salt, water, stone, string, projector, video, pendulum, and other materials

Gift of the International Council of The Museum of Modern Art, Agnes Gund, Ronald S. and Jo Carole Lauder, and Sharon Percy Rockefeller, in honor of the 60th Anniversary of the International Council, 2014