

# The Museum of Modern Art

## THE MUSEUM OF MODERN ART MISSION STATEMENT

Founded in 1929 as an educational institution, The Museum of Modern Art is dedicated to being the foremost museum of modern art in the world.

Through the leadership of its Trustees and staff, The Museum of Modern Art manifests this commitment by establishing, preserving, and documenting a permanent collection of the highest order that reflects the vitality, complexity and unfolding patterns of modern and contemporary art; by presenting exhibitions and educational programs of unparalleled significance; by sustaining a library, archives, and conservation laboratory that are recognized as international centers of research; and by supporting scholarship and publications of preeminent intellectual merit.

Central to The Museum of Modern Art's mission is the encouragement of an ever-deeper understanding and enjoyment of modern and contemporary art by the diverse local, national, and international audiences that it serves.

<b>Location</b>	11 West 53 Street, New York, NY
<b>Annual visitors</b>	Around 3 million 51% international, 49% domestic
<b>Hours</b>	10:00 a.m.-5:30 p.m. Saturday through Thursday* 10:00 a.m.-9:00 p.m. Fridays <i>*First Thursday of each month will feature extended hours, during which the Museum will remain open until 9:00 p.m.</i>  Members Early Hours begin at 9:30 a.m. every day.
<b>Admission</b>	\$25 for adults, \$18 for seniors, \$14 for students, free for children 16 and under Free during Uniqlo Free Friday Nights, 5:30 p.m.-9:00 p.m.

## Museum Dining

The Museum of Modern Art features a variety of dining options by Danny Meyer's Union Square Hospitality Group, including The Modern, a contemporary American fine-dining restaurant that holds two Michelin stars, and museum cafés, Café 2 and The Carroll and Milton Petrie Terrace Sixth Floor Café.

## Museum Stores

The Flagship Museum Store	<a href="https://store.moma.org">store.moma.org</a> 11 West 53rd Street
MoMA Design Store	44 West 53rd Street
MoMA Design Store, Soho	81 Spring Street

## Online

# MoMA

Website	<a href="http://moma.org">moma.org</a>
Facebook	<a href="https://facebook.com/MuseumofModernArt">facebook.com/MuseumofModernArt</a>
Instagram	<a href="https://@themuseumofmodernart">@themuseumofmodernart</a>
Twitter	<a href="https://@MuseumModernArt">@MuseumModernArt</a>

**Senior Staff**

The David Rockefeller Director	Glenn D. Lowry
Chief Operating Officer and Assistant Treasurer	James Gara
Senior Deputy Director of Exhibitions and Collections	Ramona Bronkar Bannayan
Senior Deputy Director of External Affairs	Todd Bishop
Senior Deputy Director of Curatorial Affairs	Peter Reed
The Agnes Gund Chief Conservator	Kate Lewis
The Edward John Noble Foundation Deputy Director for Education	Wendy Woon
Chief of Archives, Library, and Research Collections	Michelle Elligott
Director of the Opening of the new Museum Curator, Drawings and Prints	Sarah Suzuki

**Curatorial Departments and Resources**

*Chief Curator, number of works (approximate)*

Department of Architecture and Design (established 1932)	Martino Stierli 60,000
Department of Drawings and Prints (collection began 1929)	Christophe Cherix 72,000
Department of Film (established 1935)	Rajendra Roy 30,000 films
Department of Media and Performance (established 2006)	Stuart Comer 3,000
Department of Painting and Sculpture	Ann Temkin 3,700

(collection began 1929)

Department of Photography  
(established 1940, collection  
began 1930)

[search ongoing]  
30,000

MoMA Library

320,000 books, artist books, and periodicals

MoMA Archives

2,500 linear feet of historical documentation

### **About The Museum of Modern Art**

In the late 1920s, three progressive and influential patrons of the arts, Miss Lillie P. Bliss, Mrs. Cornelius J. Sullivan, and Mrs. John D. Rockefeller, Jr., perceived a need to challenge the conservative policies of traditional museums and to establish an institution devoted exclusively to modern art. They, along with additional original trustees A. Conger Goodyear, Paul Sachs, Frank Crowninshield, and Josephine Boardman Crane, created The Museum of Modern Art in 1929. Its founding director, Alfred H. Barr, Jr., intended the Museum to be dedicated to helping people understand and enjoy the visual arts of our time, and that it might provide New York with “the greatest museum of modern art in the world.”

The rich and varied collection of The Museum of Modern Art constitutes one of the most comprehensive and panoramic views into modern art. From an initial gift of eight prints and one drawing, The Museum of Modern Art’s collection has grown to approximately 200,000 paintings, sculptures, drawings, prints, photographs, media and performance art works, architectural models and drawings, design objects, and films. MoMA also owns approximately two million film stills. The Museum’s Library and Archives contain the leading concentration of research material on modern art in the world, and each of the curatorial departments maintains a study center available to students, scholars, and researchers. MoMA’s Library holds over 320,000 items, including books, artists’ books, periodicals, and extensive individual files on more than 90,000 artists. The Museum Archives contains primary source material related to the history of MoMA and modern and contemporary art.

The Museum maintains an active schedule of modern and contemporary art exhibitions addressing a wide range of subject matter, mediums, and time periods, highlighting significant recent developments in the visual arts and new interpretations of major artists and art historical movements. Works of art from its collection are displayed in rotating installations so that the public may regularly expect to find new works on display. Ongoing programs of classic and contemporary films range from retrospectives and historical surveys to introductions of the work of independent and experimental film- and video makers. Visitors also enjoy access to bookstores offering an assortment of publications, and a design store offering objects related to modern and contemporary art and design.

The Museum is dedicated to its role as an educational institution and provides a complete program of activities intended to assist both the general public and special segments of the community in approaching and understanding the world of modern and contemporary art. In addition to gallery talks, lectures, and symposia, the Museum offers special activities for parents, teachers, families, students, preschoolers, bilingual visitors, and people with special needs. In addition, the Museum has one of the most active publishing programs of any art museum and has published more than 2,500 editions appearing in 35 languages.

### **Directors**

Founding Director, 1929-43

Alfred H. Barr, Jr.

1943-49	(The job was handled by the chairman of the museum's coordination committee and the director of the Curatorial Department)
1949-68	Rene d'Harnoncourt
1968-69	Bates Lowry
1970-72	John Brantley Hightower
1972-95	Richard Oldenburg
1995-present	Glenn D. Lowry

**Museum History Timeline**

1929	Museum founded and opens in the Heckscher Building at 730 Fifth Avenue
1932	Seeking more space, the Museum moves to a five-story townhouse at 11 West 53rd Street, owned by John D. Rockefeller Jr. and Abby Aldrich Rockefeller.
1939	The Museum marks its 10th anniversary with a new "International Style" building designed by Philip L. Goodwin and Edward Durell Stone at 11 West 53rd Street.
1964	The Philip Johnson extension is completed.
1984	Cesar Peili extention is completed.
2000	P.S.1 Contemporary Art Center becomes an affiliate of MoMA
2004	The newly expanded and renovated Museum, designed by Yoshio Taniguchi, opens to the public at 11 West 53rd Street, marking the Museum's 75th anniversary year
January 2014	MoMA announces selection of Diller Scofidio + Renfro, in collaboration with Gensler, as designer of 2019 expansion
October 2019	MoMA opens its newly expanded and renovated Museum marking the Museum's 90th anniversary year

**MoMA PS1 Information**

Location	22-25 Jackson Avenue, Long Island City, NY 11101
Hours	12:00–6:00 p.m. Thursdays through Mondays

Suggested Admission \$10 for adults, \$5 for seniors and students, free for children 16 and under  
Admission to MoMA PS1 is currently free for all NYC residents, courtesy of the Anna-Maria and Stephen Kellen Foundation

Store Artbook @ MoMA PS1

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Instagram [@momaps1](https://instagram.com/momaps1)  
Twitter [@MoMAPS1](https://twitter.com/MoMAPS1)

### **Senior Staff**

Director Kate Fowle

Chief Curator Peter Eleey

### **About MoMA PS1**

MoMA PS1, formerly P.S.1 Contemporary Art Center, is one of the oldest and largest nonprofit arts centers in the United States devoted to contemporary art. Recognized as a defining force in the alternative space movement, MoMA PS1 stands out from other major arts institutions through its distinctive approach to exhibitions and direct involvement of artists within a scholarly framework. Functioning as a living, active meeting place for the general public, MoMA PS1 is a catalyst for ideas, discourses, and new trends in contemporary art. MoMA PS1 was founded in 1971 by Alanna Heiss and has been an affiliate of The Museum of Modern Art since 2000.

MoMA PS1 is devoted to the production, presentation, interpretation, and dissemination of the work of innovative artists in all mediums, fostering creativity and uninhibited artistic exploration. Its programs reflect the complex nature of international artistic practice, serve a broad and diverse audience, and stimulate discourse on the art of our time. MoMA PS1's exhibitions, presentations, educational activities, residency programs, and publications investigate the dynamic and provocative nature of art. Its focus includes recognizing the work of emerging artists, placing disparate media into meaningful contemporary contexts, and defining alternative movements and endeavors.

Overall, MoMA PS1 aims to provide an engaging environment for artists; to inform, inspire, and challenge its audiences; to actively attract new audiences; and to be an accessible resource that elevates the role of art in our contemporary world.

## **Museum Staff Bios**

### **Glenn D. Lowry, The David Rockefeller Director**

Glenn D. Lowry became the sixth director of The Museum of Modern Art in 1995. Leading a staff of over 750, Mr. Lowry continues the Museum's legacy of enriching public life through exhibitions, educational programs, publications, and digital tools that challenge conventional ideas about modern and contemporary art and design, and initiatives that bring MoMA's renowned collection and research to audiences worldwide.

Mr. Lowry has significantly developed the Museum's holdings in all mediums, adding entire collections of contemporary drawings, Fluxus, and Conceptual art, along with the archives of Frank Lloyd Wright. A strong advocate of contemporary art and artists who are shaping current art practice, he has overseen recent acquisitions of works by Matthew Barney, Louise Bourgeois, Marcel Broodthaers, Paul Chan, Lygia Clark, David Hammons, Rachel Harrison, Zoe Leonard, Steve McQueen, Bruce Nauman, Robert Rauschenberg, Gerhard Richter, Mira Schendel, Richard Serra, Sophie Taeuber-Arp, and Cy Twombly, among others. Mr. Lowry's major initiatives include the creation of a new curatorial department, Media and Performance Art, in 2009; the establishment of the Contemporary and Modern Art Perspectives in a Global Age Initiative (C-MAP), a research program for the exchange of knowledge and ideas between arts experts around the world in 2009; and the successful merger of The Museum of Modern Art and P.S.1 Contemporary Art Center (now MoMA PS1), in 1999, all of which support the contemporary, global work that Mr. Lowry and the Museum have long championed. Mr. Lowry guided the Museum's 2004 expansion and accompanying capital campaign—raising \$450 million for the new building and over \$450 million for the endowment and other related expenses—and is currently leading a renovation and expansion project that will offer visitors a more welcoming, participatory experience and unprecedented access to MoMA's collection and programming.

Mr. Lowry lectures and writes in support of contemporary art, on the role of museums in society, and on other topics related to his research interests. He is a member of The Andrew W. Mellon Foundation's board of trustees, a fellow of the American Academy of Arts and Sciences, a member of the steering committee for the Aga Khan Award for Architecture, and a resident member of the American Philosophical Society. He also serves on the advisory council of the Department of Art History and Archaeology at Columbia University. In 2004, the French government honored Mr. Lowry with the title of Officier dans l'Ordre des Arts et des Lettres.

Born in 1954 in New York City and raised in Williamstown, Massachusetts, Mr. Lowry is married to the former Susan Chambers, with whom he has three children. He received a BA (1976) magna cum laude from Williams College, an MA (1978) and a PhD (1982) in the history of art from Harvard University, and honorary degrees from the College of William and Mary and the Pennsylvania Academy of the Fine Arts.

### **Ann Temkin, The Marie-Josée and Henry Kravis Chief Curator of Painting and Sculpture**

Ann Temkin assumed the role of Chief Curator of Painting and Sculpture in 2008, after joining The Museum of Modern Art in 2003 as Curator. During her tenure, Ms. Temkin has focused especially on the acquisitions program of the Department of Painting and Sculpture, and on reimagining the Museum's collection galleries. The acquisitions program has followed a three-pronged approach: to strengthen the holdings of landmark works by modern artists whom the Museum collects in depth; to widen its breadth with works by historical artists new to the department's collection, especially women, artists of African descent, and artists working

outside of Europe and North America; and to collect actively from the new generation of artists working today.

Ms. Temkin is currently preparing an exhibition of the work of Donald Judd. Exhibitions she has organized or co-organized at MoMA include Picasso Sculpture (2015), Robert Gober: The Heart Is Not a Metaphor (2014), Jasper Johns: Regrets (2014); Ileana Sonnabend: Ambassador for the New (2013); Ellsworth Kelly: Chatham Series (2013); Claes Oldenburg: The Street and The Store and Mouse Museum/Ray Gun Wing (2013); Abstract Expressionist New York (2010); Gabriel Orozco (2009); and Color Chart: Reinventing Color, 1950 to Today (2008).

From 1990 to 2003, Ms. Temkin was the Muriel and Philip Berman Curator of Modern and Contemporary Art at the Philadelphia Museum of Art. Her exhibitions there included Barnett Newman (2002), Alice Neel (2001), Constantin Brancusi (1995), and Thinking Is Form: The Drawings of Joseph Beuys (1994), as well as a series of contemporary projects titled Museum Studies. Ms. Temkin is an ex-officio Trustee at the Institute of Fine Arts, New York University and a member of the California Institute of the Arts Board of Overseers. She was born in Connecticut, and received her BA from Harvard University and her PhD in the history of art from Yale University.

### **Rajendra Roy, The Celeste Bartos Chief Curator of Film**

In 2007, Rajendra Roy joined The Museum of Modern Art as The Celeste Bartos Chief Curator of Film, a role in which he leads the Museum's year-round initiatives to exhibit and preserve works from its collection of about 27,000 titles. In collaboration with colleagues at MoMA and partner institutions, he has organized exhibitions including Bruce LaBruce (2015), Wim Wenders (2015), The Weimar Touch (2013), The Berlin School: Films from the Berliner Schule (2013), Tim Burton (2011), and Mike Nichols (2009). For the Museum's imprint, Mr. Roy authored (with Anke Leweke) The Berlin School: Films from the Berliner Schule (2013).

Mr. Roy is a member of the selection committee for New Directors/New Films, presented annually with the Film Society of Lincoln Center. He has also served on numerous juries and selection committees for organizations such as the Sundance Film Festival, the Academy of Motion Picture Arts & Sciences, South by Southwest (SXSW) and the Gotham Independent Film Awards. In addition, he has nominated individuals or works to be recognized by the Rockefeller Foundation, the Pew Center for Arts and Heritage, and the New York State Council on the Arts, and has curated programs and lectured at events worldwide.

Previously, Mr. Roy served as Director of Programming (2002–06) and Artistic Director (2006–07) for the Hamptons International Film Festival. From 2004 to 2008 he was the sole American member of the Competition Selection Committee of the Berlin International Film Festival, and he continues to serve as an advisor to that festival.

From 1995 to 2002, Mr. Roy worked at the Solomon R. Guggenheim Museum in a variety of positions in the Film and Media Arts Program, collaborating with curators to coordinate film, video, and new media exhibitions in New York, Bilbao, and Berlin. Exhibitions included The Worlds of Nam June Paik (2000); Between Shadows and Light: Italian Cinematography (2001); and Drama Queens: Women Behind the Camera (2001). From 1996 to 2000, he was Executive Director of the MIX Festival, one of the world's largest experimental film and video festivals.

Mr. Roy graduated from the University of California, San Diego, with a BA (1994) in political science and French literature. He has contributed to Empire, Frieze, indieWIRE, Moving Pictures, Turbulences Video, and other publications.

**Christophe Cherix, The Robert Lehman Foundation Chief Curator of Drawings and Prints**

Christophe Cherix was appointed The Robert Lehman Foundation Chief Curator of Drawings and Prints at The Museum of Modern Art in 2013. His appointment followed a reorganization that merged the Department of Prints and Illustrated Books, of which Mr. Cherix had been Chief Curator since 2010, with the Department of Drawings. He joined the Museum's curatorial staff in July 2007, after serving as curator of the Cabinet des Estampes at the Musée d'art et d'histoire in Geneva. His specialty is modern and contemporary art, with a particular focus on the art of the 1960s and 1970s.

At MoMA, Mr. Cherix's exhibitions include Yoko Ono: One Woman Show, 1960–1971 (with Klaus Biesenbach, 2015), Jasper Johns: Regrets (with Ann Temkin, 2014), Print/Out (2012), Contemporary Art from the Collection (with Kathy Halbreich, 2010), In & Out of Amsterdam: Travels in Conceptual Art, 1960–1976 (2009), Fluxus Preview: Selections from the Gilbert and Lila Silverman Fluxus Collection Gift (with Jon Hendricks, 2009), Projects 88: Lucy McKenzie (2008), and Book/Shelf (2008).

He has been instrumental in the Museum's recent acquisitions of the Herman and Nicole Daled Collection and Archives, the Seth Siegelau Collection and Archives, and the Art & Project/Depot VBVR Collection, and has also worked extensively with the Gilbert and Lila Silverman Fluxus Collection and Archives, which together have redefined the Museum's collection of Conceptual art.

Among his past projects are surveys of Henri Matisse's prints, Carl Andre's poetry, and Barry Le Va's scrapbooks. In 2003, he was the commissioner of the 25th International Biennial of Graphic Arts, in Slovenia, where he featured artists' books and printed materials. Mr. Cherix's publications include the catalogue accompanying In & Out of Amsterdam: Travels in Conceptual Art, 1960–1976, and the catalogues raisonnés of prints by Henri Michaux (with Rainer Michael Mason) and Robert Morris.

Mr. Cherix was born in Switzerland and received a License ès lettres from the University of Geneva. He was a Fellow of the Class of 2010 at the Center for Curatorial Leadership in New York, which included a residency at the Los Angeles County Museum of Art.

**Stuart Comer, The Lonti Ebers Chief Curator of Media and Performance**

Stuart Comer was appointed Chief Curator of the Department of Media and Performance at The Museum of Modern Art in 2013. He oversees the department's program of exhibitions, events, acquisitions, and collections, and The Marie-Josée and Henry Kravis Studio. Since his appointment, Mr. Comer's projects at MoMA have included member: Pope.L, 1978-2001 (2019), Haegue Yang: Handles (2019), Tania Bruguera: Untitled (Havana, 2000) (2018), Inbox: Steve McQueen (2017), Inbox: Charles Atlas (2017), Alexandra Bachzetsis's Massacre: Variations on a Theme (2017), Mark Leckey: Containers and Their Drivers (at MoMA PS1, 2016), BRUCE CONNER: IT'S ALL TRUE (2016), Tony Oursler: Imponderable (2016), Bouchra Khalili: The Mapping Journey Project (2016), Transmissions: Art in Eastern Europe and Latin America, 1960–1980 (2015), Juliana Huxtable: There Are Certain Facts that Cannot Be Disputed (2015), Cut to Swipe (2014), and Simone Forti and Charlemagne Palestine: illumminnatttionnsssss!!!!!! (2014).

Mr. Comer was co-curator of the Whitney Museum of American Art's 2014 Biennial, and previously served as the first Curator of Film at Tate Modern, London, where he oversaw film and video work for the Tate Collection and Displays and was co-curator for the opening program of the Tanks at Tate Modern.



Mr. Comer has recently hosted talks at The Museum of Modern Art with artists including Dara Birnbaum, Ian Cheng, Luke Fowler, Isaac Julien, Naeem Mohaiemen, Hito Steyerl, and Christopher Williams, and he recently lectured on Pope.L at MOCA, Los Angeles. He has contributed to numerous periodicals, including Artforum, Frieze, Afterall, Mousse, Parkett, and Art Review. He is editor of *Film and Video Art* (Tate Publishing, 2009) and has contributed essays to publications on such artists as Tom Burr, Andrea Fraser, David LaMelas, Sharon Lockhart, Mark Morrisroe, Bik Van Der Pol, and Gillian Wearing.

### **Martino Stierli, The Philip Johnson Chief Curator of Architecture and Design**

Martino Stierli is The Philip Johnson Chief Curator of Architecture and Design at The Museum of Modern Art, a role he assumed in March 2015. Mr. Stierli oversees the wide-ranging program of special exhibitions, installations, and acquisitions of the Department of Architecture and Design.

As the Swiss National Science Foundation Professor at the University of Zurich's Institute of Art History, Mr. Stierli focused his research on architecture and media. His project *The Architecture of Hedonism: Three Villas in the Island of Capri* was included in the 14th Architecture Biennale in Venice. He has organized and co-curated exhibitions on a variety of topics, including the international traveling exhibition *Las Vegas Studio: Images from the Archives of Robert Venturi and Denise Scott Brown (2008–14)*.

Mr. Stierli's first monograph, *Las Vegas in the Rearview Mirror: The City in Theory, Photography, and Film*, was published in 2010. He also authored a book on Robert Venturi's two-year tenure at the American Academy in Rome in the mid-1950s and has published essays on topics including Mies van der Rohe's use of photomontage, the relationship between Dadaism and avant-garde architectural montage, modern architecture and urbanism in Brazil, Rem Koolhaas's *Delirious New York*, and urban photography in Edward Ruscha's books. He has written extensively on contemporary architectural practice, including the work of Herzog & de Meuron, the recent global boom in high-rise buildings, and the architecture of Johnston Marklee. His scholarship has been recognized with a number of prizes, among them the ETH Medal of Distinction for Outstanding Research (2008), the Theodor Fischer Prize by the Zentralinstitut für Kunstgeschichte, Munich (2008), and the 2011 Swiss Art Award for Architectural Criticism. In 2012, Mr. Stierli was a fellow at the Getty Research Institute in Los Angeles.

Mr. Stierli has taught at various Swiss universities, including the universities of Zurich and Basel as well as ETH Zurich. He studied art and architectural history, German, and comparative literature at the University of Zurich, where he received his MA in 2003. From 2003 to 2007, he was part of the graduate program *Urban Forms—Conditions and Consequences* at ETH Zurich, from which he received a PhD in 2008.

### **James Gara, Chief Operating Officer and Assistant Treasurer**

James Gara has been with The Museum of Modern Art since 1982, and was named Chief Operating Officer in 2000. Mr. Gara oversees the departments of Finance and Investments, with responsibility for the Museum's budget and the growth of a top-performing endowment; the Department of Operations, with oversight of over one million square feet of Museum facilities; MoMA's retail operations, comprising store locations in New York City, Japan, and Korea, as well as [store.moma.org](http://store.moma.org); and the departments of Security, Human Resources, and Information Systems. In his role as Chief Operating Officer, Mr. Gara plays a key role in major Museum initiatives, including the merger of The Museum of Modern Art and P.S.1

Contemporary Art Center (now MoMA PS1; formalized in 2010), and MoMA's current building project, which Mr. Gara is guiding in close collaboration with a multi-departmental team.

Mr. Gara serves on the Board of Trustees of the Ethical Culture Fieldston Schools (class of 1972), where he served as chairman and co-chairman from 1999 to 2004. He is also a trustee of the Lily Auchincloss Foundation, and a co-trustee for the trust under the will of Robert B. Hirsch for the benefit of the Ethical Culture Fieldston School. Mr. Gara has a BA in history from the City University of New York, an MA in Middle Eastern languages from Columbia University, and an MBA in finance from the Wharton School, University of Pennsylvania.

### **Ramona Bronkar Bannayan, Senior Deputy Director of Exhibitions and Collections**

Ramona Bronkar Bannayan has been with the Museum since 1990, and was named Senior Deputy Director of Exhibitions and Collections in 2011, after being named Deputy Director of Exhibitions and Collections in 2010. Previously, she was the Director of Collection Management and Exhibition Registration.

As a member of the senior management team, Ms. Bannayan is responsible for a staff of more than 100, representing six divisions: exhibition design and production, exhibition planning and administration, registrar, art handling, collection and exhibition technologies, and imaging and visual resources. She oversees the administration of the entire roster of temporary exhibitions, gallery rotations, performance, film, and collection shows, supervising an annual program of approximately 50 on-site presentations. In addition, she oversees the Museum's outgoing loan program and touring exhibition program, developing collaborations with other museums on jointly organized exhibitions at venues worldwide. She manages a collection of more than 200,000 works of art, 125,000 square feet of exhibition galleries, and a 140,000-square-foot offsite storage facility with approximately 60,000 square feet devoted to art storage.

From 2005 to 2008, Ms. Bannayan served as a Project Leader with Matters in Media Art, a collaborative project intended to develop and publish guidelines for the care of time-based media artworks (e.g., video, film, audio, and software-based installations).

Ms. Bannayan has a BFA (1983) from Wright State University in Dayton, Ohio, and an MFA (1986) in visual arts from Columbia University, where she graduated with honors. Since graduation, Ms. Bannayan has maintained her studio practice. She has been a member of ArtTable and the American Alliance of Museums, and currently serves on the Columbia University Alumni Trustee Nominating Committee for the School of the Arts.

### **Todd Bishop, Senior Deputy Director of External Affairs**

Todd Bishop was appointed Senior Deputy Director of External Affairs at The Museum of Modern Art in 2012. In this role, he oversees the Museum's outreach strategy and all programs involving fundraising and sponsorship, membership and visitor services, affiliate programs, special events, marketing, communications, and graphic design.

Mr. Bishop has been on the Museum's staff since 1997, holding positions in administration, finance, new business development, and fundraising, and in 2004 his duties expanded to include fundraising and governance at MoMA PS1. As Director in External Affairs, Mr. Bishop secured major financial support for MoMA and MoMA PS1 exhibitions and special programs from corporate, foundation, and individual sources. His efforts have resulted in integrated multiyear partnerships with global brands that support exhibitions, education programs, and major art acquisitions. In 2011 and 2012, Mr. Bishop played a key role in conceptualizing and

leading the Museum's international outreach strategy, which integrated fundraising, membership, communications, and tourism marketing initiatives.

Before joining the Museum, Mr. Bishop owned and directed the ARTkammer gallery in Boston from 1991 to 1993. He previously worked in galleries in Vienna and Salzburg, Austria, and studied at the University of Salzburg. He is a trustee of Performa, the New York Biennial of Performance Art, and a founding trustee of Blood Mountain Foundation in Budapest. Originally from Texas, Mr. Bishop holds a BA in art history and German from Colby College in Maine and an MA in arts administration from Columbia University.

### **Peter Reed, Senior Deputy Director for Curatorial Affairs**

Peter Reed was named Senior Deputy Director for Curatorial Affairs in 2005. Mr. Reed oversees the departments of Publications, Library and Archives, Education, Conservation, and Digital Content and Strategy, and serves as the liaison between senior administration and the Museum's six curatorial departments.

Previously, Mr. Reed was Curator in the Department of Architecture and Design at the Museum, where he had been part of the curatorial staff since 1992. During that time, he organized *Groundswell: Constructing the Contemporary Landscape* (2005); *AUTObodies: speed, sport, transport* (2002); *Alvar Aalto: Between Humanism and Materialism* (1998); and *Frank Lloyd Wright: Architect* (with Terence Riley, 1994).

Mr. Reed has also authored numerous exhibition catalogues and contributed to publications including *A Modern Garden: The Abby Aldrich Rockefeller Sculpture Garden at The Museum of Modern Art* (2007); *The Show to End All Shows: Frank Lloyd Wright and The Museum of Modern Art, 1940* (editor and contributing author, 2004); *ModernStarts: People, Places, Things* (1999); *Studies in Modern Art 6: Philip Johnson and The Museum of Modern Art* (1998); and *Louis I. Kahn: In the Realm of Architecture* (1991). He has also hosted talks with artists including jazz impresario George T. Wein, landscape architect Diana Balmori, and artists Andrea Zittel and Lisa Anne Auerbach.

Before his tenure at the Museum, Mr. Reed taught art history at the University of Pennsylvania and was Director of Research for Penn's Architectural Archives from 1989 to 1992. He completed his BA (1977) in art history at Lake Forest College and holds an MA and PhD (1989) in art history from the University of Pennsylvania. In recognition of his professional contributions, the government of Finland decorated Mr. Reed with the Order of the White Rose of Finland.

### **Kate Lewis, The Agnes Gund Chief Conservator**

Kate Lewis was appointed Agnes Gund Chief Conservator of The Museum of Modern Art's David Booth Conservation Center and Department in 2017. She joined the Museum as Media Conservator in 2013. Ms. Lewis directs all aspects of conservation, including collection care, treatment, display, and scientific research. She currently leads a major initiative funded by The Andrew W. Mellon Foundation to address issues surrounding the long-term preservation of media-based works. The five-year program, begun in 2016, centers on training postgraduate fellows and promotes collaborative professional training.

During her time at MoMA, Ms. Lewis has been instrumental in expanding best practices for the acquisition, documentation, and storage of media works, and she oversaw the implementation of a new digital repository. A versatile museum conservator with two decades of experience across conservation specialties, including works on paper, photographs, and

time-based media, she provides key professional and intellectual leadership for the Museum's well-established conservation program.

From 2005 to 2013, Ms. Lewis was a time-based media conservator at Tate, London. She participates in a number of international projects focused on education and advocacy, including the TechFocus Workshop series organized by the American Institute for Conservation's Electronic Media Group, providing detailed technical education in media art; and Voices in Contemporary Art (VoCA), a nonprofit organization addressing the production, presentation, and preservation of contemporary art through dialogue with artists.

Ms. Lewis received a BA (1994) in art history from The Courtauld Institute of Art, University of London, and an MA (1997) in the conservation of works of art on paper from the University of Northumbria at Newcastle.

### **Wendy Woon, The Edward John Noble Foundation Deputy Director for Education**

Wendy Woon has more than 30 years of experience in museum education. Ms. Woon oversees all areas of MoMA's Department of Education, where she focuses on transforming museum education for the 21st century through experimental, collaborative, and research-based pedagogy. Since joining MoMA in 2006, she has initiated, led, and participated in cross-institutional initiatives that are key to the organization's future.

From 1995 to 2006, Ms. Woon served as The Beatrice Cummings Mayer Director of Education at the Museum of Contemporary Art Chicago. Upon the opening of the new MCA building and Education Center, she oversaw the expansion of new programming designed for people of all ages. She taught and advised at the School of the Art Institute of Chicago in the Master of Arts programs in both Art Education and Museum Administration. She previously served as Head of the Department of Education, Extension, and Programming at the Art Gallery of Hamilton in Ontario, Canada.

Ms. Woon is currently an adjunct professor at New York University's Master of Arts in Visual Arts Administration program, where she teaches Art Education in Museums as a laboratory class. She also has experience as an animator, filmmaker, curator, and museum and curriculum consultant. She has presented nationally and internationally at venues including the Benaki Museum, Athens; the Museu de Arte Moderna, Rio de Janeiro; the 8th Mercosul Biennial, Porto Alegre, Brazil; Universidad Iberoamericana, Puebla, Mexico; The State Hermitage Museum, St. Petersburg; Qatar Museums, Qatar; Henie Onstad Kunstsenter, Oslo; The Israel Museum, Jerusalem; and Aspen Ideas Festival, Aspen. She is a member of the Thirteen/WLIW Community Advisory Board and the Visiting Committee of the J. Paul Getty Museum.

Ms. Woon holds a BFA (1979) from Queen's University in Kingston, Ontario, and an MFA (1982) from the School of the Art Institute of Chicago.

### **Sarah Suzuki, Director, Opening of the new Museum**

Curator, Department of Drawings and Prints

Sarah Suzuki was appointed Director, Opening of the new Museum, at The Museum of Modern Art by Glenn D. Lowry in 2018. In this role, she oversees the planning and implementation of all aspects of the Museum's renovation and expansion project to ensure a successful opening of the new MoMA in October 2019. Serving as a senior liaison and project manager for the Museum director and senior staff, she works directly across all departments, making decisions with the director, senior deputies, chief curators, and other leadership staff

regarding MoMA's reopening exhibition program cadence, marketing and communications strategies, audience and visitor experience, and physical plant.

Ms. Suzuki continues to serve as Curator in The Department of Drawings and Prints, a position to which she was appointed in 2016, having joined the institution as a research assistant in 1998. At MoMA, her exhibitions include *Bodys Isek Kingelez: City Dreams* (2018-19); *A Revolutionary Impulse: The Rise of the Russian Avant-Garde* (2016-17, with Roxana Marcoci); *Soldier, Spectre, Shaman: The Figure and the Second World War* (2015-16, with Lucy Gallun); *Scenes for a New Heritage: Contemporary Art from the Collection* (2015-16, with Quentin Barjac, Ana Janevski, and Eva Respini); *Jean Dubuffet: Soul of the Underground* (2014-15, with Jodi Hauptman); *The Paris of Toulouse-Lautrec: Prints and Posters* (2014-15); *Wait, Later This Will All Be Nothing: Editions by Dieter Roth* (2013); *Printin'* (2011, with the artist Ellen Gallagher); *'Ideas Not Theories': Artists and The Club, 1942-1962* (2010) and *Rock Paper Scissors* (2010, with Jodi Hauptman); *Mind & Matter: Alternative Abstractions, 1940 to Now* (2010); and *Wunderkammer: A Century of Curiosities* (2008), as well as solo exhibitions of Meiro Koizumi (2013); Yin Xiuzhen (2010); Song Dong (2009); and Gert and Uwe Tobias (2008). In addition to her record of exhibitions, Suzuki has ushered in numerous important acquisitions, is a founding member of the C-MAP (Contemporary and Modern Art Perspectives) Asia research group, and the lead curatorial liaison for the Museum's SPRZNY collaboration with UNIQLO. Ms. Suzuki's publications include the catalogues accompanying *Bodys Isek Kingelez: City Dreams* (2018-19), *The Paris of Toulouse-Lautrec: Prints and Posters* (2014), *Wait, Later This Will All Be Nothing: Editions by Dieter Roth* (2013), and *What Is a Print?* (2011). A graduate of Dartmouth College and Columbia University, she has lectured widely and taught numerous courses on the subject of modern and contemporary art.

### **Michelle Elligott, Chief of Archives, Library, and Research Collections**

Michelle Elligott is Chief of Archives, Library, and Research Collections at The Museum of Modern Art, a position which she has held since 2017. Ms. Elligott joined MoMA as a Mellon Fellow in 1995; she became Rona Roob Senior Museum Archivist in 1999 and Chief of Archives in 2014. She reports to the Senior Deputy Director for Curatorial Affairs. Ms. Elligott's book, *René d'Harnoncourt and The Art of Installation*, was named to The New York Times "Best Art Books of 2018" list and received the Art Libraries Society (ARLIS) of North America 2019 Worldwide Books Award for Publications. In 2017, Ms. Elligott curated the large-scale MoMA history exhibition *Devenir moderne*, part of the Museum's exhibition *Etre moderne* at the Fondation Louis Vuitton in Paris. Ms. Elligott was a fellow in the 2016 International Curatorial Institute, jointly administered by the Center for Curatorial Leadership, MoMA, and Columbia Business School.

In addition, Ms. Elligott co-directed the Museum's widely acclaimed Exhibition History web archive project; co-edited the institution's first self-published history, *Art in Our Time: A Chronicle of The Museum of Modern Art* (2004); co-curated the MoMA exhibition *1969 MoMA PS1* (2009); and was part of the curatorial team for the new MoMA Collection Reinstallation (2019) and *Abstract Expressionist New York: The Big Picture* (2010). She routinely organizes archival exhibitions; past shows include those devoted to James Lee Byars, Dada, and the history of dance and theater at MoMA.

She was a regular contributor with a column in the art magazine *Esopus*; a compilation of these articles will be published as *Modern Artifacts* in 2020. She has published widely, including the articles "Modern Women: A Brief History" and "Dada: A Chronology," for MoMA; and "Schémas des origines et de l'évolution de l'art moderne" for the Centre Pompidou. She has taught seminars on art archives in Havana, Caracas, and Buenos Aires, and has lectured

extensively, including at the 2013 Venice Biennale; the Centre Pompidou; Taipei Fine Arts Museum, Taiwan; Contemporary Greek Art Institute, Athens, Greece; and the Frick Collection. In 2005, she was a Fulbright Senior Scholar in residence at the Benaki Museum in Athens, Greece. She has been Adjunct Assistant Professor of Museum Studies at New York University. Ms. Elligott holds degrees in art history from Smith College and Hunter College, City University of New York, with additional coursework at the Université de Paris IV, Sorbonne, and the American School of Classical Studies in Athens, Greece.