

The Museum of Modern Art

NEW MoMA OPENS WITH A DYNAMIC PRESENTATION OF ARCHITECTURE AND DESIGN ACROSS ALL FLOORS OF THE MUSEUM

NEW YORK, October 9, 2019—The Museum of Modern Art opens on October 21 with galleries dedicated to architecture and design across all floors of the Museum. Each of these installations explores different topics, extending a dialogue with the integrated presentations of all mediums and chronologies throughout the collection galleries on the fifth, fourth, and second floors. The location of the architecture and design galleries on each of these floors, as well as on the first and third floors, reflects the curatorial vision of a “both-and” approach, acknowledging architecture and design both as integral to the interdisciplinary conversation with the visual arts and as autonomous disciplines with specific histories and methodologies.

These new and extensive spaces allow the Department of Architecture and Design not only to explore the collection through changing themes in regular rotations, but also to mount topical installations that leverage the Department’s holdings to address current disciplinary conversations and public concerns. This new approach to ever-evolving collection-based installations ensures that visitors can always view dynamic work from modern and contemporary architects and designers.

ARCHITECTURE AND DESIGN IN THE NEW MoMA

The Vertical City, an installation in the Museum’s fifth-floor David Geffen Wing, examines how the invention of the skyscraper in the United States fundamentally changed the shape and experience of the city. By the early 20th century, Europe’s avant-garde architects celebrated America’s bold conquest of height, but also remained critical of the proliferation of competing towers in already congested metropolises. New building technologies prompted a competition across the Atlantic to innovate structural approaches and ever-greater transparency. Several Frank Lloyd Wright works, including models and drawings for the Call Building in San Francisco and the St. Mark’s Tower in New York, serve as anchors in this gallery.

Other artists featured in this gallery—including Alfred Stieglitz, El Lissitzky, Berenice Abbott, and Edward Steichen—began to represent the transforming urban landscape in new ways, creating a dialogue between the city and art making. Inventive photographers and cinematographers, for example, explored methods of capturing the sensory impact of the modern city’s expanded scale, accelerated pace of movement, and vertiginous heights.

Designs for Modern Life, also located in the Museum’s fifth-floor David Geffen Wing, takes an in-depth look at the ways in which new modes of living and working were being shaped throughout the interwar period in Europe. Margarete Schütte-Lihotzky’s Frankfurt Kitchen, which was designed for standardized housing blocks as part of Ernst May’s 1926–30 New

Frankfurt initiative, serves as an important fulcrum point for the rest of the room, as it centralizes the conversation around new design and technology and also highlights how women's roles within the home were being reconceived. In light of the centennial anniversary of the Bauhaus's opening, there is a strong emphasis on material produced by faculty and students of the landmark school, including some key works by László Moholy-Nagy, Paul Klee, Marianne Brandt, Marcel Breuer, Mies van der Rohe, Lilly Reich, Lucia Moholy, and Vasily Kandinsky.

Also on view will be works related to the aftermath of the Russian Revolution, including drawings by El Lissitzky and Kazimir Malevich; Dziga Vertov's first sound film, *Enthusiasm* (1931), which focuses on the mechanistic aspect of human labor under Stalin's first Five-Year Plan; and posters designed by Gustav Klutss and Elizaveta Ignatovich. Finally, a section devoted to the new office and workplace features some important letterhead designs from the collections of Elaine Lustig Cohen and Jan Tschichold.

Architecture for Modern Art, located on the Museum's fifth floor, in the Yoshio Taniguchi-designed Rockefeller Building, looks back at architecture designed specifically to answer the question "how should modern art be exhibited?" Many believed that the radically new forms of early-20th-century art required strikingly new types of spaces in which they would be encountered by the public. Proposals ranged dramatically, from the scale of the cabinet to the scale of the tower. Some architects and exhibition designers carefully choreographed the trajectory and even posture of visitors, while others created loosely structured, expansive spaces that encouraged serendipitous discoveries and open-ended associations between works.

On the occasion of MoMA's most recent expansion, these concepts showcase the differing ways in which the architecture of museums, galleries, and exhibitions affects how art is experienced. Models and drawings from Frank Lloyd Wright, Herbert Bayer, and Heinz Loew are displayed adjacent to Philip Goodwin and Edward Durell Stone's design for MoMA's first purpose-built building at 11 West 53rd Street. Finally, an installation of multipurpose furniture designed by Frederick Kiesler for Peggy Guggenheim's Art of This Century gallery in New York features Janet Sobel's 1945 painting *Milky Way*, which once hung in Guggenheim's gallery.

On the Museum's fourth floor, in the Taniguchi-designed Rockefeller Building, **Architecture Systems** investigates the increasing preoccupation of architects and designers with the concept of systems. The highly varied cast of characters invested in exploring the potential of this idea includes Buckminster Fuller, Konrad Wachsmann, and Ludwig Mies van der Rohe, among others. Rather than focusing on the design of unique buildings and objects, they sought to reimagine the built environment as an ever-expanding interaction of components that would allow for change over time. Virtually every aspect of the built environment, from furniture to load-bearing structures, living spaces, and even whole cities, was reimaged as a combination of rule-based systems. Paradigmatic of this logic is a fragment of the original, unitized curtain wall system of the UN Secretariat Building in New York, which has been recently restored and will be presented at MoMA for the first time.

For corporate architectural practices of the 1950s and '60s, such systems allowed for the design of flexible work spaces that could easily adapt to fluctuations in personnel and internal structures. At the same time, systems appealed to radical architecture groups with very different objectives. Architects and collectives, including Constant Nieuwenhuys, Peter Cook, Superstudio, and Ettore Sottsass, imagined that the transformability of systems would empower inhabitants to reshape their living environments according to their own needs and desires. In like manner, painters, sculptors, filmmakers, and graphic designers of the same period, including Lygia Clark, Jacques Tati, Elaine Lustig Cohen, and Tomoko Miho, experimented with iterative and instruction-based protocols to challenge the concept of an artwork as a finished product.

Taking a Thread for a Walk, located in The Philip Johnson Galleries on the Museum's third floor, looks at how successive generations developed new material and constructive languages from the 1890s through the 1970s, highlighting the flexibility of textiles, a medium that continues to defy easy categorization. The installation "takes a thread for a walk" among ancient textile traditions, early 20th-century design reform movements, adventurous combinations of natural and new synthetic fibers in industrial production, through to the emergence of a more sculptural approach to textile art in the 1960s and '70s. Textiles and the adjacent practices of architecture, painting, drawing, and sculpture have long had a close affinity, especially in the 20th century, when there was a concerted move to emphasize the underlying unity of all art forms and to connect modern art with industry and daily life. Woven artifacts appeared at the forefront of ongoing debates around abstraction, the total work of art, and the fusion of art with technology, challenging the widespread marginalization of textiles as "women's work."

Many of the pioneers in this narrative have been women, chief among them Anni Albers, Gunta Stölzl, Florence Knoll, and Sheila Hicks. Also featured will be recent acquisitions by Monika Correa (India), Aurèlia Muñoz (Catalonia), and the French-Swiss architect Le Corbusier, making clear the medium's global relevance.

Building Citizens, located on the Museum's second floor, in the Taniguchi-designed Rockefeller Building, explores how architects have generated new ideas about the way spaces are occupied, how buildings are visualized, and the materials with which they are fabricated, in an effort to address the needs of diverse sets of individuals. During the societal upheavals of the 1960s, architects and urban planners had a profound role in shaping how populations lived. Yet friction between architects' visions and their clients' needs at times resulted in the construction of buildings that, while initially critically acclaimed, ultimately proved problematic due to a number of reasons. Spanning the 1970s to the present, the works in this gallery consider architecture's capacity to give shape to the political, social, and cultural dimensions of our communities and the worlds they inhabit.

From the design of a single-family home to the development of large-scale public housing, projects of various scales by Herzog & de Meuron, Rem Koolhaas/OMA, Anupama Kundoo,

Álvaro Siza, Amanda Williams, Madelon Vriesendorp, and Zaha Hadid, among others, explore these concepts.

Energy is the inaugural installation in MoMA's new street-level gallery, which is free and open to all on the expanded ground floor of the Jerry Speyer and Katherine Farley Building. It will explore energy in different forms, from thermal and kinetic to electrical, solar, and even reproductive. The IEC power symbol, a familiar icon associated with regulating the flow of energy, will be on display in the window, declaring the Museum to be a space that is fully "on"—engaged with present-day concerns, productive, and in constant action. Some of the works on view make energy's finiteness visible and urgent, addressing environmental and geopolitical concerns. Others represent energy's relationship to power of all kinds, including political and financial. Examples from the collection range from a mine detonator to a visualization of wind flow over the territory of the United States; from lighting fixtures to visionary architectural drawings; and from solar- to human-powered devices. Through objects, buildings, infrastructures, and control systems, design modulates energy's capture, flow, and consumption, and acts as both a transformer and a preserver of the most vital forces in our planet.

Designers whose work will be featured in this gallery, including Revital Cohen and Tuur Van Balen, Design Earth (Rania Ghosn and El Hadi Jazairy), Tokujin Yoshioka, Massoud Hassani, and Ingo Maurer, represent the diversity of the collection's holdings.

In addition, *Surrounds: 11 Installations*, in the sixth-floor Steven and Alexandra Cohen Center for Special Exhibitions, will present for the first time 11 watershed installations by living artists from the past two decades, all drawn from the Museum's collection. The exhibition includes Sou Fujimoto's *Architecture Is Everywhere* (2015), a large-scale, single-room work that uses unexpected materials, including potato chips, to construct miniature architectural models; and Sheila Hicks's monumental *Pillar of Inquiry/Supple Column* (2013–14), a textile work that welcomes visitors to the floor and playfully and subversively challenges notions of architecture as permanent, solid, and tectonic.

All installations are organized by the Department of Architecture and Design.

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