

The Museum of Modern Art

THE MUSEUM OF MODERN ART ANNOUNCES NEW DETAILS ABOUT FALL COLLECTION REVEAL AND UPDATED VISITOR INFORMATION

Free Admission for NYC's Healthcare Heroes for One Year

Fall Reveal to Open on November 14 with Changes to 20 of the Museum's 60 Collection Galleries

NEW YORK, September 17, 2020 — The Museum of Modern Art announces an extension of its new hours and timed-entry ticketing protocol, starting September 28, 2020. The Museum will remain open to the public Tuesday through Sunday from 10:30 a.m. until 5:30 p.m., and will be open to MoMA members only on Mondays from 10:30 a.m. until 5:30 p.m. In recognition of the heroic work of New York City's healthcare professionals during the unprecedented COVID-19 pandemic, starting on October 1, the Museum will welcome healthcare professionals who work in New York City's five boroughs with free daily admission for one year, made possible by the Museum's longstanding partner UNIQLO.

The health, safety, and experience of all visitors remains MoMA's top priority. The Museum will continue to implement its rigorous health and safety protocols that follow CDC, New York State, and New York City guidelines, including: timed ticketing to ensure capacity remains at or under 25%, requiring face masks, administering contactless temperature and bag checks, practicing social distancing, and providing contactless hand-sanitizer dispensers throughout the Museum and plexiglass barriers at all desks. For more information on our safety protocols, please visit [moma.org/visit/tips](https://www.moma.org/visit/tips).

Visitors are able to reserve timed-entry tickets, which are offered every 30 minutes, in advance via [moma.org/visit](https://www.moma.org/visit). Admission to the Museum remains \$25 for adults; \$18 for seniors 65 years and over with ID and visitors with disabilities; and \$14 for full-time students with current ID. Free admission will continue for all MoMA members and children 16 and under. Healthcare professionals who work in NYC's five boroughs do not need to reserve timed-entry tickets in advance and instead can check in at the ticketing desk onsite to receive a complimentary ticket. They may purchase companions' tickets, if needed, at the same time. The Museum's Flagship Store on 53rd Street and the MoMA Design Stores in Midtown and Soho remain open and will offer a 10% discount to healthcare professionals who work in NYC starting on October 1.

Fall Reveal

The new MoMA opened on October 21, 2019, with an innovative collection model that highlights the creative affinities and frictions produced by displaying painting, sculpture, architecture, design, photography, media, performance, film, and works on paper together. The majority of MoMA's collection galleries now feature works from two or more of the Museum's curatorial departments, proceeding along a broadly chronological spine throughout the fifth, fourth, and second floors. A selection of medium-specific galleries within each circuit delves into art and ideas that only MoMA's extraordinary collection can present.

In the Fall Reveal, opening on **November 14, 2020**, 20 of the approximately 60 collection galleries will be transformed; seven of these are featured below. Recognizing that there is no single or complete history of modern and contemporary art, each floor of galleries will offer a deeper experience of art through all mediums and by artists from more diverse geographies and backgrounds than ever before.

Conceived and installed by cross-departmental teams of curators at all levels of seniority, the Fall Reveal delivers on the promise to constantly renew the presentation, and explores the relationships among works of art displayed in continually changing contexts. *The conservation and presentation of MoMA's collection is made possible by Bank of America.*

Fifth Floor, 1880s–1940

New York City 1920s (Gallery 509) highlights the exuberant cultural transformations of New York City in the 1920s. Whether the artists were inspired by their dynamic and ever-changing urban surroundings or by the potential to articulate new art, the vibrancy of the New York art scene is evident in Stuart Davis's *Lucky Strike* (1921), Aaron Douglas's *Study for the cover of God's Trombones* by James Weldon Johnson (1926), and Georgia O'Keeffe's *Abstraction Blue* (1927). Mediums like photography and film gained widespread popularity and offered different possibilities for representation. Galleries, art schools, and newly established art institutions in the city became nexus points for artists from downtown to Harlem, showing the complexity and breadth of New York's burgeoning artistic scene in the interwar years and providing inspiration to the likes of James L. Wells, Peter Blume, and José Clemente Orozco.

"The New York art scene was a hotbed of cultural activity, with a growing gallery scene, the creation of little magazines, and innovations in all different media," said Beverly Adams, Estrellita Brodsky Curator of Latin American Art in MoMA's Department of Painting and Sculpture. "I'm excited to show the breadth of artistic experimentation in New York in the

1920s and spotlight rarely exhibited works from MoMA's holdings as well as recent acquisitions.”

Ornament and Abstraction (Gallery 511) explores the origins of architectural abstraction in both geometric and natural ornament. This gallery features the work of architects in both the US and Europe in the decades on either side of 1900. Key pieces from MoMA's collection by Theo van Doesburg, Louis Sullivan, and Hans Poelzig, among others, are considered alongside drawings and architectural fragments by Frank Lloyd Wright, whose work during this period explored nature and geometry as a path to invention.

“Modernism in architecture has often been thought to have abolished all ornament in favor of sheer undecorated walls; yet the very search for abstraction and new languages of form in architecture had its origins in the study of ornamental patterns of natural and geometric abstraction in the years around 1900. This is a story that has rarely been told at MoMA even though the collection is rich in examples of the laboratory that was architectural ornament,” said Barry Bergdoll, professor of art history at Columbia University and guest curator of the gallery.

Gerhard Richter's *October 18, 1977* (Gallery 516), a 15-painting cycle, takes as its chief subject the arrests and deaths of key members of the Red Army Faction (RAF), a radical left-wing organization that led a years-long campaign of terrorist violence against the West German government. Made more than a decade after the events pictured, Richter's paintings are based on photographs found in media coverage as well as in government archives—imagery he had been collecting over the years, which he abstracted to varying degrees of legibility. The series—a contemporary take on the centuries-old tradition of history painting—does not set forth a judgment or viewpoint on the chronicled events, but offers them up as a subject for reflection and remembrance.

“These paintings—rendered in blurry, hazy shades of gray—are sobering depictions of tragic episodes from a tumultuous period in postwar West Germany,” said Paulina Pobochoa, associate curator in the Department of Painting and Sculpture. “Some images repeat once, some twice, as if to convey the ways in which these pictures and the events they portray can neither be unseen, nor easily erased from memory.”

Fourth Floor, 1940–1970

Gordon Parks and “The Atmosphere of Crime” (Gallery 409) draws its title from Parks's groundbreaking photo-essay, published in *Life* magazine on September 9, 1957. Anchored by a recent major acquisition from this unforgettable series, this installation probes representations of crime in photography. Parks's evocative color prints are contextualized with 19th-century work—including mugshots—and a generous selection of crime photographs from the *New York Times* Collection, as well as a clip from Parks's legendary

1971 film *Shaft*. The gallery groups together a complex history of capturing criminality, its intersection with race, and its representation in the US.

“In a career replete with important projects, Parks’s ‘The Atmosphere of Crime’ is singularly resonant today,” said Sarah Meister, curator in the Department of Photography. “His startlingly frank and nuanced view of criminality in 1957 is at the heart of this gallery and is juxtaposed with important historical photographs that engage with this topic and are enriched by the presence of his landmark film.”

Domestic Disruption (Gallery 412) highlights the work of artists Marisol, Martha Rosler, Ed Ruscha, and Betye Saar, who, in the 1960s, began to focus on everyday objects as forms for inspiration, contemplation, and subversion. Strategies run the gamut, from inflating small objects into enormous versions of themselves, to committing the fleeting to permanence, to turning familiar items strange. Tom Wesselmann’s gargantuan *Still Life #57* (1969–70)—a radically different side of Wesselmann’s work and one that playfully reconsiders the world—will be on view among these works and for the first time in MoMA’s galleries since 1971.

“This slice of works from the ’60s brings together well-known favorites from MoMA’s exceptional collection of Pop pictures, unexpected surprises, and an incredible wallpaper project to probe the ways in which artists turned the everyday into the extraordinary,” said Sarah Suzuki, current Deputy Director, Curatorial Affairs, and former curator in the Department of Drawings and Prints.

Second Floor, 1970–Present

The Sum of All Parts (Gallery 206) looks at the relationship—and, often, misfit—between the individual and sociopolitical structures that was a central concern for artists around the world during the 1980s. Their work often touched on major public debates on pressing social issues, including the AIDS crisis, reproductive rights, and racism. The artists in this gallery invoke the human body—both as a physical entity and as a complex symbolic terrain—to address matters of self-enlightenment, trauma, anti-racism, and social justice. Working across a range of mediums, they deploy personal reflection as a means of underscoring how the experiences of the individual and that of their broader community are inevitably bound together, hinting at the potential for collective action.

“The current global reckoning brought about by the COVID-19 pandemic and centuries of anti-Black racism throws the 1980s, the focus of Gallery 206, into sharp relief,” said Ugochukwu-Smooth C. Nzewi, Steven and Lisa Tananbaum Curator in the Department of Painting and Sculpture. “I am especially excited to include Theo Eshetu’s *Till Death Us Do Part* (1982–86), a pioneering video-wall installation, consisting of five episodic videos shown on a grid of 20 television screens, that explores the burgeoning media culture of the 1980s and its impact on race and identity at that time. The work of the Berlin-based,

British-Ethiopian artist anchors the gallery, which also features works by artists including Glenn Ligon, Adrian Piper, Kiki Smith, and Sue Williamson.”

Carrie Mae Weems’s *From Here I Saw What Happened and I Cried* (Gallery 211) is presented as a full-gallery installation and reveals, in the artist’s own words, “the ways in which Anglo America—white America—saw itself in relationship to the black subject.” *From Here I Saw What Happened and I Cried* (1995–96) is comprised of appropriated 19th- and early-20th-century images featuring African Americans, including distressing daguerreotypes of slaves in the American South taken by photographer Joseph T. Zealy in 1850. Commissioned by the Harvard scientist Louis Agassiz, Zealy’s images were meant to support societal preconceptions and racist theories about the inferiority of Black people. Many of the sitters are naked or half naked and depicted as anthropological specimens rather than individuals. The work is bookended by images of a royal Mangbetu woman witnessing the narrative. Through her presentation, Weems asks us to question the intentions behind these pictures and their dissemination. She enlarged, cropped, and tinted the images, then placed the prints in circular mattes that suggest the camera’s lens, emphasizing the acts of framing and looking. Finally, she overlaid the images with her own texts, which expose a long history of systemic injustice.

“When the work is presented in its entirety,” Roxana Marcoci, senior curator in the Department of Photography, notes, “the sandblasted texts on glass read like a somber poem. With the words ‘From Here I Saw What Happened’ on the first image and ‘And I Cried’ on the last image, Weems enacts a feminist voice that exposes pernicious racial stereotyping with the timbre of a poignant storyteller.”

New Digital Offerings

Launching on September 21, [Companion Pieces: New Photography 2020](#) will present recent works by eight artists working in the US and abroad, tracing correspondences between images through multiple online features. Following the launch, each week will focus on one of the eight participating artists, with the opportunity to hear directly from the artists through audio interviews, while visually experiencing their work in individual features on MoMA’s Magazine. Companion Pieces is the latest iteration in the Museum’s longstanding New Photography series, which since its inception in 1985 has introduced new work by almost 150 artists from around the globe to a wider audience. *Companion Pieces: New Photography 2020* is organized by Lucy Gallun, Associate Curator, Department of Photography. *Support for the exhibition is provided by the William Talbott Hillman Foundation.*

In conjunction with the online exhibition [Companion Pieces: New Photography 2020](#), MoMA is relaunching one of its most popular free massive open online courses, Seeing Through

Photographs, first launched in 2016. Seeing Through Photographs addresses the gap between seeing and truly understanding photographs—introducing a diversity of ideas, approaches, and technologies that inform their making. Learners will look closely at 100 photographs from MoMA's collection, go behind the scenes of the Museum and into artist studios through original films and audio interviews, and hear a variety of perspectives on what a photograph is and the ways that photography has been used throughout its 180-year history. The course is led by Sarah Meister, curator in the Department of Photography.

In this updated version of the course, learners will hear directly from all eight artists included in *New Photography 2020*. By enrolling in this course, learners will join a community of international peers in discussion forums, receive invitations to live and virtual events from the instructor, and gain exclusive access to MoMA resources.

The updated course launches September 21 at coursera.org/learn/photography.

The new features of the relaunched Seeing Through Photographs course include:

- **One new module**, “One & Another”
- **13 new audio slideshows** and **more than 40 new artworks**, including all eight artists featured in *New Photography 2020*
- **New creative assignments and opportunities** to share your photographs and receive feedback from peers in the discussion forums
- **Full season of exclusive virtual events for learners**, including live Q&As with the instructor, live artist interviews, and more
- **Additional, exclusive excerpts** from MoMA publications
- **Free certificates of completion** for MoMA members, and a **new Specialization** certificate for learners who complete four of MoMA's general audience courses

Education at MoMA is made possible by a partnership with Volkswagen of America.

Launching September 30, 2020, on moma.org, the **Artful Practices for Well-Being audio playlist** will connect people in MoMA's galleries and offsite to experts in the areas of psychology, psychiatry, somatic experiencing, trauma healing, neuroscience, social justice, mindfulness and meditation, eating disorder treatment, education, and research. Each audio stop will be connected to a specific artwork or space in the Museum, as well as a specific modality. Listeners will be invited to take time to pause, check in with themselves, breathe, reflect, and discover a moment of peace as they learn skills and strategies for connecting with self and others, grounding, regulating their nervous system, visualizing, and using mindfulness.

This audio playlist will provide an opportunity to engage with art in new ways and possibly reach new audiences. Voices and modalities on this playlist include:

- Chet Gold (Security Supervisor, MoMA), introduction
- Dr. Mark Epstein, sensory exploration of the Sculpture Garden
- Dr. Anita Johnston, body scan with color exploring archetypal energies
- Dr. Sará King, social justice and well-being meditation
- Jackie Armstrong (Visitor Research and Experience, MoMA), guided visualization and empowered imagery
- Lisa Mazzola (Assistant Director, School and Teacher Programs, MoMA), mindful contemplation through close looking
- Francesca Maximé, somatics, awareness, and mindful movement

Several of the artworks connected to the playlist will be featured in the Fall Reveal, including Georgia O’Keeffe’s *Abstraction Blue* (1927) (Gallery 509), paired with Dr. Anita Johnston’s body scan; and Betye Saar’s *Black Girl’s Window* (1969) (Gallery 412), paired with Dr. Sará King’s social justice and well-being meditation. *MoMA Audio is supported by Bloomberg Philanthropies.*

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