

Scaffold, East 2021 Plywood, baltic birch, and

- **But Now I Am** 2021 Silkscreen ink on Mylar
- **ALL OF US QUEENS)** 2021 Silkscreen ink on canvas Who Is Queen? 2021

Silkscreen ink on Mylar

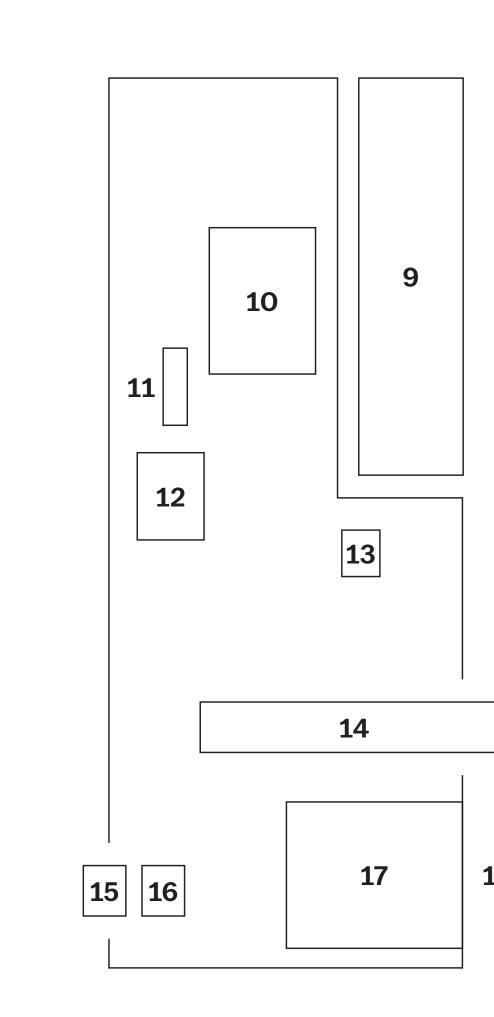
- 4 Untitled (mask) 2021 Silkscreen ink on Mylar 5 Untitled 2021
- Acrylic, powder-coated steel, concrete, and LED light bulb

6 Black Dada Drawing (A/K) 20

Silkscreen ink on paper

- Untitled 2021 Silkscreen ink on Mylar, twelve parts
- 8* Untitled (WE ARE NOT) 2 Silkscreen ink on wood
- **Sound Collage** *This work is located within the scaffold

Untitled 2019-22 Digital sound collage Overall length variable



Scaffold, South 2021 Plywood, baltic birch, and

10 Untitled (THEY WILL LOVE US, ALL

12 Who Is Queen? 2021

14 Untitled 2021

15 Abstractions 2021

Silkscreen ink on Mylar

Silkscreen ink on canvas

- Silkscreen ink on canvas
- concrete, and LED light bulb
- L3 Untitled (WE ARE NOT) 2021 Richmond, VA (figure) 2021
- Silkscreen ink on Mylar, seven parts Silkscreen ink on Mylar
- **16 Who Is Queen?** 2021 Silkscreen ink on Mylar 7 Untitled (WE ARE NOT) 2020-21 Silkscreen ink on canvas 18* Black Dada Drawing (D) 2021

*This work is located on the back of

Silkscreen ink on paper

- Plywood, baltic birch, and 19 Untitled (The Ballot or the Bullet) Silkscreen ink on fabric
 - 20 So We Moved: A Portrait of Jack Halberstam 2021
 - 21 Notes on Resurrection City 2021 Single-channel video 15:36 min. 22 Notes on the Robert E. Lee Monumen
 - Single-channel video Acrylic, powder-coated steel, concrete,
 - and LED light bulb **24* Everything** 2021 Silkscreen ink on canvas
 - *This work is located on the back of the scaffold Architectural Design by Frederick Tang Architecture

Paintings, 2020-21

Silkscreen ink on canvas

of stuttering language emerges

- Artworks: 2, 10, 13, 17, 24 and enlarges to make layered, screen-printed painting photography, original and translation, the process also
- gestures. In Untitled (THEY WILL LOVE US, ALL OF US

Drawings, 2021 Silkscreen ink on Mylar or paper Artworks: 1, 3, 4, 6, 7, 12, 14-16, 18

Pendleton's drawings, like his paintings, begin with a feature images of African art and other reproductions from books in his library.

Untitled (The Ballot or the Bullet), 2020-21 Silkscreen ink on fabric

In this monumental work, a drawing by Pendleton is reimagined as a textile. Printed on fabric, Untitled (The Ballot or the Bullet) hangs on the back of the scaffold, jutting out from the side. The typography and geometries resemble those found in documentation of Resurrection City, an ad-hoc city set up on the Nationa Mall in Washington, DC, for six weeks in 1968, which

Digital sound collage, overall length variable The sound sources for this collage are dynamically cut.

spliced, and looped. The selection of moments is always shifting, slowly iterating through the library of Hahn Rowe, "Yellow Smile" (1994) Amiri Baraka poetry reading at Walker Art Center,

Ferguson solidarity protest, Manhattan (2014)

Moving Image Works, 2021 Single-channel video

Minneapolis (1980)

Artworks: 20-22 Three moving image works alternate on the projection

So We Moved: A Portrait of Jack Halberstam* is a video

portrait of the eponymous author and theorist. Notes on Resurrection City uses archival footage to revisit the 1968 ad-hoc city, placing it in dialogue with material from external sources, including Shirley Clarke's Ornette: Made in America, a 1985 documentary on the experimental composer Ornette Coleman. Through a visual and meditative act of documentation, Notes on the Robert E. Lee Monument, Richmond, VA (figure) transforms and questions an equestrian statue of the Confederate general erected in 1890.

*So We Moved: A Portrait of Jack Halberstam screens daily at 12:30 and 4:30 p.m.

Adam Pendleton: Who Is Queen?

Adam Pendleton: Who Is Queen? transforms MoMA's Marron Family Atrium into a monumental installation exploring Blackness, abstraction, and the avant-garde. Pendleton stages a spatial collage of text, image, and sound—a total work of art for the twenty-first century.

Three five-story towers resemble the balloon-framing construction typical of American housing. On them hang recent paintings and drawings. The paintings contain layered fields of unresolved text and gestural marks, while the drawings feature the artist's sketches and notations. Pendleton's visual language challenges legibility, continuously writing and overwriting itself.

A video portrait of queer theorist Jack Halberstam alternates with two moving image works that function as notes on the embattled Robert E. Lee monument in Richmond, Virginia, and Resurrection City, a 1968 ad-hoc city set up on the National Mall in Washington, DC, to demand the elimination of poverty. Resurrection City has played an influential role in Pendleton's wider investigation of alternative structures and social formations.

A sound collage is anchored by a 1980 reading by poet Amiri Baraka, a 1994 recording by composer Hahn Rowe, and a 2014 phone recording of a Black Lives Matter demonstration in Manhattan, which are interwoven with musical fragments from a range of composers and musicians. Dialogues organized by Pendleton featuring pairs of artists, writers, and thinkers will be published online and incorporated into the sound installation on a monthly basis.

Collecting and recombining historical fragments, texts, images, and sounds, Who Is Queen? disrupts the traditional operation of the museum as a historical repository, generating new relationships between traditionally incommensurable subjects. "History is an endless variation," Pendleton once wrote, "a machine upon which we can project ourselves and our ideas."

Organized by Stuart Comer, The Lonti Ebers Chief Curator, with Danielle A. Jackson, former Curatorial Assistant, and Gee Wesley, Curatorial Assistant, with the support of Veronika Molnar, Intern, Department of Media and Performance.

Adam Pendleton acknowledges the contributions of Meghan Masius and Alec Mapes-Frances and music by Jason Moran.

Hyundai Card

The exhibition is presented as part of The Hyundai Card Performance Series.

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Hold your smartphone camera over the QR code for related content, programs, and audio, and for a full list of collaborators

A series of monthly conversations organized by Pendleton featuring pairs of notable writers, theorists, philosophers, and musicians will be published on moma.org. Participants include: Jack Halberstam and Lynne Tillman, Ruby Sales and Simone White, Susan Howe and Alexis Pauline Gumbs, Matana Roberts and Tyshawn Sorey, and Michael Hardt and Joshua Chambers-Letson. Excerpts from these dialogues will be subsequently incorporated into the sound installation. This audio series is produced for MoMA by Lizzie Gorfaine, Producer, and Kate Scherer, Manager, with the support of Olivia Rousey, Intern, Performance and Live Programs.

For further discussion of the installation's key themes, we invite you to explore the accompanying publication, Adam Pendleton: Who Is Queen? A Reader, which is available in the Museum Store.

moma.org/whoisqueen #WhoIsQueen