

The Museum of Modern Art

MoMA ANNOUNCES FIRST YEAR OF MEDIA AND PERFORMANCE PROGRAMMING FOR NEW STATE-OF-THE-ART STUDIO AND MORE

NEW YORK, April 16, 2019—The Museum of Modern Art announces the first year of programs for the Marie-Josée and Henry Kravis Studio, a space for live and experimental programming that will open with the newly expanded MoMA on October 21, 2019. The inaugural program includes a presentation of **David Tudor and Composers Inside Electronics Inc.: Rainforest V (variation 1)**; commissions by **Adam Linder** and **Shahryar Nashat**; **Shuzo Azuchi Gulliver's Cinematic Illumination**; two new series, **Studio Now** and **Studio Sound**; and a **Studio Residency** with **Okwui Okpokwasili**. Rounding out the Museum's presentation of media and performance, the first installation in the Donald B. and Catherine C. Marron Atrium following the Museum's reopening will be a multimedia work by **Haegue Yang**.

The Studio is a new live space dedicated to performance, music, sound, spoken word, and expanded approaches to the moving image. Since MoMA's founding, the Museum has shown a commitment to dance and the performing arts through its collection and exhibition programming. It has been a bold innovator in positioning live art within broader narratives of art history. Situated at the heart of the Museum, within the collection gallery circuit on the fourth floor, the Studio is the world's first dedicated space for performance, process, and time-based art to be centrally integrated within the galleries of a major international Museum. This new space will be a fundamental element in MoMA's efforts to frame its collection as a living history for both collection-responsive programming and new commissions by established and emerging artists. The program aims to enrich histories of modern and contemporary art, while at the same time offering a key platform to support artists in creating new possibilities for engaging with audiences and experimenting with new art forms.

Striving to create an open, accessible, and generous experience, the Studio includes a double-height glass wall with a view of 53rd Street, an overlook from the fifth-floor collection galleries, and an entrance on the fourth floor that can be exposed to the adjacent galleries or sealed to control light and sound. The space is designed to support the technical needs of performance with state-of-the-art facilities and carefully considered acoustics. The scale of the space provides an intimate, focused experience with the work. With a capacity to accommodate multiple configurations, the Studio will be activated throughout the year by a range of performances, programs, and installations through commissions, festivals, residencies, rehearsals, and workshops.

THE MARIE-JOSÉE AND HENRY KRAVIS STUDIO

David Tudor and Composers Inside Electronics
October 21, 2019– January 5, 2020

MoMA

MoMA's inaugural presentation in the Marie-Josée and Henry Kravis Studio highlights a landmark work in the collection: the sound installation *Rainforest V (variation 1)* (1973–2015), conceived by pianist and composer David Tudor (American, 1926–1996)—an early pioneer of electronic music and sound installation—and realized by Composers Inside Electronics (John Driscoll and Phil Edelstein, with contributions to the sound library by Matt Rogalsky). *Rainforest* as a concept originated from a sound score Tudor created for choreographer Merce Cunningham's 1968 dance *RainForest*, a multimedia performance featuring floating metallic balloons by Andy Warhol and flesh-colored costumes by Jasper Johns. Tudor would work with Composers Inside Electronics (CIE) (active 1973–present) on multiple iterations of *Rainforest* over the next several decades. *Rainforest V* evolved from *Rainforest IV*, a collaborative performance installation developed during a workshop at the New Music in New Hampshire festival in 1973.

Rainforest V is an immersive installation animated by a computer program that brings together 20 suspended sound sculptures into a rich sonic and visual environment. It is constructed with designed and found objects, such as a sculpture made of plastic tubing, an oil barrel, and a vintage four-foot-diameter computer hard disk. Each object is fitted with a sonic transducer to amplify its resonant frequencies, providing each object with a unique "voice." The resulting installation presents a polyphonic chorus created through a collective artistic process.

Additionally, through a collaborative workshop of musicians and artists working across generations and approaches, CIE will create a new realization of Tudor's rarely performed *Forest Speech* (1976). In this piece, the performers will use the instrumental nature of the objects in *Rainforest V (variation 1)* to inspire new interpretations.

Studio Commission

Adam Linder and Shahryar Nashat

February 1–March 8, 2020

The first commissions to be shown in the Studio are two simultaneous solo exhibitions by Adam Linder (Australian, born 1983) and Shahryar Nashat (Swiss, born 1975). Linder, a choreographer, expands dance into diverse forms presented in both theater and gallery contexts. For his project at MoMA, which will be performed during Museum hours, Linder brings together six performers to present an expressive syllabus of choreographic units related to cognition, athleticism, recuperation, arousal, and self-reflection. The group's physical language will accentuate and shift received understandings of everyday movements as they have been reframed by choreographers since the 1960s. Simultaneously, artist Shahryar Nashat will present three new large-scale works that extend his exploration of the interplay between bodies, objects, and images. Combining sculpture and video, this new constellation of works for The Studio will consider the evolution of technologies that put into question whether the living body has become redundant.

Shuzo Azuchi Gulliver

March 28–April 26, 2020

Shuzo Azuchi Gulliver (Japanese, born 1947) is a multidisciplinary artist whose moving-image and performance experiments since the 1960s have helped shape the development of underground art and cinema in Japan. His installation *Cinematic Illumination* (1968–69) is a key work of expanded cinema, made during a vibrant period in Japan that saw a fusion of

popular culture, media experimentation, and the artistic avant-garde. It was first presented as a multimedia performance at the 1969 Intermedia Arts Festival in Tokyo, held at the Ginza disco Killer Joe's, alongside contributions by John Cage and Nam June Paik, among others. Comprised of over 1,000 slides projected in an immersive 360-degree sequence, this reconstruction of Gulliver's cinematic environment is animated by pop music that evokes the nightlife setting of its original presentation. This installation gestures toward international Fluxus networks and the rich history of alternative spaces that has informed the programming and unique nature of the Studio at MoMA.

Studio Now

Spring 2020

Studio Now is a series that champions emerging voices, forms, and discourses across media by international and local artists of a younger generation. For the first year, Studio Now presents three artists with innovative and diverse projects. Programmed for a shorter period of time—around one week for each artist—the series will highlight explorations of sound, spoken word, and moving images, capturing the urgency of the current moment and the new artists and art forms defining it. Among the invited artists, **Reetu Sattar** (Bangladeshi, born 1981) will premiere her performance and film installation *Lost Tune (Harano Sur)* (2017–18) for the first time in the United States. In this work, Sattar explores the harmonium, a traditional Bangladeshi instrument. This performance of extended tones by musicians from the local Bangladeshi community, staged in a unique architecture designed for the project, draws attention to questions of identity in a time of social and political discord.

Studio Sound

Summer 2020

Studio Sound is a performance series that champions artists and musicians who create a space for active listening and new possibilities for sound and music. Exploring auditory art forms through both live and recorded performance, the program suggests an expanded history of art in which sound plays a more central role. The inaugural Studio Sound program, *From Analog to Digital and Back Again*, brings together musicians of different generations working with innovative music technologies. Grouped into themes that include analog synthesis, computer music, and electronic voice, these performances will present both new and existing works.

Studio Residency

Okwui Okpokwasili

Summer 2020

In the opening year of the Studio, MoMA will inaugurate an artist residency program that offers a space for incubation, experimentation, and collaboration. It will serve as an opportunity for artists to research and develop their work, using the space and resources of the Studio. It will also provide a more public situation, allowing audiences a chance to encounter artworks in process and development. The first artist-in-residence will be Brooklyn-based choreographer, performer, and writer Okwui Okpokwasili (Igbo-Nigerian American, born 1972). Okpokwasili has stated that her multidisciplinary performance pieces seek to “center the African and African American feminine” to shape and amplify the space shared by the audience and performer.

The Studio program is organized by Stuart Comer, Chief Curator; Ana Janevski, Curator; and Martha Joseph, Assistant Curator, Department of Media and Performance; and Sophie Cavoulacos, Assistant Curator, Department of Film; with Giampaolo Bianconi, Curatorial Assistant, Department of Media and Performance; produced by Lizzie Gorfaine, Producer, with Kate Scherer, Manager, Performance and Live Programs.

THE DONALD B. AND CATHERINE C. MARRON ATRIUM

Haegue Yang: Handles

October 21, 2019–April 12, 2020

Seoul- and Berlin-based artist Haegue Yang (Korean, born 1971) is known for genre-defying, multimedia installations that interweave a range of materials, historical references, and sensory experiences. On the occasion of MoMA's reopening, in the Donald B. and Catherine C. Marron Atrium, Yang will create an ambitious installation titled *Handles*, featuring six *Sonic Sculptures* on casters, covered in skins of bells that generate a shimmering sound when activated. Inspired by the use of bells in archaic and shamanistic rituals, the subtle jingling of the sculptures is triggered when they are set in motion, wheeled across the Marron Atrium's floor by designated performers at regular intervals. The chorus of bells also suggests ideas of resonance, championing more diverse and non-binary social and political models. While the patterns of movement in the installation echo Yang's ongoing investigation into concerns of migration, the haptic and auditory qualities of Yang's *Sonic Sculptures* animate their imposing physicality, and amplify the notion of performativity in its multiple dimensions, from the tangible or spiritual to the geopolitical.

On three walls of the Marron Atrium, a panoramic wall work presents a dazzling network of geometries in iridescent vinyls. This mesmerizing composition of shapes, based on the nine-cornered enneagram, is fractured and disrupted by the play of light across its surface. The *Handles* of the title refer directly to the metal grab bars used to maneuver the *Sonic Sculptures*, which also recur as decorative elements on the wall, arranged in a graphic pattern. This most basic implement appeals to Yang as a point of contact or connection, an everyday interface between the individual and the material world. The artist has said she selects her titles with an eye toward "the range of a word's meaning": to handle something is to touch or wield it, or to deal emotionally with life's trials.

The sensorial nature of *Handles* is heightened by the sound of birdsong that permeates the space, recorded during the historic summit between North and South Korea in 2018. Reporters strained to hear the private conversation between the two nations' leaders, but their audio devices picked up only the chirping of birds and the faint click of cameras.

The unique components of this immersive installation draw on Yang's in-depth research into various sources, ranging from vernacular craft traditions to the historical avant-garde, esoteric spiritual philosophies to contemporary political events. The sculptures distill a particular interest in the Dada artist Sophie Taeuber-Arp and the spiritualist George I. Gurdjieff, as well as more utilitarian design elements. Yang integrates these disparate narratives into a visual language all her own, reflecting an international, cross-generational understanding of modernism and a critical reading of its legacy in the present.

Organized by Stuart Comer, The Lonti Ebers Chief Curator of Media and Performance, Department of Media and Performance, with Taylor Walsh, Curatorial Assistant, Department of Drawings and Prints; performances produced by Lizzie Gorfaine, Producer, and Kate Scherer, Manager, with Stavia Grimani, Assistant Performance Coordinator, Performance and Live Programs.

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Press Contact: Maureen Masters Maureen_masters@moma.org
Press Office, pressoffice@moma.org

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