

# Becoming Modern: A Selected Chronology

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Fig. 1. Alfred H. Barr Jr., founding director of The Museum of Modern Art, 1929. Margaret Scolari Barr Papers, V.19. MoMA Archives, NY



Fig. 2. Installation view of *Machine Art*, The Museum of Modern Art, New York, March 5–April 29, 1934. Photographic Archive. MoMA Archives, NY



Fig. 3. The staff of the Museum in front of the townhouse at 11 West 53rd Street before the move to temporary quarters, 1937. Photographic Archive. MoMA Archives, NY



Fig. 4. Aerial view of the Museum's first permanent building, designed by Philip L. Goodwin and Edward Durrell Stone, 1939. Photograph by Andreas Feininger. Photographic Archive. MoMA Archives, NY

This chronology presents an overview of some of the many facets of MoMA's illustrious history. In addition to noting landmark and iconic exhibitions, an effort has been made to highlight the depth and diversity of the Museum's exhibition program, as well as other innovative efforts to promote and engage the public with the art of our time.

## 1929

The Museum of Modern Art opens in rented quarters in an office building at 730 Fifth Avenue, less than a year after three women—Lillie P. Bliss, Abby Aldrich Rockefeller, and Mary Quinn Sullivan—first began exploring their idea for an institution devoted to exhibiting and collecting modern art. Alfred H. Barr Jr. leads the Museum as its founding director (fig. 1); A. Conger Goodyear is appointed president. Josephine Boardman Crane, Frank Crowninshield, and Paul Sachs complete the board. The Museum is chartered as an educational institution “for the purpose of encouraging and developing the study of modern arts and the application of such arts to manufacture and practical life, and furnishing popular instruction . . .”

*Cézanne, Gauguin, Seurat, van Gogh* is the inaugural exhibition.

The first acquisition is a group of eight prints and a drawing, donated by Sachs.

## 1930

Edward Hopper's *House by the Railroad* (p. 47) is the first major painting acquired.

The Junior Advisory Committee is founded to engage young collectors in supporting the Museum.

## 1931

Bliss dies and bequeaths her collection to the Museum. While her bequest allows MoMA to deaccession some of the donated works over time, it also stipulates that the Museum raise a sufficient endowment to care for its own collection (p. 50).

*Henri Matisse* (p. 48) is the first solo exhibition.

## 1932

First architecture exhibition, *Modern Architecture: International Exhibition*, precedes the founding of the Department of Architecture, with Philip Johnson as chairman.

The Museum Library is created, with Iris Barry as librarian.

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.

*American Folk Art: The Art of the Common Man in America, 1750–1900* is the first complete survey of American folk art of the eighteenth and nineteenth centuries in the United States.

## 1933

In a report to trustees, Barr creates his “Torpedo’ Diagram of Ideal Permanent Collection” (p. 15).

The Department of Circulating Exhibitions is founded, with Elodie Courter as director, to organize tours of MoMA exhibitions throughout the United States.

## 1934

*Machine Art* (fig. 2; pp. 60–63) is the first exhibition devoted to industrial design.

The Lillie P. Bliss Bequest is officially deeded to the Museum.

*Housing Exhibition of the City of New York* and its accompanying publication, *America Can't Have Housing*, advocates for modern, affordable housing solutions to replace tenement slums.

## 1935

The Film Library is established, with John E. Abbott as director and Iris Barry as curator. It will be renamed the Department of Film in 1966, and the Department of Film and Video in 1994.

*African Negro Art* exhibition highlights parallels in form, materials, and free expression between indigenous art of Africa and modern art.

## 1936

Barr organizes the landmark exhibition *Cubism and Abstract Art* (p. 75), followed nine months later by his equally influential survey, *Fantastic Art, Dada, Surrealism*.

## 1937

*Photography 1839–1937* is the first survey exhibition of photography.

The Museum temporarily relocates to the Rockefeller Center concourse at 14 West 49th Street so that the townhouse it has occupied can be demolished in preparation for construction of a new flagship building designed by Philip L. Goodwin and Edward Durrell Stone (fig. 3).

The Young People's Gallery opens, MoMA's first space devoted specifically to education. Victor D'Amico is named first education director.

## 1938

*Bauhaus 1919–1928* exhibition presents work of the influential German school of art and design whose cross-disciplinary approach served as a model for the organization of the Museum.

*Useful Objects* inaugurates a series of annual exhibitions devoted to the design of everyday items that will continue through 1947.

*Walker Evans: American Photographs* is the first solo photography exhibition and is accompanied by a landmark publication that helps to establish the genre of the photographer's book.

*Trois siècles d'art aux États-Unis (Three Centuries of American Art)*, the first MoMA exhibition sent abroad, opens at the Jeu de Paume Museum in Paris.

## 1939

The Goodwin–Stone building opens (fig. 4; p. 86), with a sculpture garden designed by curator John McAndrew.

Dance Archives for the study of contemporary dance is founded by Lincoln Kirstein, with Paul Magriel as librarian.

*Art in Our Time* exhibition celebrates the Museum's tenth anniversary and is the first showcase of its collection.

Pablo Picasso's *Les Femmes d'Alger (O. J. R.)* (1907) is acquired, followed six months later by the retrospective *Picasso: Forty Years of His Art*, which is the first MoMA exhibition devoted to the artist and the first showing at the Museum of *Guernica* (1937), Picasso's monumental anti-war canvas.

Stephen C. Clark becomes chairman of the board; he will serve through 1946.

Nelson A. Rockefeller is appointed president; he will serve through 1941, and again, 1946–53.

## 1940

The Department of Photography is founded, with Beaumont Newhall as curator.

The Circulating Film Library is established, with Margareta Akermark as director, to facilitate loans of films in the collection.

The Department of Industrial Design is formed, with Eliot Noyes as director. It will merge with the Department of Architecture in 1949.

Working on behalf of the Museum in collaboration with the Emergency Rescue Committee, a group aiding war refugees, Barr and his wife, Margaret Scolari Barr, assist artists, art historians, gallery owners, and their families fleeing Europe by sponsoring visas, writing letters of reference, and securing funds for passage.

Abby Aldrich Rockefeller donates her collection of 1,600 prints.

The exhibition *Twenty Centuries of Mexican Art* features contemporary artist José Clemente Orozco creating a fresco painting on site.

Frank Lloyd Wright, *American Architect* and D. W. Griffith, *American Film Master* are presented as separate exhibitions but combined under the title *Two Great Americans*.

Stephen C. Clark is appointed acting president until the appointment of John Hay Whitney in 1941. Whitney will serve as president until 1946, and then as chairman of the board until 1956.

## 1941

*Indian Art of the United States* exhibition showcases Native American art while simultaneously seeking to improve the economic self-sufficiency of Native tribes.

*Organic Design in Home Furnishings* exhibition features the winning entries to the MoMA-sponsored Organic Design competition. The designers also receive manufacturing and distribution contracts, and upon the show's opening, the exhibited items are made available for sale at major department stores nationwide.

## 1942

Children's Festival of Modern Art opens, with games designed by D'Amico and a studio area for art-making. The festival, later renamed the Children's Art Carnival, will be held annually at the Museum until 1952.

MoMA establishes the Inter-American Fund to support acquisitions of Latin American art.

Under the directorship of James Thrall Soby, the Armed Services Program is established to facilitate war-themed exhibitions, provide art books and reproductions to military bases, and organize social activities for service members.

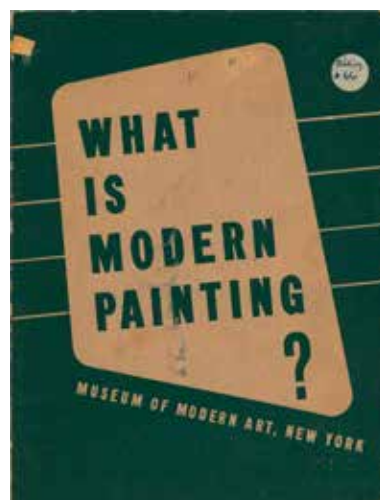


Fig. 5. Cover of Alfred Barr's *What Is Modern Painting?*, 1943. Publications Archive. MoMA Archives, NY



Fig. 6. Installation view of Marcel Breuer's *House in the Museum Garden*, The Museum of Modern Art, New York, April 12–October 30, 1949. Photograph by Ezra Stoller. Photographic Archive. Exhibition Albums, 405.6. MoMA Archives, NY



Fig. 7. The Abby Aldrich Rockefeller Sculpture Garden, designed by Philip Johnson, 1953. Photographic Archive. MoMA Archives, NY

Road to Victory photography exhibition is a dramatic propagandistic effort to celebrate the contributions of individual citizens to the war effort.

Self-taught artist Joe Milone's *Shoeshine Stand* is exhibited in the Museum lobby, displeasing chairman Stephen C. Clark, whose tastes in art are more conservative. This incident will lead in part to Barr's dismissal.

#### 1943

*What Is Modern Painting?*, Barr's foundational primer on modern art, is published (fig. 5).

The Museum board, citing concerns that too much of Barr's time is being spent on "administrative routine" rather than organizing exhibitions and writing, forces him to resign as director and to assume the position of advisory director.

#### 1944

The Department of Dance and Theater Design is founded, with George Amberg as curator. The department will be dissolved in 1948. Until the creation of the Department of Media and Performance Art in 2009, the Museum's engagement with dance and performance is less formalized and undertaken by the Junior Council and the Summergarden program.

The War Veterans' Art Center, headed by D'Amico, is created with the aim of using art to aid in the rehabilitation of service members returning from war, and will be credited as a pioneer in the field of art therapy.

#### 1946

*Fourteen Americans* is the second of six "Americans" exhibitions organized by curator Dorothy C. Miller between 1942 and 1963 to introduce the work of contemporary American artists, with a gallery dedicated to each artist.

*Arts of the South Seas* exhibition presents a comprehensive overview of Oceanic art and suggests parallels to Expressionism and Surrealism.

#### 1947

Inter-Museum Agreement calls for MoMA and the Whitney Museum of American Art to transfer "older" works of art to The Metropolitan Museum of Art in exchange for funds to purchase contemporary works. Only a few such transfers are made, and the agreement is terminated in 1953.

#### 1948

The War Veterans' Art Center becomes the People's Art Center. In 1960, this will become part of the Museum's independent Institute of Modern Art, headed by D'Amico.

#### 1949

René d'Harnoncourt is named Museum director.

The Junior Council, an affiliate group for younger Museum patrons, is founded.

*Master Prints from the Museum Collection* exhibition marks the opening of The Abby Aldrich Rockefeller Print Room.

*The House in the Museum Garden* features full-scale "expandable house" designed by Marcel Breuer (fig. 6).

#### 1950

*Good Design* series of annual exhibitions showcasing contemporary design in furniture and housewares begins, co-sponsored with The Merchandise Mart in Chicago. The series ends in 1955.

#### 1951

The Museum expands with an addition at 21 West 53rd Street designed by Philip Johnson.

The Art Lending Service, managed by the Junior Council, is established to allow Museum members to borrow artworks for personal display for a modest fee.

Barr organizes the retrospective *Henri Matisse*, which is accompanied by his widely acclaimed monograph, *Matisse: His Art and His Public*.

*Eight Automobiles* is the first exhibition devoted to automotive design.

#### 1952

Led by Porter McCray as director, the International Program is founded to promote modern art abroad, largely through traveling exhibitions (p. 106). Under the program's auspices, the Museum organizes the American representation at the Venice Biennale as well from 1954 to 1962, during which time MoMA owns the U.S. Pavilion.

The Television Project is created to engage with the new medium and to develop television programs, including the children's educational program *Through the Enchanted Gate*, by D'Amico. The project continues until 1955.

*15 Americans* exhibition showcases Abstract Expressionism and the New York School, featuring emerging talent such as Jackson Pollock and Mark Rothko.

#### 1953

The International Council affiliate group is founded to support the mission and activities of the International Program.

The Museum garden is redesigned by Philip Johnson and christened The Abby Aldrich Rockefeller Sculpture Garden (fig. 7).

William A. M. Burden is appointed president; he will serve through 1959.

#### 1954

Full-scale Japanese house, built in Japan and shipped to New York, is reassembled in the sculpture garden, drawing parallels between traditional Japanese and modern architecture.

#### 1955

Large *Family of Man* photography exhibition, organized by Edward Steichen, director of the Department of Photography, underscores universal aspects shared by humanity (p. 106). Five copies of the show will tour thirty-seven countries through 1962.

#### 1956

Nelson A. Rockefeller becomes chairman of the board; he will serve through 1958.

#### 1957

*Picasso: 75th Anniversary* retrospective, organized by Barr, surveys the artist's entire career to date (p. 118).

#### 1958

A fire on the second floor of the Goodwin-Stone building results in one fatality and damages several artworks.

The Department of Conservation is founded, with Jean Volkmer as director.

David Rockefeller becomes chairman of the board; he will serve through 1959, followed by two more terms, 1962–72 and 1987–93.

#### 1959

*16 Americans* exhibition features the recent radical aesthetic innovations of Robert Rauschenberg, Jasper Johns, and Frank Stella, heralding a break in modern American art from Abstract Expressionism.

Blanchette Hooker Rockefeller becomes chairman of the board, and later this year she is appointed president. She will serve as president until 1962, and again, 1972–85. She will serve as chairman, 1985–87.

Dr. Henry Allen Moe becomes chairman of the board; he will serve through 1961.

#### 1960

The International Program and Council institute the Art in Embassies program, which assembles collections of artworks for placement in U.S. embassies. The federal government will assume responsibility for the program in 1970.

Jazz in the Garden summer concert series begins.

Jean Tinguely's *Homage to New York*, a towering "self-constructing and self-destructing work of art," is exhibited in the sculpture garden.

#### 1961

*The Art of Assemblage* exhibition features the work of artists such as Rauschenberg, John Chamberlain, and Joseph Cornell, introducing what curator William C. Seitz describes as the "new medium" of assemblage.

William A. M. Burden becomes chairman of the board; he will serve through 1962.

#### 1962

Copy of the Children's Art Carnival is donated to the people of India, presented to Indira Gandhi by honorary International Council member Jacqueline Bouvier Kennedy.

#### 1963

*Americans 1963* exhibition introduces Pop artists such as Robert Indiana, Claes Oldenburg, and James Rosenquist, as well as the pure abstractions of Ad Reinhardt.

William A. M. Burden is appointed president; he will serve through 1965.



Fig. 8. Robert Indiana's *LOVE* holiday card commissioned by MoMA's Junior Council, 1965. Junior Council Records. MoMA Archives, NY



Fig. 9. Installation view of *Information*, The Museum of Modern Art, New York, July 2–September 20, 1970. Photographic Archive. MoMA Archives, NY



Fig. 10. Richard E. Oldenburg, director of the Museum, and Blanchette Hooker Rockefeller, president of the board of trustees, accepting an honorary Oscar from actor Gregory Peck for MoMA's Department of Film, April 1979. Photographic Archive. MoMA Archives, NY



Fig. 11. Installation view of "*Primitivism*" in *20th Century Art: Affinity of the Tribal and the Modern*, The Museum of Modern Art, New York, September 19, 1984–January 15, 1985. Photographic Archive. MoMA Archives, NY



Fig. 12. Cover of the exhibition catalogue for *High and Low: Modern Art and Popular Culture*, The Museum of Modern Art, New York, October 7, 1990–January 15, 1991. Publications Archive. MoMA Archives, NY

#### 1964

The Museum expands with a new East Wing (formerly 5 and 7 West 53rd Street), Garden Wing (on West 54th Street), and renovated lobby, all designed by Philip Johnson.

#### 1965

Robert Indiana designs *LOVE* as a commission by the Junior Council for a Museum holiday card (fig. 8).

*The Responsive Eye*, organized by Seitz, draws international attention to optical, or "Op," art.

*Architecture Without Architects* exhibition showcases communal, "non-pedigreed" architecture.

Elizabeth Bliss Parkinson is appointed president; she will serve through 1968.

#### 1966

The Department of Drawings and Prints is established as an independent department, with William S. Lieberman as director.

Alexander Calder donates nineteen works, in appreciation of the Museum having mounted his first retrospective, in 1943.

#### 1967

Barr retires as Director of Museum Collections.

*New Documents* exhibition, organized by John Szarkowski, director of the Department of Photography, features Diane Arbus (p. 130), Lee Friedlander, and Garry Winogrand.

#### 1968

Cineprobe series begins, devoted to recent films by young filmmakers.

René d'Harnoncourt retires.

Bates Lowry is named Museum director.

Mies van der Rohe Archive is acquired (p. 132).

The Museum acquires a collection of more than five thousand original prints and negatives by Eugène Atget (p. 136).

*The Machine as Seen at the End of the Mechanical Age* exhibition explores artists' changing attitudes toward technology.

*In Honor of Dr. Martin Luther King* exhibition is held seven months after King's assassination. Prominent American artists donate works to be sold for the benefit of the Southern Christian Leadership Conference, the first time a MoMA exhibition benefits another organization.

*Word and Image: Posters and Typography from the Graphic Design Collection of The Museum of Modern Art, 1879–1967* exhibition is the first historical survey of this material.

William S. Paley is appointed president; he will serve through 1972.

#### 1969

The Children's Art Carnival opens in Harlem.

The Department of Prints and Illustrated Books is founded, with Riva Castleman as curator. Responsibility for drawings reverts to the Department of Painting and Sculpture.

The Art Workers' Coalition stages several protests at the Museum and issues "13 Demands," calling for greater representation of artists of color in the Museum's administration and exhibition program, greater outreach to minority communities, and free admission.

Yayoi Kusama stages *Grand Orgy to Awaken the Dead at MoMA*, an unsanctioned event in the sculpture garden described in the press as an "impromptu nude-in."

*Spaces* exhibition marks the Museum's first foray into installation art, featuring installations by artists such as Michael Asher, Larry Bell, Dan Flavin, and Robert Morris.

#### 1970

John B. Hightower is named Museum director.

What's Happening series showcases films relevant to current social and political issues.

*Information*, organized by associate curator Kynaston McShine, is a landmark international survey of Conceptual and performance practices (fig. 9; p. 148).

#### 1971

The Department of Drawings is created as a separate division, with William S. Lieberman as director.

The Museum computerizes its catalogue of its collections, becoming the first museum in the world to do so.

Projects series of exhibitions begins, with a focus on Conceptual, installation, and performance-based works (p. 156).

Summertime annual series begins, staging music, modern dance, happenings, and performances in the sculpture garden.

*Romare Bearden* (p. 150) and *Richard Hunt* exhibitions are mounted in response to the demands of the Art Workers' Coalition.

*The Artist as Adversary* exhibition focuses on work of dissent, protest, or attack.

#### 1972

Richard E. Oldenburg is named Museum director.

*New Directors/New Films* annual series is established.

Groundbreaking design exhibition *Italy: The New Domestic Landscape* showcases contemporary Italian consumer-product design and experimental domestic environments.

William S. Paley becomes chairman of the board; he will serve through 1985.

#### 1973

*Marcel Duchamp* exhibition is among the most comprehensive retrospectives of the artist's groundbreaking production to date.

#### 1974

Pioneering video program is established by Barbara London, and the Video Study Center opens the following year.

#### 1976

*Drawing Now: 1955–1975* exhibition gathers work by forty-six contemporary artists, such as Sol LeWitt and Richard Serra, who are revolutionizing the drawing medium.

#### 1978

*Video Viewpoints* series begins, a biweekly public program organized by London that invites experimental video artists to discuss their work.

#### 1979

The Museum receives an Academy Award for its film preservation efforts (fig. 10).

Nelson A. Rockefeller bequest includes more than a dozen major works.

#### 1980

*Pablo Picasso: A Retrospective* draws more than a million visitors, inaugurating the modern blockbuster exhibition at the Museum.

#### 1981

Picasso's *Guernica*, on extended loan to the Museum since 1939, is returned to Spain.

#### 1984

Major expansion designed by Cesar Pelli includes new West Wing and 56-story residential Museum Tower to capitalize on the Museum's valuable air rights.

Controversial exhibition "*Primitivism*" in *20th Century Art: Affinity of the Tribal and the Modern* illustrates influence of so-called primitive art on modern expression (fig. 11).

#### 1985

*New Photography* exhibition series to showcase recent developments in the medium begins.

Donald B. Marron is appointed president; he will serve through 1991.

#### 1986

The position of Deputy Director for Curatorial Affairs is created, along with four other deputy directorships.

#### 1989

Artist's Choice series begins, whereby artists are invited to curate an exhibition drawn from the collection (p. 172).

*Andy Warhol: A Retrospective* is augmented by a film program. The films are preserved as part of a long-term collaboration between MoMA and the Whitney Museum (p. 168).

The Museum Archives is established, with Rona Roob as founding archivist.

#### 1990

*High and Low: Modern Art and Popular Culture* explores the porous relationship between "fine" and commercial art throughout the twentieth century (fig. 12).

#### 1991

Agnes Gund is appointed president; she will serve through 1993. She will serve as chairman of the board, 1993–95, and again as president, 1995–2002.



Fig. 13. The Museum of Modern Art following construction of new building designed by Yoshio Taniguchi, 2004. Photographic Archive. MoMA Archives, NY



Fig. 14. Installation view of *Marina Abramović: The Artist Is Present*, The Museum of Modern Art, New York, March 14–May 31, 2010. Photographic Archive. MoMA Archives, NY

**1992**

*Henri Matisse: A Retrospective* is the most comprehensive exhibition of the artist organized to date by any museum.

**1993**

The Friends of Education affiliate group is created to support the work of African American artists and to foster engagement with the African American community.

*Latin American Artists of the Twentieth Century* exhibition is the most extensive survey of modern Latin American art ever assembled.

**1994**

Richard Oldenburg retires as Museum director.

Louise Bourgeois donates her entire archive of prints, totaling some six hundred sheets.

**1995**

Glenn D. Lowry is named Museum director.

*Mutant Materials in Contemporary Design* exhibition includes the Museum's first web page.

*Video Spaces: Eight Installations* exhibition showcases three-dimensional video installations and video sculptures.

Ronald S. Lauder becomes chairman of the board; he will serve through 2005.

**1996**

Website [moma.org](http://moma.org) is launched.

*From Bauhaus to Pop: Masterworks Given by Philip Johnson* exhibits eighty artworks of the hundreds donated to the Museum by the architect and longtime trustee, including Oskar Schlemmer's *Bauhaus Stairway* (1930), Jasper Johns's *Flag* (1954–55), and MoMA's first Warhol, *Gold Marilyn Monroe* (1962).

The Werner and Elaine Dannheisser Collection, comprising more than eighty artworks, is among the largest gifts of contemporary art ever given to the Museum and includes works by Richard Serra, Brice Marden, Cindy Sherman, and Felix Gonzalez-Torres (p. 187), among others.

**1998**

*Structure and Surface: Contemporary Japanese Textiles* exhibition presents the revolutionary innovations of Japanese textile artists and designers since the late 1980s.

**1999**

*The Museum as Muse: Artists Reflect* exhibition critiques the concept and function of the Museum and its relationships to its holdings via the work of more than fifty artists.

*MoMA2000* exhibition begins, a seventeen-month, three-cycle experiment whereby in each cycle works from the collection are installed thematically rather than chronologically.

**2000**

MoMA merges with P.S. 1 Contemporary Art Center in Long Island City, Queens, and the two institutions collaborate to launch the quinquennial exhibition series *Greater New York* (p. 192).

Young Architects Program annual competition is initiated to design an outdoor structure for summer programming in the P.S. 1 courtyard.

**2001**

The Judith Rothschild Foundation donates collection of more than 1,100 Russian avant-garde books.

In preparation for construction of new Museum building designed by Yoshio Taniguchi, MoMA closes its galleries on West 53rd Street and establishes temporary galleries in a former staple factory in Long Island City now repurposed as MoMA QNS, designed by Cooper, Robertson & Partners and Michael Maltzen Architecture. The move is signaled by a procession from Manhattan to Queens organized by Francis Alys.

**2002**

Robert B. Menschel is appointed president; he will serve until 2005, and then as chairman of the board until 2007.

**2003**

*Matisse Picasso* exhibition explores the influences of the two artists on one another.

**2004**

MoMA marks its 75th anniversary with the opening of its new Taniguchi-designed building and renovated spaces (fig. 13).

**2005**

The Modern Women's Fund is established through the support of Sarah Peter to promote scholarship on women in the arts.

David Rockefeller pledges extraordinary bequest of \$100 million, and in addition commits to donating \$5 million annually until his death.

Marie-Josée Kravis is appointed president.

**2006**

The Department of Media is founded, with Klaus Biesenbach as director, and its first project is *Doug Aitken: Sleepwalkers* (2007). The department will be renamed Media and Performance Art in 2009.

Latin American and Caribbean Fund is established to support acquisitions of modern and contemporary art from the region.

**2007**

The position of Associate Director is created to strengthen and support contemporary programs at MoMA and P.S. 1 and to partner with the Museum director on global initiatives and advocacy.

"The Feminist Future: Theory and Practice in the Visual Arts," a two-day international symposium, is the first project sponsored by the Modern Women's Fund.

*Modern Mondays* series begins, featuring work by artists in the fields of film, video, performance, and sound.

Jerry I. Speyer becomes chairman of the board.

**2008**

The Gilbert and Lila Silverman Fluxus Collection and Archives is acquired (pp. 210–214), encompassing several thousand artworks and two hundred linear feet of archival items.

**2009**

Contemporary and Modern Art Perspectives in a Global Age (C-MAP) is founded, a cross-departmental internal research program that fosters in-depth study of art histories outside North America and Western Europe.

*Performance 1: Tehching Hsieh* inaugurates ongoing performance series showcasing both original performance pieces and reenactments of historical performances.

**2010**

*Marina Abramović: The Artist Is Present* is the first large-scale American museum retrospective of the artist's groundbreaking performance work (fig. 14).

**2011**

The Herman and Nicole Daled Collection and Archives is acquired (p. 222), a key collection of American and European Conceptual art from the 1960s and '70s that comprises more than two hundred works, with a concentration of sixty works by Marcel Broodthaers.

The Seth Siegelaub Collection and Archives is acquired, including twenty major works of Conceptual art.

**2012**

The Frank Lloyd Wright Archive is jointly acquired with Columbia University, encompassing forty large-scale architectural models, more than 65,000 photographs and architectural drawings, and 300,000 documents.

**2015**

*Transmissions: Art in Eastern Europe and Latin America, 1960–1980* is the most substantial product of C-MAP research to date, and explores the parallels and networks between artists in Eastern Europe and Latin America in the 1960s and '70s.

**2016**

The Colección Patricia Phelps de Cisneros Gift is acquired, including more than a hundred works by major artists from Latin America, and the Cisneros Research Institute for the Study of Art from Latin America is established.

**2017**

The Museum completes the renovation of the eastern end of its campus to mark the first phase of its expansion project designed by Diller Scofidio + Renfro. The expansion is projected to be completed in 2019.