

The Museum of Modern Art

JUST ABOVE MIDTOWN: CHANGING SPACES RELATED PROGRAMMING

The Museum of Modern Art presents *Just Above Midtown: Changing Spaces* from October 9, 2022, through February 18, 2023, across the third floor Edward Steichen Galleries. Just Above Midtown (JAM) was an art gallery and Black space that welcomed artists and visitors of many generations and races in New York City from 1974 until 1986. MoMA's exhibition follows a loose chronological structure that references the hundreds of solo and group exhibitions, performances, and installations at JAM.

In addition to the exhibition, the project includes performances, film screenings, public programs, listed below:

Family Art Talk and Workshop: G. Peter Jemison

October 10, 1:00–3:00 p.m.

Education Center, Floor 1

The Lewis B. and Dorothy Cullman Education and Research Building

Celebrate Indigenous Peoples' Day with painter, mixed media artist, and video artist G. Peter Jemison (Seneca, Heron Clan). Hear how Jemison's work connects tradition and history with the contemporary Indigenous experience, then tap into your own creativity in a collaborative workshop inspired by Jemison's art-making process.

Advance registration required. Registration opens on moma.org on Friday, September 30, at 10:30 a.m.

A JAM Artist Party

November 3, 7:00–9:30 p.m.

Celebrate the legacy of Just Above Midtown during an experimental evening of artist activations, short performances, and storytelling in response to the question, "What do you carry with you from JAM?" Connect with the people who made JAM a place that centered creativity, care, and support for artists and cultivated a wide and diverse public to engage and experience their work. Come on your own or bring your friends and family for food, music, creative prompts, and a chance to make new friends. Participating artists include Sydney Blum, Linda Goode Bryant, Maren Hassinger, Janet Olivia Henry, Ishmael Houston-Jones, Randy Williams, Tony Whitfield, and more.

A schedule and artist bios will be posted on moma.org in late October.

An Evening with Linda Goode Bryant

December 5, 7:00 p.m.

The Roy and Niuta Titus Theater 2

Through moving images, Linda Goode Bryant has explored the conditions that create the tensions in which we live—from gentrification in her hometown of Columbus, Ohio to the power of money in the global art world. This artwork exists as part of a decades-long career committed to supporting other artists' creativity, including the founding of Just Above Midtown Gallery (JAM).

MoMA

11 West 53 Street
New York, NY 10019

Goode Bryant joins us to present excerpts from her first production, *The Business of Being an Artist* (1983), directed by Dieter Froese. *The Business of Being an Artist* (BBA) emerged from a professional development program organized by JAM with topics such as "Housing and Workspace" and "Artists Rights" and explored the burgeoning contemporary art market of the 1980s. This program reanimates the questions Goode Bryant posed in BBA about the influence of money on creativity: How did these ascendant arts infrastructures limit artists' practices? How do museums participate in the development of art's infrastructures? What does it mean that these same issues are as pressing today as they were in 1983?

Goode Bryant is joined by Sarah Workneh, Co-Director of the Skowhegan School of Painting & Sculpture since 2010, who has worked in alternative education spaces for artists for 20 years. True to the collaborative and experimental nature of JAM, this program encourages participation as a practice of disrupting the standard separation between speakers and audience members to push beyond the limits of current frameworks.
Member tickets available November 21; all tickets available November 28.

JAM Film Screenings, Then and Now

December 15, 6:00 p.m.

December 16, 4:00 p.m.

The Roy and Niuta Titus Theater 2

During the early 1980s in the newly-gentrifying neighborhood of Tribeca, Just Above Midtown Gallery organized various film series, often showing work at midnight and charging \$4 a seat. The gallery's programming brought together a wide range of moving image practices from documentary film to dance for camera and commercial cinema. This film and video program revisits the dynamic video series presented in Tribeca, connecting work made during the gallery's years downtown with work produced by artists affiliated with the gallery since then. Featured works include Lorraine O'Grady's *Greetings and Theses* (2022), in which the artist debuts The Knight, or Lancela Palm-and-Steel, her first new performance persona in forty years and an avatar of the iconic [Mlle Bourgeoise Noire](#); Kit-Yin Snyder's *Double Exposure* (2003), an exploration of the artist's roots in China and the United States; a selection of videos by the path-making media artist Philip Mallory Jones; Ishmael Houston-Jones and Fred Holland's improvisational duet, *Untitled Duet aka Oo-Ga-La* (1983); and Karen Finley's performative response to the prompt "Just Above Midtown."

Member tickets available December 1 on moma.org; all tickets available December 8 on moma.org.

Organized by Thomas (T.) Jean Lax, Curator, Lilia Rocio Taboada, Curatorial Assistant, Department of Media and Performance and Amber Edmond, Curatorial Fellow, in collaboration with Linda Goode Bryant and Marielle Ingram.

JAM Performance Festival

February 2-18, 2023

MoMA, Floor 4, The Marie-Josée and Henry Kravis Studio

Alva Rogers: Topsy-Turvy

February 2, February 3, and February 4

Installation on view from during opening hours, and evening performances (times to be announced).

Lawrence D. "Butch" Morris Conduction® with Vernon Reid, Greg Tate's Burnt Sugar the Arkestra Chamber, and Special Guests

February 9, February 10, and February 11
Evening performance (times to be announced).

Senga Nengudi Fitz and Kaylynn Sullivan TwoTrees: Tying & Un-Tying

February 17 and February 18

Film and live-streamed performance during opening hours (times to be announced).

The JAM Performance Festival continues the path-making gallery's commitment to live art with new works by artists who performed at the downtown Manhattan gallery during the 1980s.

Throughout the final weeks of the exhibition three new projects bring forth JAM's spirit of improvisation, collaboration, and experimentation. Artist, vocalist, and dramatist Alva Rogers presents *Topsy-Turvy*; Vernon Reid, Greg Tate's *Burnt Sugar* the Arkestra Chamber, and Special Guests come together for *Lawrence D. Butch Morris Conduction*[®], the late cornetist and composer's signature approach to structured improvisation [website link forthcoming]; and Senga Nengudi Fitz and Kaylynn Sullivan TwoTrees, who have worked together for over forty years, premiere their latest collaboration, *Tying & Un-Tying*.

The installation is included with museum admission; tickets to evening performances will be available in January 2023. All visitors to the evening performances are required to remain masked.

Organized by Thomas (T.) Jean Lax, Curator, with Lilia Rocio Taboada, Curatorial Assistant, Department of Media and Performance, in collaboration with Linda Goode Bryant and Marielle Ingram. With thanks to Amber Edmond, Curatorial Fellow. Performances produced by Lizzie Gorfaine, Producer, and Kate Scherer, Manager and Producer, with Aminah Ibrahim and Kayva Yang, Assistant Performance Coordinators, Performance and Live Programs.

Exhibition Sponsorship:

RALPH LAUREN

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Additional funding is provided by MoMA's Wallis Annenberg Fund for Innovation in Contemporary Art through the Annenberg Foundation.

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Exhibition-related Learning and Engagement programs Sponsorship:

Volkswagen of America is proud to be MoMA's lead partner of learning and engagement.

Family Programs are made possible by the Samuel and Ronnie Heyman Family Endowment Fund.

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Exhibition-related Film programs Sponsorship:

Film at MoMA is made possible by CHANEL.

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Exhibition-related Media and Performance programs Sponsorship:

JAM Performance Festival is presented as part of The Hyundai Card Performance Series.

Major support is provided by MoMA's Wallis Annenberg Director's Fund for Innovation in Contemporary Art.

Generous funding is provided by the Lonti Ebers Endowment for Performance and by the Sarah Arison Endowment Fund for Performance.