

The Museum of Modern Art

MoMA ANNOUNCES 2025 LINEUP OF PERFORMANCE AND MEDIA PRESENTATIONS IN THE MARIE-JOSÉE AND HENRY KRAVIS STUDIO

NEW YORK, October 8, 2024—The Museum of Modern Art announces a year of programs slated for 2025 in the Marie-Josée and Henry Kravis Studio, a state-of-the-art space in the heart of the Museum dedicated to MoMA’s ongoing presentation of live and experimental works. The dynamic lineup of leading contemporary artists working in media and performance features ***Mariana Valencia: Jacklean (in rehearsal)*** (March 12–23, 2025), ***Rosa Barba: The Ocean of One’s Pause*** (May 3–July 6, 2025), ***Studio Residency: Jonathan Berger*** (August 2–24, 2025), and ***Stephen Prina: A Lick and a Promise*** (September–December 2025).

“This year’s Kravis Studio program surveys work across generations that celebrates the dynamics of time, highlighting live art’s ability to activate a call and response between the past and the present, between the space of the museum and that of the world beyond,” said Stuart Comer, the Lonti Ebers Chief Curator of Media and Performance. “Highlights include a major survey of conceptual musical performances by Stephen Prina, a new commission by Rosa Barba that transforms the Studio into an immersive sonic and cinematic environment, Mariana Valencia’s improvisatory choreography grounded in queer, Latina vocabularies, and a Studio Residency in which Jonathan Berger examines notions of home and place through the construction of a model of his mother’s Lithuanian home city as it existed in 1940.”

More details follow below; performance schedules to be announced.

Mariana Valencia: Jacklean (in rehearsal)

March 12–23, 2025

The Kravis Studio presents the performance *Jacklean (in rehearsal)* by choreographer and dancer Mariana Valencia in collaboration with musician and sound artist Jazmin “Jazzy” Romero. *Jacklean (in rehearsal)* is a process-based performance that emerges through a score made up of improvisatory choreography, music, and text. Valencia offers discourse and movement, while Romero performs the synthesizer, guitar, and vocals. Together, the two conjure *Jacklean (in rehearsal)*, an exchange between the artists and audience, governed by rehearsal and play.

Valencia uses dance to explore the role of an individual within a collective social body. Her practice foregrounds personal experience against a broader cultural context, using improvisation, experimental dance, and comedy—all grounded in a queer, Latina sensibility. Part of New York’s performance art community for over a decade, Valencia weaves together movement vocabularies pulling from cumbia, modern and postmodern dance, freestyle, and quotidian gestures. During *Jacklean (in rehearsal)*, Romero’s polyvocal repertoire of punk,

jazz, cumbia, and electronic music acts as a soundtrack and a prompt for Valencia's movements.

Organized by Lilia Rocio Taboada, Curatorial Associate, Department of Media and Performance. With thanks to Kennedy Hollins Jones, former Black Arts Council 12-Month Intern, Department of Media and Performance. Produced by Lizzie Gorfaine, Associate Director and Producer, with Kayva Yang, Assistant Performance Coordinator, Performance and Live Programs.

Rosa Barba: The Ocean of One's Pause
May 3–July 6, 2025

In Rosa Barba's conceptual explorations of film, the artist regards cinema as an architectural medium, using film as a speculative instrument to examine the unique properties of space. She explains, "I explore film and its capacity to simultaneously be an immaterial medium that carries information and a physical material with sculptural properties."

Featuring film, kinetic sculpture, and sound activations, this exhibition brings together 15 years of Barba's work. *Charge*, a newly commissioned 35mm film, forms the core of the installation and probes light as a source of ecological and societal change. Barba's films often explore natural landscapes and human-made changes to the environment by delving into historical records, personal narratives, and the sensory experience of film.

Accompanying these works is a series of live performances that reconceive the relationship between cinema, the body, and the human voice. Each live event will culminate in a presentation of *White Museum* (2010–ongoing), a work blending film and performance in which a stream of clear or "white" film will project out from the Kravis Studio's 53rd Street window onto the adjacent public plaza. *White Museum* transforms the exhibition space into a projection booth, the Museum into a cinematic device, and the plaza into a three-dimensional screen visible from within the building and from the street itself. As Barba observes, "Cinema is an investigation that allows time and space to vibrate, collapse, overlap, and extend."

Organized by Stuart Comer, The Lonti Ebers Chief Curator of Media and Performance, with Gee Wesley, Curatorial Associate, Department of Media and Performance. Performances produced by Kate Scherer, Senior Manager and Producer, with Jessie Gold, Assistant Performance Coordinator, Performance and Live Programs.

Studio Residency: Jonathan Berger
August 2–24, 2025

The 2025 Studio Residency program will feature Jonathan Berger, an artist whose expansive projects often traverse space and time. Berger's residency, titled *Chapter One: Everything in Reverse*, will present a handmade, scaled reconstruction of Kaunas, Lithuania, as the city existed in 1940, just before it came under Nazi occupation. The first attempt at an accurate model of the city from this pivotal moment, the piece will be based on a map made by the Russian-born, Lithuanian-based amateur cartographer Marija Oniščik. The model will be built on site over the course of the artist's monthlong Studio residency by the community of craftspeople with whom Berger regularly collaborates. The process of assembly will be accompanied by a series of public programs that explore the personal relations and cultural histories prompted by the model.

The completed sculpture will serve as a major component of a forthcoming large-scale exhibition project, comprising a series of chapters that interweave multiple histories of diaspora and statelessness. For the last several years, Berger has researched these ideas within the context of the genealogies of his adoptive and chosen families, including the story of his adoptive, maternal Jewish mother, who was hidden by a Christian family in Kaunas during World War II. Berger's choice to create the model is inspired in part by progressive Jewish ideas that permeated Eastern Europe before the war, as articulated in particular by the writing of Melanie Kaye Kantrowitz (1945–2018), founding director of Jews for Racial and Economic Justice (JFREJ). As a teenage member of that organization, Berger worked alongside Kantrowitz, whose theory of "diasporism" articulated a non-nationalist form of Jewish identity. This antiracist and multiculturalist view drew on concepts that were central to the pre-WWII Jewish Labor Bund movement, which was founded in Lithuania and advocated for a notion of homeland based not on state or religion, but on the idea of "making home where we are."

Working collectively to build a replica of his mother's home city, Berger creates an occasion to consider the ideas that emerged from that place so that we can return to them today.

Organized by Thomas (T.) Jean Lax, Curator, with May Makki, Curatorial Assistant, Department of Media and Performance. Produced by Lizzie Gorfaine, Associate Director and Producer, with Aminah Ibrahim, Assistant Performance Coordinator, Performance and Live Programs.

Stephen Prina: A Lick and a Promise
September–December 2025

For the past four decades, American visual artist, musician, and composer Stephen Prina has developed a unique, irreverent approach to reference and representation in his installations, films, and musical performances. Drawing on tropes of conceptualism, modernism, and institutional critique, Prina frequently brings together networks of pre-existing materials, intermixing popular and elite culture—a Joni Mitchell song, Robert Bresson films, Glenn Gould recordings, the paintings of Édouard Manet—rearranging and re-representing them in different exhibition contexts to surface new meanings and associations.

While previous exhibitions of Prina’s work have primarily highlighted his visual arts practice, *Stephen Prina: A Lick and a Promise* will be the first exhibition to focus in depth on the artist’s performances, drawing out a central factor in Prina’s wider project: time and the temporal dimensions of cultural systems. Unfolding across multiple locations in the Museum, including the Kravis Studio, the robust performance survey includes restagings of historic works such as *Sonic Dan* (1994) and new works such as *A Lick and a Promise* (2025), an orchestral commission for 16 instruments plus voice.

Organized by Stuart Comer, The Lonti Ebers Chief Curator of Media and Performance, with May Makki, Curatorial Assistant, Department of Media and Performance. Produced by Lizzie Gorfaine, Associate Director and Producer, and Kate Scherer, Senior Manager and Producer, with Nora Chellew, and Olivia Rousey, Assistant Performance Coordinators, Performance and Live Programs.

THE MARIE-JOSÉE AND HENRY KRAVIS STUDIO

Opened in October 2019 as part of MoMA’s major expansion project, the Kravis Studio is a 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 Kravis 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 collection.

Striving to create an open, accessible, and generous experience, the Kravis 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 and focused experience with the work. With a capacity to accommodate multiple configurations, the Kravis Studio is activated throughout the year by a range of performances, programs, and installations through commissions, festivals, residencies, rehearsals, and workshops.

SPONSORSHIP:

Leadership support for the exhibition is provided by the Wallis Annenberg Director's Fund for Innovation in Contemporary Art, the Sarah Arison Endowment Fund for Performance, and the Julie A. Zoppo Fund for the Exhibition of Women Artists.

ACCESSIBILITY:

The Marie-Josée and Henry Kravis Studio's seating options vary with each installation. Gallery stools, wheelchairs, and rollators are available by request at all Museum entrances, on a first-come, first-served basis. Trained service animals are always welcome. Infrared assistive-listening devices are available for sound amplification upon request for programs using sound systems. Additional, specific accessibility offerings will be listed on each project's page on moma.org.

Press Contacts:

Sara Beth Walsh, sarabeth_walsh@moma.org
MoMA Press Office, pressoffice@moma.org

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