MoMA ANNOUNCES FIRST SURVEY DEDICATED TO PIET MONDRIAN'S LATE WORK IN NEW YORK AND THE IMPACT OF BOOGIE WOOGIE MUSIC

Exhibition Will Reunite Iconic Works *Broadway Boogie Woogie* and *Victory Boogie Woogie* for the First Time in 30 Years

NEW YORK, June 8, 2026 — The Museum of Modern Art announces ***Mondrian Boogie Woogie***, the first major exhibition to survey the work artist Piet Mondrian (1872–1944) developed during the four years he lived in New York City preceding his death. On view March 21 through July 31, 2027, the exhibition will bring together two parallel narratives: Mondrian's arrival in New York and the new and distinct body of work he created there, and the migration of boogie woogie music from the southern United States to New York. This new perspective will be explored through 30 artworks, including the first reunion in 30 years of Mondrian's final canvases *Broadway Boogie Woogie* (1942–43), which is held by MoMA, and *Victory Boogie Woogie* (1942–44), which arrives at MoMA from Kunstmuseum Den Haag, where it is on long-term loan from the Cultural Heritage Agency of the Netherlands. The presentation will include a rich array of related archival materials and immersive audio experiences in the galleries, along with a robust program of live musical performances.

Mondrian Boogie Woogie is organized by The Museum of Modern Art, New York, and Kunstmuseum Den Haag in collaboration with the RCE – Cultural Heritage Agency, Netherlands, and RKD – Netherlands Institute for Art History. The exhibition is organized by Leah Dickerman, Director, Research Programs, with Carlota Ortiz Monasterio, Curatorial Assistant, The Museum of Modern Art, and Margriet Schavemaker, Artistic Director, with Thijs de Raedt, Head of Collections & Exhibitions, and Caro Verbeek, Curator, Kunstmuseum Den Haag. Following its presentation at MoMA, *Mondrian Boogie Woogie* will be shown at the Kunstmuseum Den Haag in Mondrian's native Netherlands from September 10, 2027, through January 30, 2028. Composer and musician Jason Moran and scholar Brent Hayes Edwards will collaborate on the musical and sound components of the exhibition and related programming at the New York venue.

Mondrian arrived in New York City as a refugee from a deteriorating European political landscape. Born in the Netherlands, he began to shift toward the abstract painting that would define his career after moving to Paris in 1912. While forced to remain in the Netherlands for the duration of World War I, Mondrian developed Neo-Plasticism, his philosophical approach to abstraction. He continued to explore these techniques upon returning to Paris in 1919, where he remained until 1938, when political upheaval once again necessitated relocation. Mondrian initially settled in London, but after his studio was bombed during the Blitz, he resolved to leave Europe permanently. In 1940, the artist moved to New York, where his longtime love of jazz landed him at the center of the city's flourishing music scene.

Mondrian Boogie Woogie is structured chronologically, beginning with Mondrian's arrival in New York in October 1940 and ending with his death in 1944. The parallel narrative of boogie woogie's development through migration from the southern US to the North will permeate the exhibition. The reunion of *Broadway Boogie Woogie* and *Victory Boogie Woogie*—Mondrian's largest and final works—will mark the first time the pieces have been exhibited together in 30 years. *Broadway Boogie Woogie* has been on view since MoMA acquired the work in 1943, while *Victory Boogie Woogie* has been displayed at Kunstmuseum Den Haag since 1998, on loan from the Cultural Heritage Agency of the Netherlands. The exhibition will feature works that the artist began in Europe and revised once settling in New York, which are now called his transatlantic paintings. It will also present works Mondrian started in New York, such as *New York City* (1942), that introduce the materials and techniques he would later employ in *Broadway* and *Victory*. Visitors will explore these innovations in Mondrian's artistic practice through digital interactives. These works will be situated alongside writings, recordings, photographs, migration documents, and other ephemera.

It was in New York that Mondrian was first introduced to boogie woogie, a percussive strain of blues piano that was pioneered by Black musicians in the American South in the late 1800s and exploded in popularity in New York during the 1940s. Boogie woogie is characterized by its signature style, in which the pianist's left hand rolls a rhythmic walking bassline while the right improvises a hopping counterpoint, producing a unique sound intended for dancing. The music traveled north through such cities as Chicago, Kansas City, Missouri, and Pittsburgh with the Great Migration, during which millions of African Americans fled the racial violence and injustice of the South. There, a new generation of piano players—among them Albert Ammons, Meade "Lux" Lewis, and Pete Johnson—continued to innovate boogie woogie piano and debuted to much acclaim at the December 1938 From Spirituals to Swing concert at New York City's Carnegie Hall.

The exhibition's final section will immerse visitors in the world of boogie woogie. Shortly before Mondrian's arrival in New York, Barney Josephson founded Café Society, New York City's first interracial nightclub, which soon became the hub for boogie woogie music. Modeled after the political cabarets once popular in Europe, the club featured some of the defining musicians of the era, including the famous "Boogie Woogie Trio"—Ammons, Lewis, and Johnson—pianist Mary Lou Williams, and singers Billie Holiday and Lena Horne. Mondrian frequented Café Society, finding inspiration and freedom in the rhythms of boogie woogie music. The gallery will evoke an evening at Café Society through an experiential installation with original club ephemera and photographs, historical film footage, and original musical compositions by Jason Moran. A dynamic range of public programs, live music, and digital resources will explore the themes of migration, music, and creative exchange in Mondrian's New York, with additional details to be announced.

"These two fascinating journeys—Mondrian's and boogie woogie's—are stories of migration, diaspora, encounter, and reimagination, and both are critical to our understanding of modernism in America," said Dickerman. "We are delighted to partner with the

Kunstmuseum Den Haag on reuniting two of Mondrian's most compelling and beloved works here in the city that inspired them."

Mondrian Boogie Woogie will analyze the influence of boogie woogie on the artist's New York period, exploring how migration, music, and materials transformed Mondrian's work in the final years of his life.

To accompany the exhibition, MoMA will publish a fully illustrated catalogue in English and Dutch, which will include new scholarship on the history of boogie woogie music and Mondrian's relationship to it. MoMA curator Leah Dickerman will provide an introductory framework for the exhibition. Additional contributors include Wietse Coppes, Edwards, Doede Hardeman, Fred Moten, de Raedt, Caitlin Ryan, Schavemaker, and Verbeek. The publication will present texts that examine Mondrian's New York studios, his writing and the politics of abstraction, and the role of boogie woogie dance in his life. Two chronologies will be included: one charting boogie woogie's history, written by Julia Curl, and one tracing Mondrian's time in New York, written by Barbora Bartunkova, Sara Mauri, and Ortiz Monasterio. The publication will also highlight the diligent material study undertaken by conservators Michael Duffy, Abed Haddad, Laura Kolkena, and Inez van der Werf to better understand Mondrian's materials and process.

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