

The Museum of Modern Art

MoMA ANNOUNCES 2027 LINEUP OF PERFORMANCE AND MEDIA PRESENTATIONS, ANCHORED IN THE MARIE-JOSÉE AND HENRY KRAVIS STUDIO

NEW YORK, October 8, 2026 — The Museum of Modern Art announces its 2027 schedule of media and performance programs, taking place in a range of galleries across the Museum, anchored 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 brings together artists working across performance, music, sound, moving image, and emerging technologies, and includes ***Simone Forti: Dance Constructions*** (February 4–28, 2027), ***Holly Herndon and Mat Dryhurst*** (March 27–June 13, 2027), ***Studio Residency: Chimurenga*** (July–August 2027), and ***Thao Nguyen Phan: Mobius Kino*** (September 25, 2027–January 2, 2028).

“The 2027 Media and Performance program brings together artists who revisit histories, test new ideas, and create space for collective experiences. They engage with questions of cultural memory, artistic exchange, and imagined futures. Each of these projects demonstrates the extraordinary range of what the Kravis Studio can make possible, generating a dynamic hub for time-based art at MoMA,” said Stuart Comer, the Lonti Ebers Chief Curator of Media and Performance.

More details follow below; performance schedules to be announced.

Simone Forti: Dance Constructions

February 4–27, 2027

Floor 4, Gallery 400

February 28, 2027

MoMA PS1, Floor 2

In February 2027, Simone Forti's landmark *Dance Constructions* will be presented, for the first time, as a dedicated installation within MoMA's collection galleries, affirming their place as a cornerstone of the Museum's collection. Simultaneously sculptures and performances, the works were originally performed in the early 1960s at downtown Manhattan's Reuben Gallery and at the artist Yoko Ono's Chambers Street loft. The *Dance Constructions* are built around simple tasks and structures that invite physical engagement. Made from inexpensive materials such as plywood and rope, each work prompts actions including climbing, balancing, leaning, or whistling, replacing the virtuosity of traditional dance with everyday movements. Forti's *Dance Constructions* marked a pivotal moment in postwar art by redefining the relationship between bodies, objects, and space.

In 2015, Dance Constructions entered the collection of The Museum of Modern Art's Department of Media and Performance. MoMA acquired the exclusive rights to perform the works, together with an extensive body of archival materials and performance instructions developed collaboratively with the artist. Most recently presented at the Museum during *Judson Dance Theater: The Work Is Never Done* (2018–19), the works continue to evolve through performance and transmission.

For the February 2027 presentation, the performances will take place twice daily on Thursdays, Fridays, and Saturdays on the Museum's fourth-floor sculpture platform. The final performance will take place at MoMA PS1 on February 28, 2027.

Organized by Ana Janevski, Curator, Department of Media and Performance, with Rachel Rosin, Curatorial Associate, Department of Drawings and Prints and Curatorial Affairs. Produced by Jessie Gold, Manager, with Victoria Awkward, Assistant Performance Coordinator, Performance and Live Art.

Holly Herndon and Mat Dryhurst

March 27–June 13, 2027

Floor 4, The Marie-Josée and Henry Kravis Studio

March 27–September 6, 2027

Floor 1, The Agnes Gund Garden Lobby

A newly commissioned audio, visual, and performance-based work by renowned artists and musicians Holly Herndon and Mat Dryhurst marks the duo's first solo presentation in New York. The commission will be staged jointly in the Museum's Kravis Studio (March 27–June 13, 2027) and on the Hyundai Card Digital Wall (March 27–September 6, 2027), the first time MoMA has presented an exhibition across both spaces simultaneously. In the Kravis Studio, Herndon and Dryhurst will create an immersive audio environment for musician-led live choral performances, which will be open to audience participation. The artists will use the collective sound from these events to train AI models and, in turn, generate a new audiovisual work-in-progress that will be displayed concurrently on the Hyundai Card Digital Wall. Herndon and Dryhurst train their AI models in public: Their spaces record the people who perform inside them and hold a memory of everything that happens there. New to this work is a focus on open-endedness, a branch of AI research built on the idea that the most important discoveries cannot be planned in advance and that rewards exploration over fixed goals.

"We see AI as a monumental, collective project and coordination technology, part of a lineage that includes group singing, where people contribute to something greater than themselves," said Herndon and Dryhurst. "We still don't know exactly what intelligence is; we don't know what we are, where we end and other things or beings begin; or where any of

this leads. We feel our way down dark corridors, one step at a time, by candlelight. Open-endedness asks us to embrace that uncertainty—and still probe ahead.”

Organized by Michelle Kuo, Chief Curator at Large and Publisher, with Helena Klevorn, Curatorial Assistant, Department of the Chief Curator at Large, and Ho Won Kim, Hyundai Card Exchange Visitor. Produced by Lizzie Gorfaine, Director, with Kayva Yang, Assistant Performance Coordinator, Performance and Live Art.

Studio Residency: Chimurenga

July–August 2027

Floor 4, The Marie-Josée and Henry Kravis Studio

The Kravis Studio Residency is an annual program offering space and support for artists to research and develop new work behind closed doors, with special opportunities for the public to experience their works in progress. The 2027 Studio Residency will host the Cape Town, South Africa–based creative platform Chimurenga from July through August 2027 for an iteration of its ongoing project, the Pan-African Space Station (PASS). The residency is presented in conjunction with the exhibition *Freedom and Futures: Emancipatory Art in Africa, 1956–1982* (May 2–August 14, 2027).

Founded in 2002 by Ntone Edjabe, Chimurenga operates through various projects, including a library and a magazine of the same name, which serve as spaces for reflection by Africans on ideas about Africa. PASS is one such initiative, alternating between a periodic, pop-up radio station, a performance and exhibition space, a forum for discussion, and a living archive.

At MoMA, Chimurenga will present a new iteration of PASS titled “L’Almamy Samori Touré, an unmade film by Ousmane Sembène - decomposed, an-arranged and reproduced by Chimurenga.” Following presentations across West Africa in Conakry, Dakar, Abidjan, and Ouagadougou, MoMA’s presentation will be the fifth and final gathering in this series—and the only one presented in the diaspora. Structured as a series of radio broadcasts, exchanges, and sound-based events, this “landing” of PASS examines the political, artistic, and intellectual questions raised by Senegalese filmmaker Sembène’s unrealized film about Touré, a major figure of anticolonial resistance. Touré’s story remains deeply rooted in collective memory across West Africa. Although the film was never made during Sembène’s lifetime, it prompts Chimurenga to explore the kinds of storytelling needed to depict African history, particularly histories of resistance. Storytelling becomes a means of reclaiming agency and enabling the conditions required for collective self-actualization among African peoples.

The Sembène project belongs to what Chimurenga calls “The Archive of the Unfinished”: works that invite close studies of intellectual and ideological intent undergirding a work

precisely because the product—whether artistic, social, or political in form—has not yet arrived. These projects function as open spaces of possibility in which another, decolonized world can be imagined and rehearsed.

The residency will feature regularly scheduled broadcasts on the PASS website, panafricanspacestation.org.za, and moma.org, with some available for in-person listening.

Organized by Ugochukwu-Smooth C. Nzewi, The Steven and Lisa Tananbaum Curator, Department of Painting and Sculpture, and Martha Joseph, Associate Curator, Department of Media and Performance, with Alma Chaouachi, Curatorial Assistant, Department of Painting and Sculpture. Produced by Kate Scherer, Senior Manager and Producer, with Victoria Awkward and Monica Nyenkan, Assistant Performance Coordinators, Performance and Live Art.

Thao Nguyen Phan: Mobius Kino

September 25, 2027–January 2, 2028

Floor 4, The Marie-Josée and Henry Kravis Studio

In her multidimensional installations, Ho Chi Minh City, Vietnam–based artist Thao Nguyen Phan blends research and oral history with fiction and folklore to examine modernity’s relationship to the environment, cultural tradition, and artistic expression. Her videos, which layer archival images, animation, and abstraction, combine with objects and architecture to imagine alternative histories and sustainable futures.

For her Kravis Studio commission, on view from September 25, 2027, through January 2, 2028, the artist will present a site-responsive installation featuring a multichannel video, paintings on lacquer and silk, and sculptural elements. This project considers the history of moving images and centers on Soviet montage theory, an editing method developed in the 1920s that sought to create meaning through the collision of disconnected fragments. Deepening her study of what she calls the “exchange of fantasies” between creative disciplines and cultural movements, the exhibition will consider how such cinematic devices as montage and superimposition became pedagogical tools and influenced other art forms, including painting and literature. Reflecting Phan’s poetic and structural approach, her new works draw on a broad range of literary and visual references evoking disillusionment, metamorphosis, and dreamlike continuity.

Organized by Erica Papernik-Shimizu, Associate Curator, with Sibia Sarangan, Curatorial Assistant, Department of Media and Performance.

THE MARIE-JOSÉE AND HENRY KRAVIS STUDIO

Opened in October 2019 as part of MoMA's major expansion project, the Marie-Josée and Henry Kravis Studio is a 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, the performing arts, and new media through its collection and exhibition programming. It has been a bold innovator in positioning live art and media 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:

RICHARD MILLE

Media and performance at MoMA are presented through a partnership with Richard Mille.

Annual support for programming in The Marie-Josée and Henry Kravis Studio is generously provided by the Wallis Annenberg Director's Fund for Innovation in Contemporary Art and by the Sarah Arison Endowment Fund for Performance.

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:

Polskin Arts, moma@finnpartners.com
Olivia Oramas, olivia_oramas@moma.org
MoMA Press Office, pressoffice@moma.org

For downloadable high-resolution images, visit moma.org/press.