

## In pictures: inside the new MoMA

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**Before the public opening, we sought out some highlights from the rehang**

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The Museum of Modern Art opened its \$450m expansion to the press for a preview on Thursday with a completely rethought installation of its collection, jettisoning the traditional idea of the Modernist canon for a more geographically encompassing, multi-disciplinary approach. While the permanent collection galleries are organised chronologically—starting with the late 19th century on the fifth floor on through contemporary art on the second—works from different movements and continents now jostle in the same space, with some time travellers thrown in. Before the museum opens to the public on 21 October, we bring you some highlights from the rehang.



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Visitors entering the newly reopened Museum of Modern Art from 53rd Street will be greeted by a more open ground floor lobby designed by Diller Scofidio + Renfro that unites the Taniguchi building with the Jean Nouvel tower



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Entering from 54th Street, visitors get a glimpse of the Atrium and a new commission by Philippe Parreno, Echo (Danny the Street), which the artist describes as a “sensible and sentient automaton that perceives and reflects”



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The public will be able to access the new ground-floor galleries, including the design exhibition Energy, free of charge



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The special project space on the ground floor, which is also free to enter, features paintings by the Kenyan artist Michael Armitage



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The fifth-floor gallery Around Les Femmes d'Alger juxtaposes Picasso's groundbreaking 1907 painting with Faith Ringgold's large-scale painting American People Series #20: Die (1967), which was inspired by another Picasso work, Guernica (1937)





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The rehang does not mean that visitors will miss their old favourites, however, like Henri Matisse's *Dance (I)* (1909), found in a whole gallery dedicated to the artist on the fifth floor



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Monet's three-panel *Water Lilies* (1914-26) and related works also get their own specially designed space on the fifth floor



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Newly restored footage shot from a New York subway car in 1905 by the American Mutoscope and Biograph Company. As curators from different disciplines teamed up to exhibit an assortment of mediums in the remixed permanent collection galleries, “every department asked for a film installation,” says Rajendra Roy, MoMA's chief curator of film. “It was a shift way from the idea that everyone has to stay in their silos. To me, that's probably the biggest triumph.”



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A fifth-floor gallery titled Responding to War has some of the most powerful artistic comparisons, like Rufino Tamayo's *Animals* (1941) and Francis Bacon's *Painting* (1946)



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A fifth-floor gallery about Design for Modern Life includes Margarete Schütte-Lihotzky's Frankfurt Kitchen (1926-27), which she designed to reduce the burden of women's labour in the home



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The artist Amy Sillman has chosen 75 works from MoMA's collection centred on the idea of "shape" in the most densely installed gallery on the fifth floor





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The new Kravis Studio space on the fourth floor features the immersive sound installation, Rainforest V (Variation 1) and the electronic music performance Forest Speech by David Tudor and Composers Inside Electronics



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Andy Warhol's Campbell's Soup Cans (1962), one of the perennial favorites that museumgoers seek out, is on view with other works from the 1960s



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Joan Jonas's six-video installation *Mirage* (1976/1994/2005), created around the concept of transformation, is given a gallery to itself on the fourth floor



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In a fourth-floor gallery exploring Architecture Systems, the portion of the façade from the United Nations Secretariat Building in New York frames a frenetic film by Jacques Tati, *Playtime* (1967)





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Wifredo Lam's painting *The Jungle (La Jungla)* (1943) hangs next to Maya Deren's film *A Study in Choreography for Camera* (1945) in the gallery *Out of War*, filled with 20th-century works by artists displaced by war



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Visceral sculptures by Barbara Chase-Riboud, Lynda Benglis and Louise Bourgeois are installed in the *New Monuments* gallery



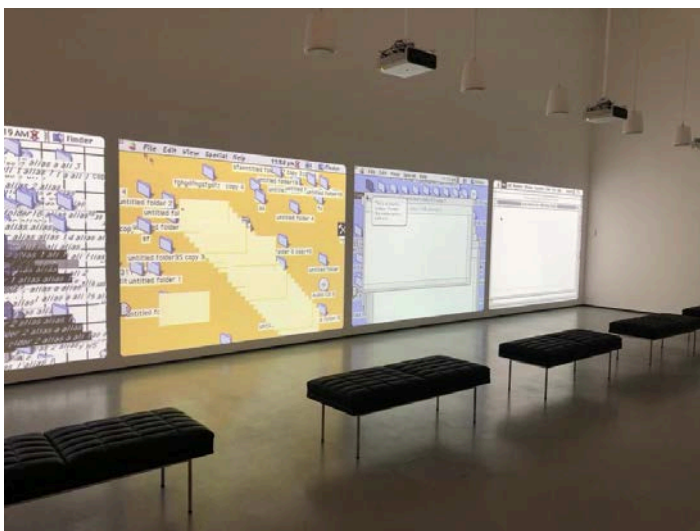
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The South Korean artist Haegue Yang's installation *Handles*, which includes sculptures, wall pieces and the sound of birdsong recorded in the demilitarised zone between North and South Korea, fills the second-floor Atrium



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The very timely gallery on the second floor Before and After Tiananmen includes works by Chinese artists made around the 1989 student protests in Beijing, such as Song Dong's *Breathing* (1996)



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The internet artist collective JODI's four-channel video work *My%Desktop* (2002) is a “chaotic, arrhythmic” look at “four different [computer] desktops absolutely running amok”, says MoMA's Curatorial Assistant, Media & Performance, Giampaolo Bianconi



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A second-floor gallery focussing on Downtown New York focuses on artists working in the “vibrant and affordable” neighbourhood below 14th Street during the 1980s, like Jean-Michel Basquiat, Scott Burton and Keith Haring



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The second-floor gallery *Worlds To Come* includes works from the past ten years that “address historical traumas and their present-day echoes, while others imagine a more hopeful future rooted in multiplicity

and diversity” the museum says. From left: Michaela Eichwald’s painting *Duns Scotus* (2015), Nairy Baghramian’s sculpture *Maintainers A* (2018), and Kara Walker’s large-scale work on paper *Christ’s Entry into Journalism* (2017)



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The second-floor gallery *Hardware/Software* includes works that explore the representation of the human body through the lens of feminism, gay rights and civil rights. From left: Joan Semmel’s painting *Night Light* (1978), Maren Hassinger’s floor installation *Leaning* (1980) and Senga Nengudi’s *R.S.V.P. I* (1977/2003)