



FOR IMMEDIATE RELEASE

Thursday, October 8, 2015

**ADVANCE EXHIBITION SCHEDULE
FALL 2015 THROUGH SPRING 2017 HIGHLIGHTS**

*Information subject to change. Please confirm with Eva Seta at eseta@moca.org.

The Art of Our Time

August 29, 2015–September 12, 2016

MOCA Grand Avenue

Curator: Helen Molesworth

The entirety of MOCA's Grand Avenue galleries feature the museum's esteemed permanent collection. The galleries on the south side of the building are installed roughly chronologically beginning with works made in the 1940s and '50s, featuring abstract expressionism, European abstraction, and a gallery dedicated to the experimental art school Black Mountain College. These galleries also showcase iconic works by pop artists, such as James Rosenquist and Roy Lichtenstein, in addition to works by Jasper Johns and Betye Saar. One room is dedicated to the luminous canvases of Mark Rothko, while another features works from the 1960s and '70s that explore the problems of architecture and new modes of artistic practice. The final gallery highlights works made in the wake of the feminist revolution. The north galleries showcase recent acquisitions by artists such as Sharon Hayes, Pierre Huyghe, and Glenn Ligon. Focusing more exclusively on the art of our time, these galleries showcase artists based in California like Chris Burden, Mark Grotjahn, Liz Larner, and Catherine Opie, contextualized alongside international artists like Jac Leirner and Chris Ofili. These galleries explore a variety of ideas ranging from the decorative and the American landscape to changing conceptions of portraiture.

Catherine Opie: 700 Nimes Road

January 23–May 8, 2016

MOCA Pacific Design Center

Curator: Helen Molesworth

Catherine Opie: 700 Nimes Road presents new and recent work by Los Angeles-based artist Catherine Opie, an essential figure in contemporary photography. Taken over the course of six months at the Bel Air, California, residence of the late actress Elizabeth Taylor (1932–2011), the exhibition's photographs are drawn from two series: Closets and Jewels, and 700 Nimes Road. Inspired by William Eggleston's images of Elvis Presley's Memphis estate, Graceland, Opie creates a portrait of Taylor from her personal space and mementos. The artist photographs rooms, closets, shoes, clothing, and jewelry that depict an indirect, yet deeply intimate, portrait of a life defined by wealth and fame. With an investigative eye, Opie documents the grandeur and minute details of the home in a range of visual scales. Scrutiny tempered with restraint allows objects to accumulate, rooms to become landscapes, and clothing to be transformed into fields of color and texture. Opie's lens portrays Taylor's life experience and eccentricity as an illusory subject, one that cannot be specifically designated or precisely described. In the artist's words, the project is not about the relationship to celebrity but about "the relationship to what is human."

Hito Steyerl: Factory of the Sun

February 21–September 12, 2016

MOCA Grand Avenue

Curator: Lanka Tattersall

MOCA presents the U.S. premiere of Hito Steyerl's landmark video installation *Factory of the Sun*. In this immersive work, which debuted at the 2015 German Pavilion at the Venice Biennial, Steyerl probes the pleasures and perils of image circulation in a moment defined by the unprecedented global flow of data. Ricocheting between genres—news

reportage, documentary film, video games, and internet dance videos—*Factory of the Sun* uses the motifs of light and acceleration to explore what possibilities are still available for collective resistance when surveillance has become a mundane part of an increasingly virtual world. This video work tells a surreal story of workers whose forced moves in a motion capture studio are turned into artificial sunshine. Their dematerialized gestures serve as metaphors for the pixels of light that circulate on today's screens, while demonstrating the motion capture techniques of contemporary virtual reality programs. This narrative is interwoven with computer-generated imagery of a dystopian video game in which light becomes a militant force. Drones, hackers, and Steyerl herself appear in the video to further entangle reality and fiction. The projection is suspended in a room of glowing blue grids of light, reminiscent of the compressed virtual spaces of early video games. Characteristic of Steyerl's interest in paradox, this work engages with language to highlight instabilities in contemporary linguistic evolution. Multiple senses of capture—motion capture, captivity, captivate—are at play in *Factory of the Sun*, a project that is both mesmerizing and cautionary.

Don't Look Back: The 1990s at MOCA

March 12–July 11, 2016

The Geffen Contemporary at MOCA

Curator: Helen Molesworth

Don't Look Back: The 1990s at MOCA is composed of installation works from MOCA's permanent collection, many of which have not been on view since they were originally shown and acquired. Artists include Catherine Opie, Cady Noland, Sarah Sze, and Paul McCarthy, among others. If the 1980s were shaped by the advent of identity politics, producing significant works that examined the nexus of race, gender, and sexuality, then the 1990s can be seen as having both extended and challenged these ideas. Many artists turned to large-scale, room-based installations as a way to either convey a complicated interface between the public and the museum, or to articulate the realms of overlap and dissonance in individual and public identities. The 1990s also witnessed the rise of video—particularly the use of the projected image—the result of which was a blending of avant-garde film traditions and the conventions of Hollywood production. The permanent collection at MOCA identifies the recent decade's key concerns and transformations.

Barbara Kasten: Stages

MOCA Pacific Design Center

May 28–August 14, 2016

Curator: Bennett Simpson

Barbara Kasten: Stages is the first major survey of the work of Chicago-based artist Barbara Kasten. Widely recognized for her photography, this exhibition highlights Kasten's nearly five-decades-long engagement with abstraction, light, and architectural form. Kasten's work melds numerous artistic styles and histories, combining compositions rooted in hard-edge abstract painting, forms and arrangements that address the spatial concerns of modernist sculpture, and highly technical color photography printing methods that deliver voluptuously saturated images. The exhibition makes links between her more well-known photographic series of studio constructions and architectural interventions and her earliest fiber and mixed-media works, cyanotype prints, forays into set design, and new photographic works that continue her investigations of color, line, texture, and space. This presentation of the exhibition at MOCA Pacific Design Center will focus on her early furniture design-based sculptures as well as her elaborately staged photographs of postmodern architecture, such as Frank Gehry's Loyola Law School building in Los Angeles, Richard Meier's High Museum of Art in Atlanta, and MOCA's own Grand Avenue building designed by Arata Isozaki.

Doug Aitken: Electric Earth

September 11, 2016–January 15, 2017

The Geffen Contemporary at MOCA

Curator: Philippe Vergne

For more than 20 years, Doug Aitken has shifted the perception and location of images and narratives. His multichannel video installations, sculptures, photographs, publications, happenings, and architectural works demonstrate the nature and structure of our ever-mobile, ever-changing, image-based contemporary condition. With a profound knowledge and understanding of the history of 20th-century avant-gardes, experimental music, and cinema, and an intimate kinship with the protest movements of the late 1960s, Aitken has invented a unique immersive aesthetic. Rooted in interdisciplinary collaborations, and the broad availability of images and the vulnerability of individuals, his work accounts for the cool but relentless human, industrial, urban, and environmental entropy that defines 21st-century existence. *Doug Aitken: Electric Earth*, Aitken's first international survey, is organized as a full collaboration and dialogue with the artist. From his breakthrough installation *diamond sea* (1997) to his most recent

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event-based work *Black Mirror* (2011), the exhibition unfolds around the major moving-image installations that articulate his thematic interest in environmental and post-industrial decay, urban abandonment, and the exhaustion of linear time. Conceptualized as an entropic landscape suspended between city, broadcasting machine, and labyrinth, the exhibition is punctuated by the signs, sculptures, photographic images, and altered furniture—all unbound from vernacular language and culture—that Aitken has conceived over the years. The exhibition will also include Aitken's less exhibited collages and drawings, as well as his work with architecture, printed matter, artist's books, and graphic design. The exhibition's logic incorporates that of the nomadic cultural incubator, cross-continental happening and moving earthwork *Station to Station* (2013), which, like so many of Aitken's works, embraces a collaborative spirit across disciplines and beyond walls to reimagine the nature of what a work of art can be and of what an art experience can achieve.

Mickalene Thomas: Five on the Black Hand Side

October 9, 2016–January 29, 2017

MOCA Grand Avenue

Curator: Rebecca Matalon

MOCA presents *Mickalene Thomas: Five on the Black Hand Side*, a site-specific commission by New York-based artist Mickalene Thomas. Best known for her work in portraiture and still life, Thomas moves between and across photography, painting, collage, film, and installation. Her lush, large-scale interiors and landscapes are vibrantly colored. Thomas plays with perspective, layering fractured geometric forms that reference early cubist compositions as well as the later, midcentury collages of Romare Bearden. Her images also draw on 19th- and 20th-century portrait painting (Gustave Courbet, Jean-Auguste-Dominique Ingres), the work of Malian photographer Malick Sidibé, as well as the now-iconic Blaxploitation films of the 1970s (Pam Grier as Foxy Brown). The voluptuous African American women that populate the artist's work are often draped in richly hued swaths of fabric, reclined with arms and legs extended, atop sofas embellished with layers of animal prints, oversized flowers, and checkerboard patterns. This embellishment extends to the surfaces of Thomas's paintings, which often incorporate rhinestones, acrylic, oil, and enamel. At times applied to the contours of her subject's body—the nape of a neck, a collarbone, the crease of a shirt—or in large, lavish all-over fields, the rhinestones also illuminate the penetrating gaze of women who look back. More recently, the artist has created elaborate architectural installations that reimagine 1970s domestic interiors.

R.H. Quaytman, Morning: Chapter 30

October 9, 2016–January 29, 2017

MOCA Grand Avenue

Curator: Bennett Simpson

R.H. Quaytman, Morning: Chapter 30 is the first major museum survey of the work of New York-based artist R.H. Quaytman. Working primarily in oil painting and silkscreen on wood panels, organized into site-specific series she calls "chapters," Quaytman's unique approach blends optically sumptuous geometric abstraction, photographic reference, and allusions to artistic and literary history, including that of her own biography. Portraiture, perceptions of the body, determinations and indeterminacy of gender, artists as auratic figures, the architecture of cities and paintings, and Gnostic strains of modernism all have recurring roles in Quaytman's work, in ways that are both obvious and oblique. Since 2001, Quaytman has produced 29 "chapters," each drawing on narratives specific to their place of exhibition, yet all sharing the artist's now-signature attention to the intersection of craft, life, and a vast web of intellectual and artistic interests. The exhibition assembles approximately 75 paintings, including works made for the exhibition, in a design conceived in collaboration with the artist.

Kerry James Marshall

March 12–July 2, 2017

The Geffen Contemporary at MOCA

Curator: Helen Molesworth

In the winter of 2017, MOCA will present a 25-year retrospective of the work of Kerry James Marshall, co-organized by the MCA Chicago, MOCA, and The Metropolitan Museum of Art under the leadership of MOCA's Chief Curator Helen Molesworth. For the past three decades, Marshall has concerned himself with a number of interrelated avenues of inquiry. He is driven by an examination of the historical dearth and contemporary arrival of the black figure in the canon of Western painting and committed to accounting for a broader American narrative inclusive of that of African Americans and concepts of "blackness." These problems are woven so tightly together that they are nearly impossible to untangle within the individual paintings that comprise Marshall's extraordinary oeuvre. The exhibition will unfold in

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a broadly chronological order and emphasize the thematic sequences in which the artist's practice has developed over the years. Some of the concerns will revolve around the interrogation of the trajectory of art history, which is central to Marshall's artistic project and his preoccupation with mastery. The sections will include such areas as the dialectic of visibility and invisibility (his *Portrait of the Artist as a Shadow of his Former Self* from 1980 is among the oldest works in the exhibition), the expression of beauty in the nude, love, portraiture and autoportraiture (thereby directly inserting the black figure into the history of art), the history of painting (primarily a consideration of American history), landscape (addressed principally in his large-scale paintings of public housing projects), religion, black militancy, and the politics of pan-Africanism. A monograph chronicling Marshall's career will be published on the occasion of the exhibition and will be the most complete catalogue of the artist's work to date.

Carl Andre: Sculpture as Place, 1958–2010

March 12–July 2, 2017

The Geffen Contemporary at MOCA

Curator: Lanka Tattersall

Tracing the full evolution of the work of Carl Andre, a crucial figure in the redefinition of contemporary sculpture, MOCA will present *Carl Andre: Sculpture as Place, 1958–2010*. The retrospective, which premiered at Dia:Beacon in 2014, includes five decades of sculptures, poems, and works on paper, a selection of rarely exhibited assemblages, and an unprecedented selection of photographs and ephemera. This is the first museum survey of Andre's entire oeuvre and the first retrospective in North America since 1978–80. The exhibition represents every major historical and aesthetic shift in Andre's career, from his early exercises to his most recent work. The main stages of Andre's mature work will be represented by a large selection of sculptures, including those of his defining modular arrangements of unaltered building and industrial materials such as brick stacks, metal squares, slabs, and timber blocks. An unparalleled display of Andre's poems and typewriter works will examine the pivotal role of language in his practice, providing a strikingly intimate and comprehensive perspective on his visionary approach to concrete poetry. The exhibition offers a rare view of a selection of Andre's Dada Forgeries—a legendary series of assemblages and readymade-like pieces produced sporadically but consistently between the late 1950s and early 2000s—as well as ephemera and photographic documentation.

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