



**FOR IMMEDIATE RELEASE**

Thursday, March 3, 2016

**\*\*\*MOCA MEDIA ADVISORY\*\*\***

**THE MUSEUM OF CONTEMPORARY ART, LOS ANGELES (MOCA) PRESENTS  
*STOREFRONT: PUBLIC FICTION:  
THE POET AND THE CRITIC, AND THE MISSING***

**March 19–June 19, 2016  
The Marcia Simon Weisman Works on Paper Study Center  
on the plaza level of MOCA Grand Avenue**



**LOS ANGELES**—The Museum of Contemporary Art, Los Angeles, presents the second iteration of *storefront*, a project initiated by Chief Curator Helen Molesworth that invites artists and artist collectives to inhabit the anteroom space of The Marcia Simon Weisman Works on Paper Study Center on the plaza level of MOCA Grand Avenue. It is an opportunity for MOCA to reimagine what it means to be “the artist’s museum” in a city filled with artist-run spaces and initiatives.

Following the inaugural installation, *Imitation of Wealth* by Noah Davis, Public Fiction will move into MOCA’s *storefront* space with the project entitled *The Poet and The Critic, and the missing*. Founded in 2010, Public Fiction is run by Lauren Mackler and features a rotating cast of collaborators. Originally a project space in the Highland Park neighborhood of Los Angeles, Public Fiction is now a journal and roving exhibition that experiments with the idea of the exhibition as a medium, and uses exhibitions as a way to distribute ideas. Exhibitions lasting three months are presented on a variety of topics and include related talks, film screenings, secret restaurants, concerts, and performances and culminate into a published journal. At MOCA, Public Fiction takes the new installation of MOCA’s permanent collection as a starting point for a series of performances, lectures, and artist-driven interventions, all of which becomes the content for a publication.

MOCA PRESENTS *STOREFRONT: PUBLIC FICTION: THE POET AND THE CRITIC, AND THE MISSING*

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The publication component of *storefront: Public Fiction: The Poet and The Critic, and the missing* will live online and accumulate over the course of the project as a monthly pairing of short texts and fugitive thoughts on a shared topic. These texts—on the themes of the poet, the critic, and the missing—will be published online and eventually recited in the MOCA Grand Avenue galleries by performers as the program series reaches its end.

**Participants will be presented in two iterations:**

March 19–April 25, 2016: Nathaniel Mackey, Nevine Mahmoud, and Lynne Tillman

May 2–June 19, 2016: Nancy Lupo, Litia Perta, and Paul Mpagi Sepuya

**Contributors to the online publication:**

Sophia Al Maria, Corrine Fitzpatrick, Quinn Latimer, Ann Lauterbach, Fred Moten, and Michael Palmer

***the missing* screening on May 5, 2016 will present:**

Isaac Julien, Alfred Leslie (with Frank O'Hara), Maha Maamoun, and Mungo Thompson

*storefront: Public Fiction: The Poet and The Critic, and the missing* is organized by Public Fiction Founder Lauren Mackler.

Image credit: Public Fiction, *The Poet and The Critic, and the missing* with images of work by Nevine Mahmoud and Paul Mpagi Sepuya, 2016

**RELATED PROGRAMS**

**SCREENING: *THE MISSING***

Thursday, May 5, 6pm

MOCA Grand Avenue, Ahmanson Auditorium

*the missing* will present four film and video works, beginning with *The Attendant* (1993) by Isaac Julien and *The Last Clean Shirt* (1964) by Alfred Leslie and Frank O'Hara, and ending with *Domestic Tourism II* (2009) by Maha Maamoun. A temporary installation of Mungo Thompson's 2002 video *The American Desert (for Chuck Jones)*, from MOCA's permanent collection, will be presented during the 30-minute intermission.

Total screening time: 2 hours and 20 minutes, with a 30-minute intermission

INFO: 213/621-1741 or [visitorservices@moca.org](mailto:visitorservices@moca.org)

FREE; priority entry for MOCA members

**PERFORMANCE: *A FUGITIVE THOUGHT***

Thursday, June 2, 7pm

MOCA Grand Avenue

In this performance, the commissioned texts created for *storefront: Public Fiction* will be recited inside the permanent collection galleries by inconspicuous performers and professional actors. This performance will physically caption the exhibition with a series of scripted tangents punctuated by intervals of improvisation, highlighting the liminal space between the artworks and viewers, and generating moments of synchronicity with the objects from the collection.

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