



THE MUSEUM OF CONTEMPORARY ART

FOR IMMEDIATE RELEASE

Tuesday, March 7, 2017

**THE GEFFEN CONTEMPORARY AT MOCA
SPRING 2017 EXHIBITION SCHEDULE**

CARL ANDRE: SCULPTURE AS PLACE, 1958–2010

April 2–July 24, 2017

ARTHUR Jafa: LOVE IS THE MESSAGE, THE MESSAGE IS DEATH

SELECTIONS FROM THE PERMANENT COLLECTION: CATHERINE OPIE AND STERLING RUBY

April 2–June 12, 2017



CARL ANDRE: SCULPTURE AS PLACE, 1958–2010

April 2–July 24, 2017

The Geffen Contemporary at MOCA

Exhibition Curators: Philippe Vergne and Yasmil Raymond

MOCA Curator: Bennett Simpson

The Museum of Contemporary Art, Los Angeles (MOCA), presents *Carl Andre: Sculpture as Place, 1958–2010*, an exhibition tracing the full evolution of the work of Carl Andre, a crucial figure in the redefinition of contemporary sculpture. The retrospective, which premiered at Dia:Beacon in 2014, includes sculptures; poems and works on paper; a selection of rarely

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exhibited assemblages; and an unprecedented selection of photographs and ephemera. This is the first museum survey of Andre's entire five-decade oeuvre and his first retrospective in North America since 1978–80.

The exhibition represents all major historical and aesthetic shifts in Andre's career, from his early exercises to his most recent work. The main stages of Andre's mature oeuvre are represented by a large selection of sculptures including the artist's defining floor sculptures, modular arrangements of unaltered building and industrial materials such as brick stacks, metal squares, slabs, and timber blocks. An unprecedented display of poems and typewriter works examine the pivotal role of language in Andre's practice, providing a strikingly intimate perspective on his visionary approach to concrete poetry. The exhibition also offers a rare opportunity to view a selection of Andre's Dada Forgeries—a legendary series of assemblages and readymade-like pieces produced sporadically between the late 1950s and the early 2000s—as well as ephemera and photographic documentation.

The retrospective was co-curated by MOCA Director Philippe Vergne and Yasmil Raymond, Associate Curator at The Museum of Modern Art, New York, in close collaboration with the artist. The presentation at MOCA follows an extensive European tour including Museo Nacional Centro de Arte Reina Sofia, Madrid; Hamburger Bahnhof, Museum für Gegenwart, Berlin; and Musée d'Art moderne de la Ville de Paris. A comprehensive catalog accompanies the exhibition.

Carl Andre: Sculpture as Place, 1958-2010 is organized by Dia Art Foundation, and co-curated by Philippe Vergne and Yasmil Raymond.

The international tour of *Carl Andre: Sculpture as Place, 1958-2010* is made possible by lead support from the Henry Luce Foundation and the Terra Foundation for American Art. Additional tour support is provided by the Fundación Almine y Bernard Ruiz-Picasso para el Arte; The Brown Foundation, Inc., of Houston; the National Endowment for the Arts; and Sotheby's.

The Los Angeles presentation is organized by Bennett Simpson, Senior Curator, with Anna Katz, Wendy Stark Curatorial Fellow, The Museum of Contemporary Art, Los Angeles.

MOCA's Lead support is provided by the Aileen Getty Foundation, and the Lenore S. and Bernard A. Greenberg Fund.

Generous support is provided by The Mohn Family Foundation.

Additional support is provided by Wonmi and Kihong Kwon, and Joseph Varet and Esther Kim Varet.

Exhibitions at MOCA are supported by the MOCA Fund for Exhibitions with lead annual support provided by Delta Air Lines, Shari and Ed Glazer, and Sydney Holland, founder of the Sydney D. Holland Foundation. Generous funding is also provided by Allison and Larry Berg, and Jerri and Dr. Steven Nagelberg.

Image credit: Installation view, *Carl Andre: Sculpture as Place, 1958–2010*, Dia:Beacon, Riggio Galleries, Beacon, New York, © Carl Andre/Licensed by VAGA, New York, photo by Bill Jacobson Studio, New York, courtesy Dia Art Foundation, New York

RELATED PROGRAMS

MEMBERS' OPENING: *CARL ANDRE: SCULPTURE AS PLACE, 1958–2010*

Saturday, April 1

The Geffen Contemporary at MOCA

INFO 213/621-1794 or membership@moca.org

FREE for MOCA members; no reservations necessary

LECTURE: CHARLES BERNSTEIN

Sunday, April 30, 3pm

The Geffen Contemporary at MOCA

INFO 213/621-1741 or visitorservices@moca.org

FREE with museum admission; priority entry for MOCA members

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LECTURE: BENNETT SIMPSON

Thursday, May 4, 7pm
The Geffen Contemporary at MOCA
INFO 213/621-1741 or visitorservices@moca.org
FREE

LECTURE: ANNA CHAVE

Thursday, July 6, 7pm
The Geffen Contemporary at MOCA
INFO 213/621-1741 or visitorservices@moca.org
FREE

Please check moca.org for updates on related programs.



ARTHUR Jafa: *LOVE IS THE MESSAGE, THE MESSAGE IS DEATH*

April 2–June 12, 2017

The Geffen Contemporary at MOCA

Curator: Helen Molesworth

Love Is The Message, The Message Is Death is a new video by artist, director, and award-winning cinematographer Arthur Jafa. Set to the searing highs and lows of Kanye West’s gospel-inspired hip-hop track “Ultralight Beam,” *Love Is The Message* is a masterful convergence of found footage tracing African American identity through a spectrum of contemporary imagery that includes photographs of civil-rights leaders watermarked “Getty Images,” helicopter views of the L.A. Riots, and a wave of bodies dancing the Dougie. The meticulously edited seven-minute video suspends viewers in a swelling, emotional montage that is a testament to Jafa’s profound ability to mine, scrutinize, and reclaim media’s representational modes and strategies. Alongside images of familiar Black icons and historic events are also scenes of lesser-known figures, anonymous bodies in various states of elation and despair. Excerpts from Jafa’s own documentary film *Dreams Are Colder Than Death* (2014) add a personal dimension to a work otherwise drawn from news media, television, and the Internet. While *Love Is The Message* poignantly embodies the artist’s desire to create a cinema that “replicates the power, beauty and alienation of Black Music,” it also reminds us that the collective multitude defining Blackness comprises singular individuals with manifold identities and unaccountable differences.

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Arthur Jafa: Love Is The Message, The Message Is Death is organized by Helen Molesworth, Chief Curator, The Museum of Contemporary Art, Los Angeles.

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Image credit: Arthur Jafa, *Love Is The Message, The Message Is Death* (still), 2016, single-channel video (color, sound), 7:30 minutes, courtesy of the artist and Gavin Brown's enterprise, New York/Rome

RELATED PROGRAMS

ARTHUR JAJA AND HELEN MOLESWORTH IN CONVERSATION

Sunday, April 2, 1pm

Tateuchi Democracy Forum at the National Center for the Preservation of Democracy (NCPD)

111 North Central Avenue

Los Angeles, CA 90012

INFO 213/621-1741 or visitorservices@moca.org

FREE with museum admission; priority entry for MOCA members

LOS ANGELES FILMFORUM AT MOCA PRESENTS

ARTHUR JAJA'S *DREAMS ARE COLDER THAN DEATH*

Thursday, May 11, 7pm

The Geffen Contemporary at MOCA

INFO 213/621-1745 or education@moca.org

FREE for MOCA and Los Angeles Filmforum members

\$15 general admission, \$8 students with valid ID

Please check moca.org for updates on related programs.



SELECTIONS FROM THE PERMANENT COLLECTION: CATHERINE OPIE AND STERLING RUBY

April 2–June 12, 2017

The Geffen Contemporary at MOCA

Curator: Bennett Simpson

MOCA presents two recent acquisitions to the museum's permanent collection: *SOFT WORK* (2011–13) by Sterling Ruby and *Inauguration Portfolio* (2009) by Catherine Opie. Shown in the United States for the first time, Ruby's *SOFT WORK* is a large-scale installation of stuffed fabric sculptures in unsettling biomorphic forms. Appendaged cushions and gaping, fang-filled mouths are manically arranged as sausage link–like drips from the ceiling, coiled heaps across the floor, and slumping, abject forms throughout the space. Using textiles that evoke the colors and motifs of the American flag, the sprawling installation offers up that iconic symbol of national pride as an intensely visceral experience—a political scene filled with performative “bodies” that seem to manifest both theater and playground simultaneously. Opie's 33-photograph *Inauguration Portfolio*, a collective portrait of the over one million Americans who gathered on the National Mall in Washington, D.C., to partake in the inauguration of President Barack Obama, provides a compelling documentary counterpoint to *SOFT WORK*. Opie focuses her lens not on the swearing-in ceremony itself or other such singular historical moments but instead on more elusive or anti-climactic subject matter—the anonymous figures bundled up in 20-degree weather, the Jumbotron screen broadcasting the ceremony, and the detritus left behind after the crowd has dispersed. Opie's poignant photographs suggest that the election is significant not only for the person at its center but for the millions of Americans whom the commander-in-chief is called upon to represent through the democratic process.

Selections from the Permanent Collection: Catherine Opie and Sterling Ruby is organized by Bennett Simpson, Senior Curator, The Museum of Contemporary Art, Los Angeles.

Image credit: Sterling Ruby, installation view of *SOFT WORK* (2011-13), Art Basel: Unlimited, Switzerland, 2014, photography by Timo Ohler, courtesy of Sprüth Magers

THE MUSEUM OF CONTEMPORARY ART, LOS ANGELES (MOCA)

About MOCA: Founded in 1979, MOCA's vision is to be the defining museum of contemporary art. In a relatively short period of time, MOCA has achieved astonishing growth with three Los Angeles locations of architectural renown; a world-class permanent collection of more than 6,800 objects, international in scope and among the finest in the world; hallmark education programs that are widely emulated; award-winning publications that present original scholarship; groundbreaking monographic, touring, and thematic exhibitions of international repute that survey the art of our time; and cutting-edge engagement with modes of new media production. MOCA is a not-for-profit institution that relies on a variety of funding sources for its activities.

Hours: MOCA Grand Avenue (located at 250 South Grand Avenue in Downtown Los Angeles) is open Monday, Wednesday, and Friday from 11am to 6pm; Thursday from 11am to 8pm; Saturday and Sunday from 11am to 5pm; and closed on Tuesday. The Geffen Contemporary at MOCA (located at 152 North Central Avenue, Los Angeles, CA 90012) has the same hours as MOCA Grand Avenue during exhibitions. Please call ahead or go to moca.org for the exhibition schedule for The Geffen Contemporary at MOCA. MOCA Pacific Design Center (located at 8687 Melrose Avenue, West Hollywood, CA 90069) is open Tuesday through Friday from 11am to 5pm; Saturday and Sunday from 11am to 6pm; and closed on Monday. The MOCA Store at MOCA Grand Avenue (located at 250 South Grand Avenue) is open Monday through Wednesday and Friday from 10:30am to 5:30pm; Thursday from 10:30am to 8:30pm; and Saturday and Sunday from 10:30am to 6:30pm.

Museum Admission: General admission is free for all MOCA members. General admission is also free for everyone at MOCA Grand Avenue and The Geffen Contemporary at MOCA on Thursdays from 5pm to 8pm, courtesy of Wells Fargo. General admission is always free at MOCA Pacific Design Center. General admission at MOCA Grand Avenue and The Geffen Contemporary at MOCA is \$15 for adults; \$8 for students with I.D.; \$10 for seniors (65+); and free for children under 12 and jurors with I.D.

More Information: For 24-hour information on current exhibitions, education programs, and special events, call 213/626-6222 or access MOCA online at moca.org.

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