



THE MUSEUM OF CONTEMPORARY ART

FOR IMMEDIATE RELEASE

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DURING COVID-19 CLOSURE MOCA ACQUIRES MORE THAN 100 SIGNIFICANT WORKS OF ART AND ADDS SIX NEW TRUSTEES

MOCA GRAND AVENUE TO REOPEN MAY 20 TO MEMBERS AND JUNE 3 TO PUBLIC



LOS ANGELES—During the museum’s Covid-19 pandemic closure, the Museum of Contemporary Art (MOCA) took the opportunity to advance and deepen the museum’s dedication to collecting and exhibiting the art of our time, as well as expand its Board of Trustees. During this time, MOCA [acquired over 100 new artworks](#) by 60 artists, continuing efforts to diversify the museum’s acclaimed collection, which now includes more than 7,500 objects. Acquisitions include significant works by Cameron, Carmen Argote, Mark Bradford, Jordan Casteel, Ian Cheng, Lauren Halsey, Joyce Kozloff, Rodney McMillian, Sondra Perry, Essie Pettway Bendolph, Cauleen Smith, Jeff Wall, and Anicka Yi, among others. The Board of Trustees also grows with the election of six new members—Deborah Irmas, Karyn Kohl, Nancy Kwon Merrihew, Adam Nathanson, Frank J. Quintero, and Carlo Traglio—bringing the total to 40 Board members.

On May 20, MOCA will reopen its Grand Avenue location to members, and on June 3 to the public by advance ticket reservation, with free admission courtesy of MOCA Trustee Carolyn Clark Powers.

“While our public galleries have been closed due to the pandemic, I am grateful and proud of the work MOCA has accomplished for the Los Angeles community and beyond during this time, including launching the MOCA mask project, hosting more than two dozen virtual studio visits with artists from around the world, expanding our collection, growing our Board of Trustees, significantly improving the campuses in both locations, and preparing our galleries to reopen,” says MOCA Director Klaus Biesenbach. “Along with the recent launch of MOCA’s Environmental Council and the Museum’s expanded leadership model, we are more than ready to open our doors and welcome back our visitors.”

“This last year has presented extraordinary challenges to the world, and we are proud that, through it all, MOCA has adapted and continues to grow,” remarks MOCA’s Board Chair Maria Seferian. “We closed our fiscal year without a deficit and remain financially strong as an institution with our endowment at an all time high. The expansion of our Board is a testament to the importance of MOCA’s mission and the deeply valuable work that cultural institutions are doing at this time. I welcome our newest Trustees as they join this mission. I commend the entire MOCA team for their continued hard work and dedication and for continuing to deepen and expand our collection in a thoughtful way. And, I thank the many generous donors who made these important acquisitions possible. We look forward to reopening our doors and inviting the community back to see these works and explore MOCA soon!”

RECENT ACQUISITIONS

MOCA has intentionally and actively sought to diversify and expand its collection through a process of assessment, prioritization, and strategic acquisition, focusing on works by women and BIPOC artists; works that deepen the Museum’s existing strengths in California art since the 1950s; and works in areas such as vernacular art and media art traditionally underrepresented in MOCA’s holdings. Reflective of the Museum’s commitment to principles of Inclusion, Diversity, Equity, and Accessibility, as well as MOCA’s long standing reputation as a global leader in collecting the most significant artwork of its time, from both emerging and established artists, the Museum’s recent acquisitions strengthens its ability to narrate cultures and histories in surprising and heterodox directions.

New collection highlights include Rodney McMillian’s monumental *White House II* (2018-2020), a major new work by the Los Angeles artist that will be on view when MOCA reopens; room-scale sculptural installations by Anicka Yi, Lauren Halsey, and Trulee Hall; several works featured in the exhibition *With Pleasure: Pattern and Decoration in American Art 1972–1985*, including paintings by Mary Grigoriadis, Franklin Williams, and Joyce Kozloff; works by emerging artists Carolyn Lazard, Christine Sun Kim, and Park McArthur that explore intersections of disability and art; and works that fill longstanding absences in MOCA’s collection by Jeff Wall, Senga Nengudi, Harry Gamboa, Jr., and Liliana Porter, among others.

A full list of recent acquisition artists includes: Cameron, Rita Ackermann, Neda Alhilali, John Altoon, Eleanor Antin, Carmen Argote, Bob & Bob, Mark Bradford, Beverly Buchanan, Jordan Casteel, Ian Cheng, Bruce Conner, Fiona Connor Petra Cortright, Brad Davis, Marion Estes, Leon Ferrari, LaToya Frazier Ruby, Karel Funk, Harry Gamboa, Mary Grigoriadis, Andreas Gursky, Lauren Halsey, Rachel Harrison, Richard Hawkins, Camille Henrot, George Herms, Candida Hofer, Elliot Hundley, Ulysses Jenkins, Trulee Jr. Hall, Christine Kim Sun, Joyce Kozloff, Pat Lasch, Carolyn Lazard, Zoe Leonard, Gordon Matta-Clark, Park McArthur, Rodney McMillian, Ragen Moss, Jordan Nassar, Senga Nengudi, Ruby Neri, Sondra Perry, Essie Pettway Bendolph, Julia Phillips, Gala Porras-Kim, Phan Quang, Ry Rocklen, Amanda Ross-Ho, Carolee Schneeman, Tschabalala Self, Dee Shapiro, Cauleen Smith, teamLAB, Wolfgang Tillmans, Mose Tolliver, Jeff Wall, Marnie Weber, Franklin Williams, Anicka Yi, and Purvis Young.

BOARD ANNOUNCEMENTS

MOCA is proud to announce the appointment of six new Trustees who have joined the MOCA Board of Trustees to support the museum’s mission.

Deborah Irmias

Deborah Irmias has been an active member of the Los Angeles arts community for more than forty years. After receiving her MA in Art History from Boston University in 1975, she began curating exhibitions of photography for non-profits arts and photography organizations, museums, and galleries. After working as a guest curator at the San Francisco Museum of Modern Art in the Department of Photography (1983-5), Irmias returned to Los Angeles to become the Interim director of the now defunct Los Angeles Institute of Contemporary Art. She has taught the History of Photography and Art at U.S.C., UCLA extension, and Orange Coast College. She started a collection of photographic self-portraits in the early 1980s named for her parents which was gifted to the Los Angeles County Museum of Art in 1993 and has grown

since then. Today, she is a trustee of two artist endowed foundations: The Dorothea and Leo Rabkin Foundation and the Crossed Purposes Foundation. From 2007 until 2020 she served on the Board/Council of the Center for the Art of Performance at UCLA, acting as President from 2012-2015. She has recently been asked to serve on the Advisory Council of Art Division, a non-profit in the MacArthur Park area of Los Angeles that serves young people of the community who are interested in creative expression.

Karyn Kohl

Karyn Kohl is a dedicated supporter of artists and cultural organizations. As Vice President of The Jerry & Terri Kohl Family Foundation, she has supported a range of cultural initiatives such as Liz Glynn's *blackbox*, an 11 night gathering and performance experience as part of the Getty's Pacific Standard Time Performance Art and Public Art Festival in 2012, and the previously unrealized Bruce Nauman skywriting work, *Untitled (Leave the Land Alone)*, organized by the Armory Center for the Arts in 2009. She was the co-founder and co-chair of MOCA's Happy House (2008), a support council dedicated to cultivating the next generation of philanthropists, and was previously a member of MOCA's Drawings Committee. Most recently, Kohl initiated and underwrote the MOCA Masks project, a collection of limited-production, artist-designed face masks as a response to the global pandemic. The benefit initiative has raised over \$450,000 for direct programming and staffing support during the health crisis and expanded the museum's global reach through strategic international partnerships. As Chief Brand Officer and Director of Corporate Social Responsibility at Brighton, a fashion brand with over 200 retail locations, Kohl led brand strategy, marketing, creative direction, and the development of products that contributed to corporate giving initiatives. Kohl is the Board Vice Chair of LAXART.

Nancy Kwon Merrihew

Nancy Kwon Merrihew has been a steadfast supporter and active member on various acquisitions and other committees of MOCA for over twenty years, including as a founding member of the Photography Committee, as well as involvement with MOCA Fresh and MOCA Travel. MOCA has shaped her love of contemporary art, evidenced by her commitment to supporting emerging artists. Kwon Merrihew comes from the world of nonprofits, having worked with independent schools with a focus on Admissions, Advancement and Finance. Prior to this, she was a television producer of unscripted shows for network and cable television. Kwon Merrihew earned a BA in Government and Art at Dartmouth College, an MBA in Finance and Marketing at Columbia University Graduate School of Business, and an MFA in Film and Television at USC.

Adam Nathanson

Adam Nathanson is an active supporter of the arts. He is also President and CEO of Mapleton Investments, LLC which invests in real estate, private equity and direct investments. Nathanson presently serves as a Commissioner for the City of Los Angeles on the Los Angeles Fire and Police Pensions, and also served as its President for the \$28 billion pension fund, is member of the Los Angeles Chapter of YPO (Young Presidents' Organization), member of the Pacific Council on International Policy, and member of the Lincoln Club. Nathanson is a graduate of Tulane University with a Bachelors of Arts and Sciences.

Frank J. Quintero

Frank J. Quintero has been an activist and advocate for underserved communities in Los Angeles for over 25 years. He was the Co-founder of Radio Sin Fronteras (RSF), a non-profit violence prevention program that provided gang intervention, mentoring and job-training opportunities to Boyle Heights and South LA public housing residents. Quintero also served as Special Assistant to California Governor Gray Davis, where he served as a liaison to labor officials and business groups; and advised on commission appointments. Quintero has been active in numerous political and labor organizing campaigns. In 1998 he became State Field Coordinator for the California Democratic Party Coordinated Campaign. He is currently a principal at The Yucaipa Companies, an investment firm in Los Angeles, since July 2003, where he is actively involved in deal origination, real estate development and corporate communications. He also serves as a member of the Advisory Board of BioSig Technologies, Inc. (NASDAQ: BSGM); a Board member of Adara

Acquisition Corp (NYSE: ADRA); and a Board member of Independent Sports & Entertainment, a U.S.-based sports agency.

Carlo Traglio

Carlo Traglio is the president and CEO of VHERNIER, a modern Italian jewelry brand. Traglio is a longstanding supporter and collector of contemporary art. Upon graduating from high school, in view of his innate love of art and passion for jewelry, he spent one year following the teachings of maestro Fattini. He then attended law school at the University of Lausanne, Switzerland. After earning his law degree, Traglioworked as CEO of a Coca Cola bottling company, but ultimately left this position to dedicate himself to Vhernier, making it his mission to preserve the Italian company's identity and traditions. Traglio serves as Vice President of ACACIA, the Italian Association of Friends of Contemporary Art, which promotes art appreciation, and he is an active member of the Advisory Board for the Peggy Guggenheim Collection in Venice, Italy.

Image caption: Rodney McMillian, *White House II*, 2018-2020, vinyl and thread, 13' x 44' x 36" [HxWxD] (396.24 x 1,341.12 x 91.44 cm). Courtesy of the artist and Vielmetter Los Angeles. Purchase with funds provided by the Acquisition and Collection Committee, Karyn Kohl, and Maria Seferian. Photo by Jeff McLane.

THE MUSEUM OF CONTEMPORARY ART

About MOCA: Founded in 1979, MOCA is the defining museum of contemporary art. In a relatively short period of time, MOCA has achieved astonishing growth; a world-class permanent collection of more than 7,500 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.

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.

MEDIA CONTACTS

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