

# THE MUSEUM OF CONTEMPORARY ART

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**FOR IMMEDIATE RELEASE:**

February 22, 2024

## MOCA UNVEILS 2024 EXHIBITION SCHEDULE

**Los Angeles, CA**—The Museum of Contemporary Art (MOCA) is pleased to announce its 2024 exhibition schedule. Emphasizing MOCA's dedication to fostering new engagements for contemporary art in dialogue with the crucial questions of our time, these forthcoming exhibitions feature solo presentations by leading contemporary artists, including [Josh Kline](#) (June 23, 2024 – January 5, 2025) and [Ana Segovia](#) (November 24, 2024 – May 4, 2025) at MOCA Grand Avenue, and an ambitious site-specific installation by [Olafur Eliasson](#) (September 14, 2024 – June 29, 2025) at MOCA Geffen, presented as part of PST ART: Art & Science Collide.

Among large-scale exhibitions at MOCA Grand will be a new [collection installation](#) (May 5, 2024 – October 6, 2024) forging bold relationships between both beloved and lesser-known works since the mid-20th century, with new acquisitions by contemporary artists including Nairy Baghramian, Mark Bradford and Rachel Harrison, among others; and a landmark exhibition reexamining the postwar art movement of [photorealism](#) (November 24, 2024 – May 4, 2025), tracing its lineages among a new generation of artists today.

“The year ahead at MOCA will be truly impactful as we showcase some of today’s most important artists, presenting their illuminating engagements with our rapidly changing world—and, moreover, with changing perceptions of ourselves,” said Johanna Burton, The Maurice Marciano Director of MOCA. “And in the spirit of the museum’s unique position as Los Angeles’s first dedicated to contemporary art, we will see such artists’ work not only through a contemporary lens, but also in historical perspective, providing an inspiring sense of how we are part of a story that is still being written.”

Clara Kim, MOCA Chief Curator & Director of Curatorial Affairs, remarks: “Our exhibition programs are a testament to the expansive and provocative ways artists are exploring the most pressing and fascinating themes of our time. From climate change to constructions of gender identity, from the human desire to see ourselves in artworks to perceptual devices that take us beyond the physical world, these exhibitions touch upon what it means to be alive in the world. Our hope is that audiences engage in exhibitions that contemplate our place on earth and think critically about possible futures we want to occupy.”

## 2024 SCHEDULE OF UPCOMING EXHIBITIONS:



Rachel Harrison, *Hot Topic Two*, 2022. Cast iron hooks, pigmented inkjet prints, parachute cord, wood, LED party light disco balls, bucket of water, wood, Styrofoam, chicken wire, cardboard, cement, acrylic, metal Slimline Flammable Storage Cabinet, and things brought to the insurrection, 11 ft. x 17 ft. 6 in. x 28 ft 5 in; dimensions variable. The Museum of Contemporary Art, Los Angeles Purchase with funds provided by the Acquisition and Collection Committee. © Rachel Harrison. Image courtesy Regen Projects, Los Angeles and Greene Naftali, New York. Photo by Joshua White/JWPictures.com

### Reverberations

MOCA Grand Avenue

May 5, 2024 – October 6, 2024

MOCA's Collection, now numbering close to 8,000 works of art spanning the mid-twentieth century to the present, is internationally renowned for its depth and excellence across media, style, and art history. Highlighting areas of unique strength, these Collection galleries orient around single-artist presentations of work by Robert Rauschenberg and Mark Rothko and gather key acquisitions made by the museum throughout its 44-year history, including many selections from the foundational Panza, Schreiber, Weisman, and Parsons Collections.

Galleries devoted to abstraction, Pop, and conceptual work from the 1950s and 1960s are joined by recent acquisitions from Nairy Baghramian, Isa Genzken, and Rachel Harrison, while figurative paintings by Michael Armitage, Jennifer Packer, and Henry Taylor join canonical works by Alice Neel, George Segal, and others. Also on view are presentations of Robert Frank's "The Americans" in its entirety and Renee Green's installation *Import-Export Funk Office* (1993).

*Reverberations* is organized by Senior Curator Bennett Simpson, with Curatorial Assistant Emilia Nicholson-Fajardo.

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Josh Kline, *Erosion* (detail), 2019, glass, urethane paint, light box, reinforced steel, color filter gel, blackout fabric, silicone, dollhouse miniatures, fabricated miniatures, objects cast in New York beach sand, cyanoacrylate glue, silicone epoxy, 89 3/4 × 48 × 33 in (227.97 × 121.92 × 83.82 cm). Courtesy of the artist and 47 Canal

### **Josh Kline: Climate Change**

MOCA Grand Avenue

June 23, 2024 – January 5, 2025

Josh Kline's *Climate Change* is both an exhibition and a total work of art—an ambitious, immersive suite of science-fiction installations that imagines a future sculpted by ruinous climate crisis and the ordinary people destined to inhabit it. Begun in 2016 and produced in sections over the last five years, Kline's (b. 1979, Philadelphia; lives and works in New York) eponymous project will be brought together for the first time for this exhibition, mobilizing sculpture, moving image work, photography, and ephemeral materials to completely transform the galleries of MOCA Grand Avenue.

*Climate Change* is a visceral, charged work of 21st-century expanded cinema. In this vision, which could be called dystopian but in truth is terrifyingly near, a catastrophic sea-level rise has inundated the world's coasts, unleashing a flood of hundreds of millions traumatized refugees. What happens in a world where the systems built to sustain and extend capitalist enterprise and global hegemony melt down their own foundations? Kline opens the door to such a future, inviting us to place ourselves within it and consider the rear view.

*Josh Kline: Climate Change* is organized by Rebecca Lowery, Associate Curator, with Emilia Nicholson-Fajardo, Curatorial Assistant.

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Light experiments for Olafur Eliasson's upcoming exhibition at The Museum of Contemporary Art, Los Angeles, 2024. Photo by Olafur Eliasson. Courtesy Studio Olafur Eliasson

### **Olafur Eliasson: Open**

September 14, 2024 – July 6, 2025

The Geffen Contemporary at MOCA

PST ART: Art & Science Collide

In September 2024, Icelandic-Danish artist Olafur Eliasson (b. 1967, Copenhagen; lives and works in Berlin) presents a new site-specific installation made for The Geffen Contemporary at MOCA. In line with Eliasson's career-long exploration of light and color, geometry, and ecological awareness, the installation will playfully engage with material and immaterial qualities of the building. A series of large-scale optical devices designed specifically for the Geffen will reflect on the architecture of the Geffen, as well as the atmosphere of Los Angeles. Visitors will encounter a dazzling range of patterns, colors, and materials that harness the laws of geometric optics to address feelings of embodiment, perception, and shared experience.

*Olafur Eliasson: Open* is among more than 60 exhibitions and programs presented as part of PST ART: Art & Science Collide, this landmark regional event explores the intersections of art and science, both past and present. PST ART is presented by Getty.

*Olafur Eliasson: Open* is organized by José Luis Blondet, Senior Curator, and Rebecca Lowery, Associate Curator, with Anastasia Kahn, Curatorial Assistant.

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Michael Alvarez, *Look at this Photograph (L-R Primas Locas y El Mike, Flea, Go Shorty it's Your Birthday)*, 2018. Oil, spray paint, and graphite on canvas and panel, 31 x 24 in. (78.7 x 60.1 cm). Collection of Anthony Lepore and Michael Henry Hayden.

### **Ordinary People: Photorealism and the Work of Art since 1968**

November 24, 2024 – May 4, 2025

MOCA Grand Avenue

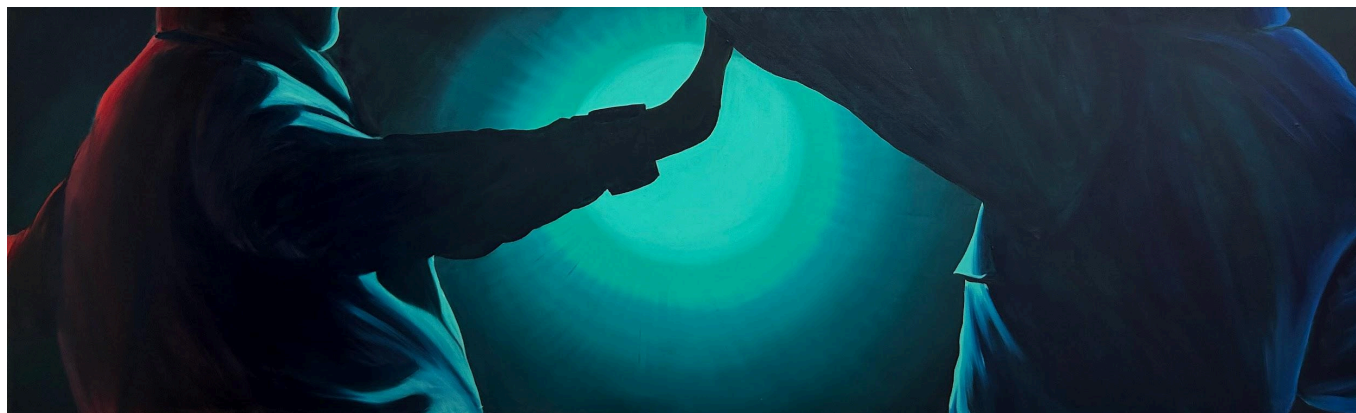
The first large-scale exhibition to reexamine the postwar art movement of photorealism and trace its lineages in art of the present day, *Ordinary People: Photorealism and the Work of Art since 1968* includes more than forty artists (largely though not exclusively North American), spans the 1960s to the present, and features paintings alongside drawings, sculptures, and archival materials. This historical, scholarly, group exhibition recovers the social art history of photorealism and complicates its meaning as a realism.

While photorealism is often regarded as an end—of figuration, of representation, and even of painting at the close of the 1960s—this timely exhibition recasts photorealism as beginning, arguing for its continued presence in contemporary art. It features canonical and under-recognized photorealists of the 1960s and '70s (Robert Bechtle, Vija Celmins, Chuck Close, Richard Estes, Audrey Flack, Duane Hanson, Idelle Weber); reconsiders well-known figures within photorealist frameworks (John Ahearn and Rigoberto Torres, Barkley Hendricks, Joan Semmel, Amy Sherald, Kehinde Wiley); and identifies younger generations of artists' receptions of photorealism (Gina Beavers, Cynthia Daignault, Sayre Gomez, Vincent Valdez, Christine Wang).

*Ordinary People* examines the representational politics of photorealist painting in the context of the recent rise of figurative portraiture, considering its key place in the ongoing remedial project carried out by folks of marginalized identities to repopulate the museum with pictures of people and places historically excluded or disfigured. It further explores photorealism's significance as painting of everyday life, and pulls apart the intrinsic tension between ordinary images and extraordinary artistic methods by focusing on relationships of labor, value, populism, and taste. As well, it takes seriously the myriad ways artists have deployed photorealism to entice viewers with a non-confrontational aesthetic often only to show images of painful historical events and social experiences that might otherwise be regarded as too difficult to look at, or too easy to ignore. Finally, the exhibition asserts the primacy of photorealism to critically think through the 21st-century attention economy's glut of image production. The exhibition is accompanied by a 256-page scholarly catalogue co-published by MOCA and DelMonico Books.

*Ordinary People: Photorealism and the Work of Art since 1968* is organized by Anna Katz, Curator, with Paula Kroll, Curatorial Assistant.

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Ana Segovia, *I've been meaning to tell you #3*, 2023. Oil on linen, 23 1/4 x 75 5/8 in. (59 x 192 cm). Courtesy of Jumex Collection.

### **MOCA Focus: Ana Segovia**

November 24, 2024 – May 4, 2025

MOCA Grand Avenue

In his luscious paintings, Ana Segovia (b. 1991, Mexico City, where he lives) twists assumptions of masculinity through a queer lens. Working with an aggressive palette of neon colors, daring compositions,

and cinematographic framing and cropping, Segovia undermines the gendered basis of Mexican national identity built around male stereotypes standardized by film.

The artist often develops specific display strategies for his paintings, borrowing from the language of installation, theater, dance, and video art to effectively situate them in the exhibition space. *MOCA Focus: Ana Segovia* will feature a new painting commissioned for the exhibition plus two recent bodies of work, including *I've Been Meaning to Tell You* (2023), a suite of eight paintings depicting film stills from a non-existent queer film the artist wished to have seen in his formative years. This presentation will be the second MOCA Focus exhibition since the relaunch of the series in 2023. The exhibition will be accompanied by a catalogue. Publication support is provided by the Nimoy Fund for Emerging Artists.

*MOCA Focus: Ana Segovia* is organized by José Luis Blondet, Senior Curator, with Anastasia Kahn, Curatorial Assistant.

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## ABOUT THE MUSEUM OF CONTEMPORARY ART

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 almost 8,000 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.

**MUSEUM ADMISSION:** General admission to MOCA is free courtesy of Carolyn Clark Powers. Special exhibitions at MOCA are \$18 for adults; \$10 for students with I.D. and seniors (+65); and free for children under 12 and jurors with I.D. MOCA members always receive free admission to special exhibitions. **More Information:** For 24-hour information on museum hours, current exhibitions, education programs, and special events, call 213-626-6222 or visit [moca.org](http://moca.org).

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## CURRENT EXHIBITIONS:

Mapping an Art World: Los Angeles in the  
1970s-80s

MOCA Grand Avenue

On view through March 10, 2024

Long Story Short

MOCA Grand Avenue

On view through April 28, 2024

Paul Pfeiffer: Prologue to the Story of the Birth of  
Freedom

The Geffen Contemporary at MOCA

On view through June 16, 2024

MOCA Focus: Eddie Rodolfo Aparicio

The Geffen Contemporary at MOCA

On view through June 16, 2024

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