

THE MUSEUM OF CONTEMPORARY ART

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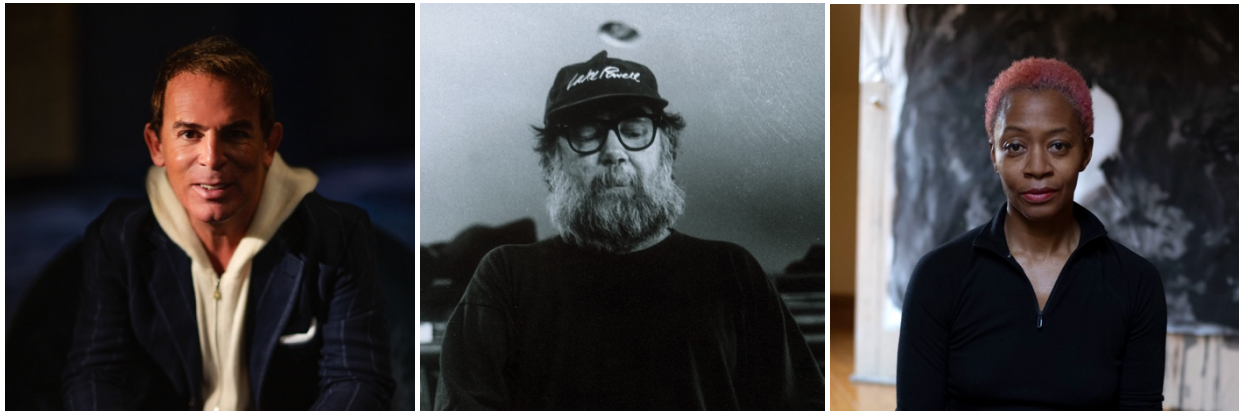
**THE MUSEUM OF CONTEMPORARY ART (MOCA) ANNOUNCES  
MOCA GALA 2026**

**HONORING MOCA LEGENDS  
EUGENIO LÓPEZ ALONSO, PAUL MCCARTHY, KARA WALKER**

**CONCEIVED BY PIERO GOLIA**

**PRESENTED BY MARIA SEFERIAN**

**SATURDAY, MAY 30, 2026  
THE GEFFEN CONTEMPORARY AT MOCA**



(L to R): Eugenio López Alonso, photo by Ana Hop; Paul McCarthy, photo by Mara McCarthy; Kara Walker, photo by Ari Marcopoulos

**LOS ANGELES**—The Museum of Contemporary Art (MOCA) is pleased to announce its **annual Gala** on **Saturday, May 30, 2026** at **The Geffen Contemporary at MOCA** in Little Tokyo. For the second year in a row, MOCA will honor three new **MOCA Legends**, recognizing these visionary individuals for their commitment to the museum's legacy and continued growth. Honorees for 2026 are artists **Kara Walker** and **Paul McCarthy**, and philanthropist and longtime MOCA Trustee **Eugenio López Alonso**, whose contributions have played a vital role in solidifying MOCA as a global leader in contemporary art. The special evening will feature dynamic elements conceived by artist **Piero Golia** and is underwritten and generously supported by Board of Trustees Chair Emeritus **Maria Seferian**, with **Stephen Galloway** serving as the evening's host and **Laila Gohar** as guest chef in collaboration with **Chris Kronner**. Funds raised through the MOCA Gala provide support to all museum programs, staff, and operations.

"You cannot tell MOCA's story without artists like Paul McCarthy and Kara Walker, or trustees and philanthropists like Eugenio López Alonso. Their impact is embedded in nearly 50 years of MOCA's history, and the museum's place at the forefront of contemporary art today is a direct reflection of what they have built alongside us," said **Carolyn Clark Powers**, Chair of the MOCA Board of Trustees.

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“We’re thrilled to honor these three extraordinary individuals in a year that marks great significance for the museum, highlighted by the landmark success of the historic *MONUMENTS* exhibition,” said **Ann Goldstein**, MOCA’s Interim Maurice Marciano Director. “It is a tremendous privilege to recognize the remarkable contributions of Kara Walker, who served as the exhibition’s co-curator, and to celebrate the museum’s recent acquisition of Walker’s extraordinary and epic sculpture *Unmanned Drone* (2023), which is at the core of *MONUMENTS*. We’re also proud to recognize and celebrate Paul McCarthy, a towering artist of profound influence who is part of the museum’s DNA, including numerous exhibitions from *Helter Skelter: L.A. Art in the 1990s*, to his acclaimed solo survey exhibition in 2000. Audacious, profound, and lauded exhibitions at MOCA like these—as well as numerous works in the collection—would not be possible without the visionary, generous support of Eugenio López Alonso, who joined the board in 2005 and propels MOCA’s vision and mission forward in his current role as Vice-Chair.”

Throughout the Gala evening on May 30, MOCA will welcome artists, philanthropists, and leading entertainment and fashion industry figures from Los Angeles and worldwide. The 2026 Gala is conceived by Los Angeles-based artist Piero Golia, renowned as a “sculptor of situations.” Hosted by Stephen Galloway, the evening promises to transcend the typical museum gala experience, intertwining familiar elements—cocktails, speeches, musical performances, and dinner—into a captivating narrative filled with unexpected delights and wonder. Guests will savor culinary creations by Laila Gohar, who will curate food and visual storytelling to create an unforgettable dining experience.

To purchase a table or seats, make a donation, and for more information, please contact [gala@moca.org](mailto:gala@moca.org) or visit [moca.org/gala2026](https://moca.org/gala2026).

### **ABOUT EUGENIO LÓPEZ ALONSO**

A preeminent collector of contemporary art, Los Angeles and Mexico City-based Eugenio López Alonso has been promoting the understanding, development and production of contemporary artistic practices for over 30 years. In 2001, he formalized his work as an art promoter with the creation of the Jumex Contemporary Art Foundation in Mexico City, for which he serves as president. The foundation was established to foster the production and discussion of contemporary art, diffusing information about it while finding innovative ways to promote art and culture. The Museo Jumex—the foundation’s main platform—opened in November 2013 as an institution devoted to contemporary art, whose aim was not only to serve a broad and diverse public, but also to become a laboratory for experimentation and innovation in the arts.

His work as a philanthropist is recognized for the constant support he has given to various museums across the country for the organization of educational activities, publications related to the visual arts, and the scholarships that the foundation awards annually to curators and artists for postgraduate studies abroad.

He is also an active member of the board of trustees of other institutions in Mexico, such as the Museo Tamayo Arte Contemporáneo. In the United States, in addition to his longtime service as a trustee of MOCA, López Alonso is a member of the Board of Trustees of the New Museum of Contemporary Art in New York and the Los Angeles County Museum of Art (LACMA). Due to his profound commitment to Latin American contemporary art, he generously established the Jumex Fund for Contemporary Latin American Art at MOCA.

### **ABOUT PAUL MCCARTHY**

Los Angeles-based artist Paul McCarthy is one of the most influential and groundbreaking contemporary American artists of his generation. Born in 1945 in Salt Lake City, Utah, McCarthy’s career has unfolded as a sustained and fearless interrogation of American culture. Taking early inspiration from the

experimental performances of Joseph Beuys and Allan Kaprow, he used his own body as a medium, staging provocative works that challenged cultural norms with surgical precision. His landmark video performances of the 1970s—established the terms of an artistic project that would only grow more ambitious, more expansive, and more prescient over the decades that followed.

During the 1990s, McCarthy extended his practice into large-scale installations and stand-alone sculptural figures. *Garden* (1991), the artist's career-defining installation, was first unveiled in the show *Helter Skelter: L.A. Art in the 1990s* at The Geffen Contemporary. McCarthy has maintained a deep and enduring relationship with MOCA, culminating in a major solo exhibition there in 2000—the first American museum survey of McCarthy's work which brought together more than 100 works from over thirty years of the artist's career. MOCA's ongoing commitment to his work speaks to his singular importance within the history of the institution and the city that shaped him. MOCA's permanent collection holds eleven works spanning the full arc of McCarthy's practice, from early drawings and performance documents to the major installation *Tokyo Santa, Santa's Trees* (1996/1999), gifted to the museum in 2001 by Eugenio López in honor of Paul Schimmel.

McCarthy earned a BFA in painting from the San Francisco Art Institute in 1969, and an MFA in multimedia, film, and art from the University of Southern California in 1973. For eighteen years he taught performance, video, installation, and art history in the pioneering New Genres Department at UCLA, shaping future generations of West Coast artists. His work is held in the permanent collections of many of the world's foremost museums, and he has presented solo exhibitions at institutions including Tate Modern, London; Museum of Modern Art, New York; Hammer Museum, Los Angeles; the Whitney Museum of American Art, New York; Moderna Museet, Stockholm; Haus der Kunst, Munich; the Stedelijk Museum voor Actuele Kunst, Ghent; Park Avenue Armory, New York; and the Monnaie de Paris, among many others. His practice has encompassed celebrated collaborations with Mike Kelley, Jason Rhoades, and his son Damon McCarthy, as well as sustained performance projects with the artist/actor Lilith Stangenberg.

## **ABOUT KARA WALKER**

New York-based artist Kara Walker is best known for her candid investigation of race, gender, power, and national mythologies via her signature cut-paper silhouettes. Born in Stockton, California in 1969, Kara Walker was raised in Atlanta, Georgia from the age of 13. She studied at the Atlanta College of Art (BFA, 1991) and the Rhode Island School of Design (MFA, 1994). She is the recipient of many awards, notably the John D. and Catherine T. MacArthur Foundation Achievement Award in 1997 and the United States Artists, Eileen Harris Norton Fellowship in 2008. Walker is a member of the American Academy of Arts and Letters (elected 2012) and American Philosophical Society (elected 2018) and was named an Honorary Royal Academician by the Royal Academy of Arts, London in 2019.

Walker was one of the participating artists and co-curators of the exhibition *MONUMENTS*, presented concurrently at The Brick and The Geffen Contemporary at MOCA from October 23, 2025, through May 3, 2026. *MONUMENTS* explored the reverberating legacies of post-Civil War America through a presentation of decommissioned monuments and contemporary works. For her new work featured at The Brick, Walker dissected and transformed the decommissioned equestrian bronze of General "Stonewall" Jackson which formerly stood in Charlottesville, Virginia, into *Unmanned Drone* (2025)—a chimerical vision of Confederate violence.

Walker's work is in prominent museums and public collections throughout the United States and Europe, including the Kunstmuseum Basel; the Solomon R. Guggenheim Museum, New York; the Museum of Modern Art, New York; the Metropolitan Museum of Art, New York; the Tate Gallery, London; and the Museo Nazionale delle Arti del XXI secolo (MAXXI), Rome. MOCA's permanent collection holds four

works by Walker spanning three decades of her practice, from early cut-paper silhouette works and works on paper to *Unmanned Drone*, which was acquired by MOCA in 2026.

### **ABOUT PIERO GOLIA**

Italian-born, Los Angeles-based artist Piero Golia is a sculptor of situations. His works—which at times take physical form, often at an architectural scale, and at others are immaterial—are statements aimed at expanding the possibilities of art. Golia's practice resists easy categorization, stretching far beyond the production of discrete objects into a restless, expansive mode of art-making that encompasses architecture, immaterial gestures, monumental intervention, and the social fabric of lived experience. Where traditional art might offer a painting to hang or a sculpture to admire, Golia constructs entire worlds — a salon hidden behind Hollywood Boulevard, a giant light bulb on a hotel rooftop that signals his presence in the city, a thirty-six-ton concrete cube laced with gold and handed over to the public to mine at the Venice Biennale. His works operate at wildly different scales and registers, from the intimate to the monumental, from the fleeting to the seemingly immovable, yet they share a common ambition: to dissolve the boundary between art and life, between object and experience, between artist and audience.

Originally trained in chemical engineering at the Università Federico II in Naples, Golia shifted his focus to the art world in the late 1990s. He moved to Los Angeles in 2002, where the city's contradictions, lore, and cultural expanse became central tenets of his practice. He's presented solo exhibitions at museums including Villa Medici–Académie de France à Rome; Stedelijk Museum, Amsterdam; Nasher Sculpture Center, Dallas; Kunsthaus Baselland, Muttentz/Basel; and Ulrich Museum of Art, Wichita.

### **ABOUT THE MUSEUM OF CONTEMPORARY ART (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 collection of nearly 8,000 objects, international in scope with deep holdings in Los Angeles art; 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.

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