

THE METROPOLITAN MUSEUM OF ART

Sheena Wagstaff, Leonard A Lauder Chairman
Modern and Contemporary Art

Remit: To lead, initiate and design The Met Breuer exhibition programme

EXHIBITIONS AT THE MET BREUER

March 2016 - March 2020

Nasreen Mohamedi

March 18 – June 5, 2016

Curator: Sheena Wagstaff, Leonard A. Lauder Chairman of Modern and Contemporary Art; Roobina Karode, Director of the Kiran Nadar Museum of Art, New Delhi; and Manuel J. Borja-Villel, Director of the Museo Reina Sofía, Madrid. The Met's presentation was assisted by Brinda Kumar, Research Associate, Modern and Contemporary Art.

One of the most significant artists to emerge in post-Independence India, Nasreen Mohamedi (1937–1990) created a body of work that demonstrates a singular and sustained engagement with abstraction. Her minimalist practice not only adds a rich layer to the history of South Asian art but also necessitates an expansion of the narratives of international modernism, including Mohamedi's relationship with photography. The Met Breuer exhibition, the first museum retrospective of the artist's work in the United States, is an important manifestation of the Met's initiative to explore and present the global scope of modern and contemporary art.

Unfinished: Thoughts Left Visible

March 18 – September 4, 2016

Curator: Andrea Bayer, Jayne Wrightsman Curator, Department of European Paintings; Kelly Baum, Curator of Postwar and Contemporary Art, Modern and Contemporary Art, both at The Met, and Nicholas Cullinan, former curator in The Met's Department of Modern and Contemporary Art (now Director of the National Portrait Gallery, London).

Overseen by Sheena Wagstaff, Leonard A. Lauder Chairman, Modern and Contemporary Art.

Met department collaborations: European Painting, Drawings & Prints, American Wing

An idea suggested by the American artist, Cy Twombly, this exhibition addresses a subject critical to artistic practice: the question of when a work of art is finished. Beginning with the Renaissance masters, this scholarly and innovative exhibition examines the term "unfinished" in its broadest possible sense, including works left incomplete by their makers, which often give insight into the process of their creation, but also those that partake of a non finito—intentionally unfinished—aesthetic that embraces the unresolved and open-ended.

Tatsuo Miyajima: Arrow of Time (Unfinished Life)

April 19 – September 25, 2016

Curator: Kelly Baum, Curator of Postwar and Contemporary Art.

A new light-based installation by Japanese artist Tatsuo Miyajima, *Arrow of Time (Unfinished Life)*, was created to accompany The Met Breuer's inaugural exhibition *Unfinished: Thoughts Left Visible*. The work takes its title from a concept popularized by British astronomer Sir Arthur Stanley Eddington in the late 1920s. "Time's arrow" describes the irreversibility of time, the very concept that Miyajima's installation enacts through the use of approximately 250 digital light-emitting diode (LED) counters.

Diane Arbus: in the beginning

July 12– November 27, 2016

Curator: Jeff L. Rosenheim, Curator in Charge, department of Photographs.

This exhibition features more than 100 photographs that together redefine Diane Arbus (American, 1923–1971), one of the most influential and provocative artists of the 20th century. It focuses on the first seven years of her career, from 1956 to 1962, the period in which she developed the idiosyncratic style and approach for which she has been recognized, praised, criticized, and copied the world over. It was only when the Diane Arbus Archive (acquired in 2007 by gift and promised gift from the artist's daughters, Doon Arbus and Amy Arbus) came to The Met that this remarkable early work came to be fully explored.

Met Department collaboration: Photographs

Humor and Fantasy — The Berggruen Paul Klee Collection

September 1, 2016 – January 2, 2017

Curator: Sabine Rewald, Jacques and Natasha Gelman Curator for Modern Art.

This installation of works from the Berggruen Klee Collection—the largest collection of Klee in the United States—features some 70 works from this stellar collection, which spans the artist's entire career, from his student days in Bern in the 1890s to his death in 1940 at the age of 60. In 1984, Heinz Berggruen and his family donated 90 works by Paul Klee to The Metropolitan Museum of Art. These 11 paintings, 71 watercolors, and 8 black-and-white drawings constitute one of the most important gifts in the history of the Museum. To present this body of work in a bespoke museum by the architect Marcel Breuer is particularly apposite, given Breuer's student years at the Bauhaus when Klee was a member of faculty.

Kerry James Marshall: Mastry

October 25, 2016 – January 29, 2017

Co-curated by Ian Alteveer, Associate Curator, Modern and Contemporary Art; Helen Molesworth, Chief Curator, Museum of Contemporary Art, Los Angeles; and Dieter Roelstraete, former Manilow Senior Curator at the Museum of Contemporary Art Chicago; assisted by Meredith Brown, Research Associate, Modern and Contemporary Art.

This major monographic exhibition is the largest museum retrospective to date of the work of American artist Kerry James Marshall (born 1955). Encompassing nearly 80 works—including 72 paintings—that span the artist's remarkable 35-year career, it reveals Marshall's practice to be one that synthesizes a wide range of pictorial traditions to counter stereotypical representations of black people in society and reassert the place of the black figure within the canon of Western painting.

Kerry James Marshall Selects

October 25, 2016 – January 29, 2017

Marshall draws on 40 works from The Met collection, ranging from the Northern Renaissance to French post-Impressionism, and from African masks to American photography of the 1950s and '60s, underscoring the global and historical nature of the influences that are predominant in his practice.

Met Department collaborations: Arts of Africa, Oceania, and the Americas, European Painting, Drawings & Prints, American Wing, Photographs

Marisa Merz: The Sky Is a Great Space

January 24 – May 7, 2017

Co-curated by Connie Butler, Chief Curator, Hammer Museum, and Ian Alteveer, Curator, Modern and Contemporary Art at the Met

This exhibition is the first major retrospective in the United States of works by Italian painter, sculptor, and installation artist Marisa Merz (born 1926), the sole female protagonist of the Arte Povera movement. Encompassing five decades of work—from her early experiments with non-traditional art materials and processes to mid-career installations that balance intimacy with impressive scale to the enigmatic portrait heads she created after 1975—the exhibition explores Merz's prodigious talent and influence.

Breuer Revisited: New Photographs by Luisa Lambri and Bas Princen February 1 – May 21, 2017

Curator: Beatrice Galilee, Daniel Brodsky Associate Curator of Architecture and Design, Modern and Contemporary Art

Images by the artist Luisa Lambri and the photographer Bas Princen use Marcel Breuer's (1902-1981) important public and municipal works to explore the relationship between the built environment and its inhabitants. Evoking minimalism and abstraction, Lambri creates images that examine the dialogue between interior and exterior and, in these works especially, the interaction between surface and light. Princen investigates and reframes urban and rural spaces through documenting the concept of post-occupancy, or the evolution of a building and its enduring relevance.

Marsden Hartley's Maine

March 15 – June 18, 2017

Co-curated by Randall Griffey, Curator, Modern and Contemporary Art; Elizabeth Finch, Lunder Curator of American Art at the Colby College Museum of Art; and Donna M. Cassidy, Professor of American and New England Studies and Art History at the University of Southern Maine.

This exhibition explores Marsden Hartley's complex, sometimes contradictory, and visually arresting relationship with his native state—from the lush Post-Impressionist inland landscapes with which he launched his career, to the later roughly rendered paintings of Maine's rugged coastal terrain, its hardy inhabitants, and the magisterial Mount Katahdin. Hartley's renowned abstract German series, New Mexico recollections, and Nova Scotia period have been celebrated in previous exhibitions, but *Marsden Hartley's Maine* illuminates Maine as a critical factor in understanding the artist's high place in American art history. It was a lifelong source of inspiration intertwined with his personal history, cultural milieu, and desire to create a regional expression of American modernism.

Met Department collaborations: American Wing

Lygia Pape: A Multitude of Forms

March 21 – July 23, 2017

Curator: Iria Candela, Estrellita B. Brodsky Curator of Latin American Art, Modern and Contemporary Art

Lygia Pape: A Multitude of Forms is the first monographic exhibition in the United States devoted to Brazilian artist Lygia Pape (1927–2004). A critical figure in the development of Brazilian modern art, Pape combined geometric abstraction with notions of body, time, and space in unique ways that radically transformed the nature of the art object in the late 1950s and early 1960s. Covering a prolific, unclassifiable career that spanned five decades, this exhibition examines Pape's extraordinarily rich oeuvre as manifest across varied media—from sculpture, prints, and painting to installation, photography, performance, and film.

The Body Politic: Video from The Met Collection

June 20 –September 3, 2017

Curator: Kelly Baum, Cynthia Hazen Polsky and Leon Polsky Curator, Modern and Contemporary Art, in consultation with Doug Eklund, Curator, department of Photographs

The Body Politic: Video from The Met Collection presents four works created between 1995 and 2016: David Hammons's *Phat Free* (1995), Arthur Jafa's *Love Is the Message, the Message Is Death* (2016), Steve McQueen's *Five Easy Pieces* (1995), and Mika Rottenberg's *NoNoseKnows* (2015). Alternately provocative, poignant, and absurdist, all of them explore the relationships among power, performance, and moving images. Here, the role of the camera is paramount. Besides a mediating agent and a framing device, the camera also serves as a witness, representing acts of injustice as well as moments of rebellion.

Met Department collaboration: Photographs

Ettore Sottsass: Design Radical

July 21 – October 8, 2017

Curator: Christian Larsen, Associate Curator of Modern Design and Decorative Arts, Modern and Contemporary Art.

A seminal figure in 20th-century design, the Italian architect and designer Ettore Sottsass (1917–2007) created a vast body of work, the result of an exceptionally productive career that spanned more than six decades. This exhibition re-evaluates Sottsass's career in a presentation of key works in a range of media—including architectural drawings, interiors, furniture, machines, ceramics, glass, jewelry, textiles and pattern, painting, and photography. The exhibition presents Sottsass's work in dialogue with ancient and contemporaneous objects that inspired him, as well as his influence on designers working today.

Met Department collaborations: American Wing, Ratti Center for Textiles, Asian, Drawings & Prints, Photographs

Delirious: Art at the Limits of Reason, 1950 – 1980

September 13, 2017 – January 14, 2018

Curator: Kelly Baum, Cynthia Hazen Polsky and Leon Polsky Curator of Contemporary Art

Delirious explores the embrace of irrationality among American, Latin American, and European artists. Linked by a common distrust of reason, the featured works alternately simulate and stimulate delirium, straining the limits of both legibility and intelligibility. Ultimately, the exhibition asks if it is possible to understand a good deal of postwar art, even seemingly rational art, as an exercise in calculated lunacy.

Modernism on the Ganges: Raghubir Singh Photographs

October 11, 2017 – January 2, 2018

Curator: Mia Fineman, Associate Curator, department of Photographs

Raghubir Singh (1942–1999) was a pioneer of color street photography who worked and published prolifically from the late 1960s until his death in 1999 at age 56. Born into an aristocratic family in Rajasthan, he lived in Hong Kong, Paris, London, and New York—but his eye was perpetually drawn back to his native India. This retrospective exhibition situates Singh's photographic work at the intersection of Western modernism and traditional South Asian modes of picturing the world.

Met Department collaboration: Photographs

Edvard Munch: Between the Clock and the Bed

November 15, 2017 – February 4, 2018

Co-curated: Sheena Wagstaff, Leonard A. Lauder Chairman, Modern and Contemporary Art + Gary Garrels, Elise S. Haas, Senior Curator of Painting and Sculpture, San Francisco Museum of Modern Art + Jon-Ove Steihaug, Director of Collections and Exhibitions, Munch Museum, Oslo; with Caitlin Haskell, Associate Curator of Painting and Sculpture, SFMoMA; Sabine Rewald, Jacques and Natasha Gelman Curator, MMA; and Michele Wijegoonaratna, Research Associate, MMA

Norwegian artist Edvard Munch (1863–1944) attained fame early in his career for his depictions of human anxiety. Throughout his career, Munch regularly revisited subjects from his earlier years, exploring them with renewed inspiration and intensity over time. *Self-Portrait: Between the Clock and the Bed* (1940–43) was one of his final such works and it serves as a lens to reassess Munch's oeuvre.

Provocations: Anselm Kiefer at The Met Breuer

December 13, 2017 – April 8, 2018

Curator: Stephanie D'Alessandro, Leonard A. Lauder Curator of Modern Art and Curator in Charge of the Leonard A. Lauder Research Center for Modern Art, Modern and Contemporary Art.

Throughout his nearly fifty-year career, the German artist Anselm Kiefer (born 1945) has never been afraid to wrestle with the past. While his ambition still grows in scale—today, his projects take over his nearly 400,000-

square-foot studio outside Paris—his art, particularly in its worked and layered surfaces weathered by time and nature, remains a visceral and poetic consideration of the past as a means to understand our collective present and, by implication, our future. The works presented here, drawn from The Met collection, also offer us an opportunity to reflect on our own nation and the conflicted history we struggle to readdress today.

Leon Golub: Raw Nerve

February 6 – May 27, 2018

Curator: Kelly Baum, Cynthia Hazen Polsky and Leon Polsky Curator of Contemporary Art.

The gift of *Gigantomachy II* (1966) to The Met in 2016 by The Nancy Spero and Leon Golub Foundation for the Arts, with the support of the artists' sons, Stephen, Philip, and Paul Golub, is the occasion for this selective survey of Leon Golub's work. Born in Chicago, Golub (1922–2004) occupies a singular position in the history of mid- to late 20th-century art. His devotion to the figure, his embrace of expressionism, his fusion of modern and classical sources, and his commitment to social justice distinguish his practice as an artist.

Like Life: Sculpture, Color, and the Body (1300 – Now)

March 21 – July 22, 2018

Co-curated by Sheena Wagstaff, Leonard A. Lauder Chairman of Modern and Contemporary Art, and Luke Syson, former Iris and B. Gerald Cantor Chairman of European Sculpture and Decorative Arts (now Director, Fitzwilliam Museum, Cambridge, UK), with Brinda Kumar, Assistant Curator, Modern and Contemporary Art, The Met, and Emerson Bowyer, Searle Associate Curator of European Painting and Sculpture at the Art Institute of Chicago, assisted by Elyse Nelson, Research Associate, European Sculpture and Decorative Arts, The Met.

Seven hundred years of sculptural practice—from fourteenth-century Europe to the global present—are examined anew in this groundbreaking exhibition. *Like Life: Sculpture, Color, and the Body (1300–Now)* explores narratives of sculpture in which artists have sought to replicate the literal, living presence of the human body. *Like Life* places key sculptures from different eras in conversation with each other, in order to examine the age-old problem of realism and the different strategies deployed by artists to blur the distinctions between original and copy, and life and art.

Met department collaborations: Greek & Roman, Medieval, European Sculpture & Decorative Arts, American Wing, European Painting

Obsession: Nudes by Klimt, Schiele, and Picasso from the Scofield Thayer Collection July 3–October 7, 2018

Curator: Sabine Rewald, Jacques and Natasha Gelman Curator for Modern Art.

This exhibition at The Met Breuer presents a selection of some fifty works from The Met's Scofield Thayer Collection—a collection that is best known for paintings by artists of the school of Paris, and a brilliant group of erotic and evocative watercolors, drawings, and prints by Gustav Klimt, Egon Schiele, and Pablo Picasso, whose subjects, except for a handful, are nudes. The exhibition is the first time these works have been shown together, and provides a focused look at this important collection; it also marks the centenary of the deaths of Klimt and Schiele.

Odyssey: Jack Whitten Sculpture, 1963–2017

September 6– December 2, 2018

Co-curated by: Kelly Baum, Cynthia Hazen Polsky and Leon Polsky Curator of Contemporary Art, Modern and Contemporary Art, and Katy Siegel, Senior Programming and Research Curator at the Baltimore Museum of Art and Thaw Chair in Modern American Art at Stony Brook University. The Met's presentation was assisted by Meredith Brown, Research Associate, Modern and Contemporary Art.

This exhibition presents the extraordinary and previously unknown sculptures of acclaimed American artist Jack Whitten (1939–2018). Whitten's sculptures, which he first created in New York and later at his summer

home on Crete, consist of carved wood, often in combination with found materials sourced from his local environment, including bone, marble, paper, glass, nails, and fishing line. Inspired by art-historical sources rooted in Africa, the ancient Mediterranean, and the Southern United States, Whitten's sculptures not only address the themes of place, memory, family, and migration, they also give expression to a transnational, cosmopolitan perspective.

Met Department collaborations: Greek & Roman, Arts of Africa, Oceania, and the Americas

Everything Is Connected: Art and Conspiracy

September 18, 2018– January 6, 2019

Co-curated by: Doug Eklund, Curator, department of Photographs, and Ian Alteveer, Aaron I. Fleischman Curator, Modern and Contemporary Art, with assistance from Meredith Brown, Research Associate, Modern and Contemporary Art, and Beth Saunders, former Assistant Curator, department of Photographs

For the last fifty years, artists have explored the hidden operations of power and the symbiotic suspicion between the government and its citizens that haunts Western democracies. *Everything Is Connected: Art and Conspiracy* is the first major exhibition to tackle this perennially provocative topic. The first half of the exhibition comprises works by artists who hew strictly to the public record, uncovering hidden webs of deceit—from the shell corporations used by New York's largest private landlord, interconnected networks encompassing politicians, businessmen, and arms dealers. In the second part, other artists dive headlong into the fever dreams of the disaffected, creating fantastical works that nevertheless uncover uncomfortable truths in an age of information overload and weakened trust in institutions.

Met Department collaborations: Photographs

Julio Le Parc 1959

December 4, 2018–February 24, 2019

Curator: Iria Candela, Estrellita B. Brodsky Curator of Latin American Art, Modern and Contemporary Art

The first solo exhibition in a New York museum of Argentinian artist Julio Le Parc celebrates the artist's extraordinary gift to The Met of twenty-four works, and also marks the occasion of the artist's ninetieth birthday. Featuring over fifty works, *Julio Le Parc 1959* presents a substantial, never-before-seen selection of gouaches from one of the most prolific and transformative years in the artist's career.

Lucio Fontana: On the Threshold

January 23–April 14, 2019

Curator: Iria Candela, Estrellita B. Brodsky Curator of Latin American Art, Modern and Contemporary Art, assisted by Aimé Iglesias Lukin, former Research Associate, Modern and Contemporary Art (currently Director and Chief Curator of Visual Arts, Americas Society)

The first major survey of Lucio Fontana (1899–1968) in the United States in more than forty years, this exhibition re-examines the career of one of the most innovative artists of the twentieth century. The Argentine-Italian artist is widely known for his Cuts series, slashed paintings that became symbols of the post war era. The exhibition presents extraordinary examples of this iconic body of work. It also explores Fontana's beginnings as a sculptor, including his exquisite work in ceramic, as well as his pioneering environments, contextualizing the radical gesture of his Cuts as part of the artist's broader search to integrate the space of art and the space of the viewer.

Siah Armajani: Follow This Line

February 20–June 2, 2019

Curator: Clare Davies, Assistant Curator, Assistant Curator for Middle East, North Africa, and Turkey, Modern and Contemporary Art at The Met, with Victoria Sung, Assistant Curator, Visual Arts, at the Walker Art Center

Featuring nearly 100 works made over the past sixty years, *Siah Armajani: Follow This Line* is the first major U.S. retrospective of preeminent Iranian-American artist Siah Armajani (born 1939). While still a student and

activist in 1950s Tehran, Armajani created collages that masqueraded as political broadsheets and presaged many of the concerns now associated with American conceptual art. The exhibition peers through Armajani's eyes as he develops an aesthetic of exile, and asks what the role of public art in America might be today.

[Met Department collaboration: Islamic](#)

Home Is a Foreign Place: Recent Acquisitions in Context

April 9, 2019– June 21, 2020

Curator: A team of curators in Modern and Contemporary Art at The Met, led by Sheena Wagstaff, Leonard A. Lauder Chairman of Modern and Contemporary Art, Brinda Kumar, Assistant Curator of Modern and Contemporary Art, and Meredith Brown, Research Associate.

Home Is a Foreign Place highlights recent acquisitions of modern and contemporary art from Latin America, the Middle East, North Africa, and South and Southeast Asia, alongside works by iconic modern American artists from The Met collection. In this thematic display, works are united by shared engagements with language, architecture, space, and politics that demonstrate the movement of ideas and identities across cultural and national boundaries. The resulting visual conversations emphasize the significance of parallel artistic impulses in the world and over time, while remaining attentive to the specific local and historical circumstances of their making.

Phenomenal Nature: Mrinalini Mukherjee

June 4–September 29, 2019

Curator: Shanay Jhaveri, Assistant Curator of South Asian Art.

A committed sculptor who worked intuitively, Mukherjee explored the divide between figuration and abstraction. Nature was her primary inspiration, and she was further informed by her enthusiasm for Indian historic sculpture, modern design, and local crafts and textile traditions. *Phenomenal Nature*, the first retrospective of the artist in the United States, highlights the radical intervention Mukherjee made in her adaptation of crafting techniques with a modernist formalism.

Oliver Beer: Vessel Orchestra

July 2–August 11, 2019

Curator: Lauren Rosati, Assistant Curator, Leonard A. Lauder Research Center and Modern and Contemporary Art, in collaboration with Limor Tomer, General Manager of Live Arts.

Vessel Orchestra is the first sound-based installation commissioned by The Met. Hybrid by design, it is a musical instrument, a series of live performances, and an installation composed of thirty-two sculptures, utilitarian vessels, and decorative objects from the Museum collection. Selected for their natural pitches, which range from low C to high G on the chromatic musical scale, they form an arresting and unexpectedly versatile instrument, similar to an organ with multiple pipes.

[Met Department collaborations: Met Live Arts, Asian, Islamic, Ancient Near East, American Wing,](#)

Vija Celmins: To Fix the Image in Memory

September 24, 2019–January 12, 2020

Co curated by Gary Garrels, Elise S. Haas Senior Curator of Painting and Sculpture at SFMOMA and Ian Alteveer, Aaron I. Fleischman Curator, Modern and Contemporary Art, with Meredith A. Brown, Senior Research Associate, Modern and Contemporary Art, and Nancy Lim, Assistant Curator, Department of Painting and Sculpture, SFMOMA.

This retrospective provides a comprehensive view of Vija Celmins's career through a selection of approximately 120 works—from her earliest paintings made in Los Angeles in the 1960s to objects completed in New York in the last five years. Throughout an accomplished career that spans more than fifty years, Celmins has sustained a practice of deep focus and extraordinary skill in a wide range of media. Celmins bases

her exquisitely wrought paintings, sculpture, drawings, and prints on the world around us—sometimes through direct observation, but more often mediated by photography.

From Géricault to Rockburne: Selections from the Michael and Juliet Rubenstein Gift **January 29–July 2020**

Curator: Sabine Rewald, the Jacques and Natasha Gelman Curator for Modern Art.

In 1954, at the age of seventeen, the architect Michael A. Rubenstein bought his first work of art. Today, the collection, largely formed with his late wife Juliet van Vliet, spans two centuries and consists mostly of drawings and watercolors, either lyrical or geometrical. This exhibition will highlight and celebrate some fifty works from the gift, ranging from a drawing by French artist Théodore Géricault from about 1818—the earliest work in the show—to a wax-crayon drawing done in 2019 by a friend of Rubenstein, artist Dorothea Rockburne.

Gerhard Richter: Painting After All

March 4–July 2020

Curator: Sheena Wagstaff, Leonard A. Lauder Chairman, Modern and Contemporary Art, and Benjamin H.D. Buchloh, Andrew W. Mellon Professor of Modern Art in the Department of History of Art and Architecture, Harvard University, with Brinda Kumar, Assistant Curator, Modern and Contemporary Art at The Met.

Devoted to one of the greatest artists of our time, *Gerhard Richter: Painting After All* considers Richter's six-decade-long preoccupation with the dual means of representation and abstraction to explore the material, conceptual and historical implications of painting. Spanning the entirety of Richter's prolific and innovative career, the exhibition presents over one hundred works that focus on his specific commitment to the medium, as well as his related interests in photography, digital reproduction, and sculpture. Major loans include the series [Cage](#) (2006) and [Birkenau](#) (2014), twin cores of the exhibition, as well as the recent work [House of Cards \(5 Panes\)](#) (2020), all of which are exhibited in the United States for the first time.