



**MoMA PS1 ANNOUNCES *EXPO 1: NEW YORK*, AN EXPLORATION OF ECOLOGICAL CHALLENGES IN THE CONTEXT OF THE ECONOMIC AND SOCIO-POLITICAL INSTABILITY OF THE EARLY 21<sup>ST</sup> CENTURY**

***Various Components Presented at MoMA PS1, the VW Dome 2 in Rockaway Beach, and The Museum of Modern Art***

***EXPO 1: New York***

**Dark Optimism**  
May 12 – September 2  
MoMA PS1

**VW Dome 2**  
March – May 18  
Rockaway Beach (94<sup>th</sup> & 95<sup>th</sup> St)

**(Long Island City, NY—March 8, 2013)** MoMA PS1 announces *EXPO 1: New York*, an exploration of ecological challenges in the context of the economic and socio-political instability of the early 21<sup>st</sup> century. Acting in the guise of a festival-as-institution, *EXPO 1: New York* reconsiders the museum from the ground up, presenting a simultaneity of modules, interventions, solo projects, and group exhibitions that encompass all of MoMA PS1 and other locations such as Rockaway Beach. *EXPO 1: New York* is made possible by a partnership with Volkswagen.

The concept of *EXPO 1: New York* was developed by MoMA PS1 Director and MoMA Chief Curator-at-Large Klaus Biesenbach with Hans Ulrich Obrist and an advisory group including Peter Eleey, Paola Antonelli, Pedro Gadanho, Laura Hoptman, Roxana Marcoci, and Jenny Schlenzka.

*EXPO 1: New York* is organized by Klaus Biesenbach with Christopher Y. Lew, and Lizzie Gorfaine, with specific curators for several of the modules and exhibitions.

Klaus Biesenbach explains, "*EXPO 1: New York* focuses on some of the most pressing issues of the day—specifically recent ecological challenges set against a backdrop of economic and socio-political concerns that have made a dramatic impact on daily life." Biesenbach continues, "These urgencies are described, examined, and addressed through different modes: the exhibition of artworks in gallery spaces, educational lectures and discourse, a regular program of moving images, and direct action in improving the building of MoMA PS1 with the installation of solar panels, a temporary energy-saving enclosure of the terrace, and the cultivation of plants and produce."





## **Rockaway Beach**

The devastation of Hurricane Sandy (October 2012) in the neighborhoods occupying the Rockaway Peninsula has made apparent the fragility of the area's infrastructure. The weeks without electricity and a public transportation system that is still under repair have only compounded the loss of life and property. The social fabric of whole communities has been rendered tenuous, a situation further exacerbated by the damages to public spaces.

### **Call for Ideas**

*EXPO 1: New York* begins with an open call for ideas to aid the peninsula's coastal communities, which are threatened by climate change, as well as the construction of a temporary cultural and relief center in the Rockaways called the VW Dome 2.

In an effort to foster creative debate on urban recovery after Hurricane Sandy, MoMA PS1 and MoMA's Department of Architecture and Design are soliciting ideas for more sustainable waterfront planning and construction. Artists, architects, designers, and others are invited to present ideas for alternative housing models, creation of social spaces, urban interventions, new uses of public space, the rebuilding of the boardwalk, protection of the shoreline, and actions to engage local communities. Ideas must be submitted in the format of a short video, no longer than 3 minutes, using a form on [momaps1.org](http://momaps1.org). The deadline for submissions is March 15, 2013.

Twenty-five selected proposals will be presented publicly via social media and on-site in a series of talks organized by MoMA PS1 in the temporary VW Dome 2 in the Rockaways in April 2013. A jury including Barry Bergdoll, The Philip Johnson Chief Curator of Architecture and Design, MoMA; Klaus Biesenbach, Peter Eleey; Pedro Gadanho; art and architecture critic Niklas Maak, Hans Ulrich Obrist, and influential architects, urban planners, and designers will make the selection from the open call.

### **VW Dome 2**

As part of *EXPO 1: New York*, MoMA PS1, in partnership with Volkswagen, is providing a temporary geodesic dome that will serve as a center for culture, education, and community in the Rockaways. As a flexible space, the dome provides a venue for lectures and conversations, rotating art exhibitions, film and video screenings, performances, and community events. Programming will be undertaken in partnership with local organizations in the Rockaways and Queens County. The VW Dome 2 will be located at the southern end of the parking lot located between Beach 94<sup>th</sup> and Beach 95<sup>th</sup> Streets, close to the former boardwalk.



## **MoMA PS1**

Several components of *EXPO 1: New York*—a large-scale exhibition exploring the theme of dark optimism, an exhibition of photographs by Ansel Adams curated by Roxana Marcoci, a group exhibition curated by Josh Kline, a school, a cinema, a colony, and more—will occupy the entire building of MoMA PS1.

### **Dark Optimism**

The beginning of the 21<sup>st</sup> century has been marked by ecological destruction, economic turmoil, and the promise of political change. In response, the editors of the magazine *Triple Canopy* call for "dark optimism," an attitude that encompasses both the seeming end of the world and its beginning, positioned on the brink of apocalypse but also at the onset of unprecedented technological transformation. Climate change has generated storms, droughts, and floods that occur with greater frequency and severity. Economic volatility around the world has precipitated political action, giving rise to manifestations and uprisings in regions such as Northern Africa, the Middle East, Western Europe, and New York's Wall Street. Meanwhile technological innovations and novel architectural initiatives offer the tantalizing promise of a brighter future. Recent advancements have facilitated rapid communication—which at times has helped organize political protests—as well as access to information with such ease and volume that it threatens to become overwhelming in scale.

For the thematic presentation at MoMA PS1, *EXPO 1: New York* takes the urgent, yet pragmatic sensibility of "dark optimism" as its position and theme. Elaborating on the exhibition's curatorial perspective, Biesenbach says, "It is one that recognizes the failures of Modernism's utopic ideals, but maintains hope that human innovation will bring forth the wish for a better tomorrow." *Dark Optimism* features approximately 35 artists, including the historical figure Joseph Beuys and contemporary artists such as Adrián Villar Rojas, Meg Webster, Agnes Denes, and Anna Betbeze, and will be on view at MoMA PS1 from May 12 through September 2, 2013.

The work of Joseph Beuys spans the concerns of *EXPO 1: New York* and influenced subsequent generations of artists, including many of those in this exhibition. Embodying the roles of artist, educator, and activist, Beuys modeled how to live, not only in the latter half of the 20<sup>th</sup> century, but also in the millennium that follows. In 1972, following the May 1<sup>st</sup> demonstrations in then-West Berlin's Karl-Marx-Platz, Beuys, with the help of two students, swept the streets and collected debris from the protests. Titled *Sweeping Up* and documented on film by K. P. Brehmer, Beuys created a performance of labor itself, infusing idealism with pragmatic action; *Sweeping Up* will be a cornerstone of *Dark Optimism*.



A member of the youngest generation of internationally recognized artists, Argentinian Adrián Villar Rojas is known for his sculptural installations, drawings, and environments that suggest a world inspired by both archeology and science fiction. For *EXPO 1: New York*, Villar Rojas is creating a site-specific, immersive installation that resembles both an amphitheater of antiquity and a post-apocalyptic cavern. Consisting of cracked, crumbling clay and concrete, the work points forwards and backwards—seemingly to the very beginnings of civilization and its aftermath. Designed as an environment to house the *EXPO* School, Villar Rojas's installation serves a place to impart and absorb knowledge, insinuating an educational foundation amid the physical debris.

### **Ansel Adams: The Politics of Contemplation**

*EXPO 1: New York* features a solo exhibition of 44 photographs by Ansel Adams organized by Roxana Marcoci and Klaus Biesenbach, and drawn from the collection of The Museum of Modern Art. *Ansel Adams: The Politics of Contemplation* brings renewed attention to one of the most socially relevant artist-activists of the American West. As a youth Adams first photographed Yosemite Valley with a Kodak Brownie box camera. Over decades, he returned to the same locations to capture the cosmic consciousness of grand mountains, forests, rivers, geysers, and moonrises. Adams' choice for the lens setting f/64 (the smallest aperture of the lens) invests his pictures with a critical depth of field that links high definition details of natural forms with the expanse of the distant background. A dedicated environmentalist and wilderness preservationist, Adams depicted a land untouched by humans, and saw the forces of environmental advocacy as ascendant. Adams' visionary exploration of our planet is acutely contemporary in focus, particularly in light of recent natural disasters.

Adams had a long relationship with The Museum of Modern Art. Together with Trustee David H. McAlpin and Beaumont Newhall, the Museum's first curator of photography, he was instrumental in founding MoMA's Department of Photography in 1940, the first of its kind.

### **Group exhibition curated by Josh Kline**

Artist and curator Josh Kline is organizing a group exhibition that explores the theme of dark optimism within the context of the human body and technology. Some scientists and thinkers have speculated that, with the advancement of applied biological science, humankind may no longer be subject to Darwinian natural selection. In its place would be a world of open-source artificial gene flows between people and between other forms of natural and unnatural life. A world driven by self-actualization, in which genes become open source and biology becomes software, and the distinctions between living organisms, information, objects, and products



becomes irrevocably confused. This exhibition presents a group of artists, mostly based in New York, whose work explores the continuing radical impact that technology has upon the human body and the human condition.

### **School**

MoMA PS1 has invited Triple Canopy, a magazine and editorial collective, to organize a daily program of lectures, debates, and discussions during *EXPO 1: New York*. For the EXPO School, Triple Canopy is commissioning artists, writers, technologists, economists, academics, activists, and ecologists to place speculative bets on the future—to describe a future they'd like to see, in words and images. The speculations may be fantastical or pragmatic, meant to provoke or be materialized; they may take up new forms of economic exchange or planetary colonization, the ever-proximate singularity or the reality of rising tides. They must be optimistic, however darkly. The school will be in operation daily from May 12 through July 28.

### **Cinema**

A program of moving images from a range of disciplines and genres will be presented in the EXPO Cinema. The Cinema showcases the myriad ways video and film is experienced today. While audiences continue to congregate in movie houses, they increasingly consume video in private on handheld devices and personal computers. Reflecting this, the Cinema consists of an evolving program of material from disparate origins—film and video art as well as games, user-generated online content, pop culture, and advertising.

### **Colony**

The devastating effects of natural disasters and economic volatility have spurred architects to reconsider how to build in a tumultuous world. For *EXPO 1: New York*, Pedro Gadanho asked the Argentinian architecture firm a77 to create a colony in MoMA PS1's outdoor courtyard in which artists, thinkers, architects, and other cultural agents are invited to live together throughout the duration of the exhibition. a77, led by Gustavo Diéguez and Lucas Gilardi, is known for working with recycled and salvaged materials to create temporary and permanent housing. Powerful storms have left behind large swaths of wreckage destined for landfills; the foreclosure crisis has created a glut of abandoned homes. The architects suggest ways to reimagine such bleak conditions to find new forms of sustainable dwellings as alternatives to the traditional house. By building, living, designing, and thinking together, the inhabitants of the colony propose a model for future living and communal utopia.



In addition to being an architectural model, the colony is also a political one; proposing alternative uses of public space. German writer and architecture theoretician, Niklas Maak, has been invited to help organize and take part in the project together with Jenny Schlenzka, Associate Curator at MoMA PS1. Participation in the colony is by invitation as well as through open application. Details on application process to follow.

*The concept of EXPO 1: New York was developed by Klaus Biesenbach, Director, MoMA PS1 and Chief Curator-at-Large, MoMA, with Hans Ulrich Obrist, Co-Director of the Serpentine Gallery; and advised by Peter Eleey, Curator at MoMA PS1; Paola Antonelli, Senior Curator, Department of Architecture and Design and Director of Research and Development, MoMA; Pedro Gadanho, Curator, Department of Architecture and Design, MoMA; Laura Hoptman, Curator, Department of Painting and Sculpture, MoMA; Roxana Marcoci, Curator, Department of Photography, MoMA; and Jenny Schlenzka, Associate Curator, MoMA PS1.*

*EXPO 1: New York is organized by Klaus Biesenbach, Director, MoMA PS1 and Chief Curator-at-Large, MoMA with Christopher Y. Lew, Assistant Curator, MoMA PS1; and Lizzie Gorfaine, Curatorial Assistant, MoMA PS1; with specific curators for several of the modules and exhibitions, assisted by Eliza Ryan, Assistant Curator, MoMA PS1 and Jocelyn Miller, Curatorial Assistant, MoMA PS1.*

*EXPO 1: New York and the VW Dome 2 are made possible by a partnership with Volkswagen of America.*

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