Contemporary Art vs. The Museum

Why is acquiring and caring for contemporary art so challenging?

Presented by Sydney Briggs, Ellen Conti, Brandi Pomfret, with Daniel Hanford
Henri Matisse

Dance (I) [La Danse (I)]
Paris, Boulevard des Invalides, early 1909
Oil on canvas
8' 6 1/2" x 12' 9 1/2"
Gift of Nelson A. Rockefeller in honor of Alfred H. Barr, Jr.

Pablo Picasso

Monument
New York, 1972
Cor-Ten steel
12' 11 5/8" x 58 3/4" x 10' 5 3/4"
Gift of the artist

Photo: © The Museum of Modern Art, NY
DOROTHY H. DUDLEY, 4TH FROM LEFT, GRADUATING FROM THE NEWARK PROGRAM IN 1925. PHOTO COURTESY OF NEWARK MUSEUM.
Robert Gober

*Untitled*, 2003-2005

Plaster, fir, wool, linen, photolithograph on acid-free paper, oil paint, semi-gloss enamel paint, watercolor, pastel, graphite, bronze, cast plastic, polyethylene, lead crystal, fiberglass, nickel plated bronze, wood, water, recycling pumps, stoneware, urethane, rubber, cement, feather re-creation of American Robin, blown glass, Flashe paint, aluminum, pewter, beeswax, human hair, pigment, socks, and shoes

Dimensions: variable

Gift of Maja Oeri and Hans Bodenmann

Photo: ©The Museum of Modern Art, NY
Josh Kline

*Skittles*, 2014

Commercial refrigerator, light box and blended liquids in bottles

86 1/2 × 127 1/2 × 41" (219.7 × 323.9 × 104.1 cm)

Fund for the Twenty-First Century

Photo: © Yuko Torihara, Canal 47, NY
Rirkrit Tiravanija

Refrigerator, table, chairs, wood, drywall, food and other materials
Dimensions variable
Gift of Mr. and Mrs. Eli Wallach (by exchange)

Photo: ©The Museum of Modern Art, NY
Cai Guo-Qiang

Borrowing Your Enemy's Arrows, 1998

Wood boat, canvas sail, arrows, metal, rope, Chinese flag, and electric fan
Boat approximately 60” x 23’ 7” x 7’ 6” (152.4 x 720 x 230 cm), each arrow approximately 24” (62 cm)
Gift of Patricia Phelps de Cisneros in honor of Glenn D. Lowry

Photo: ©The Museum of Modern Art, NY
Nalini Malani

*Gamepieces*, 2003/2009

Four-channel video/shadow play (color, sound; 12 min) and synthetic polymer paint on six Lexan cylinders

Dimensions variable

Gift of the Richard J. Massey Foundation for Arts and Sciences

Photo: ©The Museum of Modern Art, NY
Joan Jonas

Six videos (black and white; sound and silent; duration variable), props, stages, and photographs
Dimensions variable
Gift of Richard J. Massey, Clarissa Alcock Bronfman, Agnes Gund, and Committee on Media Funds

Photo: ©The Museum of Modern Art, NY
Bruce Nauman

Think, 1993
Two color video monitors, two laser disc players, two laser discs (color, sound), and metal table
Dimensions variable
Gift of Werner and Elaine Dannheisser

Bruce Nauman

Think, 1993/2009
Two color video monitors, two laser disc players, two laser discs (color, sound), and metal table
Dimensions variable
Gift of Werner and Elaine Dannheisser

Photos: ©The Museum of Modern Art, NY
The Museum of Modern Art, NY

Photo: © 2015 Kohn Pedersen Fox
PERFORMANCE  MUSEUM
Kevin Beasley

I Want My Spot Back, 2011-2012
Performance with 39 processed a cappella tracks (28 min.), sealed letter
Dimensions variable
Fund for the Twenty-First Century

Photo: ©The Museum of Modern Art, NY
Roman Ondák

Measuring the Universe, 2007

Performance

Fund for the Twenty-First Century

Photos: ©The Museum of Modern Art, NY
Jennifer Allora and Guillermo Calzadilla

Stop, Repair, Prepare: Variations on “Ode to Joy” for a Prepared Piano, 2008
Prepared Bechstein piano, pianist (Terezija Cukrow shown)
Gift of the Julia Stoschek Foundation, Düsseldorf

Artist’s Choreographic note,
Performance 9: Allora and Calzadilla,
December 8, 2010-January 10, 2011,
The Museum of Modern Art, NY

Photos: © The Museum of Modern Art, NY
Performance Worksheet covers:

- Curatorial project description with budget research including fabrication, shipping and travel costs
- Installation instructions, specifications for performers and props before, during and after
- Audio Visual / Art Handling requirements
- Graphics, Imaging needs
- Operations, Security, Visitor Services concerns
- Communication/Development
- Education, Website, Digital Presence
**Milan Knížák**

*Performance Files, 1962–85*
101 files with scores and photographs
dimensions vary
The Gilbert and Lila Silverman Fluxus Collection Gift

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**Milan Knížák**

*I Scattered on a Prague Street a Great Amount of Papers (from Performance Files), 1965*

Two photocopies
The Gilbert and Lila Silverman Fluxus Collection Gift

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Photos: © The Museum of Modern Art, NY
James Lee Byars
Memorandum, discussing Byars anonymous gift, from Dorothy C. Miller to the James Byars File, March 15, 1965.

Exhibition Invitation to the T. V. Ball
Envelope containing red folded star-shaped invitation paper-clipped to pink card. 1970.
Herman and Nicole Daled Papers, partial gift of the Daled Collection
James Lee Byars


Japanese handmade white flax paper, joined with rivets

Folded: 12 x 70 3/4 x 4" (30.4 x 179.7 x 10.1 cm)
Unfolded: 12" x 500" (30.4 cm x 152.4 m.)

weight: 22 lbs (10.00 kg)

Gift of the artist

Photos: ©The Museum of Modern Art, NY

Caption on photo from artist:

" (Carnegie feather photos)

"I by 500 feet in 75 sections connected by rivets (stacks to 1' by 6' by 4 inches) put out as a halo (100 feet) as a star, as any perimeter --- or maybe performed however --- this piece also may be hung by means of the hollow eye rivets. From left to right "

Photos: © James Lee Byars and The Museum of Modern Art, NY
James Lee Byars


Performed at The Museum of Modern Art, August 17, 2014 for the exhibition *James Lee Byars*  
Performed by Katie Dorn; choreographic construction by Lucinda Childs.

Photos: ©The Museum of Modern Art, NY
Performed at The Museum of Modern Art, September 7, 2014
for the exhibition James Lee Byars
Performed by Jimmy Robert

Photos: ©The Museum of Modern Art, NY
Performed at The Museum of Modern Art, September 7, 2014
for the exhibition James Lee Byars
Performed by Jimmy Robert

Photo: © Museum of Modern Art, NY
Paul Chan

*Waiting for Godot*, 2007

Props, archives materials
Dimensions variable
Acquired through the generosity of Maja Oeri and Hans Bodenmann

Photo: © Museum of Modern Art, NY
Creative Time Press release and announcements advertising "Waiting for Godot"
One of several photos of signage, streets of New Orleans, setting of play, audience, actors and interactive classes during production of "Waiting for Godot"
Printed map "Neighborhoods in Orleans Parish" and Hand-drawn street map with directions.
Color scan of pencil drawings, signed by the artist.
Paul Chan
*Waiting for Godot, 2007*
CONTEMPORARY ART
MUSEUM
## Former common practice

<table>
<thead>
<tr>
<th>Issue</th>
<th>Questions</th>
</tr>
</thead>
<tbody>
<tr>
<td>My sculpture weighs 40,000 lbs</td>
<td>Is the floor rated for the weight?</td>
</tr>
<tr>
<td>My painting is 30 feet long</td>
<td>How much will rigging cost?</td>
</tr>
<tr>
<td>My sculpture is made of wool</td>
<td>Can it fit in the elevator?</td>
</tr>
<tr>
<td>My sculpture is made of lightbulbs</td>
<td>How about through doors?</td>
</tr>
<tr>
<td></td>
<td>Will we have issues with bugs?</td>
</tr>
<tr>
<td></td>
<td>Will the emitted light affect nearby artworks?</td>
</tr>
</tbody>
</table>

Robert Gober

Untitled, 2003-2005

Plaster, fir, wool, linen, photolithograph on acid-free paper, oil paint, semi-gloss enamel paint, water-color, pastel, graphite, bronze, cast plastic, polyethylene, lead crystal, fiberglass, nickel plated bronze, wood, water, recycling pumps, stoneware, urethane, rubber, cement, feather re-creation of American Robin, blown glass, Flashe paint, aluminum, pewter, beeswax, human hair, pigment, socks, and shoes

Dimensions variable Gift of Maja Oeri and Hans Bodenmann

Photo: ©The Museum of Modern Art, NY
What does it take?

2 weeks

Registrar

Artist’s studio

Conservation

Carpenters

Art handling

Electrician

Engineer

Plumber

Riggers
Robert Gober, *Untitled*

**Issues**
- The sculpture requires running and standing water
- Work is installed adjacent to paper works and sculptures from a variety of lenders
- Need to break through the floor of the museum

**Questions**
- How do we cycle it?
- Will algae become an issue?
- Will it raise humidity and affect nearby artworks?
- How will visitors interact?
- Can we install it or do we require plumbers?
- Special equipment not originally purchased?
- Conservation issues?
- Can you turn it off?
Robert Gober

Work 1976 – 2007

Schaulager, Basel
May 12 – October 14, 2007
Robert Gober
The Heart is Not a Metaphor

Museum of Modern Art
October 4, 2014–January 18, 2015

MoMA
DETAIL

Robert Gober, *Untitled*

Photos: ©The Museum of Modern Art, NY
Josh Kline

*Skittles*, 2014
Commercial refrigerator, light box and blended liquids in bottles
86 1/2 × 127 1/2 × 41" (219.7 × 323.9 × 104.1 cm)
Fund for the Twenty-First Century

Image: © Yuko Torihara, Canal 47, NY
Josh Kline

*Skittles*, 2014

Commercial refrigerator, light box and blended liquids in bottles

86 1/2 × 127 1/2 × 41” (219.7 × 323.9 × 104.1 cm)

Fund for the Twenty-First Century

Image: © Yuko Torihara; Canal 47, NY
Plan for the future

Document and crate existing work

Physical Context
Artist intent
Future Transformation
INSTALLATION MANAGEMENT
MUSEUM
Installation Instructions on File
**Borrowing Your Enemy's Arrows**  
**Artist:** Cai Guo-Qiang

1998  
Wood boat, canvas sail, arrows, metal, rope, Chinese flag, and electric fan  
Boat approximately 60" x 23' 7" x 7' 6" (152.4 x 720 x 230 cm), each arrow approximately 24" (62 cm)

<table>
<thead>
<tr>
<th>Component</th>
<th>Component Name</th>
<th>Count</th>
<th>Active</th>
</tr>
</thead>
<tbody>
<tr>
<td>318.1999.a</td>
<td>boat</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>318.1999.b</td>
<td>Arrows</td>
<td>1800</td>
<td>Part of artwork</td>
</tr>
<tr>
<td>318.1999.c.x1</td>
<td>flag</td>
<td>1</td>
<td>Part of artwork</td>
</tr>
<tr>
<td>318.1999.c.x2</td>
<td>spare flag</td>
<td>1</td>
<td>Part of artwork</td>
</tr>
<tr>
<td>318.1999.CR1</td>
<td>Crate 1/7 (boat)</td>
<td>1</td>
<td>Accessory</td>
</tr>
<tr>
<td>318.1999.CR2</td>
<td>Crate 2/7 (900 arrows)</td>
<td>1</td>
<td>Accessory</td>
</tr>
<tr>
<td>318.1999.CR3</td>
<td>Crate 3/7 (900 arrows)</td>
<td>1</td>
<td>Accessory</td>
</tr>
<tr>
<td>318.1999.CR4</td>
<td>Crate 4/7 (rope)</td>
<td>1</td>
<td>Accessory</td>
</tr>
<tr>
<td>318.1999.CR5</td>
<td>Crate 5/7 (rope)</td>
<td>1</td>
<td>Accessory</td>
</tr>
<tr>
<td>318.1999.CR6</td>
<td>Crate 6/7 (utility crate)</td>
<td>1</td>
<td>Accessory</td>
</tr>
<tr>
<td>318.1999.CR7</td>
<td>Crate 7/7 (bows)</td>
<td>1</td>
<td>Accessory</td>
</tr>
<tr>
<td>318.1999.d</td>
<td>wood rudder</td>
<td>1</td>
<td>Part of artwork</td>
</tr>
<tr>
<td>318.1999.e</td>
<td>fan</td>
<td>1</td>
<td>Part of artwork</td>
</tr>
<tr>
<td>318.1999.HW</td>
<td>Hardware (Hanging Bolts)</td>
<td>1</td>
<td>Accessory</td>
</tr>
<tr>
<td>318.1999.MI</td>
<td>bows (for optional display)</td>
<td>1</td>
<td>Part of artwork</td>
</tr>
</tbody>
</table>

**Description**  
**Physical Description**  
Box art crate, 79 x 295 x 102", constructed 8/08
100 YEAR OLD
BOAT
TRAY FOR RIGGING
QUIVER
FOAM QUIVER
TRACK BRACES
IT'S STILL A LOT OF WORK!
100 YEAR OLD BOAT
TIMBER FRAMEWORK
WIDTH RESTRICTION

102"

NOT GOOD.

98" BOAT WIDTH

108" CRATE WIDTH
98" BOAT WIDTH

98" BOAT WIDTH
WIDTH RESTRICTION
102"

BOAT WIDTH
98"

CRATE WIDTH
102"

SIDE VIEW
Option A – Old Freight Elevator, 10'8" x 10'8" x 12'8"
Will not fit same as option A.
Not an option.

Option B – Rig through elevator shaft:
May fit but would risk damage to boat.
Budco shaft rigging cost: $300 - $500,000 x 2 = $600 - $1000,000
MODMA/Budco installation rigging cost: $10,000/$56,000
Arrow Installation $5,250 x 2 = $10,500
Total: $60,500 - $120,500 / $108,500 - $146,500

Option F – Bring through revolving doors and rig to 2nd FL atrium.
Sliding door removal: $72,556 x 2 = $145,112
2nd FL glass removal: $12,000 x 2 = $24,000
Budco Sliding door removal: $3,720 x 2 = $5,440
Budco Rigging: $65,000 x 2 = $130,000
MODMA/Budco installation rigging cost: $10,000/$56,000
Arrow Installation $5,250 x 2 = $10,500
Total: $325,052/$381,052
MoMA Installation Options AKA how do we get this giant crate into the building?

Option A - New Freight Elevator, 10'10" x 17'9" x 12'.
Proposed to have at angle with two gantries but will not fit.
Not an option.

Option B - Old Freight Elevator, 10'8" x 18'9" x 11'9".
Will not fit as same as option A.
Not an option.

Option C - Rig through elevator shaft.
May fit but would risk damage to boat.
Budco shaft rigging cost $300-$500,000 x 2 = $600-$1,000,000
MOMA/Budco Installation rigging cost: $10,000/$36,000
Arrow Installation $5,250 x 2 = $10,500
Total: $50,500-$120,500 / $108,500-$146,500

Option D - Bring through rollup door on 2nd FL.
Involves coordination with Hines project.
Budco Crane cost $44,000 x 2 = $88,000
MOMA/Budco Installation rigging cost: $10,000/$36,000
Arrow Installation $5,250 x 2 = $10,500
Total: $108,500/$134,500

Option E - Turn boat to fit through double doors 96" x 77'.
Bosal sled fabricated: $20,000
Budco Installation rigging cost: $10,000/$36,000
Arrow Installation $5,250 x 2 = $10,500
Total: $40,500/$66,500

Option F - Bring through revolving doors and rig to 2nd FL.
Stairwell:
Shields revolving door removal: $72,556 x 2 = $145,112
Stairwell 2nd FL glass removal: $12,000 x 2 = $24,000
Budco Sliding door removal: $7,720 x 2 = $5,440
Budco Rigging: $65,000 x 2 = $130,000
MOMA/Budco Installation rigging cost: $10,000/$36,000
Arrow Installation $5,250 x 2 = $10,500
Total: $325,062/$391,052
PUBLIC NOTICE

PLEASE BE ADVISED THAT ON 31 JANUARY & 1 FEBRUARY 2015, FROM 8AM TO 9PM, WEST 54TH STREET BET 5TH AVE & 6TH AVE WILL BE CLOSED TO VEHICULAR TRAFFIC DUE TO A CRANE OPERATION AT 11 WEST 53RD STREET. WE APOLOGIZE FOR ANY INCONVENIENCE THIS MAY CAUSE.
Cai Guo-Qiang (Chinese, born 1957)
Borrowing Your Enemy’s Arrows, 1996
Wood boat, canvas sail, arrows, metal, rope, Chinese flag, and electric fan
Boat approximately 60’ x 23” x 7’ 6” (182.9 x 58.4 x 229 cm); each arrow
approximately 24’ (62 cm)
Gift of Patricia Phelps de Cisneros in honor of Glenn D. Lowry
318.1999
Cai Guo-Qiang

Borrowing Your Enemy’s Arrows, 1998

Wood boat, canvas sail, arrows, metal, rope, Chinese flag, and electric fan
Boat approximately 60” x 23” x 7’6” (152.4 x 720 x 230 cm), each arrow approximately 24” (62 cm)
Gift of Patricia Phelps de Cisneros in honor of Glenn D. Lowry

Photo: ©The Museum of Modern Art, NY
Contemporary Art

VS.

The Museum

Why is acquiring and caring for contemporary art so challenging?

Presented by Sidney Briggs, Ellen Gotrd, Brandi Peterson, and Danielle Hartford
We dug the boat out of the mire
at the seashore in my hometown.
It was actually covered in sludge.
It was actually covered in sludge.
It was actually covered in sludge.
It was actually covered in sludge.
So we waited till the tide had taken some of the sludge away
So we waited till the tide had taken some of the sludge away
So we waited till the tide had taken some of the sludge away
So we waited till the tide had taken some of the sludge away.
to dig the boat out.
to dig the boat out.
Then we cleaned and disassembled it.
Then we cleaned and disassembled it,
Then we cleaned and disassembled it.
Then we cleaned and disassembled it.
Then we cleaned and disassembled it.
and eventually brought it to New York.
and eventually brought it to New York.
and eventually brought it to New York.
I wanted to expose the skeleton.
I wanted to expose the skeleton.
the frame of the boat, which looked more like an artwork.
the frame of the boat, which looked more like an artwork.
the frame of the boat, which looked more like an artwork.
the frame of the boat, which
looked more like an artwork.
the frame of the boat, which looked more like an artwork.
The story of borrowing the enemy's arrows is about borrowing the opponent's strength.
The story of borrowing the enemy’s arrows is about borrowing the opponent’s strength.
to make oneself strong in a short time.
to make oneself strong in a short time.
There was a very resourceful general called Zhuge Liang.
There was a very resourceful general called Zhuge Liang.
There was a very resourceful general called Zhuge Liang.
There was a very resourceful general called Zhuge Liang.
He filled boats with straw soldiers and sailed toward the enemy's camp.
He filled boats with straw soldiers and sailed toward the enemy's camp.
He filled boats with straw soldiers and sailed toward the enemy's camp.
He filled boats with straw soldiers and sailed toward the enemy's camp.
He filled boats with straw soldiers and sailed toward the enemy's camp.
He filled boats with straw soldiers and sailed toward the enemy's camp.
Mistaking the boats with straw soldiers for a surprise attack,
Mistaking the boats with straw soldiers for a surprise attack,
Mistaking the boats with straw soldiers for a surprise attack,
the enemy showered the decoys with volleys of arrows.
the enemy showered the decoys with volleys of arrows.
the enemy showered the decoys with volleys of arrows.
The boat is a very familiar object to me.
The boat is a very familiar object to me.
The boat is a very familiar object to me.
It is one of the earliest vehicles that helped humans understand their relationship with gravity.
However, when the body of the boat is full of arrows like feathers.
However, when the body of the boat is full of arrows like feathers.
However, when the body of the boat is full of arrows like feathers.
However, when the body of the boat is full of arrows like feathers.
However, when the body of the boat is full of arrows like feathers.
However, when the body of the boat is full of arrows like feathers.
It suddenly transforms into a bird and seems to be able to fly.
It suddenly transforms into a bird and seems to be able to fly.