

# The Museum of Modern Art

## THE MUSEUM OF MODERN ART PRESENTS ADAM LINDER'S *SHELF LIFE* AND SHAHRYAR NASHAT'S *FORCE LIFE*, THE MARIE-JOSÉE AND HENRY KRAVIS STUDIO'S INAGURAL COMMISSIONS, OPENING ON FEBRUARY 1

**NEW YORK, January 6, 2020**—For the first commission in the Marie-Josée and Henry Kravis Studio on February 2, 2020, MoMA presents two separate solo exhibitions that will occupy the same space: choreographer Adam Linder's performance *Shelf Life* and artist Shahryar Nashat's installation *Force Life*. The exhibitions will alternate every hour throughout the day so that only one is on view at a given time. Adam Linder's *Shelf Life* and Shahryar Nashat's *Force Life* are organized by Stuart Comer, The Lonti Ebers Chief Curator of Media and Performance, and Ana Janevski, Curator, with Giampaolo Bianconi, Curatorial Assistant, Department of Media and Performance; produced by Lizzie Gorfaine, Performance Producer, with Ginny Benson, Assistant Performance Coordinator.

Los Angeles-based choreographer and performer Adam Linder (b. 1983, Sydney) works across theatrical and gallery settings, engaging with questions of duration and presentation. Many of his works focus on existing elements of choreographic language, breaking down systems of movement to introduce them within a historical and institutional context. Linder's *Shelf Life* is a newly imagined work for six dancers. With each performance, the dancers enact three concepts: the Barre, the Blood, and the Brain. For Linder, these three elements form a kind of nervous system for dance: the Barre is where dance happens, the Blood propels it, and the Brain controls it. In *Shelf Life*, the performers embody the three "organs" of this choreographic body using a variety of movements and props. The title alludes to the temporal character of dance and the position of the living body within the museum context.

Los Angeles-based artist Shahryar Nashat (b. 1975, Geneva) works across sculpture, video, sound, and light. His work encourages audiences to reflect on the impact of new technologies on the human body. Nashat is interested in how technological innovations often serve as prostheses that extend the impact and function of the human form. Nashat's exhibition, *Force Life*, consists of three sculptures and a video set within an immersive light environment designed by the artist. Each of these works corresponds to an idea in a tripartite system: the video, Blood; the sculpture, Barre; and two Brains. Each of these concepts, in turn, relates to the structure through which art is experienced. For Nashat, looking at an artwork is a physical experience, felt through the body; a visual experience, seen through the eyes; and an intellectual experience, thought through the brain. Changing throughout the course of the exhibition, the lighting design functions in tandem with the daylight filtering through the windows in the Kravis Studio. The lighting connects the dispersed objects of Nashat's central nervous system into a single body. Seen, felt, and thought of together, the elements of Nashat's installation enable the birth of a new lifeform.

By presenting two distinct exhibitions that occupy the same space, Linder and Nashat raise questions about where and how art happens and is communicated, and posit a new model for collaboration as individual artists working in different disciplines.



The exhibition is presented as part of The Hyundai Card Performance Series.

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