

# ARTnews

## A Look Inside the New MoMA: Part 3

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In a hallway is a stunning new commission by Yoko Ono that updates her famous billboard, a collaboration from 1969 with her late husband John Lennon, titled “WAR IS OVER! (if you want it).” Here, a detail of the new text-based piece, titled *PEACE is POWER*.  
MAXIMILIANO DURÓN

After a four-month-long closure and a \$450 million renovation that has been years in the making the Museum of Modern Art in New York opened to members of the press on Thursday morning, October 10.

On its second floor second floor, MoMA’s is showcasing its holdings from the 1970s to today. These galleries here are slightly more compact than the ones on the higher floors, and this makes for a curatorial challenge, as museums are now trying to cram as many strands of contemporary art history into their hangs as possible. MoMA’s method for retelling the history of art of the recent years isn’t very different from the

methods other institutions have taken, but it is nice to see the museum place a focus on women who have long been sidelined: Louise Lawler, [Dara Birnbaum](#), [Lynn Hershman Leeson](#), Cecilia Vicuña, Senga Nengundi, Maren Hassinger, Beatriz González, and Gretchen Bender, among others. An installation by net.art pioneers JODI and a room focusing on Chinese artist's responses to the Tiananmen Square protests are among the highlights.

One of the few parts of the museum that hasn't been altered during the renovation is the sculpture garden, and it can be a treat to walk through it on a brisk October day like this one. Still on view there are the requisite sculptures that are beloved for all the right reasons—works by Matisse, Rodin, and Picasso, for example. Here's hoping that the curators will also change out this part of the collection as frequently as they promise to do upstairs, bringing in commissions and new acquisitions of work by women and artists of color.

Below, a look around MoMA's second floor, showcasing work from the 1970s to today, and sculpture garden, in the third part of *ARTnews's* photographic series devoted to MoMA's reopening. View [Part 1](#), looking at the fifth floor, and [Part 2](#), looking at the fourth floor.



In 1996, when Lyle Ashton Harris debuted “The Watering Hole” series, a grouping of photographed collages that survey the era’s most horrifying acts of violence—Jeffrey Dahmer’s murders of young men of color, for one—it stirred controversy. The work entered MoMA’s collection in 2013 as a gift from the broad’s chair emerita, Agnes Gund.