



MUSEUM TOWN

WORLD PREMIERE

Section: Documentary Feature Competition

Directed by Jennifer Trainer

Written by Jennifer Trainer, Noah Bashevkin, Pola Rapaport

Cinematography by Kirsten Johnson, Daniel B. Gold, Wolfgang Held

Narrated by Meryl Streep

Featuring: Nick Cave, David Byrne, Laurie Anderson

(Acquisition Title/ CINETIC Media)



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76 MINUTES | USA | ENGLISH

OFFICIAL SYNOPSIS

Jennifer Trainer's captivating new documentary *MUSEUM TOWN* tells the story of a unique museum, the small town it calls home, and the great risk, hope, and power of art to transform a desolate post-industrial city. In 2017, MASS MoCA became the largest museum for contemporary art in the world—but just three decades before, its vast brick buildings were the abandoned relics of a massive shuttered factory. How did such a wildly improbable transformation come to be? A testament to tenacity and imagination, *MUSEUM TOWN* traces the remarkable story of how a small rural Massachusetts town went from economic collapse to art mecca. Threaded with interviews of a diverse cast - a tattooed curator, a fabricator, former factory worker, and shopkeepers—the film also looks at the artistic process itself, tracking the work and ideas of celebrated artist Nick Cave as he creates his groundbreaking installation at MASS MoCA, *UNTIL*. With appearances by artists ranging from James Turrell to David Byrne, narration by Meryl Streep, and a soundtrack from John Stirratt of Wilco, *MUSEUM TOWN* captures the meeting of small-town USA and the global art world as it tells a tale that is, like any great artwork, soulful, thought-provoking and unforgettable.

A CONVERSATION WITH DIRECTOR JENNIFER TRAINER AND PRODUCER NOAH BASHEVKIN

Jennifer, what's your connection to MASS MoCA?

JT: In 1986 Tom Krens was the director of a small college museum called the Williams College Museum of Art. I met him at a cocktail party and he told me about this wild idea he had to create a contemporary art museum in an abandoned factory in a decrepit mill town. I was a journalist at the time and I wrote a story about it for *The New York Times*. He continued to work on it, and two years later, when it looked like the plan might have some legs, I was hired as the second employee. That was in 1988, and I was one of a small group who developed the idea over the next eleven years. I was there when MASS MoCA opened in 1999. I was with MASS MoCA for a total of 28 years.

What inspired you to make *MUSEUM TOWN*?

JT: MASS MoCA was a preposterous idea and it was really difficult to do. When we started, we didn't own the buildings, we didn't have any art, and we didn't have any constituency. It was such a wild story and such a rollercoaster ride. There was state funding for a portion of the construction and it went through, I think, six governors from Democrat to Republican to Democrat to Republican and each time we had to resell it. The whole story was so unlikely and I realized about halfway through that very rarely in your life—if you're lucky—do you get the chance to work on something that's so big and has such an unlikely chance of succeeding. The fact that it *did* succeed and to have been able to see that from the inside was such a gift. I knew that I wanted to tell that story because nobody would believe it otherwise.

Perhaps the most fundamental reason I wanted to tell the story is that when you look at institutions today and they seem like they'll always be around, you don't really know the story of how

they actually got here. There was a time when it wasn't obvious that MoMA or the Met would always be there. There was a risk. I wanted to tell the story of one particular institution and how it landed.

Why do you think that it did succeed?

JT: Part of it was luck. Part of it was grit and refusing to let go and give up. The project had a lot of smart people who loved the unlikeliness of it. It's a real come-from-behind American story. What are the odds that you could actually do that? And frankly Joe Thompson [the director of MASS MoCA] and I, when we were doing it in the beginning, had nothing to lose. When you're in your late 20s and early 30s and you don't have kids, you can throw yourself at something.

MUSEUM TOWN looks at the town of North Adams and at the influence of Sprague, the factory that became MASS MoCA. Why did you feel that part of the story was important to include?

JT: North Adams illustrates the history of many New England towns. It went from a textile factory in the late 1800s, to an electronics factory at the turn of the 20th century and up to WWII, and now it is a factory of ideas. When I started working at MASS MoCA, every single person in North Adams I met for the first ten years had a connection to Sprague. What I find so poignant is that when Sprague closed, it drained the town in a profound way.

I didn't want to tell the story of MASS MoCA in a linear way. The history is fascinating - for example, the story that David Byrne tells: Who would have thought that a wing-tip Republican governor [William Weld] would be a Talking Heads fan? There is example after example of those kinds of twists and turns. But the way that I wanted to tell the (film) story was to follow an artist from beginning to end, from the day that he got off the elevator and said "Oh my God" when he saw the size of the gallery to actually creating the installation. And to weave through that artist's trajectory the story of the kinds of workers who make MASS MoCA tick: the tool-welding, blue-collar Brit, Richard Criddle; the tattooed curator ordering the crystals, Denise Markonish; the former factory worker who worked there 43 years and later became a volunteer at the museum, Ruth Yarter. The film was a threading of an artist's journey, with the history, with the mechanics of how a museum works through these various characters. It could be any museum.

What has been your favorite piece at MASS MoCA? The one that has been the most meaningful or stood out?

JT: Whew. There have been 20 shows in Building Five. Ann Hamilton's *Corpus* in the aftermath of 9.11, with the paper falling from the rafters reminiscent of the destruction of the towers, was such a beautiful piece. As you walked along the floor, you could hear the soft shuushing of the paper. Xu Bing's *Phoenix*...those two enormous birds that were made from debris from the workers' housing torn down for the new construction in Beijing. Spencer Finch's *Trying to Remember the Color of Jackie Kennedy's Pillbox Hat*. There are so many works I've really loved.

Which has been the best-received piece in North Adams? Which has the town responded to the most?

JT: I think people loved Xu Bing's *Phoenix*, and the color of Sol LeWitt's wall drawings. Also Natalie Jeremijenko's upside-down trees. You can see from Ruth's perspective that she enters the

museum knowing nothing about contemporary art but by the end of the film and the end of her life, she has a real appreciation for it even though she doesn't always understand it. In some ways I don't think that the town responds to the art as much as one would hope. But they do respond to the buildings, and to the fact that the buildings were saved.

How is North Adams doing these days?

JT: It depends whom you're talking to. I think that overall there's a sense of hope right now. As Simeon Bruner, the architect, says in the film, "Whereas we saw it as a decaying town, young people today see it as a place of opportunity." The question is, "What next?" He doesn't know if North Adams has figured out what there should be 'more' of, but there is hope. Every single time a store or a bar opens, it's front-page news.

NB: The same kinds of social ills that are plaguing a lot of the country's rural communities can be found in North Adams. There's improvement from the 1980s and 1990s but it's still very much a town in recovery. The museum has not been some sort of panacea. The conditions are what they are. One of the themes the film explores is the ways in which art can be a co-conspirator and collaborator in the development and restoration of communities. The story doesn't have to be one of gentrification and displacement. We want to ask: How can the arts be directed to redeveloping communities that have been run down by historical and social forces?

JT: If you pull back, in some ways this is a film about risk. Obviously the museum itself was a great risk but it's also a story of financial risk, of artistic risk. Building Five is the size of a football field. It's overwhelming. The first show there was Tim Hawkinson's *Uberorgan*. He sketched a concept on a piece of paper—it's a cliché—and when we said, "Yes, you've got \$50,000 to realize it," he went home and said, "Oh my God, now how do I do that?!" There's the political risk too. Governors Michael Dukakis, William Weld, Jane Swift: They all had to get behind a seemingly preposterous idea. Contemporary art was about as popular as camel wrestling. It's not the number-one tourism attraction anywhere.

The scale does seem to be one of the most defining elements of MASS MoCA. If you're an artist, by definition it's asking you to come up with big ideas.

JT: Yes. Though it was phased. It opened a lot smaller. It did have Building Five, the football field sized gallery. But it didn't have Building Six yet, nor any of those outdoor spaces where the music festivals take place. That area wasn't even cleaned up for the first ten years. So it has been a 20-year evolution.

NB: One word that I wanted to add as we're thinking about what MASS MoCA is and how it was sold in the town is "monument." And what it's a monument to. I think a lot of the way that we treat the buildings in the film is a commemoration or remembrance of a version of the town and a version of our economy that has passed away. A lot of what we're looking at in the film is what we can do to move communities like North Adams into the future and the role of art in moving things forward. You see that push and pull in the buildings themselves. MASS MoCA didn't knock down the buildings. It's not this huge antithesis to the town, it's a monument to the labor and the culture that was built in the town.

JT: When we were starting the film, I knew that I wanted a number of key characters. The buildings were a character as well, because the buildings inform every single thing that's done at

MASS MoCA, they're willful. These galleries have hundreds of windows. Some of the galleries have pink walls because that's where the ladies' rooms were! The buildings inform every single thing that the curators do. I get tears at the end of the film when I listen to Jane Swift talk about the values that were embedded in those buildings.

When I would walk through Sprague and it was this abandoned factory, it really felt like I was in Sienna or some medieval walled Italian city. There were 28 buildings on 13 acres. Two rivers run through the property. There are three bridges, two moats. It feels like a world unto itself.

What is your hope for MUSEUM TOWN_on its release?

JT: I hope that people are entertained. I hope that they see MASS MoCA as hopeful, and an example. MASS MoCA is a bunch of people working to do extraordinary things. I hope that they will see it not as, "That happened there" but as, "Maybe that could happen here." And I hope that people realize that it's an awesome soundtrack! Music and performing arts are half of MASS MoCA's program and it was so important to me that the music be fantastic. We want people to experience viscerally what it feels like to be there.

NB: We want people to come away with a new example to feed into conversations that they are already having about gentrification, about development, about rural America and the path forward.

BIOS

JENNIFER TRAINER (Director) Jennifer Trainer is an award-winning journalist and author of 19 books that have been translated into ten languages. She wrote the first story about MASS MoCA for The New York Times, and was one of a handful of co-founders of the museum. She is currently Director of Hancock Shaker Village in Hancock, Massachusetts. This is her first film.


POLA RAPAPORT (Screenwriter) Pola Rapaport was born in Madison, Wisconsin, and grew up in New York City where she graduated from the Institute of Film and TV at New York University. Her previous work includes *Family Secret*, the story of the filmmaker's discovery of her long-lost secret Romanian brother; *Blind Light*, about a photographer's peak experience in a villa in Italy, starring Edie Falco (*The Sopranos*), and *Broken Meat*, a portrait of the mad poet Alan Granville. Her films have shown on PBS, the Independent Film Channel and Sundance Channel in the U.S., and on Arte, SBS, and RAI internationally. They have screened at festivals including Sundance, Toronto, FIPA, Rotterdam, NY Docfest, Oberhausen, Amsterdam IDFA, South by Southwest and many others. In 2005 she served on the jury of the French FIPA Film Festival and in previous years she sat on the jury of the Newport Film Festival and the grant panel of the Jerome Foundation in Minnesota. As a film and sound editor, Pola Rapaport has worked for Maysles Films, Columbia Artists, National Geographic and others. She received an Emmy Award nomination for sound editing in 1994. Pola Rapaport won a Guggenheim Fellowship in 2002.

RACHEL CHANOFF (Executive Producer) Rachel Chanoff has been working in performing arts and film for 35 years and is the founder and director of THE OFFICE performing arts + film, her New York City-based programming, consulting, and production company. She is the Curator of Performing Arts and Film for the Massachusetts Museum of Contemporary Art (MASS MoCA), Director of Programming of the CenterSeries at the '62 Center for Theater and Dance at Williams College, Consultant to the Feature Film and Theater Programs for the Sundance Institute and to the RAWI screenwriters lab in Jordan, Curator of The New York Jewish Film Festival and The Margaret Mead Film Festival, and the Artistic Director of the BRIC Celebrate Brooklyn! Festival, New York's longest running free outdoor performing arts festival. Rachel is proud to serve on the board of the 52nd Street Project and Working Films. She is also a long time participant in the Theater Development Fund's Open Doors program, which introduces underserved high school students to the theater.

NOAH BASHEVKIN (Producer) Noah studied English Literature and Religion at Williams College, with an emphasis on critical theory and film. Since graduating, Noah has worked in film production, international film distribution strategy, and as an associate with Catapult Film Fund, for whom he still serves as a program advisor. He has served on programming committees for Rooftop Films, Hamptons International Film Festival, and DOC NYC, and served as an application evaluator for Fork Films. At THE OFFICE, Noah spearheaded the programming for Aspen Filmfest and administration for the Onassis Festival NY. He mostly watches movies, but enjoys reading a good memoir in his down time.

CREDITS

Directed by	Jennifer Trainer
Written by	Jennifer Trainer Noah Bashevkin Pola Rapaport
Produced by	Jennifer Trainer Noah Bashevkin Ivy Meeropol
Co-Producers	Anonymous Robert Gold LITS & Co. Anders & Yukiko Schroeder
Edited by	Pola Rapaport
Directors of Photography	Kirsten Johnson Daniel B. Gold Wolfgang Held
Music Composed by	John Stirratt Paul Pilot
Music Supervision by	John Stirratt Gabe McDonough
Graphics and Animation by	Scott Grossman
Executive Producer	Rachel Chanoff
Executive Producers	Jack & Susy Wadsworth
Associate Producer	Jack Criddle
Creative Consultants	Ivy Meeropol Lynette Wallworth



Denise Markonish
James Turrell
Nick Cave
Richard Criddle

Megan Tamas
Bob Faust
Joseph Thompson
Ruth Yarter
John Barrett III
Thomas Krens
Sandy Frucher
John DeRosa
Peter Moulton
Missy Parisien
Francis Esposito
David Byrne
James Hunter
Jack Wadsworth
Allan Fulkerson
Duncan Brown
Simeon Bruner
Laurie Anderson
Hans Morris
Jane Swift

Narration

Meryl Streep

Additional Cinematography

Joe Aidonidis
Daniel Carter
Jack Criddle
Robert Featherstone
Doug Mason

Camera First Assistant

Brian Leary

Sound Recordists

Judy Karp
Robert Reed
Andy Turrett

Archivist

Sharon Lehner

Transcriber

Ben Botwick

Production Assistants
Luke Gibson
Ethan Hill
Ingrid Nelson
Lucas Tobin

Additional Editors
Anne Alvergue
Stefanie Dworkin

Assistant Editors
Finnegan Boyle-Moore
Fine Echo Inc
Victor Ilyukhin
Joy Reed
Jennifer Stamps
Russell Yaffe

Additional Music by
Mikael Jorgensen

Music Coordinators
Angela Asistio
Eric Kalver

Re-recording Mixer
Sound Supervisor
Dialog Editor
Martin Czembor
Isaac S. Derfel
Tyler Newhouse

SOUND SERVICES BY
POSTWORKS NEW YORK

ADR Mixer
ADR Services Provided by
Mike Rivera
Harbor Picture Company

DIGITAL INTERMEDIATE BY
HARBOR PICTURE COM-
PANY

Colorist
Alex Berman

DI Producer
Sheila Lobo

Supervising DI Producer
Kevin Vale

Conform Artist

Alec Perez

Mastering Technicians

Andrew Minogue

James Reyes

Support Technicians

Corey Stewart


Jerome Raim

Account Executive

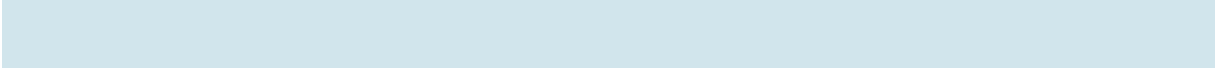
Molle Debartolo



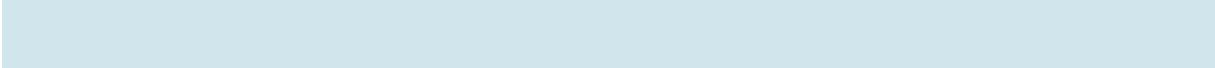
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Nancy Fitzpatrick
Hans & Kate Morris
Kenneth & Jennifer Pendery
Michael & Joan Salke



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Shani Ankori
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The Berkshire Eagle
Dan Bosley
Duncan & Susan Brown
Gene Carlson
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Michelle Moeller Chandler &
G. Donald Chandler III
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Deborah Coombs Criddle
Susan Cross
Kim DiLego
Governor Michael Dukakis
Allan W. & Judy Fulkerson
Francis Greenburger & Isa-
belle Autones
Nancy Kelly
Eric Kerns
Janette Kessler
Sue Killam
Lisa Kleiner-Chanoff
Sabine Krayenbühl
Liz Laitman Hughes
Estate of Sol Lewitt
Nancy Maier
Jeannie Maschino
North Adams Historical Soci-
ety
North Adams Public Library
Francis Oakley
Governor Deval Patrick
Bridget Rigas
Lisa Sargent-Harding
Amy Schewel
Toby Shimin
Larry Smallwood
Mark Stewart
Sheila M. Stone
Deb Utter & Doug Carver
Paulette Wein

Governor Bill Weld
Yale University Art Gallery
and Jock Reynolds

Music Featured

- "Objects"
Written by Adrienne Lenker
Published by Domino Publishing Company USA
Performed by Big Thief
Courtesy of Saddle Creek
- "Spring"
Written and performed by Bill Callahan
Published by Your/My Music
Courtesy of Drag City
By arrangement with Bank Robber Music
- "Gamma Ray Funk (Instrumental)"
Written by Jarrett Mumford and Pablo Martin
Performed by Du-Rites
Published by New Chapter Publishing, J Zone Music,
Music of Culture Kings, and Harlem
Punk Music
Courtesy of Beats & Rhymes
- "Turn It Around"
Written by Holly Laessig and Jessica Wolfe
Performed by Lucius
Published by Wildewoman Music c/o Third Side America
Courtesy of Mom+Pop Music
- "On Hearing The First
Cuckoo of Spring, Two
Pieces for Small Orchestra"
Performed by Frederick Delius
Courtesy of Score Revolution
- "A Fresh Slant"
Written and performed by Jeff Parker
Published by umjabuglafaesh music
Courtesy of Jeff Parker
- "Spinette"
Written by Alexis Georgopoulos and Anthony Moore
Performed by Arp & Anthony Moore
From FRKWYS Vol. 3
Courtesy of RVNG Intl.
- "Art Of Almost"
Written by Jeff Tweedy
Performed by Wilco
Published by BMG Bumblebee on behalf of Poeyfarre
Music, Pear Blossom Music,
Jorgensengaku Music, Alstromeria Music, and Those-
other Songs, BMG Platinum Songs
on behalf of Words Ampersand Music
Wilco appears courtesy of dBpm Records
(c) 2011 Words Ampersand Music
Filmed by Christoph Green and Brendan Canty

"How Long Do I Have To Wait For You?"	Written by Bosco Mann, Neal Andrew Sugarman, Sharon LaFaye Jones, Homer Steinweiss Performed by Sharon Jones & The Dap-Kings Published by BMG Platinum Songs on behalf of itself, Extraordinaire Music and Music Of Big Deal, Treatsound Music, Boscosound Music Courtesy of Daptone Records
"The Finnish Line"	Written and performed by Colm Mac Con Iomaire Courtesy of Colm Mac Con Iomaire
"Rosebud"	Written by Meg Remy and Richard David Morel Performed by U.S. Girls Published by M Remy and Outside Music Courtesy of 4AD By arrangement with Beggars Group Media Limited
"It's Not Dark Up Here"	Written by David Byrne and Brian Eno Performed by David Byrne Published by Warner-Tamerlane Publishing Corp. obo Itself and Moldy Fig Music, Opal Music Ltd. Courtesy of Nonesuch Records, by arrangement with Warner Music Group Film & TV Licensing
"Hits From The Bong"	Written by Louis M. Freeze, John David Hurley, Larry E. Muggerrud, and Ronnie Stephen Wilkins Published by Sony/ATV Tree Publishing, Universal Music - MGB Songs on behalf of itself and Cypress Phuncky Music, and Soul Assassins, Inc.
"Air"	Written by David Byrne Performed by Talking Heads Published by WB Music Corp. and Index Music, Inc. Courtesy of Sire Records Company, by arrangement with Warner Music Group Film & TV Licensing
"How We Be"	Written by Jason Michael Trammell, Ahmed Abdullahi Gallab, Gregory James Lofaro Published by Mutlucks Music Performed by Sinkane Courtesy of DFA by arrangement with Local Rep. NYC

"Twin Pole Sunshade for Rusty Schweickart"	Written by Mikael Jorgensen and James Thomas Published by BMG Firefly (ASCAP) on behalf of Jorgenstormmusic All rights administered by BMG Rights Management (US) LLC Performed by Quindar Courtesy of Quindar Creative Group
"Quartet for Sol Lewitt"	Written 1971 by Laurie Anderson arranged 2016 by Rubin Kodheli Performed by Amherst String Ensemble Published by Laurie Anderson Courtesy of Laurie Anderson
"Grinnin' In Your Face"	Written by Son House Published by BMG Bumblebee obo Sondick Music Performed by Ruthie Foster Courtesy of Ruthie Foster All rights administered by BMG Rights Management (US) LLC
"Ascension"	Written by Moses Sumney Published by Sumney Publishing admin by Kobalt Group Publishing Performed by Moses Sumney Courtesy of Jagjaguwar
"Beautiful Object (Instrumental)"	Written by John Padgett, Nathaniel Miller Performed by Glass Candy Published by Italians Do It Better admin by Songs of Kobalt Music Publishing Courtesy of Italians Do It Better, administered by Lip Sync
"MoCa Man"	Written by Zach Henderson Performed by oddCouple Published by House of Hendee Courtesy of oddCouple
"Lost In The Dream"	Written by Adam Granduciel Performed by The War on Drugs Published by Rough Trade Publishing Courtesy of Secretly Canadian
"Wildewoman"	Written by Holly Laessig and Jessica Wolfe Performed by Lucius Published by Wildewoman Music c/o Third Side America Courtesy of Mom+Pop Music

Artworks Featured

Jenny Holzer	<i>Truisms: All things are delicately interconnected...</i> , 1987
Michael Oatman	Text: <i>Truisms</i> , 1977-79
Spencer Finch	<i>all utopias fell</i> , 2010
Teresita Fernández	<i>Cosmic Latte</i> , 2017
	<i>Black Sun</i> , 2014
Dawn DeDeaux	<i>Parlor Games: Aleppo, Palmyra, Rome, Luxor, Athens, Sienna & New Orleans</i> , 2016-17
Lonnie Holley	<i>After the Revival (Vox Humana III: The Strength of Music Lives After the Instruments Are Destroyed)</i> , 2017
Sol LeWitt	<i>Wall Drawing 614</i> , 1989
Louise Bourgeois	<i>Untitled</i> , 1991-2000
James Turrell	<i>Dissolve (Curved Wide Glass)</i> , 2017
Nick Cave	<i>Sculpture</i> , 2013
Nick Cave	<i>Soundsuit</i> , 2011
Nick Cave	<i>Untitled</i> , 2009
Nick Cave	<i>Sea Sick</i> , 2014
Nick Cave	<i>HEARD-NY</i> , mixed-media performance, 2013
Nick Cave	<i>Sound Suits</i> , 2013-15
Jenny Holzer	<i>PROJECTIONS</i> , 2007
Ann Hamilton	<i>corpus</i> , 2003
Tim Hawkinson	<i>Überorgan</i> , 2000
Cai Guo-Qiang	<i>Inopportune</i> , 2004
Xu Bing	<i>Phoenix</i> , 2012
Donald Judd	<i>15 untitled works in concrete</i> , 1980-84
Richard Serra	<i>Tilted Arc</i> , 1981
Dan Flavin	<i>an artificial barrier of blue, red and blue fluorescent light (to Flavin Starbuck Judd)</i> , 1968
Julianne Swartz	<i>In Harmonicity, The Tonal Walkway</i> , 2016
Natalie Jeremijenko	<i>Tree Logic</i> , 1999
Jenny Holzer	<i>Deeper Look</i> , 2006-7
Don Gummer	<i>Primary Separation</i> , 2004
Joseph Beuys	<i>Lightning with Stag in its Glare (Blitzschlag mit Lichtschein auf Hirschem)</i> , 1958–85
Lonnie Holley	<i>Busted Without Arms</i> , 2016
Alex Da Corte	<i>Lightning</i> , 2015-16
Joseph Wardwell	<i>Hello America: 40 Hits from the 50 States</i> , 2017
Anish Kapoor	<i>Untitled</i> , 2012
Nari Ward	<i>Nu Colossus</i> , 2011
Laurie Anderson	<i>Lolabelle in the Bardo</i> , 2011
James Turrell	<i>Afrum (Projection)</i> , 1967
David Byrne	<i>Desire</i> , 1996
Dave Cole	<i>The Knitting Machine</i> , 2005

Sol LeWitt	<i>Loopy Doopy</i> (orange and green), 1998
Gunnar Schonbeck	<i>No Experience Required</i> , 1947-2008
Christoph Büchel	<i>Prototypes</i> , 2018
Christoph Büchel	<i>Dump</i> , 2008
Christoph Büchel	<i>The Mosque</i> , 2015
Francesco Clemente	<i>Encampment</i> , 2015
Ann Hamilton	<i>Paper Chorus</i> , 2014
Sol LeWitt	<i>Wall Drawing 386</i> , 1983
Sol LeWitt	<i>Wall Drawing 260A</i> , 2000
Sol LeWitt	<i>Wall Drawing 414</i> , 1984
Sol LeWitt	<i>Wall Drawing 684A</i> , 1999
Sol LeWitt	<i>Wall Drawing 766</i> , 1994
Sol LeWitt	<i>Wall Drawing 793B</i> , 1996
Franz West	<i>Les Pommes D'Adam</i> , 2007
Anselm Kiefer	<i>Étroits sont les Vaisseaux (Narrow are the Vessels)</i> , 2002
Anselm Kiefer	<i>Velimir Chlebnikov</i> , 2004
Anselm Kiefer	<i>The Women of the Revolution (Les Femmes de la Révolution)</i> , 1992/2013
Robert Rauschenberg	<i>The 1/4 Mile or 2 Furlong Piece</i> , 1999
Nick Cave	<i>UNTIL</i> , 2016
Megan and Murray McMillan	<i>In What Distant Sky</i> , 2013-16
Gregory Crewdson	<i>Untitled</i> , 2007
Darren Waterston	<i>Filthy Lucre</i> , 2013-14
James Turrell	<i>Perfectly Clear (Ganzfeld)</i> , 1991

"AS IS by Nick Cave"	Directed by Evan Falbaum Courtesy of Moviesauce, 2016
"Every Other Summer"	Directed by Christoph Green and Brendan Canty Courtesy of filmmakers, 2015

Stills and Archive

Adams Historical Society
Laurie Anderson
Artforum
artnet

The Baltimore Museum of Art
John Barrett III
The Berkshire Eagle

The Boston Globe
The Boston Phoenix
Keith Bona
Christoph Büchel
David Byrne
The Chinati Foundation
Chronicle WCVB-TV, c/o
Hearst Television, Inc.
The Clark Art Institute
Timothy A. Clary/AFP/Getty
Images
Chiara Clemente
Jay Corey
Gregory Crewdson
Curbed.com
Kyle Dempsey
Stephen Flavin/Artists Rights
Society (ARS)
Gagosian Gallery
Christopher J. Gillooly Pho-
tography Archives
The Guardian

Guggenheim Museum Bilbao
Hancock Shaker Village
Hauser & Wirth
Lewis Hine
The King Family
Charles Merzbacher
MASS MoCA
The New York Times
North Adams Historical Soci-
ety
The North Adams Transcript
Archive c/o The Berkshire
Eagle
Mario Roberto Duran Ortiz
Pace Gallery
publicdelivery.org
William Reynolds
Jack Shainman Gallery
Slate.com
Solomon R. Guggenheim
Museum
The Sprague Log
Carroll Sugg

The Tanglewood Institute
TIME
Jennifer Trainer
Union News
University of Massachusetts
Amherst
velvetjackets
WAMC/Northeast Public Radio
Williams College Museum of Art
The Williams Record

ZADIK - Zentralarchiv für
deutsche und internationalen
Kunstmarktforschung
David Zwirner Gallery

Vendors

Legal Services	Skadden, Arps, Slate, Meagher & Flom LLP
Catering Services	Jody Fijal Lickety Split
Hotel Partner	The Porches Inn at MASS MoCA

The Office

THE OFFICE performing arts + film	Noah Bashevkin Laurie Cearley Olli Chanoff Rachel Chanoff Gabrielle Davenport Catherine DeGennaro Diane Eber Chloe Golding Lynn Koek
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