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New Museum to Host Interdisciplinary Residency with Jeanine Oleson Featuring an Exhibition, Public Programs and Workshops, and an Experimental Opera

New York, NY... This spring the New Museum hosts the first museum presentation of work by Jeanine Oleson. Her project "Hear, Here" will culminate in an exhibition, a series of special in-gallery events, several public programs, a publication, and a fully staged experimental opera. Produced over the course of a five-month residency as part of the Museum's 2014 spring R&D Season: VOICE, "Hear, Here" asks: How can we attune ourselves to each other? Where is the agency in language? What does it really mean to listen?



Jeanine Oleson, Untitled, 2014, Intaglio print, 12 x 7 1/4 in (30.5 x 18.5 cm).
Printed by Marina Ancona, 10 Grand
Press. Courtesy the artist

Jeanine Oleson is an artist whose practice incorporates interdisciplinary uses of photography, performance, film/video, and installation work. Challenging political and social norms through works that bear a distinctive mix of pathos and wit, Oleson engages contemporary societal topics. These include the collective psyche of apocalyptic anxiety, the global ecological crisis, the persistence of spiritual rituals, and alternative methods of addressing the myriad inequities produced by homophobia, racism, and classism.

"Jeanine Oleson: Hear, Here" is curated by **Johanna Burton, Keith Haring Director and Curator of Education and Public Engagement**. The exhibition component of this project is on view at the New Museum from **April 22–July 6, 2014**.

An exploration of different kinds of voices—from the musical voice of opera to political acts of speech—"Hear, Here" simultaneously investigates language and points beyond it. The foundation for this investigation resides within art itself—particularly in relation to issues of audience and embodied engagement, in addition to objects and conditions that alter modes of expression—in order to respond to larger political and cultural problems faced on a global level.

In this context, Oleson is developing a video installation for the Museum's Fifth Floor gallery. This installation considers conditions of spectatorship, drawing from documentation of "The Rocky Horror Opera Show" that took place in the New Museum Theater on March 7. This event, organized by Oleson and opera dramaturg Cori Ellison, invited the direct participation and intervention of the audience, challenging the institutionalization of behavior in the reception of traditional forms of performance and presentation. The set and objects for an experimental opera (including musical instruments, staging tools, and performance artifacts) will also be present during the run of the exhibition, forming an impromptu stage set and a catalyst for a series of informal programs in the gallery space leading up to the final

performance. Accompanying the exhibition is an archival and research-based presentation in the Resource Center that takes up questions around various registers of Voice. The residency culminates with the premiere of Oleson's experimental opera in the New Museum's Theater, June 13–14.

Centering on a paradoxical landscape—a mountain that is also a cave—the exhibition and its constantly shifting elements produce a reactive space that focuses on the politics of vocalizing perspectives and the necessity of participation in lived experience. All the while, the affective role of voice in Oleson's work mobilizes a mix of humor, rancor, and joy in addressing an avalanche of pressing issues in contemporary life.

“HEAR, HERE” PROGRAMMING

Thursday April 3 | 7 PM | Free for Members, \$8 General Public
Sing, Yell, Tell

Gregg Bordowitz, Steven Cosson, Mara Mills, Oleson, and curator Johanna Burton discuss the implications of voice, from technical concerns to political potential to affective possibilities.

May 1–June 5 | Times Vary | Free with Museum Admission
“Hear, Here” Gallery Sessions

The exhibition serves as catalyst for a series of informal programs, mediated by invited guests in the gallery space. Each program further interpolates Oleson's research of voice in uniquely different ways. Confirmed participants include: **Angel Nevarez/Valerie Tevere** (“Another Protest Song: Karaoke with a Message,” May 1); **Jean Casella and Five Mualimm-ak** (“Voices from Solitary,” May 4); **Joy Askew** (“Songs for Animals,” May 9); **Rainy Orteca** (“Field Recordings,” May 10); **Courtesy the Artists** (“Choir Practice,” May 18); **Beatriz Santiago Muñoz** (“An informal séance with the ghost of Carlos La Sombra,” May 24); **Cara Baldwin** (“Human Microphone,” May 31); **Jaleh Mansoor** (“Negative Articulation Toward Revolution,” June 1); and **Kelly Pratt** (“Live Aurihorn Performance,” June 5). Check newmuseum.org for details.

Friday June 13 | 7 PM | \$12 Members, \$15 General Public
Saturday June 14 | 3 PM | \$12 Members, \$15 General Public
Jeanine Oleson: Opera Premiere

Beginning on a mountain and ending in a cave, this new performance work is presented in two acts and moves between absurd impossibility and a new terrain on which to voice agency.

VOICE MUSIC SERIES

In conjunction with Jeanine Oleson's exhibition, guest music curator **Cori Ellison** (Dramaturg at Glyndebourne Festival Opera and previously at New York City Opera, 1997–2010) has organized a series of musical events exploring the possibilities of the operatic voice.

Friday March 7 | 7 PM
The Rocky Horror Opera Show

A quartet of opera singers performs operatic standards to live accompaniment while an audience of die-hard opera fans and the general public are encouraged to dress up, sing along, dance, or do whatever they're moved to do, but normally restricted from doing.

Friday April 25 | 7 PM | \$10 Members, \$12 General Public
The Voice of Joseph Keckler

Transposing mundane lived experiences into an operatic medium, Keckler shares an evening of new work, including fragments from a work-in-progress in which he playfully skewers televised singing competitions.

Friday May 2 | 7 PM | \$10 Members, \$12 General Public
The Voice of Kristin Norderval

Norderval presents a selection of works for voice and laptop with a focus on live vocal sampling, real-time audio processing, and sounds recorded from discarded and decaying pianos.

Friday May 30 | 7 PM | \$10 Members, \$12 General Public

The Voice of Toby Newman

Newman melds traditional classical vocalism with vanguard extended vocal methods and ancient and diverse ethnographic techniques.

Jeanine Oleson was born in Astoria, OR, in 1974. She attended the School of the Art Institute of Chicago, Rutgers University, and Skowhegan School of Painting and Sculpture. Oleson has exhibited and performed at venues including: Exit Art, NY; Beta Local, San Juan, Puerto Rico; X-Initiative, NY; Commonwealth & Council, Los Angeles; Grand Arts, Kansas City, MO; Socrates Sculpture Park, NY; Diverseworks, Houston, TX; L.A.C.E., Los Angeles; Monya Rowe Gallery, NY; Samson Projects, Boston, MA; Gallery 400, University of Illinois at Chicago, IL; John Connelly Presents, NY; Bates College Museum of Art, ME; H&R Block Artspace, Kansas City Museum of Art, MO; Participant, Inc., NY; MoMA P.S.1, NY; Santa Fe Art Institute, NM; Pumphouse Gallery, London; White Columns, NY; and Art in General, NY. Oleson has received a Franklin Furnace Fellowship and a Jerome Foundation Travel and Study Grant in 2009; a Brooklyn Arts Council Community Arts Regrant (2008 and 2009); and a Professional Development Fellowship, College Art Association (1999–2000); and was in residence at Smack Mellon Studio Program, NY. She also published two books about performance projects in 2012, “What?” and “The Greater New York Smudge Cleanse.” Oleson is an Assistant Professor of Photography in the Department of Art, Media, and Technology at Parsons the New School for Design. She lives in Brooklyn, NY.

Support

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About the New Museum

The New Museum is the only museum in New York City exclusively devoted to contemporary art. Founded in 1977, the New Museum is a center for exhibitions, information, and documentation about living artists from around the world. From its beginnings as a one-room office on Hudson Street to the inauguration of its first freestanding building on the Bowery designed by SANAA in 2007, the New Museum continues to be a place of experimentation and a hub of new art and new ideas.

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