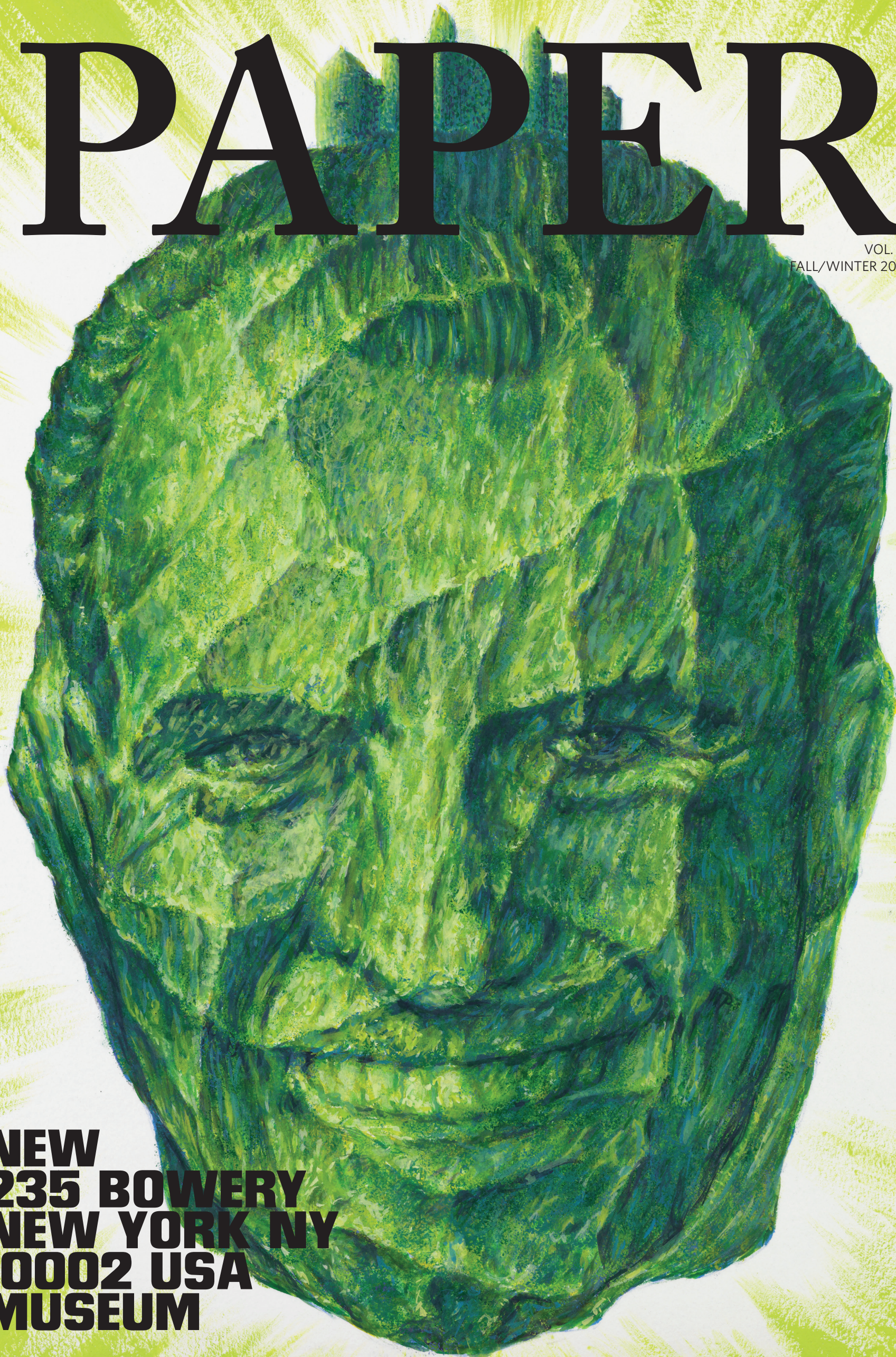


PAPER

VOL. 19
FALL/WINTER 2016

**NEW
235 BOWERY
NEW YORK NY
10002 USA
MUSEUM**



DIRECTOR'S LETTER

Dear Friends,

2015 has been an extremely active year: Last spring, our Triennial—“Surround Audience”—was in full swing, with over forty-five associated programs including a museum lecture by the world’s most intelligent robot, BINA48. Rhizome’s Seven on Seven conference in early May paired seven extraordinary artists with top technologists, resulting in collaborations between Martine Syms and Gina Trapani, Trevor Paglen and Mike Krieger, and Liam Gillick and Nate Silver, among others. We also premiered a new short film by Laura Poitras at the conference, which documents the work of artist Ai Weiwei and hacktivist Jacob Appelbaum (see page 3). Later in the month, we staged the third iteration of our biennial IDEAS CITY Festival, welcoming tens of thousands of visitors to three days of conferences, workshops, and street activities. Keynoters Lawrence Lessig and the Honorable Julián Castro were standouts, as was our mayoral panel, moderated by Kurt Andersen and featuring Annise Parker, Carmen Yulín Cruz, and Svante Myrick. This year, we are preparing for major IDEAS CITY conferences in Detroit and Athens.

In June, we opened exhibitions of the work of Albert Oehlen and Sarah Charlesworth. Both of these long-overdue presentations received high critical praise and broadened the understanding of these important artists in New York. Following in the New Museum’s long tradition of mounting benchmark presentations, we have just opened a survey of the work of Jim Shaw. Shaw, who hails from Los Angeles, has become one of our country’s leading artists. This fall we are also presenting “Barbara Rossi: Poor Traits,” a selection of the artist’s work from the late 1960s and early 1970s, and “Kelly,” an exhibition and a six-month residency by Wynne Greenwood. We look forward to a major exhibition of the work of Anri Sala, opening in February.

We have also started our second year of NEW INC, the first museum-led incubator for creative start-ups, and we welcomed our new class of creative practitioners working at the intersection of art, technology, and design. New members include HAMMERSTEP, a Brooklyn-based creative collective that uses high-intensity choreography, cutting-edge technology, and nontraditional audience engagement to express their limitless imagination through dance, and Afripedia, a platform and a visual guide to art, film, photography, fashion, design, music, and contemporary culture produced by African creatives worldwide.

The New Museum has always been about risk-taking, innovation, and reimagining the possibilities for museums. We are advocates for culture and how it can transform communities, having a profound impact on the hearts and minds of a diverse public. As we begin to approach our fortieth anniversary and tenth year on the Bowery, we will be making some exciting announcements about new initiatives and projects. We have the best staff of creative leaders to do it, and this summer we added two colleagues to our senior team: Dennis Szakacs, formerly Director and CEO of the Orange County Museum of Art, who has rejoined the New Museum as Associate Director, Institutional Advancement, and Lauren Cornell, formerly Executive Director of Rhizome and most recently the curator of the 2015 Triennial, who has been promoted to Curator and Associate Director, Technology Initiatives. With critic and curator Ed Halter, she has edited our first in a relaunched series of critical anthologies with the MIT Press, *Mass Effect: Art and the Internet in the Twenty-First Century*. This book will be released in November, followed by an important conference on the state of art and technology this January, supported by the Robert Rauschenberg Foundation.

We are immensely proud of the fact that the Bowery is no longer the skid row of decades past, but a vibrant, mixed community of artists, small businesses, restaurants, galleries, mom-and-pop stores, and next-generation entrepreneurs. The neighborhood and the street are in the midst of a dynamic transformation, and the New Museum is proud to be an anchor for the community and a catalyst for change.

Welcome to the new season; we look forward to seeing you often this fall at the New Museum!



Photo: Perry Hagopian



Lisa Phillips
Toby Devan Lewis Director

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The New Museum is located at **235 Bowery** (at Prince Street between Stanton and Rivington Streets, two blocks south of Houston Street).

For more information and detailed directions, please visit newmuseum.org/visit.

Wednesday: **11 AM–6 PM**
Thursday: **11 AM–9 PM**
Friday, Saturday, & Sunday: **11 AM–6 PM**
Monday & Tuesday: **CLOSED**
Pay-What-You-Wish
Thursday Evenings: **7–9 PM**

General Admission: **\$16**
Seniors: **\$14**
Students: **\$10**
Under 18: **FREE**
Members: **FREE**

tel. 212.219.1222 / newmuseum.org

COVER
Jim Shaw, *Kryptonite Nixon*, 1991 (detail). Gouache on board, 17 x 14 in (43.2 x 35.6 cm). Private collection

ANNOUNCEMENTS

RHIZOME AND THE NEW MUSEUM ANNOUNCE THE RELEASE OF A NEW FILM BY LAURA POITRAS, DOCUMENTING THE MAKING OF A COLLABORATIVE ARTWORK BY ARTIST AI WEIWEI AND ACTIVIST JACOB APPELBAUM FOR SEVEN ON SEVEN

The Art of Dissent, a new film by Laura Poitras, was released online this summer as part of the *New York Times*’ “Op-Docs” series (nyti.ms/1BYZKSx). The activist and artist-filmmaker’s first project since *CITIZENFOUR* (2014), her celebrated portrait of Edward Snowden, *The Art of Dissent* portrays a seventy-two-hour collaboration in Beijing between contemporary artist Ai Weiwei and leading WikiLeaks and Tor Project activist Jacob Appelbaum.

The collaboration was part of the seventh edition of Rhizome’s art-meets-tech event Seven on Seven, which was held at the New Museum on May 2, 2015. Lisa Phillips, *Toby Devan Lewis Director* of the New Museum, was an executive producer for *The Art of Dissent* with film producer Dorothy Berwin. Heather Corcoran, Executive Director of Rhizome, orchestrated the collaboration and oversaw its production in China.

Recognizing their shared, urgent concerns surrounding free speech, civil liberties, and the proliferation of surveillance technologies, particularly in the US and China, Rhizome brought Ai and Appelbaum together for the first time in Beijing in April 2015 to spend three days together in deep discussion and open-ended collaboration. The two were invited to create something new—an artwork, an action, a provocation, a piece of technology, or whatever they imagined—alongside the other participants in this flagship program, which brings together seven pairs of artists and technologists. (The other teams met at the New Museum in New York.)

The film draws connections between Ai and Appelbaum via the making of their collaborative artwork *Panda-to-Panda* (2015), composed of twenty toy pandas from which the stuffing was removed and replaced with shredded NSA documents and an SD card (the contents of which are unknown), supplied by Appelbaum. “Panda” is a term used in China to describe a member of the secret police. The pandas were then distributed to art, technology, and free-speech activists around the world, including Julian Assange and Edward Snowden.



Laura Poitras, *The Art of Dissent*, 2015 (still). Video, sound, color; 9:20 min. Courtesy Praxis Films

SUPPORT

The Art of Dissent was executive produced by Lisa Phillips and Dorothy Berwin. Additional support was provided by Sima Familant and Mark Gordon.

Organized by Rhizome at the New Museum, Seven on Seven was sponsored by Deutsche Bank, Wieden+Kennedy, Electric Objects, Tumblr, Ace Hotel, Giphy, Paddle8, and BFA.

HILTON ALS HONORED AS THE 2015 VISIONARY SPEAKER

On September 15, author and critic Hilton Als was featured as the New Museum’s 2015 Visionary speaker.

The Visionaries Series honors forward-thinking leaders in the fields of art, architecture, design, film, and related disciplines of contemporary culture. Now in its seventh season, the annual series spotlights innovators who shape intellectual life and define the future of culture.

Hilton Als is one of the most distinctive voices in American letters. As this year’s Visionary speaker, he read from a new, unpublished essay about photographer Diane Arbus and her passionate engagement with New York City. Arbus is a perfect vehicle for Als’s meditation. Running from privilege, she took herself further and further away from anything that could be described as normative and descended into a world teetering on the brink of the void. Like Als, she saw herself in her subjects, but, for her, life became a desperate struggle to disassociate from them.

Als’s career has been closely associated with the *New Yorker* since 1989, when he began working as a contributor to the magazine’s column “The Talk of the Town.” In 1994, he became a staff writer and, in 2002, the publication’s theater critic. His revolutionary autobiography, *The Women*, appeared in 1996 and introduced an author who embraced enormously complex topics—such as race, sexuality, politics, and, most of all, the liquid dimensions of love—to an audience of readers who would become his devotees. In 2013, a selection of his essays was published under the title *White Girls*. The book is inhabited by a cast of characters that could easily populate a twenty-first-century version of Tennessee Williams’s *Camino Real*. Truman Capote, Michael Jackson, and Richard Pryor are cast as his heroines and heroes, and everywhere is Als himself, whose uncanny empathy makes him another player in his theater of doubled identities.

Previous Visionaries include legendary choreographer Bill T. Jones, whose talk inaugurated this signature program (2009); Jimmy Wales, founder of Wikipedia (2010); Alice Waters, chef, author, activist, and proprietor of Chez Panisse Restaurant & Café (2011); artist and architect Maya Lin (2012); Matthew Weiner, writer, director, and producer of *Mad Men* (in conversation with writer A.M. Homes) (2013); and Darren Aronofsky, Academy Award–nominated director, screenwriter, and producer (in conversation with novelist and critic Lynne Tillman) (2014).

SUPPORT

The Visionaries Series is made possible by the Stuart Regen Visionaries Fund, established by a gift from Barbara Gladstone in honor of her son Stuart Regen. Additional support for the Visionaries Series is provided by the Charlotte and Bill Ford Artist Talks Fund.



Photo: Jesse Untracht-Oakner

ANNOUNCEMENTS CONTINUED

DENNIS SZAKACS APPOINTED ASSOCIATE DIRECTOR, INSTITUTIONAL ADVANCEMENT

Dennis Szakacs, formerly Deputy Director of the institution and, more recently, Director and CEO of the Orange County Museum of Art, has rejoined the staff of the New Museum as Associate Director.

In his new role at the New Museum, Szakacs will oversee all finance- and development-related activities and will focus on business planning and the further development of both earned and contributed income. Additionally, Szakacs will help spearhead major initiatives planned for the upcoming fortieth anniversary of the New Museum in 2017—a year that will also mark the tenth anniversary of the Museum's acclaimed building on the Bowery, designed by Kazuyo Sejima and Ryue Nishizawa of SANAA. Szakacs will work closely with *Toby Devan Lewis Director* Lisa Phillips, Deputy Director Karen Wong, and Artistic Director Massimiliano Gioni.

Szakacs was Deputy Director at the New Museum from 1997 to 2003, when the institution was still housed in a loft building on Broadway. During those years he worked with both founding Director Marcia Tucker and Phillips. Prior to joining the New Museum he served as Director of Development and, later, as Deputy Director at P.S.1 in Long Island City. From 2003 to 2013, Szakacs was Director and CEO of the Orange County Museum of Art in Newport Beach, California, where he elevated the institution's national and international profile through distinguished exhibitions and a significant touring program. He also doubled the museum's operating budget and substantially increased its endowment. The New Museum and the Orange County Museum of Art also collaborated on several projects during Szakacs's tenure, including exhibitions devoted to John Waters and Mary Heilmann, and the ambitious restoration of the monumental work *A Tale of Two Cities* (1981) by late artist Chris Burden, in preparation for the New Museum exhibition "Chris Burden: Extreme Measures" (2013–14).

LAUREN CORNELL PROMOTED TO CURATOR AND ASSOCIATE DIRECTOR, TECHNOLOGY INITIATIVES

Lauren Cornell has been promoted to Curator and Associate Director, Technology Initiatives. In this role, Cornell will contribute to the New Museum's curatorial program through exhibitions, symposia, and online commissions, while elevating the Museum's profile as a historic leader in the art/digital realm. As a member of the Museum's senior management team, Cornell will bring focus and strategic thinking to all of the Museum's technology initiatives, both artistic and institutional, through new projects, advocacy, and publishing. She will work across departments to clarify, synthesize, and amplify the Museum's online presence and develop new initiatives to further its mission to promote "new art, new ideas." In addition to being responsible for the Museum's digital platforms and content, Cornell will also work to broaden its strong international community of collaborators through traveling exhibitions, projects, and public programs.

Most recently, Cornell was co-curator with Ryan Trecartin of the highly successful 2015 Triennial: "Surround Audience." She is also coeditor with Ed Halter of the forthcoming book *Mass Effect: Art and the Internet in the Twenty-First Century*, one of the first volumes to document and critically map the evolution of art engaged with the internet in its so-called second generation, which will be released this fall by the New Museum and the MIT Press. From 2005 to 2012, she served as Executive Director of Rhizome and as Adjunct Curator at the New Museum. In this dual role, she founded the annual conference Seven on Seven, curated exhibitions such as "Free" (2010), and organized dozens of original performances and events with artists including Fatima Al Qadiri, Nao Bustamante, Xavier Cha, Naeem Mohaiemen, Shana Moulton, and Trevor Paglen, among others. Since 2011, she has been on the faculty at the Center for Curatorial Studies, Bard College.

GARY CARRION-MURAYARI AND ALEX GARTENFELD TO CURATE THE 2018 NEW MUSEUM TRIENNIAL

Following the success of the 2015 Triennial: "Surround Audience," the New Museum has begun preparations for the next edition of the Triennial. Massimiliano Gioni, Artistic Director, has announced that Gary Carrion-Murayari and Alex Gartenfeld will curate the Museum's fourth Triennial exhibition in 2018. Carrion-Murayari is Kraus Family Curator at the New Museum, while Gartenfeld is founding Deputy Director and Chief Curator at the Institute of Contemporary Art, Miami.

Launched in 2009, the critically acclaimed Triennial is a signature initiative of the New Museum and is the only recurring exhibition in the country devoted to emerging artists from around the world, providing an important platform for young artists who are shaping the current discourse of contemporary art and the future of culture. The first edition, "Younger Than Jesus" (2009), featured fifty artists from twenty-five countries and focused on the emergence of a new generation of artists. The second Triennial, "The Ungovernables" (2012), featured a global roster of thirty-four artists, artist groups, and collectives from more than twenty-three countries. The most recent edition, "Surround Audience," which was on view from February to May 2015 and featured fifty-one artists from twenty-five countries, was curated by Lauren Cornell, Curator and Associate Director, Technology Initiatives, at the New Museum and artist Ryan Trecartin.

IN MEMORY OF ELON JOSEPH, 1936–2015

This July, the New Museum lost a beloved member of our staff. Elon Joseph was the Museum's longest tenured staff member, having worked as a security guard since 1983. He was a true professional who rarely missed a day of work during his three decades of service. He was also a kind and caring friend, who always brought his steady calm, deep love of music, and abiding faith to all that he did.

Two years ago for his thirtieth anniversary, the New Museum held a ceremony honoring Elon and named the Security Console after him. He is missed by staff and visitors, and we will always remember his angelic demeanor and transcendent harmonica tunes.

Elon Joseph with Lisa Phillips, *Toby Devan Lewis Director*, at the dedication of the Elon Joseph Security Console in 2013



Elon Joseph with fellow New Museum security guard Kimball Augustus in the early days



BARBARA ROSSI: POOR TRAITS

Lobby Gallery | September 16, 2015–January 3, 2016



Barbara Rossi, *Rose Rock*, 1972. Acrylic on Plexiglas panel and frame, 27 3/4 x 23 3/4 in (70.5 x 60.3 cm). Courtesy the artist and Corbett vs. Dempsey, Chicago

This fall, the New Museum presents “Barbara Rossi: Poor Traits,” a selection of the artist’s enigmatic and playful graphite drawings from the late 1960s and meticulously rendered reverse paintings on Plexiglas from the early 1970s. Barbara Rossi first exhibited her work in late-1960s Chicago, where she became associated with a number of young artists known as the Chicago Imagists who shared an interest in non-Western and popular imagery and the pursuit of vivid, figurative work often coupled with humorous gags or puns. Rossi’s delirious innovations, however, are idiosyncratic even among an eclectic set of peers.

In her early drawings, Rossi turned inward, mining her own unconscious in an open and spontaneous process in which figurative suggestions transform wandering lines into hallucinatory portraits. Filled with flat colors and twisted into shifting silhouettes, the characters that populate Rossi’s reverse Plexiglas paintings elaborate the physiognomy that surfaced in these early drawings. In contrast to the cartoonlike antics of these works, however, Rossi’s approach to composition emerged from her interest in vernacular devotional images and appreciation of art that conveys complex mental states.

“Barbara Rossi: Poor Traits” is curated by Natalie Bell, Assistant Curator. The exhibition marks Rossi’s first museum exhibition in New York as well as the most significant presentation of her work since the early 1990s.

Barbara Rossi was born in 1940 in Chicago, Illinois, where she lives and works. She has exhibited her paintings and drawings internationally, and her works are in the collections of the Art Institute of Chicago; the Madison Museum of Contemporary Art, Wisconsin; the Milwaukee Museum of Contemporary Art; the Museum of Contemporary Art, Chicago; the David and Alfred Smart Museum of Art, the University of Chicago; and the Smithsonian American Art Museum, Washington, DC.

PUBLIC PROGRAM

Hairy Who & the Chicago Imagists: Screening and Q&A
with Director Leslie Buchbinder

SUNDAY OCTOBER 11, 3 PM

Gallery Talk: Lisa Stone in Conversation with Natalie Bell

FRIDAY NOVEMBER 13, 5 PM

SUPPORT

Support for “Barbara Rossi: Poor Traits” is provided by Corbett vs. Dempsey, Chicago, Charles and Kathleen Harper, Laura Skoler, Michael J. Robertson and Christopher A. Slapak, and an anonymous gift.

The Producers Council of the New Museum is gratefully acknowledged.

The accompanying exhibition publication is made possible, in part, by the J. McSweeney and G. Mills Publications Fund at the New Museum.

JIM SHAW: THE END IS HERE

Second, Third, and Fourth Floors | October 7, 2015–January 10, 2016

In October 2015, the New Museum presents the first New York survey exhibition of the work of Jim Shaw. Over the past thirty years, Shaw has become one of the United States' most influential and visionary artists, moving between painting, sculpture, and drawing, and building connections between his own psyche and America's larger political, social, and spiritual histories. Shaw mines his imagery from the cultural refuse of the twentieth century, using comic books, record covers, conspiracy magazines, and obscure religious iconography to produce a portrait of the nation's subconscious. Although a recognized icon of the Los Angeles art scene since the 1970s, Shaw has never had a comprehensive museum show in New York. This exhibition, which encompasses three floors of the New Museum, reveals the breadth and inventiveness of his art. A comprehensive selection of his works is presented alongside objects from his collections of vernacular art and religious didactic materials.

Shaw's work is inspired by his childhood in suburban Michigan, his adopted home of Los Angeles where he has lived for over thirty years, and the dark and sprawling underbelly of America as a whole. Along with fellow Michigan native Mike Kelley, Shaw moved to California in the 1970s to attend CalArts and was one of a number of notable artists to emerge from the school in the late 1970s and early '80s. His work is distinguished by rigorous formal and structural analyses of neglected forms of vernacular culture, informed by his large collections of objects representative of consumer desires, religious fervor, and a constantly evolving counterculture. For Shaw, these seemingly mundane artifacts reflect shifting social and political values and the way in which individual Americans are the product of a variety of conflicting forces.

"The End is Here" presents some of Shaw's most iconic projects, including early airbrush drawings; large selections from his series "Dream Drawings" (1992–99), "Dream Objects" (1994–present), and the sprawling "My Mirage" (1985–91); and *Labyrinth: I Dreamt I was Taller than Jonathan Borofsky* (2009), a large-scale, immersive installation of sculptures and painted theatrical backdrops. These instantly recognizable works and series—which succeed in reinvigorating and complicating traditional categories like portraiture, history painting, figuration, and abstraction—have never before been brought together in a single exhibition. This survey also includes a presentation of his collection of thrift store paintings, originally shown in New York in 1991, as well as his ongoing collection of religious pedagogical materials. Presented under the title "The Hidden World," this diverse assortment of pamphlets, posters, banners, and other ephemera catalogs the spiritual exhortations and admonishments of a constantly expanding pantheon of homegrown prophets and visionaries. These two collections demonstrate Shaw's unique insight into the spiritual and aesthetic history of America and the ways in which the obscure, personal expressions he has collected have informed his own unique artworks. As part of his process, Shaw consistently relies upon in-depth historical research, the exploration of his own personal experience and subconscious, and the creation of fictitious histories and characters. The combination of these strategies results in a powerful evocation of the themes of belief, madness, materialism, and war, as they continue to influence contemporary life.

"Jim Shaw: The End is Here" is organized by Gary Carrion-Murayari, Kraus Family Curator, and Massimiliano Gioni, Artistic Director, with Margot Norton, Associate Curator.

Jim Shaw, *Sin of Pride*, 1988 (detail). Watercolor on paper, 17 x 14 in (43.2 x 35.6 cm). Collection Barry Sloane



Jim Shaw was born in 1952 in Midland, Michigan, and lives and works in Los Angeles, California. He received a BFA from the University of Michigan, Ann Arbor, in 1974 and an MFA from the California Institute of the Arts in 1978. Shaw has had major solo exhibitions at the Chalet Society, Paris (2014); BALTIC Centre for Contemporary Art, Gateshead, England (2012); the Los Angeles County Museum of Art (2012); CAPC musée d'art contemporain de Bordeaux, France (2010); P.S.1 Contemporary Art Center, Long Island City (2007); and Casino Luxembourg—Forum d'art contemporain, Luxembourg (1999). His work has been featured in a number of important international group exhibitions, including "The Encyclopedic Palace: 55th International Art Exhibition," the Venice Biennale (2013); "Sunshine & Noir: Art in L.A., 1990-1997," Louisiana Museum of Modern Art, Humlebaek, Denmark (1997); "Helter Skelter: L.A. Art in the 1990s," LA MOCA (1992); and the 1991 and 2002 Whitney Biennials; among others.

PUBLIC PROGRAMS

Jim Shaw in Conversation with Massimiliano Gioni
SATURDAY OCTOBER 10, 3 PM

Keynote Lecture by John C. Welchman: Heed, Dream, Hyper-Connect: Jim Shaw's Speculative Irrealism
SUNDAY NOVEMBER 8, 3 PM

Panel: Truth Seekers and Hidden Worlds
SUNDAY NOVEMBER 15, 3 PM

Outside the Box Gallery Talks with Naomi Fisher, John Miller, Dan Nadel, and Bartholomew Ryan
See newmuseum.org/calendar for additional information





Left: Jim Shaw, *Untitled (Distorted Faces series)*, 1985. Graphite, airbrush, and Prismacolor on paper, 14 x 11 in (35.6 x 27.9 cm). Collection the artist

Lead support for "Jim Shaw: The End is Here" is provided by:

Eugenio López

Jill and Peter Kraus

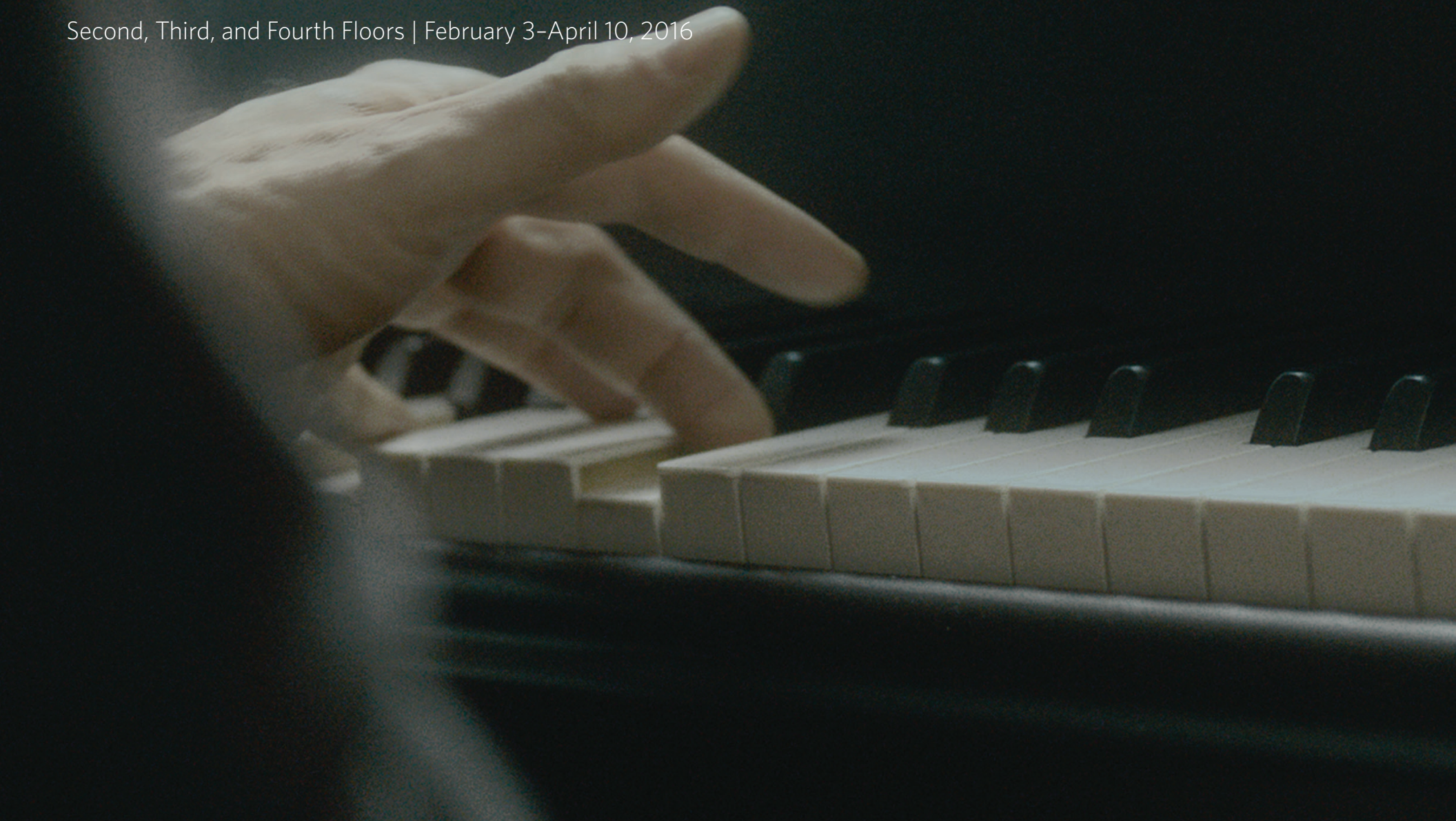
Additional support is provided by:

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ANRI SALA: ANSWER ME

Second, Third, and Fourth Floors | February 3–April 10, 2016



Anri Sala, *Ravel, Ravel*, 2013 (still). Two-channel HD video and sixteen-channel sound installation, color; 20:45 min. Courtesy Galerie Chantal Crousel, Paris; Marian Goodman Gallery, New York; and Hauser & Wirth. © Anri Sala

In February 2016, the New Museum will present the first major New York exhibition of the work of Anri Sala. Highlighting Sala’s continuing interest in how sound and music can engage architecture and history, the exhibition will feature extensive multichannel audio and video installations that will unfold across the Second, Third, and Fourth Floor galleries, composing a symphonic experience specific to the New Museum.

In his early video works from the late 1990s, Sala used documentary strategies to examine life after communism in his native Albania, observing the role of language and memory in narrating the past. Since the early 2000s, his video works have probed the psychological effects of acoustic experiences, embracing both music and sound as languages capable of conjuring up images, rousing nostalgia, or communicating emotions. In many of these works Sala depicts scenes from everyday life in which music serves as a requiem for the histories and utopian ideals that lie dormant in modernist architecture.



Anri Sala, *The Present Moment (in D)*, 2014 (still). Single-channel HD video and nineteen-channel sound installation; 21:30 min. Courtesy Galerie Chantal Crousel, Paris; Marian Goodman Gallery, New York; and Hauser & Wirth. © Anri Sala

Anri Sala was born in 1974 in Tirana, Albania, and lives and works in Berlin. He represented France at the 55th Venice Biennale (2013) and has exhibited internationally for many years, with solo shows at Haus der Kunst, Munich (2014); Centre Georges Pompidou, Paris (2012); the Serpentine Gallery, London (2011); the Contemporary Arts Center, Cincinnati (2009); the Museum of Contemporary Art, North Miami (2008); and Fondazione Nicola Trussardi, Milan (2005); among other venues.

In recent works, Sala has interpreted musical compositions in multichannel video and sound installations that emphasize the perception of sound in relation to architectural spaces. The exhibition will include the US premiere of Sala’s striking installation *Ravel, Ravel* (2013), first exhibited in the French Pavilion at the 55th Venice Biennale, in which two interpretations of Maurice Ravel’s *Piano Concerto for the Left Hand in D Major* (1929–30) are projected simultaneously. Sala rearranged the tempo of each concerto so that they play both in and out of sync to produce a musical echo, generating a paradoxical experience in the sound-absorbing interior of the installation. The dynamics of repetition and reverberation underpin the ideas explored in the exhibition and acknowledge the historical dialogues embedded throughout the artist’s oeuvre.

This exhibition is curated by Massimiliano Gioni, Artistic Director, Margot Norton, Associate Curator, and Natalie Bell, Assistant Curator.

SUPPORT

Generous lead support for “Anri Sala: Answer Me” is made possible by Lonti Ebers and Bruce Flatt

PIA CAMIL

Lobby Gallery | January 13–April 17, 2016



Pia Camil, *The little dog laughed*, 2014 (detail). Hand-dyed and stitched canvas, 106 1/4 x 330 3/4 in (270 x 840 cm). Installation view: Blum & Poe, Los Angeles. Courtesy the artist and Blum & Poe, Los Angeles

In January 2016, the New Museum will host the first solo museum presentation in New York of the work of artist Pia Camil. In her paintings, sculptures, performances, and installations, Camil draws inspiration from both the inner-city landscape of her native Mexico City and the history of modernism. Her projects expose the problems as well as the latent possibilities within urban ruin, exploring what she refers to as the “aestheticization of failure.” For her *Espectaculares* series (2012–ongoing) she hand-dyed and stitched curtains inspired by the modular panels of abandoned commercial billboards in Mexico City, transforming the remnants of a dysfunctional commercial culture into theatrical environments. Recent projects such as *Entrecortinas: Abre, Jala, Corre* (2014) expand the scope of her practice to incorporate ceramic vessels and structural elements that invite the viewer to navigate through the space and experience shifting viewpoints and juxtapositions. At the New Museum, Camil will present a new sculptural installation created specifically for the Lobby Gallery.

The exhibition is curated by Margot Norton, Associate Curator.



Pia Camil in collaboration with Guillermo Mora, *No A Trio A*, 2013. Inaugural performance, La Casa Encendida, Madrid. Courtesy the artist

Pia Camil was born in 1980 in Mexico City, where she continues to live and work. Her work has been exhibited internationally at Frieze Projects, New York (2015); Middlesbrough Institute of Modern Art, Middlesbrough, England (2015); Saatchi Gallery, London (2015); the Biennial of the Americas, Denver (2013); and Museo de Arte Contemporáneo de Castilla y León, Spain (2011). Recent solo presentations include “The Little Dog Laughed,” Blum & Poe, Los Angeles (2014); “Entrecortinas: Abre, Jala, Corre,” Galería OMR, Mexico City (2014); “Espectacular Telón,” Galerie Sultana, Paris (2013); and “Cuadrado Negro,” Artium Basque Museum-Center of Contemporary Art, Vitoria-Gasteiz, Spain (2013). Camil has an upcoming solo exhibition at the Contemporary Arts Center, Cincinnati, opening in November 2015.

SUPPORT

Artist commissions are generously supported by the Neeson / Edlis Artist Commissions Fund.

Additional support is provided by the Toby Devan Lewis Emerging Artists Exhibitions Fund. The Producers Council of the New Museum is gratefully acknowledged.

R&D SEASONS

Fifth Floor Gallery, Resource Center, & New Museum Theater

FALL 2015: PERSONA

The Fall 2015 R&D (Research and Development) Season plumbs the theme of PERSONA via a range of activities anchored by three major projects with Wynne Greenwood (the R&D Season artist in residence), Jack Ferver and Marc Swanson (the New York City premiere of *Chambre*), and Jackie Sibblies Drury, MJ Kaufman, Aya Ogawa, Nigel Smith, and others (*X-ID REP*). In these activities, PERSONA is considered for the ways and means by which we craft ourselves as subjects and present ourselves to others, while exploring the roles that the media, celebrity culture, politics, theater, and art play across the spectrum of subjecthood from “self” to “character.”

Wynne Greenwood: “Kelly”

September 16, 2015–January 10, 2016
Fifth Floor Gallery, Resource Center, and New Museum Theater



Tracy + the Plastics, *Can You Pause That for a Second?*, 2003/2014 (still). Performance and video, sound, color; 25:11 min. Courtesy Wynne Greenwood

Wynne Greenwood is widely known for her work as Tracy + the Plastics (1999–2006), in which she plays all three parts in an all-girl band, performing live as vocalist Tracy, accompanied by videos of herself portraying keyboardist Nikki and drummer Cola. “Kelly” is an exhibition and a six-month residency in which Greenwood will premiere the complete, recently re-performed, and newly mastered archive of Tracy + the Plastics’ performances. The exhibition brings this archive into dialogue with more recent work exploring the artist’s interest in what she has called “culture healing” to consider possibilities for feminist, queer, and other experimental models of collaboration and dialogue.

The programming for Greenwood’s residency includes a music series entitled “Temporary Arrangements” in which artists are invited to create and perform as one-night-only bands, as well as a series of panels that explores queer archives, legacies of feminist video production, and the potentiality of performing and disrupting different kinds of scripts.

“Kelly” is co-curated by Johanna Burton, Keith Haring Director and Curator of Education and Public Engagement, the New Museum, and Stephanie Snyder, John and Anne Hauberg Curator and Director, the Douglas F. Cooley Memorial Art Gallery, Reed College, Portland, Oregon, with Sara O’Keeffe, Assistant Curator, the New Museum.



Tracy + the Plastics, *She Tips the Wicked Fit*, 2001/2014 (still). Performance and video, sound, color; 22:24 min. Courtesy Wynne Greenwood



Tracy + the Plastics, *Gut Tracer*, 2002/2014 (still). Performance and video, sound, color; 28:03 min. Courtesy Wynne Greenwood



Tracy + the Plastics, *Parts*, 2001/2014 (still). Performance and video, sound, color; 26:28 min. Courtesy Wynne Greenwood

MUSIC SERIES

Temporary Arrangement by Anna Oxygen
FRIDAY SEPTEMBER 18, 7 PM

Temporary Arrangement by Sacha Yanow
FRIDAY NOVEMBER 13, 7 PM

Temporary Arrangement by Wynne Greenwood
FRIDAY DECEMBER 11, 7 PM

PUBLIC PROGRAMS

Panel: Let’s piece our knowing together
Lisa Darms, Reina Gossett, Wynne Greenwood, and Sasha Wortzel, moderated by Johanna Burton and Stephanie Snyder
SATURDAY SEPTEMBER 19, 3 PM

Panel: Hall Pass
Cecilia Dougherty, Cheryl Dunye, and Tara Mateik
SATURDAY NOVEMBER 14, 3 PM

Panel: Can you take it from “Hey, Tracy...”
Gregg Bordowitz, Erin Markey, and Elisabeth Subrin
SATURDAY DECEMBER 12, 3 PM

Release Party: Wynne Greenwood and Friends
Book Launch with Performances by Morgan Bassichis, Joe DeNardo, K8 Hardy, Sara Jaffe, Fawn Krieger, and Emily Roysdon
SUNDAY DECEMBER 13, 3 PM

In conjunction with Greenwood’s exhibition, material from the historic New Museum exhibitions “HOMO Video: Where We Are Now” (1986–87) and “Bad Girls” (1994) will be on view in the Museum’s Resource Center.

Tracy + the Plastics, *Parts*, 2001/2014 (still). Performance and video, sound, color; 26:28 min. Courtesy Wynne Greenwood



Jack Ferver and Michelle Mola in *Chambre*. Photo: Julieta Cervantes

Jack Ferver and Marc Swanson: *Chambre*

Exhibition: September 23–October 4, 2015

Performances: Thursday–Friday, 7 PM; Saturday–Sunday, 3 PM

New Museum Theater

The New Museum and the French Institute Alliance Française (FIAF) present the New York City premiere of Jack Ferver and Marc Swanson’s *Chambre*, as part of FIAF’s Crossing the Line Festival. In *Chambre*, writer, choreographer, and director Ferver and visual artist Swanson take Jean Genet’s *The Maids* as a point of departure for a farcical attack on the contemporary culture of celebrity and greed. Ferver refracts Genet through many lenses, including the gruesome facts of the real-life murders that inspired *The Maids*, Lady Gaga’s infamous courtroom deposition speech, role-play, and a manic fantasy escape to the City of Lights. Swanson’s mythic and evocative sculptures—on view as an installation during Museum hours—function as both freestanding artworks and a theatrical set. Performed by Ferver, Michelle Mola, and Jacob Slominski, *Chambre* asks not how such a violent thing could have happened, but why things like this don’t happen more often.

X-ID REP

Open Studios and Performance

September 20, 2015–January 9, 2016

New Museum Theater

X-ID REP uses a pop-up repertory theater model within an open studio format to examine the shifting ethical boundaries surrounding intercultural cross-play on contemporary American stages. The project brings together a group of directors and playwrights recognized for their diverse approaches to staging across various identifications of class, race, gender, sexuality, ethnicity, and ability, among others. These artists will cast a resident company of actors with whom they will collaborate to develop material that further highlights a spectrum of approaches to the topic. Operating from various positions of agency and privilege, the members of *X-ID REP* will collectively examine the constructs of staging intercultural cross-identifications while directing our attention to the social conditions from which these constructs emerge and in which they persist, perniciously or otherwise. Participating artists: Lileana Blain-Cruz, Kirk Wood Bromley, Jackie Sibblies Drury, Kareem Fahmy, MJ Kaufman, JJ Lind, Aya Ogawa, and Niegel Smith.

SEPTEMBER 20	Company Auditions
OCTOBER 26–31	Open Studio Rehearsals with Director Kareem Fahmy
NOVEMBER 2–7	Open Studio Rehearsals with Director JJ Lind
NOVEMBER 16–21	Open Studio Rehearsals with Director Lileana Blain-Cruz
DECEMBER 16–21	Open Studio Rehearsals with Director Niegel Smith
JANUARY 8–9	Performance Presentation



Drae Campbell, Maureen Sebastian, Magin Schantz, Eunjee Lee, Connie Hall, and Hana Kalinski in *oph3lia*, written and directed by Aya Ogawa. Photo: Carl Skutsch

NEW MUSEUM SEMINARS: (TEMPORARY) COLLECTIONS OF IDEAS AROUND PERSONA

Sessions: September 28–December 21, 2015

Consortium: December 5, 2015

Aligned with R&D Season themes, New Museum Seminars provide a platform for discussing and debating ideas as they emerge and for developing scholarship directly referencing art’s place in culture. A group of ten to twelve participants from diverse backgrounds will meet regularly for twelve weeks to plan and implement a bibliography as well as a public event featuring leading figures whose work has shaped the topic of study.

SUPPORT FOR WYNNE GREENWOOD: “KELLY”

Major support for Wynn Greenwood: “Kelly” is generously provided by The New Foundation Seattle.

Artist commissions at the New Museum are generously supported by the Neeson / Edlis Artist Commissions Fund.

Artist residencies are made possible, in part, by Laurie Wolfert. Additional support provided by the Toby Devan Lewis Emerging Artists Exhibitions Fund.

The artist would like to acknowledge Henry Art Gallery, the City of Seattle Artist Project, and Tom White and the Estate of Leslie Scalapino.

Additional support for Seasons is provided by public funds from the New York State Council on the Arts with the support of Governor Andrew Cuomo and the New York State Legislature, and from the New York City Department of Cultural Affairs in partnership with the City Council. Endowment support is provided by the Rockefeller Brothers Fund, the Skadden, Arps Education Programs Fund, and the William Randolph Hearst Endowed Fund for Education Programs at the New Museum.

SUPPORT FOR NEW MUSEUM SEMINARS

New Museum Seminars are made possible through the generous support of the Andrew W. Mellon Foundation.

Additional support is provided, in part, by public funds from the New York State Council on the Arts with the support of Governor Andrew Cuomo and the

EXPERIMENTAL STUDY PROGRAM

Classes: October 9–December 11, 2015

The New Museum’s Experimental Study Program (ESP) pairs youths (fifteen to twenty years old) with artists to collaborate on projects and research related to R&D Season themes. Over several months, teens and New Museum staff will undergo an intensive exploration of PERSONA as framed by Wynne Greenwood and artists participating in *X-ID REP*. Contributors will consider subjecthood, from “self” to “character,” as experienced and crafted across physical and digital realities.

New York State Legislature, and from the New York City Department of Cultural Affairs in partnership with the City Council.

SUPPORT FOR THE NEW MUSEUM’S EXPERIMENTAL STUDY PROGRAM (ESP)

Generous lead support is provided by the Keith Haring School, Teen, and Family Programs Fund. The New Museum’s Experimental Study Program is made possible by Westfield World Trade Center.

The Global Classroom is made possible, in part, by the Bloomingdale’s Fund of the Macy’s Foundation, the May and Samuel Rudin Family Foundation, the New York State Council on the Arts with the support of Governor Andrew Cuomo and the New York State Legislature, and the New York City Department of Cultural Affairs in partnership with the City Council.

FIRST LOOK



Jayson Musson, *The Adventures of Jamel: Time Traveling B-Boy*, 2015 (still). HD video, sound, color; 8:49 min. Courtesy the artist and Scott J. Ross

First Look is a series of new commissions and innovative projects that is presented online through the New Museum website and on rhizome.org, the website of the New Museum's digital art affiliate. Since its founding in 2012, First Look has presented thirty projects by artists who consider the web to be their primary context as well as others who are newer to digital formats. Participating artists have included performance artist Xavier Cha, poet Cathy Park Hong, photographer Taryn Simon, conceptual artist Oliver Laric, and video artist Frances Stark.

Each First Look project is tied to a broader theme, reflecting a shared area of practice or present concern among artists today. In September, First Look presented an online exhibition, titled “Brushes,” that explores digital painting. Unlike works by artists such as Albert Oehlen, who have translated digital gestures and imagery to a gallery context, all of the works featured in “Brushes”—by artists Laura Brothers, Jacob Ciocci, Petra Cortright, Joe Hamilton, Sara Ludy, Michael Manning, Giovanna Olmos, and Andrej Ujhazy—were created specifically for online circulation and display. Working on the computer, these artists employ a visual language that refers to the history and practice of painting, while developing it for new formats. The exhibition emphasizes the unique possibilities of the browser as a display space for painting, from moiré screen effects to parallax scrolling to moving image loops. Several artists from the exhibition were joined by art historian Alex Bacon for a related panel discussion on Thursday, September 3.

Created through Rhizome's Seven on Seven conference, the project presented in October, *EITHER WE INSPIRE OR WE EXPIRE* (2015) by artist Liam Gillick and data journalist Nate Silver, considers technological failure and its lack of visibility in a society obsessed with success. The web-based project draws on a selection of words hand-picked by Gillick and Silver, such as *THE .COM FOR MOMS*, *ASSASSIN VAPORS*, *DRONE CON*, and *WRAPIPEDIA*, from a database of inactive trademark applications. The words appear in white on a black background, with each entry representing a set of aspirations: sometimes grandiose, sometimes humble, sometimes sad or funny, but always unrealized.

SUPPORT

Major support for First Look is provided by the Neeson / Edlis Artist Commissions Fund.

Additional support is provided by the New York State Council on the Arts and the Toby Devan Lewis Emerging Artists Exhibitions Fund.

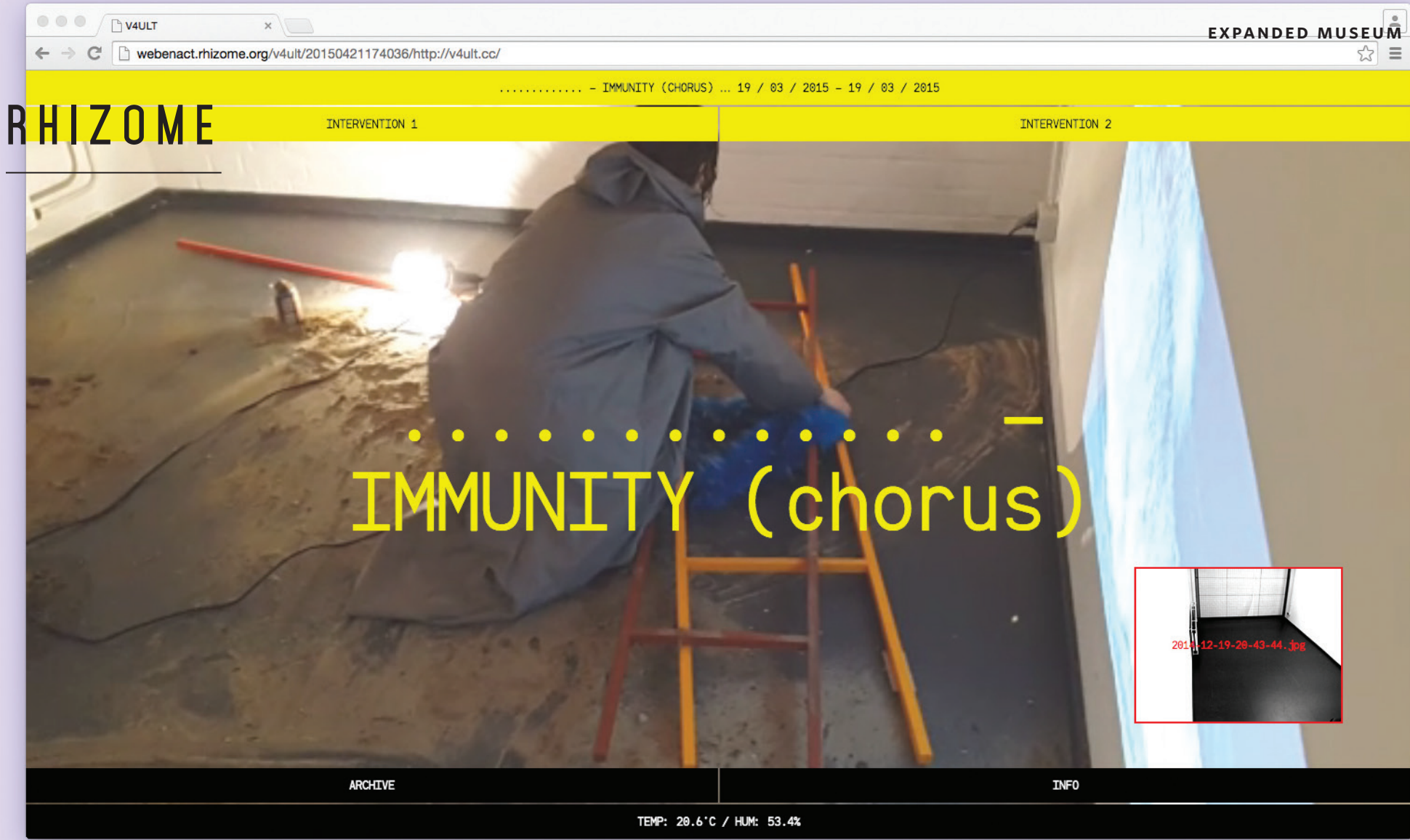


In November, First Look will premiere a new episode of the parodic online series *The Adventures of Jamel: Time Traveling B-Boy* by artist Jayson Musson that follows the travails of protagonist Jamel as he goes back in time and gets trapped in the Antebellum South, escapes danger in the woods of Connecticut, and converses with Abraham Lincoln at Ford's Theatre. An artist known for using humor to dismantle dynamics of racism and capitalism (see his *Hennessy Youngman* YouTube series, which deconstructs the latent biases of the art world), Musson will present the work both online and in person in the New Museum Theater on Friday, November 20. At this event, he will discuss the work's use of futurism as social critique, an increasingly prevalent approach among artists. For more information on this and other New Museum programs, please visit newmuseum.org/calendar.

First Look is co-organized by Lauren Cornell, Curator and Associate Director, Technology Initiatives, the New Museum, and Michael Connor, Artistic Director, Rhizome.

Liam Gillick and Nate Silver presenting an early version of *EITHER WE INSPIRE OR WE EXPIRE* at Rhizome's Seven on Seven conference at the New Museum, May 2015. Courtesy Madison McGaw / BFA





Browser view of V4ULT.CC, as preserved by Rhizome in May 2015. webenact.rhizome.org

MAJOR GOVERNMENT GRANT BACKS RHIZOME’S APPROACH TO DIGITAL PRESERVATION

Rhizome’s conservation program—led by Digital Conservator Dragan Espenschied, who oversees its collection of over two thousand works of born-digital art, including internet art, software art, apps, and more—recently received a watershed endorsement. A dual initiative from the National Endowment for the Humanities and the German Research Foundation (DFG) awarded Rhizome the largest grant in its twenty-year history, totaling more than \$165,000, to pursue its vision for the future of digital preservation.

This grant will support the development of innovative emulation tools to preserve works of digital art and “networked literature” (online texts that can include audio, video, links, and more). Under Rhizome’s leadership, with its partners at the University of Freiburg, the preservation project brings together conservation efforts in this field at three other leading German and United States archives of art and literature: Deutsches Literaturarchiv, Marbach, Germany; Vilém Flusser Archiv, Berlin; and the Yale University Library, New Haven, Connecticut.

Born-digital works of art and literature are some of society’s most at-risk cultural artifacts, and Rhizome remains at the forefront of efforts to preserve these materials.

SUPPORT

Additional support for Rhizome’s digital conservation program is provided by the New York State Council on the Arts.

PRIX NET ART 2015: DEFINING THE PAST, PRESENT, AND FUTURE OF INTERNET ART

Last year, Rhizome and the Beijing-based institutions Chronus Art Center and TASML launched Prix Net Art, a substantial new prize for internet art. The inaugural “no-strings-attached” \$10,000 award went to artist duo JODI, with artist Kari Altmann receiving a \$5,000 special distinction award.

JODI used its prize to support the preservation of its artworks, which take the form of custom websites and also of interventions into platforms like Google Maps. In the year since her distinction, Altmann was given a significant solo show at Ellis King, Dublin, and has seen her work increasingly discussed in critical literature about digital art.

For this year’s Prix Net Art, nominations from artists, critics, and curators poured in, and the winners will be selected by an esteemed jury comprising journalist and critic Josephine Bosma, Whitney Museum of American Art curator Chrissie Iles, and curator and critic Domenico Quaranta.

Prix Net Art remains a significant platform for defining the past and present of internet art, while looking ahead to its future. See prix-netart.org for news about the next awardees.

PRIX

NETART

International
Award
for Net Art

SUPPORT

Support for Rhizome and Prix Net Art is provided by the Robert D. Bielecki Foundation.

NEW INC

231 Bowery | Art, Technology, & Design Incubator

Musicians interact with *LUMA* by Lisa Parks and Kevin Siwoff at the NEW INC Showcase. Photo: Drew Gurian

NEW INC's inaugural year came to a close this summer with a series of events showcasing the innovative projects, ideas, and businesses incubated during the year. Designed to support an interdisciplinary, curated community of almost one hundred creative practitioners, NEW INC experienced a range of growth and transformation; its members won grants and commissions, launched successful Kickstarter campaigns, raised venture capital funding, and forged new partnerships and collaborations within the incubator.

OUR FIRST DEMO DAY AT THE NEW MUSEUM

In July, NEW INC members presented the culmination of the year's work to a packed audience at the New Museum. Presentations featured a new product launch by Accurat, an information design agency; recent developments from NewHive, a multimedia publishing platform; a sneak preview of Monegraph, the soon-to-launch media licensing platform; a live demonstration of Better, an online collaboration tool for reinventing the architecture of self-published websites; the launch of Specimen, a minimalist mobile game about color perception; and recent projects by artists Emilie Baltz and Philip Sierzega, Sougwen Chung, Lisa Park and Kevin Siwoff, and Luisa Pereira, to name just a few.



Demo Day guests get a glimpse into NEW INC's most innovative projects, such as Aiko, a digital companion for the Apple Watch. Photo: Reeve Jolliffe

DELQA: AN INTERACTIVE MUSIC INSTALLATION WITH MATTHEW DEAR

In August, critically acclaimed electronic musician Matthew Dear worked closely with a collective of NEW INC members: interactive developer Charlie Whitney, animator Philip Sierzega, music interaction and spatial sound duo Dave Rife and Gabe Liberti, music interaction developer Yotam Mann, and environmental design team The Principals. Together, they created a spatial music installation called *DELQA*, an interactive architectural environment that brought Matthew Dear's music to life. Composed of forty-four audio channels that created a 3-D spatial audio system, eight Microsoft Xbox Kinects, and a responsive lighting system, the installation transformed Dear's music into a dynamic world that viewers could touch, climb on, and even float in.

Visitors explore the spatial audiovisual environment *DELQA* at the NEW INC Pop-Up Project Space. Photo: Drew Reynolds

NEW INC SHOWCASE AT RED BULL STUDIOS NEW YORK

Throughout the month of July, NEW INC took over Red Bull Studios New York to display several new collaborative projects developed during the program's first year. The Showcase featured interactive installations such as *Snowblind*, a multicolored chamber of ephemeral cloud architecture; *LUMA*, a sound-responsive light sculpture inspired by bioluminescence; *D.O.U.G._1*, a human and robot drawing collaboration; and *Cotton Candy Therman*, a theatrical blend of food, design, performance, and technology. The Showcase culminated with the much anticipated launch of NEW INC company REIFY on July 30 and a performance by the experimental noise rock band Health.

WHAT'S NEXT?

In September, NEW INC kicked off its second year with a fresh crop of new and returning members representing talent from the fields of creative software development, experimental film, performing arts, interactive installations, fashion, and wearable technology, among others. Visit newinc.org for updates on NEW INC's community and recent projects.

SUPPORT

NEW INC is made possible by a generous grant from Goldman Sachs Gives, made at the recommendation of **David B. Heller & Hermine Riegerl Heller**.

Professional development and mentorship programs are made possible by the **William K. Bowes, Jr. Foundation**.

Major support is provided by the Emily Hall Tremain Foundation.

Additional support is made possible by Con Edison, Deutsche Bank, Brian Levine, and the New York State Council on the Arts with the support of Governor Andrew Cuomo and the New York State Legislature.

FOUNDING SUPPORT

Founding support for NEW INC is made possible by the generous support of the New Museum Board of Trustees.

Public support for this project has been provided by the City of New York through the New York City Department of Cultural Affairs and the New York City Council.

The Ford Foundation has provided major support for the artist residencies at the incubator.

IDEAS CITY

New York City Festival | May 28–30, 2015

The third IDEAS CITY Festival, which took place on May 28–30, 2015, centered on the theme of The Invisible City. During three days of conferences, debates, workshops, performances, and architectural and artistic interventions, IDEAS CITY explored questions of transparency and surveillance, citizenship and representation, expression and suppression, and the enduring quest for visibility in the city. 150 organizations and 25,000 visitors participated.

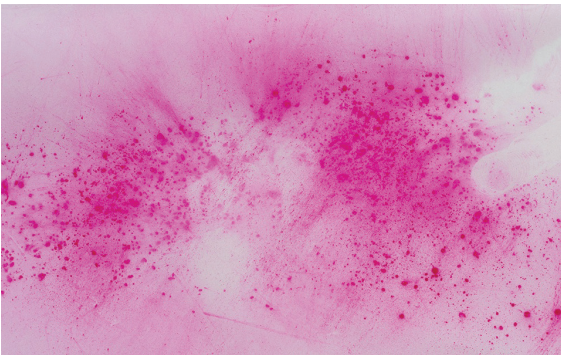
IDEAS CITY will be traveling to Detroit in 2016. Please check ideas-city.org for updates.

THURSDAY MAY 28

The first day of the Festival comprised a series of talks, panels, and discussions at the Cooper Union. Speakers included some of the world’s most forward-thinking visionaries who, together, discussed key civic issues, proposed solutions, and formulated action for the city of tomorrow.



IDEAS CITY Conference
A daylong exploration of The Invisible City in the company of some of today’s leading thinkers and designers, this Conference featured debates, lectures, panels, and screenings. Photo: Daniel Levin



NEW INC and Deep Lab: Drone Painting Performance
The drone painting was performed by Deep Lab founder and artist Addie Wagenknecht, in collaboration with NEW INC member Dan Moore and Becky Stern of Adafruit.



Mayoral Panel: Finding The Invisible City with Svante Myrick, Annise Parker, and Carmen Yulín Cruz, moderated by Kurt Andersen
Can policymaking be a form of design? The mayors of Ithaca, Houston, and San Juan, Puerto Rico, debated the challenges and unprecedented opportunities facing the urban realm today. Photo: Daniel Levin

FRIDAY MAY 29

The second day of the Festival animated a basilica and a gym with dance battles, poetry slams, urban-design pitches, sound and video environments, hot-air balloons, games, and mobile art spaces. It was a whirlwind of engagement and provocation that illuminated the invisible forces in our cities.



The Honorable Julián Castro: IDEAS CITY Keynote
As three-term mayor of San Antonio, Julián Castro was known for innovative governance. He currently serves as Secretary of the US Department of Housing and Urban Development. Photo: Daniel Levin



Pitching the City and Late-Night Screening
The public voted for the most transformative ideas to reshape the city and attended a special screening of *The Dent* (2014) by Basim Magdy, featured in the New Museum’s 2015 Triennial exhibition.

A Performative Conference in Nine Acts
The invisible undercurrents of urban life came alive through spoken word, dance battles, hot-air balloon performances, and immersive video and sound installations. Photo: Sam Richardson



SATURDAY MAY 30

The third and final day of the Festival transformed the streetscape into a temporary city of ideas, redefining public space and architecture. Cultural and community groups came together to share their ideas through hands-on workshops and participatory activities.



Street Program
One hundred organizations from Lower Manhattan took over the neighborhood with performances, installations, walking tours, games, and more.



ETH Zurich Future Garden and Pavilion
ETH Zurich brought a cutting-edge artifact of the future to the East Village: a pavilion created from waste materials. Photo: Daniel Levin



NEW INC and Deep Lab: Deep Dive Showcase
Showcasing the results of their weeklong residency at NEW INC, Deep Lab presented new research, interactive projects, and a hackathon.

FOUNDING SUPPORTER
The grant from Goldman Sachs Gives is at the recommendation of David B. Heller & Hermine Riegerl Heller

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Volunteer support is made possible through Goldman Sachs Community TeamWorks.

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We would like to acknowledge the following companies and individuals for their support: Anomaly; Clemente Soto Vélaz Cultural & Educational Center; David Diamond; Empire Entertainment; FabCafe; GrowNYC; First Street Green; Hess is More; Kettle; Microsoft; Neo Neo; Q+A Events and Production LLC; Rooftop Films; St. Patricks Old Cathedral; The They Co.; Tiger Beer; Uber; and Whole Foods Market.

EVENTS

Membership at the New Museum is about seeing it first—benefits include invitations to exhibition openings, cocktail receptions, studio visits, & more! For more information, visit newmuseum.org/join or call 212.219.1222 x234.

“OPENING FOR ALBERT OEHLER: HOME AND GARDEN” AND “TAIPEI CONTEMPORARY ART CENTER: THE GREAT EPHEMERAL”



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2



3



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6



7

OPENING FOR “SARAH CHARLESWORTH: DOUBLEWORLD” AND “LEONOR ANTUNES: I STAND LIKE A MIRROR BEFORE YOU”



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9



10



11



12



13



14

1 Albert Oehlen and Malcolm Morley; 2 Rafaël Rozendaal, Ryder Ripps, and Julian Laplace; 3 Sam Gordon and Jimi Dams; 4 Cecily Brown and Nicolai Ouroussoff; 5 Phil Aarons and Shelley Fox Aarons; 6–7 atmosphere; 8 Cindy Sherman; 9 Glori Cohen, Cecilia Alemani, Massimiliano Gioni, Ellen Kern, and Neda Young;

10 Glenn O'Brien, Fab Five Freddy, Linda Yablonsky, Tony Shafrazi, and Jerry Saltz; 11 Nick Poe and Lucy Poe; 12 Peter Marino; 13 Lynn Gumpert, Leonor Antunes, Kathleen Mangan, and Janice Gordon; 14 Sara VanDerBeek and Matt Keegan; Photos © Madison McGaw/BFA NYC.com

ART STUDY TOUR: VENICE



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2



3

IDEAS CITY 2015 DINNER



4



5



6



7

MEMBERS ANNUAL WHITE PARTY



8



9



10



11



12



13



14



15

1 Speaking with Caroline Bourgeois, Curator of the Pinault Collection, at the Punta della Dogana; 2 with the model for Isa Genzken's *Rose II* (2007) at the 56th Venice Biennale; 3 speaking with Paul Ha, Commissioner and Curator of the US Pavilion, the 56th Venice Biennale; 4 Lisa Phillips, Jonathas De Andrade, and David B. Heller; 5 Ahmed Ghappour, Trevor Paglen, Kate Crawford, Jillian C. York, and Erinn Clark; 6 Kurt Andersen and Piper Carter; 7 Jon Reinish and Mayor Svante Myrick; 8 Sir Richard Lowe, Lady Victoria Baker, Dr. David

Kelleher-Flight, and Harry Mackenzie Inglis; 9 Switchaya Yingsee and Usen Esiet; 10 Tania Arrayales, Orchid Kafexhiu, and Sarah Raffetto; 11-12 atmosphere; 13 Crystal Ou, Spencer Hewett, Joel Davis, Tom Currier, and guests; 14 Yusef Bennett; 15 a seaworthy Member; Photos 4-7 © Presley Ann/PatrickMcMullan.com; Photos 8-15 © Madison McGaw/BFAnyc.com

NEW MUSEUM STORE

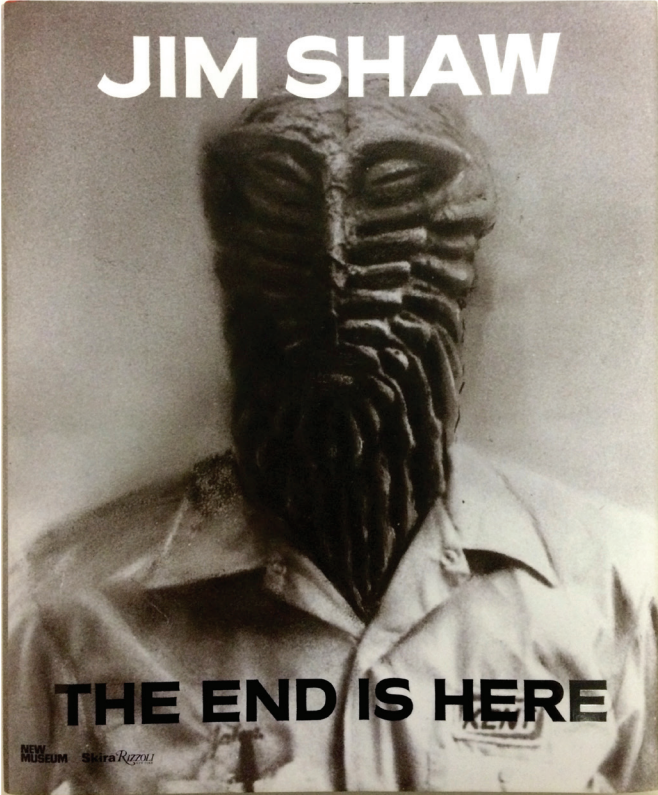
JIM SHAW

The New Museum Store is delighted to present a selection of objects featuring the work of Jim Shaw, whose exhibition “The End is Here” runs through January 10, 2016.



THE GIONI COLLECTION

Massimiliano Gioni, Artistic Director of the New Museum, has chosen some of his favorite books from the publisher Phaidon, a number of which are currently featured in the New Museum Store. Later this fall, the Gioni Collection, consisting of a one-hundred-book library, will be raffled off. Please stay tuned for more details.



SMS PORTFOLIOS

Published by the Letter Edged in Black Press in 1968, the *SMS Portfolios* series was a collaboration between William Copley and Dmitri Petrov, for which they worked with some of the most important artists of the twentieth century. Exemplifying the community ethos of the '60s, Copley sought to produce a new form of art journal that would bypass traditional institutions in order to distribute the artist's work directly to the audience instead. He accepted contributions in almost any medium, carefully reproducing each artwork in his Upper West Side studio. All contributors, from the world-renowned to the obscure, received the same sum of \$100 for their work. Presented without comment, each portfolio was mailed directly to subscribers every two months. Only six portfolios were produced, each in an edition of two thousand copies. Every portfolio contained from eleven to thirteen artist objects.

Among the artists represented in the *SMS Portfolios* are John Cage, Christo, Marcel Duchamp, Richard Hamilton, On Kawara, Roy Lichtenstein, Yoko Ono, Man Ray, and Lawrence Weiner.

Each artist object from the *SMS Portfolios* is sold individually. A limited number of all six portfolios—not including the La Monte Young and Terry Wiley cassettes—are also available.

MEMBERS RECEIVE A 15% DISCOUNT ON BOOKS, ART OBJECTS, AND MORE AT THE NEW MUSEUM STORE.

Visit us at 235 Bowery, or shop online at newmuseumstore.org.

THANK YOU

The New Museum gratefully acknowledges the following individuals, corporations, foundations, and public agencies that support our exhibitions, programs, and operations.

Sincere thanks to all New Museum Members whose support is crucial to our mission and program.

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