

PAPER



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

ON THE OCCASION OF LISA PHILLIPS'S FIFTEENTH ANNIVERSARY AS THE TOBY DEVAN LEWIS DIRECTOR



Photo: Lina Bertucci

NEW ART

Fifteen years ago, when Lisa assumed the directorship of the New Museum, I was quoted in the *New York Times* as having commented, “She really has a feeling for contemporary art, likes artists, knows artists.” Nothing has changed...and everything has changed.

For me, Lisa’s leadership is synonymous with new art. She’s a trailblazer, dedicated to giving artists like Paul McCarthy, Carroll Dunham, and John Waters their first shows. And when you believe in your artists, you provide them a platform—one that elevates their practice and thus the Museum’s reputation. In her first year, Lisa led a brainstorming meeting where we concluded that we needed a larger space—our own building. She paced us through a series of strategic workshops that led to a design competition. The shortlist focused on young, international architectural firms that had not yet built in New York City. It was risky, but on mission. The Tokyo firm SANAA rose to the challenge and matched Lisa’s innovative spirit, and now our institution has become an iconic landmark and a catalyst reenergizing a downtown neighborhood that had been badly impacted by 9/11.

Lisa has always had strong bonds with artists. When she asked fifty artists to help close our capital campaign for the new building in 2007, they responded by donating lots that yielded more than \$8 million. It was a testament to her long curatorial career and the respect she has engendered, two accomplishments that have also manifested in the long-awaited retrospective for Chris Burden that she organized last year. Like Lisa, Burden is a risk taker and an adventurer; he had moreover avoided a major show for decades. He finally acquiesced to Lisa’s persistent invitations and in fall 2013, the New Museum was the proud host of one of the best exhibitions in our thirty-seven-year history.

Lisa often likes to say that the New Museum is fearless, open, and alive. And we are because she is fearless, open, and alive. She’s formed a world-class curatorial team that produces timely and groundbreaking shows; given the city an architectural gem; and put the New Museum on the map globally and culturally. Her leadership is defined by a tenacious attitude and an elegant spirit. Speaking for all of our Trustees, we look forward to more of the same for the next fifteen!



Saul Dennison
Chairman, Board of Trustees

NEW IDEAS

In New York City, the word *entrepreneur* is overused and abused. However, in the case of Lisa Phillips, who leads an enterprise that is sometimes hard to define in the conventional world of museums, *entrepreneur* is most certainly apropos.

An entrepreneur punches above her weight. With equal doses expertise and intuition, Lisa has tripled the budget, tripled the staff, and increased attendance and membership tenfold. The New Museum’s mid-sized capital campaign yielded an exceptional, award-winning building. For the size of our organization, our profile and brand are unmatched.

An entrepreneur is a team builder. Over the last fifteen years, Lisa has enlarged and invigorated our board, and we’ve never been stronger or more dedicated. She’s built from scratch our International Leadership Council and forged deep relationships across the globe on behalf of the Museum. She’s recognized visionary talent and promoted our senior curator to the atypical title of Artistic Director. Most importantly, she has established a workplace that fosters collaboration and incubation, and has nurtured and supported star curators and a stellar, loyal senior team.

An entrepreneur is first to the marketplace. In 2000, Lisa launched the Media Z Lounge—a space to explore digital art, experimental video, and sound works. Several years later, she brokered an affiliation with Rhizome, the premiere online arts organization, and we now host their annual Seven on Seven conference pairing artists and technologists to create a project in one day. Recently, she appointed our first digital arts curator who oversees the New Museum’s online platform, First Look, a showcase of art on the net. This year, we are the first museum to launch an incubator for art, technology, and design.

An entrepreneur is a risk taker. How do we talk about art in a cultural and civic context? How can our impact be local as well as global? The answer is Museum as Hub, IDEAS CITY, and NEW INC. These innovative initiatives are redefining what a museum can and should be: a network of art spaces around the world that curate and program together; a platform that began as a festival to elevate the conversation around how to improve our cities that has since expanded to an international forum; and an incubator that supports an interdisciplinary community to investigate ideas and develop sustainable practices.

She’s written a dynamic chapter for the New Museum. It’s rooted in unique leadership characterized by intelligence, efficiency, and openness to new ideas. Bravo, Lisa.



JK Brown
President, Board of Trustees

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COVER
Chris Ofili, *Ovid-Desire*, 2011–12. Oil, pastel, and charcoal on linen, 122 1/8 x 78 3/4 in (310 x 200 cm). Courtesy the artist, David Zwirner, New York/London, and Victoria Miro, London.
Photo: Stephen White

ANNOUNCEMENTS

DARREN ARONOFSKY FEATURED AS 2014 VISIONARY SPEAKER

Now in its sixth season, the Stuart Regen Visionaries Series at the New Museum honors leading international thinkers and creators in the fields of art, architecture, dance, design, film, literature, and technology, and marks a commitment by the Museum to consider their effects on culture at large. Prior 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); and Matthew Weiner, writer, director, and producer of *Mad Men* (in conversation with writer A.M. Homes) (2013).

On the evening of September 30, 2014, Visionary Speaker Darren Aronofsky joined writer Lynne Tillman for a sold-out conversation in the New Museum Theater. Video from the event can be found at new.livestream.com/newmuseum.



Photo: Jesse Untracht-Oakner

Between 1998 and 2014, Aronofsky directed six films that have earned or been nominated for awards at ceremonies and festivals such as the Academy Awards, the Golden Globe Awards, the Independent Spirit Awards, the Venice Film Festival, and the American Film Institute, among others. In 1998, Aronofsky won the Sundance Film Festival's Directing Award for *Pi*, his first feature film. Two years later, the searing *Requiem for a Dream* (2000) was described by the *New York Times* as “a downer, and a knockout.” And in 2006, the director's exquisite fable *The Fountain* split the critics with its hypnotic rhythm and philosophical stance and went on to become a cult favorite.

Aronofsky's next films, *The Wrestler* (2008) and *Black Swan* (2010), look at the particular brutalities of two strangely sympathetic professions—wrestling and ballet. The films' protagonists share tragic endings that, in Aronofsky's vocabulary, are also victories. While

these films might not seem to lead to *Noah* (2014), Aronofsky's central character in this story is a man who risks everything in service to his hubris. Like its predecessors, *Noah* is an interrogation of the human condition. The New Museum was pleased to carry forward the Visionaries Series with Aronofsky and the deeply moral documents that are the sum of his career.

Lynne Tillman has received great acclaim for her novels including *Haunted Houses* (1987), *No Lease on Life* (1998), and *American Genius, A Comedy* (2006), as well as her collections of short stories. Tillman's characters Madame Realism and The Translation Artist are also landmarks in art-writing in their use of narrative to respond to contemporary art. Her trenchant, witty essays fill her most recent nonfiction collection, *What Would Lynne Tillman Do?* (2014). The question posed by the title is one that more and more people are asking themselves.

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.

NEW MUSEUM BLOCK PARTY

July 19, 2014



Photo: Shannon Phipps

Support for New Museum Block Party

Generous support for the New Museum Block Party is provided by the Keith Haring Foundation School, Teen, and Family Programs Fund.

Volunteer support is made possible through Goldman Sachs Community TeamWorks.

Special thanks to



We were delighted to host 2,200 neighbors and Museum visitors for our eighth annual Block Party. Guests participated in a full day of hands-on workshops inspired by the Lower East Side and the New Museum's exhibitions. In conjunction with the R&D Season: VOICE, visitors were also treated to an afternoon of live music by Joy Askew, Akim Funk Buddha, M. Lamar, and Lumberob—artists who use their voices to traverse diverse musical traditions in dynamic new ways. The New Museum Teen Apprentice Program (TAP) also made important contributions to this year's event. TAP offers students work experience and exposure to contemporary art and ideas through on-the-job training, career development workshops and talks, field trips to arts institutions, and group projects. For the Block Party, TAP worked closely with a group of youth from Inhotim in Brazil.

Additional support provided by Con Edison, the May and Samuel Rudin Family Foundation, the New York City Department of Cultural Affairs, and the New York State Council on the Arts.



Education and public programs are made possible by a generous grant from Goldman Sachs Gives at the recommendation of David B. Heller & Hermine Rieger Heller.

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.

MASSIMILIANO GIONI NAMED ARTISTIC DIRECTOR

In July, Lisa Phillips promoted Massimiliano Gioni to the position of Artistic Director. Over the past seven years, Massimiliano has developed a world-class exhibition program for the Museum, bringing to life many memorable projects, including “Chris Ofili: Night and Day,” on view now, “Carsten Höller: Experience,” “Urs Fischer,” “NYC 1993: Experimental Jet Set, Trash and No Star,” “Ghosts in the Machine,” and the inaugural Triennial “Younger Than Jesus,” among others. Widely recognized as one of the most influential and admired curators working today, Massimiliano represents the Museum around the world at major art events and through his lectures.

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

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

tel. 212.219.1222
newmuseum.org

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**

CHRIS OFILI: NIGHT AND DAY

October 29, 2014–February 1, 2015 | Second, Third, and Fourth Floor Galleries

“Chris Ofili: Night and Day,” on view at the New Museum from October 29, 2014 to February 1, 2015, is the first major solo museum exhibition in the United States of the work of Chris Ofili. Occupying the Museum’s three main galleries, the exhibition spans the artist’s influential career, encompassing his work in painting, drawing, and sculpture. Over the past two decades, Ofili has become identified with vibrant, meticulously executed, elaborate artworks that meld figuration, abstraction, and decoration. In his extremely diverse oeuvre, the artist has taken imagery and inspiration from such disparate, history-spanning sources as the Bible, hip-hop music, Zimbabwean cave paintings, blaxploitation films, and William Blake’s poems. As the title of the exhibition suggests, Ofili’s practice has undergone constant changes, moving from boldly expressive to deeply introspective across an experimental and prodigious body of work. The exhibition features over thirty of Ofili’s major paintings, a vast quantity of drawings, and a selection of sculptures from over the course of his career.

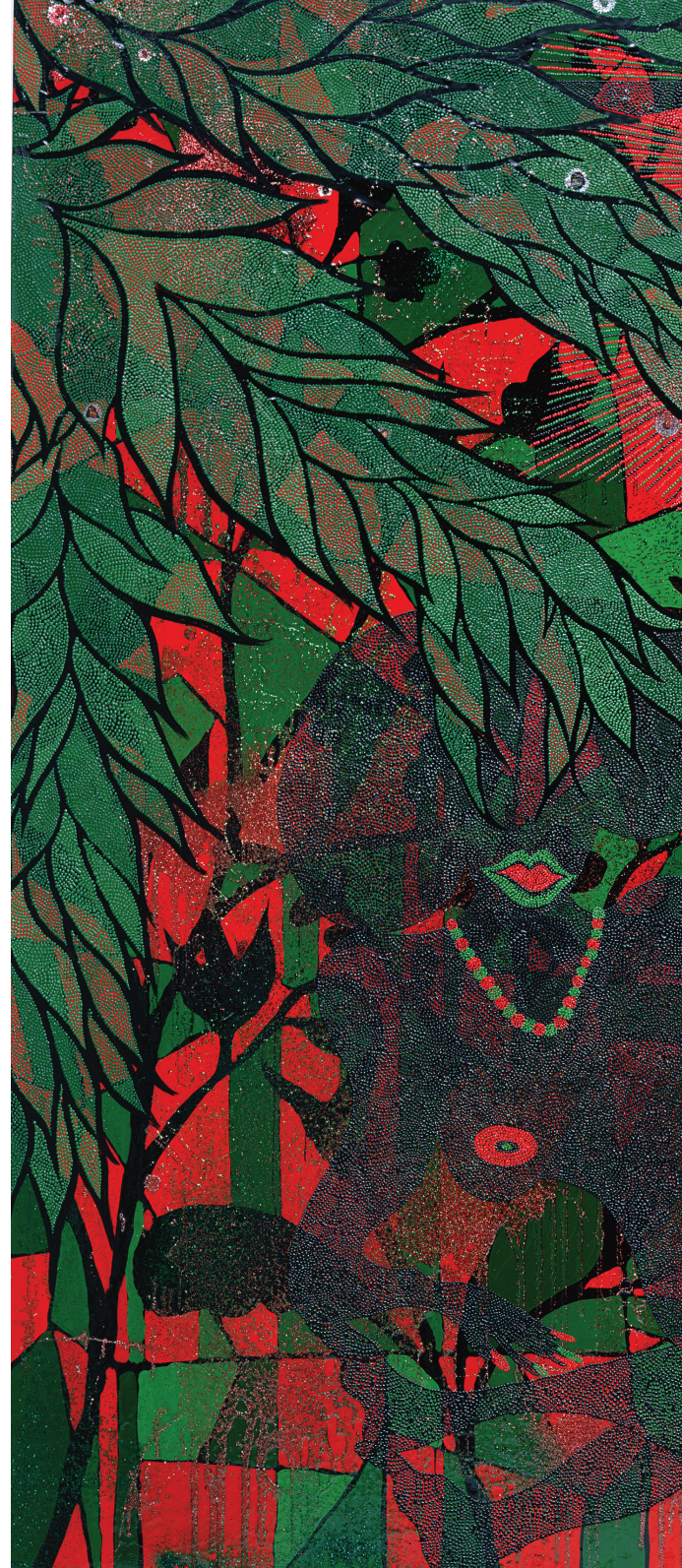
Ofili’s early paintings from the ’90s were created using his signature layering of materials, including paint, resin, glitter, and elephant dung, and a diverse combination of iconography. After moving to Trinidad from London in 2005, Ofili’s work took a new direction and prompted “The Blue Rider” series, which takes its name from the early twentieth-century artist group that sought spirituality by connecting visual art with music. Since then, Ofili has gone on to create a number of large blue paintings. For this exhibition, nine of these works have been brought together for the first time in an architectural environment designed by the artist. Composed in dark hues of blue, this series of paintings evokes the blue light of twilight and the soulfulness of blues music. Although rooted in the landscape and culture of Trinidad, Ofili’s blue paintings extend beyond to offer a contemplative approach to history, identity, and ways of seeing.

His most recent works have been animated by exotic characters, outlandish landscapes, and folkloric myths that resonate with references to the paintings of Henri Matisse and Paul Gauguin. This exhibition also includes a selection of paintings from Ofili’s “Metamorphoses” series. These brightly colored canvases were inspired by the poem of the same name by the ancient Roman author Ovid and illustrate the poet’s stories of gods and humans, including the tale of the goddess Diana and the hunter Actaeon. The works were initially created at the invitation of the National Gallery of London in response to their own series of paintings of Diana and Actaeon by Titian from the mid-sixteenth century. Ofili’s paintings offer a unique interpretation of both the original text and its painted interpretations, opening up the ancient myths to new contemporary readings.

“Chris Ofili: Night and Day” is accompanied by a fully illustrated catalogue featuring contributions from the exhibition’s curator Massimiliano Gioni, as well as art historian Robert Storr, lawyer and journalist Matthew Ryder, National Gallery of London curator Minna Moore Ede, and fellow artists Glenn Ligon and Lynette Yiadom-Boakye.

The exhibition is curated by Massimiliano Gioni, Artistic Director, Gary Carrion-Murayari, Kraus Family Curator, and Margot Norton, Assistant Curator.

Chris Ofili, *Afromuses (Couple)*, 1995–2005. Diptych; watercolor and pencil on paper, 9 5/8 x 6 1/8 in (24.3 x 15.7 cm) each



Chris Ofili, *Afronirvana*, 2002. Oil, acrylic, polyester resin, aluminum foil, glitter, map pins, and elephant dung on canvas, 108 x 144 in (274.3 x 365.7 cm). Courtesy David Zwirner, New York/London, and Victoria Miro, London

Following the opening of “Chris Ofili: Night and Day,”
be sure to attend a very special artist talk:

CHRIS OFILI

IN CONVERSATION WITH
MASSIMILIANO GIONI

Thursday October 30, 2014

7 PM New Museum Theater
\$8 for Members
\$10 for non-Members

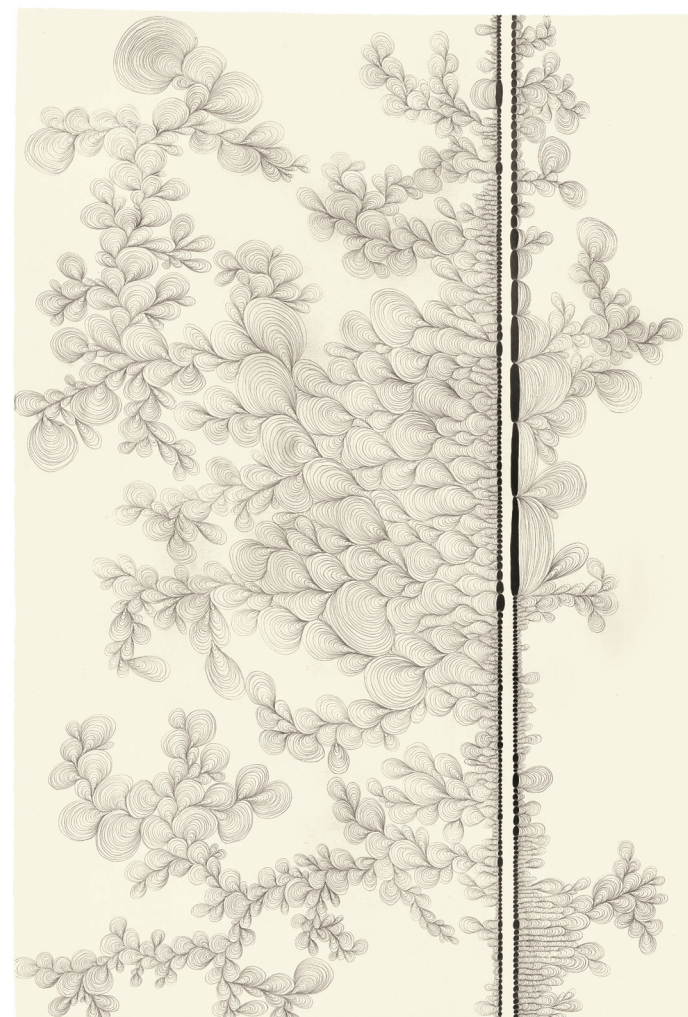
FOR TICKETS, VISIT OUR WEBSITE NEWMUSEUM.ORG

OFILI'S HYBRID
JUXTAPOSITIONS
OF HIGH AND LOW,
AND OF THE SACRED
AND THE PROFANE
SIMULTANEOUSLY
CELEBRATE AND CALL
INTO QUESTION THE
POWER OF IMAGES
AND THEIR ABILITY TO
ADDRESS FUNDAMENTAL
QUESTIONS OF
REPRESENTATION.
THROUGH A SERIES
OF UNEXPECTED
CONNECTIONS BETWEEN
HIS MOST IMPORTANT
BODIES OF WORK, OFILI'S
EXHIBITION AT THE NEW
MUSEUM REFLECTS THE
VAST BREADTH OF HIS
PRACTICE.



Chris Ofili, *Afro Margin Three*, 2004. Pencil on paper, 40 1/8 x 26 7/16 in (102 x 67.2 cm).
Courtesy David Zwirner, New York/London, and Victoria Miro, London

Chris Ofili, *Confession (Lady Chancellor)*, 2007. Oil on linen, 110 5/8 x 76 7/8 in (281 x 195.3 cm).
Courtesy David Zwirner, New York/London, and Victoria Miro, London



ABOUT THE ARTIST

Chris Ofili was born in Manchester, England, in 1968 and currently lives and works in Port of Spain, Trinidad. He received his BFA from the Chelsea School of Art in 1991 and his MFA from the Royal College of Art in 1993. Solo exhibitions of his work have been presented internationally, including recent shows at the Arts Club of Chicago (2010); Tate Britain, London (2010 and 2005); Kestnagesellschaft, Hannover (2006); and the Studio Museum in Harlem, New York (2005). He represented Britain in the 50th Venice Biennale in 2003 and won the Turner Prize in 1998. His works are held in the permanent collections of a number of museums, including the British Museum, London; the Carnegie Museum of Art, Pittsburgh; the Museum of Contemporary Art, Los Angeles; the Museum of Modern Art, New York; Tate, London; the Victoria and Albert Museum, London; and the Walker Art Center, Minneapolis.

SUPPORT

Lead exhibition support provided by
"Friends of Chris Ofili" at the New Museum:

Anonymous
Mitzi and Warren Eisenberg
Susan and Leonard Feinstein
Lietta and Dakis Joannou
Beth Swofford
David Teiger

Special thanks to David Zwirner, New York/London,
and Victoria Miro, London.

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Publications Fund at the New Museum.

LILI REYNAUD-DEWAR: LIVE THROUGH THAT?!

October 15, 2014–January 25, 2015 | Lobby Gallery



Lili Reynaud-Dewar, *Vivre avec ça?! (Museum, Soleil Politique)*, 2014 (still). Two HD videos, black and white; 9:38 and 6:25 min. Courtesy the artist and Galerie Emanuel Layr, Vienna

Lili Reynaud-Dewar creates environments and situations in which the body is often present, expressing vulnerability and empowerment and collapsing public and private space. Her works evolve through a range of mediums such as performance, video, installation, sound, and literature, as demonstrated by the series of exhibitions and projects realized under the titles “Why should our bodies end at the skin” (2012) and “I am intact and I don't care” (2013). For Reynaud-Dewar, the relationship between exposure and camouflage enables her to challenge established conventions relating to the body, sexuality, power relations, and institutional spaces.

Recently her installations have recreated domestic environments, such as in her series of bedrooms produced over the past year in which beds are transformed into sound sculptures through the insertion of speakers. At the New Museum, “Live Through That?!,” her first solo museum presentation in the United States, features a new installation in this series. For this exhibition, Reynaud-Dewar has created, among other works, four site-specific videos shot on each floor of the Museum in which she moves and dances alone through the building, camouflaging herself in the empty gallery spaces during the transition period between exhibitions. Playing with notions of intimacy and exposure, Reynaud-Dewar pays homage to a series of works by Bruce Nauman titled *Art Make-Up* (1967–68) in which the artist covers his body with layers of makeup, first white, then pink, then green, and finally black—the same four colors Reynaud-Dewar uses to cover her body as she performs on each of the Museum's four floors.

Reynaud-Dewar's videos are installed in the Museum's Lobby Gallery alongside her most recent bed sculptures and surrounded by curtains covering the gallery walls. Adopting the same four-color palette and partly dipped in black ink, the curtains are inscribed with excerpts from the French writer Guillaume Dustan's 1996 book *In My Room*. Reynaud-Dewar has also worked with musician and composer Macon to create a soundtrack, installed as part of her bed sculptures, that incorporates her reading aloud from Dustan's provocative, sexually explicit narrative. As with the literal exposure of her own body—naked save for the makeup—literature and the written word's ability to mediate personal and intimate experiences play an important role both in this exhibition and in Reynaud-Dewar ongoing body of work.

The exhibition is curated by Helga Christoffersen, Assistant Curator. The show will be accompanied by a catalogue featuring an interview with the artist and new texts by Pierre Bal-Blanc and Karl Holmqvist.

Lili Reynaud-Dewar was born in La Rochelle, France, in 1975 and currently lives and works in Grenoble, France. Her work has been presented at Witte de With, Rotterdam, Netherlands (2014); Index, Stockholm (2014); Frieze Projects, London (2013); the 12th Lyon Biennial (2013); the Studio Museum in Harlem, New York (2013); the Paris Triennial (2012); Generali Foundation, Vienna (2012); Kunsthalle Basel (2010), and the 5th Berlin Biennial (2008). In 2013, she was the recipient of the Prix Fondation d'entreprise Ricard. Since 2010 she has held a professorship at Haute école d'art et de design, Geneva.

SUPPORT

This exhibition was made possible through the generous support of the

FONDATION
D'ENTREPRISE
RICARD

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The Producers Council of the New Museum is gratefully acknowledged.

Special thanks to C L E A R I N G, New York/Brussels, and kamel mennour, Paris.

Additional support for the publication is made possible by the J. McSweeney and G. Mills Publications Fund at the New Museum.



DIS, *Fair Trade* (Anton Kern Gallery, A4), 2012. Installation view: Frieze Projects, London. Works pictured: Jim Lambie, *Vortex* (Dalí), *Vortex* (Fluorescent), and *Metal Box*; John Bock, *Untitled* (Alice Cooper)

A signature initiative, the New Museum Triennial provides an important platform for a new generation of artists that is shaping the current discourse of contemporary art and culture. The 2015 Triennial is curated by Lauren Cornell, a New Museum curator and the former director of Rhizome, and the iconic artist Ryan Trecartin, who was featured in the inaugural 2009 Triennial, “Younger Than Jesus.” This third edition of the Triennial will present approximately fifty artists working in painting, sculpture, sound, performance, dance, online formats, and video. As with previous editions, the 2015 Triennial will support the creation of ambitious new commissions by international and American artists, including several through residencies on site. Very few of the artists have been the subject of or included in a museum exhibition in the US; therefore, the exhibition and publication will introduce many of these artists to the public for the first time. The Triennial is the only such model in the US devoted to international emerging artists, and its predictive, rather than retrospective, focus embodies the New Museum’s commitment to the future of art.

SUPPORT LEAD SPONSOR

GLASS

Major support is provided by the
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Triennial artist residencies presented through
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possible by:



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Fund, and the William Randolph Hearst Endowed Fund for Education
Programs at the New Museum.

“THE UNGOVERNABLES”

Second Edition: 2012

The 2012 New Museum Triennial featured thirty-four artists, artist groups, and temporary collectives—totaling over fifty participants born between the mid-1970s and mid-1980s, many of whom had never before exhibited in the US. The exhibition acknowledged the impossibility of fully representing a generation in formation and instead embraced the energy of that generation’s urgencies.



“The Ungovernables,” 2012. Exhibition view: New Museum.
Photo: Benoit Pailley

“YOUNGER THAN JESUS”

Inaugural Edition: 2009

The first exhibition of its kind in the US, “Younger Than Jesus” offered a rich, intricate, multidisciplinary exploration of the work being produced by a new generation of artists born after 1976. Known to demographers, marketers, sociologists, and pundits variously as the Millennials, Generation Y, iGeneration, and Generation Me, this age group had yet to be described in any way beyond their habits of consumption. The exhibition, which featured fifty artists from twenty-five countries, began to examine the visual culture that this generation had created to date.



“Younger Than Jesus,” 2009. Exhibition view: New Museum.
Photo: Benoit Pailley

R&D SEASONS

Fifth Floor Gallery, Resource Center, & New Museum Theater

FALL 2014: CHOREOGRAPHY

Organized by the New Museum’s Department of Education and Public Engagement, R&D (Research and Development) Seasons connect various projects across multiple platforms around a new organizing theme each fall and spring. The Fall 2014 R&D Season: CHOREOGRAPHY features an ambitious six-month residency with artist duo Gerard & Kelly (Brennan Gerard and Ryan Kelly) alongside a multiphasic international commission with the Brooklyn-based performance project known as AUNTS. This Season considers choreography’s potential to negotiate the structures of value that govern intimacy, transmission, and exchange, alongside an interrogation of the systems of control specific to particular mediums as well as the politics of space.



Gerard & Kelly

“Gerard & Kelly: P.O.L.E. (People, Objects, Language, Exchange)”
September 1, 2014–February 15, 2015
Fifth Floor, Lobby Gallery, and New Museum Theater

Gerard & Kelly work within an interdisciplinary framework to create project-based installations and performances, using choreography, writing, and a range of other mediums to address questions of sexuality, collective memory, and the formation of queer consciousness. This fall, as R&D Season artists in residence, they will continue their investigations of the choreography of relationships and of cultural transmission

by developing an evolving installation and performance-based project on the Museum’s Fifth Floor and in the Theater and Lobby Gallery, while also presenting public programs and workshops. As an extension of their research on the Fifth Floor, Gerard & Kelly have organized “In Bed With...,” a series of two-on-one encounters exploring the infusion of public speech with private exchange. Conversations will address precarity and work, and the transmission of performance scores, choreography, objects, and poetry. The residency culminates with “P.O.L.E. (People, Objects, Language, Exchange),” an exhibition comprising performance and objects, which will be on view in the Museum’s Lobby Gallery from February 4 to 15, 2015.



Gerard & Kelly, *Reusable Parts/Endless Love*, 2011. Performance: Danspace Project at St. Mark’s Church, New York. Photo: Courtesy the artists

CLASSCLASSCLASS
January 28–February 13, 2015
New Museum Theater

Augmenting their residency, Gerard & Kelly have invited New York City–based collective CLASSCLASSCLASS (CCC) to operate its program of process-based, affordable dance classes in the New Museum Theater. CCC has made a significant intervention into education in the fields of performance and dance, while structuring a production model that relates to broader explorations of alternative ecologies for living and pedagogy, among other topics. The general public is invited to participate, as all classes are open to adult dancers and non-dancers.



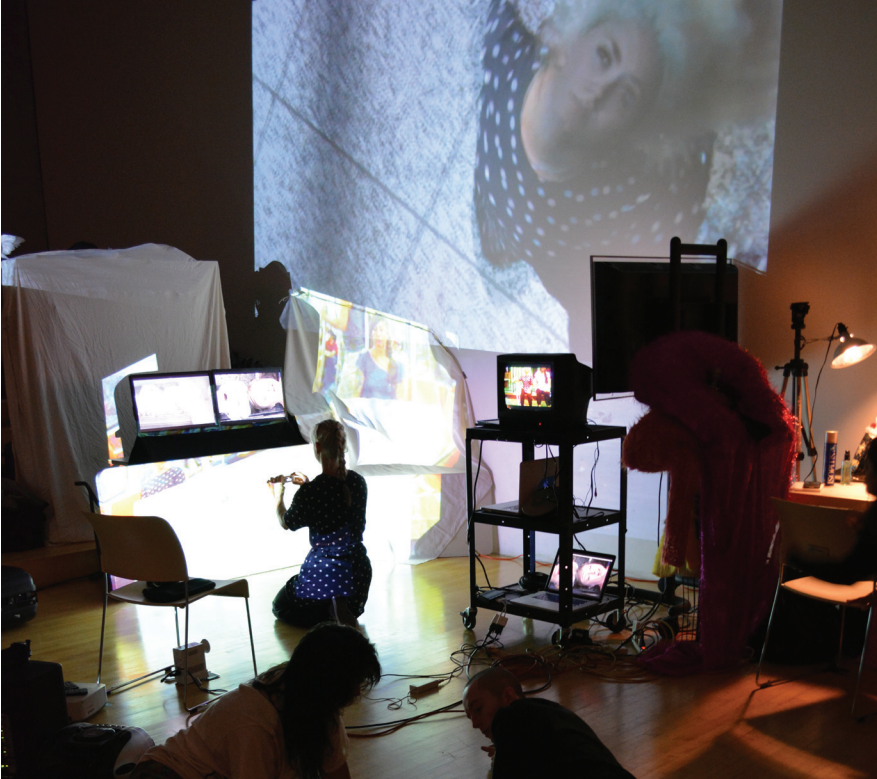
Gerard & Kelly, *Verb Dance*, 2014. Performance: the Kitchen, New York. Photo: Ian Douglas

SUPPORT

R&D artist residencies at the New Museum are made possible, in part, by Laurie Wolfert.

Additional support 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.



“AUNTSforcamera” production week. Pictured: Vanessa Justice, Gillian Walsh, IMMA/MESS, and their collaborators

“AUNTSforcamera”
September 10, 2014–January 30, 2015
New Museum Theater and non-gallery spaces

AUNTS is a community-building apparatus for organizing simultaneous performances and art activities in a shared space. Based in Brooklyn, it is presently organized by Laurie Berg and Liliana Dirks-Goodman. This fall, the New Museum—by invitation from the Stedelijk Museum Amsterdam and the nightclub and arts space TrouwAmsterdam—is organizing a special international dance-for-camera edition of AUNTS as part of the “Trouw Invites...” exhibition series.

Titled “AUNTSforcamera,” the series unfolded publicly through an open-studio production week (September 10–14, 2014) shared simultaneously by all participating artists and resulting in several new dance-for-camera works that will be exhibited as an immersive moving-image installation at TrouwAmsterdam (November 6–30, 2014). Later, they will be exhibited at the New Museum (December 17, 2014–February 15, 2015), with new material produced by artists and audiences at TrouwAmsterdam. The individual works produced through this project uniquely engage the relationship between dance and moving-image media, both in terms of their creation as part of a shared open-studio process and their subsequent presentation as part of an AUNTS-organized installation. Here, AUNTS is utilized as an apparatus to interrogate, and occasionally undermine, the systems of autonomous control that characterize visual framing and the construction of time and space within moving-image production and display.

Participating AUNTS artists include: Cara Francis, IMMA/MESS, Vanessa Justice, Anya Liftig, Karl Scholz, Larissa Velez-Jackson, Gillian Walsh, Collective Settlement (Felicia Ballos, Jean Brennan, and Charnan Lewis), and joint collaborators Salome Asega, Chrybaby Cozie, and Ali Rosa-Salas.

Lead support for “Auntsforcamera” is made possible by



“AUNTSforcamera” production week. Pictured: Cara Francis, Ali Rosa-Salas, Salome Asega, Chrybaby Cozie, and their collaborators



R&D SEASONS: PLATFORMS

ABOUT R&D SEASONS

R&D Seasons foreground artistic process and enable diverse publics to participate in research done with artists through various modes of engagement and presentation. The findings are then consolidated and augmented through multiple platforms—such as *Six Degrees* and New Museum Seminars—which allow critical conversations on Season topics to continue after intense periods of artistic production, while also making legible traces of thought developed during each Season’s myriad activities.



a canary torsi, "The People to Come: Closing the Archive Concert," 2012–13. Performance: New Museum

SIX DEGREES



Tyler Coburn, *NaturallySpeaking*, 2013–14 (still). Single-channel video with voiceover by Susan Bennett, the original voice of Siri; depicts Pantagruel’s ship thawing; 25 min

The Museum’s online publication, *Six Degrees*, is a site for research that feeds into and responds to Museum programming. Recently, *Six Degrees* commissioned and collected a series of texts by archivists, artists, curators, performers, writers, et al., to examine various lines of inquiry related to our R&D Season thematics. Culminating this fall, “Shop Talk: Archiving Performance” is a series of ongoing conversations with artists in residence from the Fall 2013 R&D Season: ARCHIVES that closely examines the Museum’s ever-evolving responsibilities

to document and archive performance. Also this fall, a multivalent series of speculations around VOICE, drawn from the Spring 2013 R&D Season, will be published addressing concepts of affective declaration, political speech, the destabilization of language, cultural translation, and communication as agency. The series will include an experimental essay on how technology has shaped human speech over time, an account of artists’ boycotts and strikes as speech acts, a critical examination of region-specific curatorial methodologies, and more.



Jeanine Oleson, "The Rocky Horror Opera Show," 2014. Performance: New Museum. Photo: Kaegan Sparks

NEW MUSEUM SEMINARS: (TEMPORARY) COLLECTIONS OF IDEAS

Initiated last spring, the Seminar series brings together small groups of multidisciplinary thinkers and practitioners over a three-month period to discuss pressing thematics with Museum staff and R&D Season artists in residence. Participants are selected through an application process that takes into account the strengths and interests of a diverse group of individuals. The weekly, closed, peer-led sessions are structured around a collaboratively generated syllabus.

Last Season’s VOICE semester culminated in June 2014 with an evening of discussions, performances,



“New Museum Seminars: (Temporary) Collections of VOICES” at the R&D: VOICE Seminar Conference, June 6, 2014. Christine Sun Kim’s presentation



“New Museum Seminars: (Temporary) Collections of VOICES” at the R&D: VOICE Seminar Conference, June 6, 2014. From left: ASL interpreter Stephen Toth, artist in residence Jeanine Oleson, and Seminar participant Chelsea Knight

and lectures by four artists and writers whose practices were fundamental to the course of study. The following day, the Seminar participants engaged the invited presenters—Daphne A. Brooks, Christine Sun Kim, Chris Mann, and Robert Sember—in a closed-door roundtable. A detailed account of the inaugural semester by one of the facilitators will be published this fall on *Six Degrees*. More information on this fall’s Seminar, tied to the R&D Season: CHOREOGRAPHY, can be found on our website.



“New Museum Seminars: (Temporary) Collections of VOICES” at the R&D: VOICE Seminar Conference, June 6, 2014. From left: Robert Sember, Christine Sun Kim, Chris Mann, and Daphne A. Brooks

RESOURCE CENTER

Located on the Fifth Floor, the Resource Center has become a site of research and critical inquiry where elements from the Museum's own archive, or archival materials from elsewhere, are presented for reconsideration within the context of a current exhibition or Season thematic. Since fall 2013, the Resource Center has been actively programmed and curated by different members of the Department of Education and Public Engagement. Recent presentations in this space have examined such areas as the Museum's institutional history interrogating globalization; evolving questions around audience engagement; and how translation does—and does not—allow access to cultures other than one's own.



Chris Ofili, *Diana and Actaeon*, 2012. Photo: Norrington Nigel/ArenaPAL



"Temporary Center for Translation," 2014. Exhibition view: New Museum. Photo: Jesse Untracht-Oakner

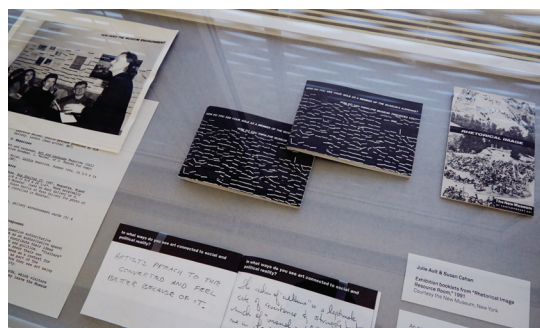
"TEMPORARY CENTER FOR TRANSLATION"

Occupying the Resource Center alongside "Here and Elsewhere" and at the end of the R&D Season: VOICE, "Temporary Center for Translation" (July 16–October 19, 2014) was conceived as a site for pedagogical exchange founded on the importance of translation as a mode for thinking, making, and doing. In addition to the presentation of artworks and projects on translation, the Center's commitment during its short-term existence was to the facilitation and distribution of translations of select texts on visual culture and philosophy. Founded in collaboration with Omar Berrada, Codirector of Dar al-Ma'mûn, Marrakesh, the Center addressed questions of what constitutes a likeness, fidelity, and foreignness.

CHRIS OFILI: WHEN SHADOWS WERE SHORTEST

October 29, 2014–February 1, 2015
NOW ON VIEW

Coinciding with the exhibition "Chris Ofili: Night and Day," and folding into the Education Department's Fall 2014 R&D Season: CHOREOGRAPHY, the Resource Center is showcasing an archival presentation of *Diana and Actaeon*, Ofili's 2012 collaboration with the Royal Ballet, London. Ofili was one of three artists who were each invited to work with a composer, choreographers, and dancers—and in Ofili's case, a librettist—to produce a new balletic response to Titian's sixteenth-century "poesie" paintings. These paintings present the Renaissance master's own renderings of stories from Ovid's *Metamorphoses*, an epic, mythicohistorical poem that Ofili also turned to as inspiration for *Diana and Actaeon*. Costumes, props, a detailed set-model, photographic documentation, and other archival and production elements from Ofili's ballet will be on display as part of this installation, representative of a contemporary, cross-media regeneration of the sensuous yet disturbing classical narratives of Ovid's history of the world.



"Talking Back," 2014. Exhibition view: New Museum. Photo: Jesse Untracht-Oakner

"TALKING BACK"

Presented during the R&D Season: VOICE, "Talking Back: The Audience in Dialogue" (April 23–July 6, 2014) presented a selection of materials culled from the Museum's archives, examining ways artworks and projects have engaged the voice of the Museum's audiences. Represented were key works such as Laurie Parsons's "Security and Admissions Project" (1992–93) and Julie

Ault's "Resource Room" (1990–91)—both of which were conceived in close conversation with Education staff. By envisioning the art museum as a site of public assembly, discussion, and critical discourse, these projects centered around facilitating dialogue and highlighting the open-ended nature of interpretation.

"OCCUPIED TERRITORY"

Presented alongside tranzit's "Report on the Construction of a Spaceship Module," "Occupied Territory: A New Museum Trilogy" (January 22–April 13, 2014) looked to the Museum's history of addressing globalization, internationalism, and legacies of colonial expansion, by focusing on a series of exhibitions the Museum organized in 1993: "In Transit," "The Final Frontier," and "Trade Routes." "Occupied Territory" presented key documents from the Museum's archives to make public much of the behind-the-scenes intellectual work, including speculation among organizers on the capacities for artworks, exhibitions, and institutions to distill meaning from profound social and cultural shifts.

Allan Sekula, *Fish Story—Chapter Five: Message in a Bottle*, 1992 (detail). Installation view: "Trade Routes," New Museum. Courtesy Christopher Grimes Gallery



IDEAS CITY

Next Festival: New York, May 28–30, 2015

PAST IDEAS CITY VIDEOS ARE LIVE!

Visit ideas-city.org and watch some of the most exciting conversations, talks, and speeches from New York, Istanbul, and São Paulo.



Jaron Lanier. Photo: Jonathan Sprague

1. JARON LANIER, KEYNOTE, THE NETWORKED CITY

IDEAS CITY Festival: New York, 2011

Musician, scientist, technologist, pioneer in the field of virtual reality, and author of *You are Not a Gadget: A Manifesto* (2011) and the more recent *Who Owns the Future* (2014), Jaron Lanier was one of the first insiders to point out the dangers of surveillance and data collection. Watch his provocative talk about what's wrong with our digital economy and why he has no social media accounts.

2. THE SUSTAINABLE CITY MAYORAL PANEL

IDEAS CITY Festival: New York, 2011

Mayors have a big part in shaping their cities. See how five mayors played a major role in turning around their cities' tribulations of blight, crime, and environmental threats to create thriving model cities. With Sergio Fajardo, former Mayor, Medellín, Colombia; John Fetterman, Mayor, Braddock, Pennsylvania; Greg Nickels, former Mayor, Seattle; and Michael Nutter, Mayor, Philadelphia; moderated by Kurt Anderson, Studio 360, New York.

3. UNTAPPED CAPITAL: STRUCTURES AND NETWORKS

IDEAS CITY: Istanbul, 2012

In the wake of the Taksim Square protests, IDEAS CITY gathered artists, technologists, writers, and entrepreneurs from New York and Istanbul to analyze the political, ideological, and social networks in their cities. With Burak Arıkan, artist; Aslı Aydıntaşbaş, columnist; Adam Greenfield, Founder and Managing Director, Urbanscale; Yancey Strickler, Cofounder and CEO, Kickstarter; and Anthony Townsend, Research Affiliate, Institute for the Future; moderated by Marc Kushner, Cofounder and CEO, Architizer, and Cofounder and Partner, HWKN.



Aslı Aydıntaşbaş

4. PLAY PANEL DISCUSSION

IDEAS CITY Festival: New York, 2013

Play can be a powerful tool in urban architecture, game design, education, and community activism to entice us to re-engage with our cities in new ways. With Kemi Ilesanmi, Executive Director, the Laundromat Project; Charles Renfro, Partner, Diller Scofidio + Renfro; Constance Steinkuehler, Codirector, Games Learning Society Center, Wisconsin Institute of Discovery; Eric Zimmerman, Cofounder and former Chief Design Officer, GameLab; moderated by Yancey Strickler, Cofounder and CEO, Kickstarter.



Kemi Ilesanmi



Paulo Mendes da Rocha

5. PAULO MENDES DA ROCHA, KEYNOTE

IDEAS CITY: São Paulo, 2013

In his poetic and passionate homage to design and architecture, Pritzker Prize– and Mies van der Rohe Award–winning Brazilian architect Paulo Mendes da Rocha asked what it means to be a citizen of the Americas today. He suggested that we liberate our mindset from the colonial past and reinvent ourselves as creative citizens who partake in shaping our cities.

6. HARNESSING RESISTANCE: ANGER AS UNTAPPED CAPITAL

IDEAS CITY: São Paulo, 2013

In an intellectual face-off, technologist Adam Greenfield and architect Teddy Cruz explored where the best ideas for the future city will come from. Will they emerge from the informal economies in sites of scarcity, marginalization, and conflict, or will they be devised from the top-down, technology-driven Smart City?



Teddy Cruz

7. REM KOOLHAAS, KEYNOTE

IDEAS CITY Festival: New York, 2011



Rem Koolhaas

In a provocative talk that challenged the Western notion of preservation, Rem Koolhaas, one of our most influential architects, city planners, and urban thinkers, pleaded for abandoning preservationist ideologies that stifle innovation and prevent a “dynamic harmony” in the urban landscape.

**STAY TUNED FOR DETAILS ON THE NEXT
IDEAS CITY FESTIVAL IN MAY 2015!**

For a full list of supporters and more information, please visit ideas-city.org.

NEW INC

231 Bowery | Art, Technology, & Design Incubator



NEW INC designed by SO-IL in collaboration with Gensler. Photo: Naho Kubota

This fall we celebrate the opening of NEW INC—the first museum-led incubator—next door to the Museum at 231 Bowery. Bringing together an interdisciplinary group of creative practitioners working at the intersection of art, design, and technology, NEW INC serves as a shared workspace and professional development program that helps foster the investigation of new ideas and sustainable business practices.

The community includes anchor tenants Rhizome and Columbia University’s GSAPP Studio-X, as well as a curated group of forty full-time and twenty-five part-time members, comprising individual practitioners, collectives, studios, and start-ups. Members of our inaugural group are pursuing various enterprises spanning a broad range of fields, including data visualization, environmental design, interactive installations, computational photography, wearable technology, experimental architecture, and spatial sound engineering. What unites the community is a shared interest in exploring new forms of cultural production and a highly collaborative, hybrid approach to their practice.

A core aspect of NEW INC’s programming focuses on professional development, guiding members in business fundamentals such as financial modeling, branding, marketing, and intellectual property through a dynamic mix of expert-led lectures, hands-on workshops, and mentorship opportunities. In addition, the members engage in peer-to-peer skill-sharing and knowledge exchange, as well as collaborative projects like hackathons and design sprints that invite the NEW INC community to respond to a pressing civic or social-impact issue, or a creative prompt.

Supporting the development of NEW INC’s program is an Advisory Council of leading luminaries from the domains of venture capital, technology, design, and visual arts,



assembled for their extensive expertise in matters pertaining to the incubation of creative businesses. Advisory Council members include **Sunny Bates**, CEO, Sunny Bates Associates; **Lauren Cornell**, Curator, 2015 Triennial, Digital Projects, and Museum as Hub, New Museum; **Kate Crawford**, Principal Researcher, Microsoft Research, and Visiting Professor, the MIT Center for Civic Media; **Fred Dust**,

Partner, IDEO; **David B. Heller**, private investor, philanthropist, New Museum Trustee, and NEW INC Advisory Council Chair; **Aaron Koblin**, artist and Creative Director, Data Arts Team, Google Creative Lab; **John Maeda**, Design Partner, Kleiner Perkins Caufield & Byers, and former President of the Rhode Island School of Design; **Neri Oxman**, Sony Corporation Career Development Professor of Media Arts and Sciences, the MIT Media Lab; **Yancey Strickler**, Cofounder and CEO, Kickstarter; **Andrew Weissman**, Partner, Union Square Ventures, and Cofounder, Betaworks; and **Mark Wigley**, former Dean, Graduate School of Architecture, Planning, and Preservation, Columbia University.

SUPPORT

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

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ANCHOR TENANTS

RHIZOME is an arts organization based on the internet and an affiliate of the New Museum.

STUDIO X is a program of the Graduate School of Architecture, Planning, and Preservation, Columbia University, dedicated to exploring the future of cities.

FULL-TIME MEMBERS

4REAL is a New York–based digital agency that specializes in designing and building scalable websites and apps, while aiming to re-envision digital space and reformulate communication channels.

Accurat is an information design company from Milan, Italy, that develops new analytical tools, aesthetics, and visual narratives for comprehending data.

Adam Harvey is an artist, technologist, and designer who focuses on privacy and counter-surveillance technologies. His work investigates the potential creative uses of new imaging technologies, as well as the complex issues around privacy, data ownership, power, and access, to which these technologies give rise.



Adam Harvey, *Stealth Wear: The 'Anti-Drone' Burqa*, 2013. Silver-plated visor and silver-plated exterior with black silk interior. Designed in collaboration with Johanna Bloomfield

Anders Sandell is the creator of the Jörgits, a series of interactive and animated novels for children, and Founder of TANK & BEAR, an indie children’s media company.

Binta Ayofemi is an artist fascinated by open-source systems. While at NEW INC, Ayofemi will generate prototypes for Pollen, her artist-led research lab, which connects art, tech, plants, and code.

Charlie Whitney is an artist and coder exploring the narrowing gap between digital and physical spaces through interactive installations, fabrication, and projection.

Daniel Wilson is a “multiple media artist” who expands filmmaking practices into performance, written word, digital publications, and installations.

Definer, founded by Felicity Sargent and Mark Mollé, is the world's first mobile social network for defining and redefining words with friends, subverting the accelerating trend of automated content creation.

Emilie Baltz creates experiences that provoke new connections among the five

senses, using the eating experience as both lens and machine for cultural reflection and creation.

Erica Gorochow is an animation director, designer, and illustrator interested in the continued evolution of motion graphics and how animation can be applied to new screens.



Joe Doucet X Partners, *One-Sense* headphones, 2012

Joe Doucet X Partners is an award-winning, multidisciplinary practice that believes design is a tool that can transform an object into an obsession, a product into a paragon, and a business into a brand.

Kunal Gupta is Founder and Director of the independent art games collective Babycastle, which has gained international acclaim for its innovative use of computer and video game technology as a social and creative medium.

Lisa Park’s performance-based practice explores themes of vulnerability, self-control, and confrontation by integrating biometric sensors—including heart-rate and brain-wave sensors—into her work.

Luisa Pereira is an artist, programmer, and musician whose work explores music through coding and design, taking the form of interactive installations, generative devices, sculptures, and prints.

Maxrelax is a newly formed creative studio with professional experience spanning software, photography, film, and fabrication that advocates refined irreverence through thoughtful design.

Moondial, founded by wearable-technology scholar Dr. Sabine Seymour, is a fashion studio situated at the nexus between silicon and style.

Odd Division is a studio for interactive art and entertainment founded by Aramique and Jeff Crouse, bringing a multidisciplinary ethos of rapid prototyping to all of its projects.

PARTY is a creative lab with offices in Tokyo and New York experimenting with design that utilizes technology and caters to the “networked” world and “maker” culture.

Paul Soulellis is a New York–based graphic designer, artist, teacher, and publisher. His studio Counterpractice will operate from NEW INC beginning in September. Counterpractice projects include books, posters, environmental graphics, websites, apps, identities, and publishing.

Philip Sierzega is a Brooklyn-based interdisciplinary artist, designer, and animator whose passion lies in experimentation that combines animation and interaction.

The Principals is a studio founded to unite the seemingly connected, yet disparate, fields of architecture, fabrication, and industrial design.

Print All Over Me / BYCO is a community platform where users can create, share, own, and produce unique fashion designs by uploading images.

REIFY is a platform that makes memories, moments, and experiences “real” by turning sound into tangible objects.

SHADOW is a “community of dreamers” and a free mobile app that helps people to remember, record, and ultimately better understand their dreams.

Sougwen Chung is an interdisciplinary artist whose practice spans installation,



Sougwen Chung, *Chiaroscuro*, 2013. Installation view: Musée d'art moderne et contemporain, Geneva. Paper, ink, LEDs, Arduino board, and image projection

Studio Indefinit focuses on the interplay between human activity and sensory perception to create immersive, interactive environments.

Tristan Perich’s work is inspired by the aesthetic simplicity of math, physics, and code, often focusing on electronic 1-bit sound.

PART-TIME MEMBERS

Annelie Berner is a data artist, product designer, and researcher interested in how we understand, think about, and interact with our digital worlds.

ArtLocal is a mobile gallery hub for contemporary art, helping users visually navigate art scenes locally and abroad while providing relevant data and analytics to galleries so that they can better understand their audiences.

Ashley Zelinskie’s work blurs the lines between art and technology, fusing various mediums from sculpture to computer programs.

Buro Koray Duman is a research- and idea-driven architectural practice in New York City led by Koray Duman.

Carlo Van de Roer is an artist living and working in New York. While at NEW INC, Van de Roer will be working on The Satellite Project, which uses a high-speed camera to arrest a moment of time, while also enabling the movement of light sources within that frozen world.

Charles Sainty is an artist using computational photography with 3-D scanning, modeling, and game design.

FRONT COMPANY is a curatorial agency focused on combining technology and nontraditional business models to probe the boundaries between art, technology, and commerce.

Jasmin Jodry is a creative director and director in the advertising, branding, film, and entertainment industries with prominent clients worldwide.

Joseph Audeh is an artist whose work combines science, culture, and technology to explore the physical and political landscapes of the Middle East.

Martin Adolfsson is a Swedish photographer based in New York. His work spans portrait, travel, and architectural photography, and explores social structures and behaviors.

Monegraph is a platform that uses the encryption technology underlying Bitcoin to provide a mechanism for validating, owning, and trading digital-media assets.

Nitzan Hermon is a New York City–based art director and digital product designer. His creative practice explores the overarching logic between art direction, technology, and media.

Pablo Gnecco is an experiential artist and motion designer. Gnecco’s work explores motion, interaction, and the way we use technology to communicate.

Rafaël Rozendaal is a visual artist who uses the internet as his canvas. His artistic practice consists of websites, installations, drawings, writings, and lectures.



Rafaël Rozendaal, *Nova*, 2012. Installation view: Museo Image e Son, São Paulo. Mirrors, computers, and projectors

Sheena Matheiken is a Brooklyn-based multidisciplinary designer and creative director, born in Ireland and raised in India. Working across the broad realms of technology, design, and film, Matheiken believes that design is the prerequisite that gives all substantial things their necessary grounding.

Specular is a research lab experimenting with recently possible imaging techniques to create multi-platform experiences where concept and aesthetics take the foreground.

Tega Brain is an artist, researcher, and environmental engineer whose work reimagines the infrastructures, interfaces, and institutions that structure our relationship with environmental systems.



Lance Wakeling, *Field Visits for Chelsea Manning*, 2014. Video, sound, and color. Courtesy the artist

FIELD VISITS FOR CHELSEA MANNING: A 2014 RHIZOME COMMISSION

Each year, Rhizome commissions new works by both emerging and established artists. The program rewards artists whose work contributes to a richer, more critical digital culture and a deeper understanding of networked society and its histories.

This year, Rhizome has commissioned Lance Wakeling's *Field Visits for Chelsea Manning* as part of the 2014 program. The one-hour video is a first-person travelogue based on the places where Manning (the former Army intelligence analyst responsible for leaking what became known as the Wikileaks Iraq and Afghan War Logs) was detained. From Kuwait to Virginia to Kansas to Maryland, the video uses the concept of mosaic theory—an American intelligence-gathering technique, which employs the collection of disparate pieces of information in order to craft a larger picture or narrative—to compile a personal and imagined history.

Wakeling's film is an important addition to our understanding of the surveillance and intelligence apparatus, and a tribute to Manning—a crucial, often misunderstood participant in the Wikileaks revelations.

“INTERNET SUBJECTS”: INFORMED CONVERSATION, BUT FASTER



In June, Rhizome debuted “Internet Subjects,” a series of panel events to develop new positions on technologies in the news, among leading experts and artists. Based on a “flash” model, each

panel takes a topic chosen just a week in advance; the first tackled the booming “sharing economy” against the backdrop of anti-Uber protests in London.

The program was cocreated by Michael Connor, Curator, Rhizome; Kate Crawford, Principal Researcher, Microsoft Research, and Senior Fellow, the Information Law Institute, NYU; and Nathan Jurgenson, Contributing Editor, the *New Inquiry*, Chair, Theorizing the Web, and Researcher, Snapchat. It furthers Rhizome's mission to advocate contemporary art that engages technology and to develop new ideas that feed emerging artistic practices.

Rhizome is an arts organization based on the internet, and is an affiliate organization in residence at the New Museum.

Support for “Internet Subjects”:
Rhizome public programs receive support from the New York City Department of Cultural Affairs and the New York State Council on the Arts.

Support for Rhizome Commissions:
The Rhizome Commissions program receives major support from the Jerome Foundation and the National Endowment for the Arts. Additional support is provided by the New York City Department of Cultural Affairs and New York State Council on the Arts.

DIGITAL CONSERVATION CASE STUDY: CORY ARCANGEL'S *BOMB IRAQ* (2005)

This summer, Rhizome made celebrated digital artist Cory Arcangel's *Bomb Iraq* (2005) accessible to the public for the first time in nearly ten years. The work is a digital *objet trouvé*: a crude, homemade computer game made by an anonymous user and found on an old computer, the Macintosh TV, at a Salvation Army. Arcangel presented *Bomb Iraq* at Team Gallery in 2005, but the hardware died three days into the exhibition and the piece hadn't been presented since.

In collaboration with the University of Freiburg, Rhizome Digital Conservator Dragan Espenschied saved this data and made the work available online through a digital preservation technique called “emulation.” By embedding a portal within a webpage that allowed users to access a virtual machine in Freiberg, Germany—which ran a version of the original Macintosh TV—Espenschied enabled visitors to play *Bomb Iraq*, or use any of the other applications on the retro computer, without risk of further damage.

In line with Rhizome's thriving, research-based digital conservation program, the project broke new ground for future preservation projects and was circulated widely to museum colleagues nationally and internationally. Rhizome continues to innovate new methods for preserving works of digital art, using its own ArtBase collection of over two thousand works as a prescient challenge.

PRIX NET ART: A \$10,000 PRIZE FOR INTERNET ART



Beginning this autumn, Rhizome and Beijing-based TASML and CAT/CCIA will award a substantial new prize for internet art. This “no-strings-attached” prize, which will be awarded three times in total in 2014, 2015, and 2016, recognizes the past work and future promise of one artist making outstanding art on the internet. The awardee will receive \$10,000, with a second distinction award of \$5,000 also made each year.

The Prix Net Art celebrates the current moment of internet art and looks ahead to its future. As many artists have won international acclaim for work that tackles technology as subject matter through long-standing mediums—sculpture, installation, and painting—internet art remains less recognized and less supported. This prize gives a boost to those who continue to make art on the internet and emphasizes the unique cultural importance of such work.

Check out prixnetart.org for news about the first awardees.

FIRST LOOK



Miranda July, *Somebody*, 2014 (still, featuring July). Video, sound, color; 10 min. Courtesy the artist and Miu Miu

First Look was launched by New Museum in 2012 by curator Lauren Cornell with *Image Atlas* by artist Taryn Simon and late programmer Aaron Swartz and has since showcased twenty-five new digital projects by such artists as Xavier Cha, Jon Rafman, and Jacolby Satterwhite. We are pleased to announce that First Look will now be co-curated and copresented by longtime affiliate Rhizome. Going forward, First Look will feature eight digital projects yearly that will be presented on both the New Museum and Rhizome websites: newmuseum.org and rhizome.org. The new partnership will capitalize on both institutions' expertise in digital art and broaden the audience for the program, while aiming to preserve each work through Rhizome's singular online archive of digital art.



Frances Stark and David Kravitz during the Seven on Seven 2014 work day.
Photo: Rhizome / Ed Singleton

a “product demo”—was a keenly observed send-up of the tech industry, caricaturing the hype that often surrounds vague new apps. The performance—viewable through First Look as a screen-capture video based on the original, unedited chat log—is rich with insight on sex, technology, labor, and innovation.

The most recent project is *Somebody*[™], a new messaging service by artist Miranda July. Describing the project, the artist writes: “When you send your friend a message through *Somebody*, it goes—not to your friend—but to the *Somebody* user nearest your friend. This person (probably a stranger) delivers the message verbally, acting as your stand-in.” The New Museum is part of an internationally distributed launch for *Somebody*, which is available through the iTunes Store for free download. July gave a talk and demonstration of *Somebody* at the New Museum on October 9, 2014.

Forthcoming projects include a solo presentation of Amalia Ulman's social media self-portraiture as part of “Excellences & Perfections,” her body of work dealing with body image and cosmetic surgery, followed by a poetry series curated by Harry Burke.

The first copresented project was *Opening the Kimono* (2014) by artist Frances Stark and senior Snapchat developer David Kravitz. The original video documents Stark and Kravitz's May 2014 presentation at the New Museum as part of Rhizome's Seven on Seven conference, an ongoing series that pairs artists and technologists for a one-day collaboration with the prompt to develop an idea and present it to the public the following day. For their presentation, the duo conducted a dialogue via iMessage that was shown onscreen while they were off-stage. Prepared but unscripted, Kravitz and Stark's conversation—in the form of



Amalia Ulman, *Untitled*, 2014 (screen capture)

First Look is made possible by the New York State Council on the Arts with the support of Governor Andrew Cuomo and the New York State Legislature.



Additional support provided by the Toby Devan Lewis Emerging Artists Exhibitions Fund.

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 SPRING 2014 EXHIBITIONS



1



2



3



4



5



6

OPENING FOR "HERE AND ELSEWHERE"



7



8



9



10

1 Stefano Tonchi, Lisa Phillips, Peter Sarsgaard, and Maggie Gyllenhaal; 2 Massimiliano Gioni, Suki Waterhouse, and Ragnar Kjartansson; 3 Guðrún Ásmundsdóttir and Björk; 4 Hannah Sawtell; 5 Akwete Orraca-Tetteh, Daria Maltese, Joakim, and Camille Henrot; 6 Naomi Campbell, Edward Ennifur,

and Giovanna Battaglia; 7 Simone Fattal and Ala Younis; 8 Guest, Amal Khalaf, and Marwan Rechmaoui; 9 Phil Aarons, Shelley Aarons, J.K. Brown, and Eric Diefenbach; 10 Hiwa K and Jim White; Photos 1–6 © Neil Rasmus/BFAnyc.com; Photos 7–10 © Matteo Prandoni/BFAnyc.com

OPENING FOR “HERE AND ELSEWHERE” [CONT.]



1



2



3

MEMBERS ANNUAL WHITE PARTY



4



5



6



7



8



9



10

1 Neda Young, Nessia Pope, and Helena Anrather; 2 Lamis Aboudi and Wafa Hourani; 3 Sultan Sooud Al-Qassemi and Lauren Cornell; 4 Sandra Winther and Emmett Shine; 5 Guests; 6 Harry Leigh and Faith Leigh; 7 Kumi Sato and Dan Corsa; 8 Brad Johnson, Carla Pace, and Jared Johnson; 9 Chase Renouf

and Tim Pappalardo; 10 Bebe Versave and Rabhy Ortega; Photos 1–3 © Matteo Prandoni/BFAnyc.com; Photos 4–10 © Nicholas Hunt/PatrickMcMullan.com

NEW MUSEUM STORE



Photo: Malinda Thursz

CHAPMAN X NEW MUSEUM SKATEBOARD DECK

From prohibition comes invention. When skaters are kicked off one street, they find another. Artists like Larry Clark, Harmony Korine, Ari Marcopoulos, and Ed Templeton have looked to skate culture—a culture where the body's action propels it forward at breakneck speeds and where the city becomes a concrete labyrinth reduced to its simplest geometry—as a source of inspiration. It attracts the new, and the young gravitate toward its unrelenting momentum, creating a space for innovation where convention breaks on the pavement.

Inspired by a 2012 New Museum Store window installation by Canyon Castator and Richard Duff, the New Museum Store is proud to contribute to the continually expanding intersection of art and skate culture with the release of a limited-edition skate deck in the shape of the New Museum's iconic building on the Bowery. In collaboration with Chapman Skateboards, one of the premier skateboard manufacturers in the US, the New Museum Store is producing a limited edition of 150 handcrafted skate decks made from Canadian Hardrock Maple wood featuring a high-gloss paint mix. This deck's unique design is as much a nod to the ingenuity of skate culture as it is a tribute to the narrow, skated backstreets of the neighborhood the New Museum calls home.

ABOUT CHAPMAN

Since 1991, Chapman Skateboards has been dedicated to producing the highest quality American-made skateboard decks. Many of Chapman's boards have been instrumental in shaping the history of New York skateboarding, including those manufactured for Zoo York, Supreme, Illuminati, Shut Skates, and Hopps, as well as countless other independent brands. Founded and run by a skateboarder, Chapman continues to grow its legacy through unique partnerships and a commitment to pushing the limits of the craft.

ABOUT THE NEW MUSEUM STORE

The New Museum Store has long been considered a premier destination for those seeking a unique and comprehensive selection of contemporary art books and gifts. True to the New Museum's forward-looking mission, the Store procures and produces the most engaging and thought-provoking books, gifts, art periodicals, CDs, and DVDs, as well as two- and three-dimensional art objects.

For the past several years, the New Museum Store has also collaborated with artists on special limited editions and projects. Past collaborations include a KAWS bicycle helmet, a Dorothy Iannone Tarot deck, a Lawrence Weiner bicycle, a pop-up Privacy Gift Shop with Adam Harvey, and a Dzine pop-up nail salon with custom pinky nails.

Don't Miss Out! CHRIS OFILI LIMITED EDITION



Chris Ofili, *Mali Memory (Tea Dance)*, 2014
(ed. of 500 + 50 APs, signed and numbered).
Archival pigment print on Arches Aquarelle cotton rag
paper, 8 x 10 in (20.3 x 25.4 cm)

Reserve yours today!
Members Special Price: \$200 / Regular Price: \$250
LIMIT ONE PER PERSON

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