

PAPER

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NEW
235 BOWERY
NEW YORK NY
10002 USA
MUSEUM

DIRECTOR'S LETTER

The New Museum has always embraced a changing world, whether it means giving an artist their first museum show or catalyzing new ideas. It's been a banner year for the New Museum with landmark solo exhibitions of Chris Burden—his first in New York—and, more recently, Pawel Althamer's "The Neighbors," also a first. Althamer animated the Museum and drew large audiences through his participatory piece *Draftsmen's Congress*—a massive public drawing project that continued to evolve throughout the exhibition (see opposite page). Over ninety groups, from schools to seniors to community groups, participated during the project's ten-week run, with thousands of visitors transforming the gallery through the gradual accumulation of drawings and paintings. Althamer additionally brought a diverse group of street musicians into the Lobby for a continuous series of performances. The artist was in residence here for two and a half months and conducted collaborative projects with colleagues from his native Poland, a master sculptor from Mali (who he invited to New York), and a number of residents from the Bowery Mission, which resulted in a pop-up presentation on the ground floor of our adjacent building at 231 Bowery. The exhibition was one of continual evolution, transformation, surprise, and experimental social collaboration—also something that the New Museum excels at.

This practice will continue with our next series of shows—including presentations of the work of Roberto Cuoghi, Camille Henrot, Ragnar Kjartansson, and Hannah Sawtell, which will provide a set of outstanding experiences. In July, the entire Museum will be devoted to a close look at contemporary art from the Arab world—once again a first in a New York museum. The curatorial team, under the leadership of Massimiliano Gioni, Associate Director and Director of Exhibitions, has done extensive research on the incredibly vibrant culture of centers like Cairo and Beirut and important artists from throughout this region—areas of conflict and transition—who are little known here in New York.

Not only does the Museum show new and under-recognized artists from around the world, but we also continue to be at the forefront of contemporary art scholarship. This year, we are proud to be the recipient of a major grant from the Andrew W. Mellon Foundation to help advance our platforms for research, development, and scholarship, including a dedicated Research Fellow, the relaunch of the Museum's critical anthology publications, and a series of public and private seminars constructed around timely and urgent topics in the field. Furthermore, we are very pleased to announce major support from the Keith Haring Foundation for our youth and teen programs, which are growing by leaps and bounds, and are one of the key distinctions of our Education program.

The Museum also continues to be at the leading edge of the intersection of art and technology. NEW INC, our incubator for art, design, and technology, will open later this summer, and we have been inundated with applicants of the highest caliber (see page 10 for more details). Two of our staff—Lauren Cornell, Curator, and Julia Kaganskiy, Director of NEW INC, were recognized in a recent Artspace article about leading art and technology—describing their strategies as potentially “shap[ing] the way we experience, talk about, fund, and otherwise engage with museums tomorrow.” Cornell is deep at work on the 2015 Triennial with her co-curator artist Ryan Trecartin. We are so proud to announce that Google Glass will be the lead sponsor of this exhibition and will work with us to develop a crucial visitor engagement application using Glass. Also in this issue, we are spotlighting a number of the artists and projects that Lauren has commissioned and featured for our website project First Look (page 15). The Museum has developed a deep connection to the art/technology community through Rhizome, which has been an affiliate organization of the New Museum for over ten years. Their expertise has been embedded at the Museum and continues to influence and educate all of us. Rhizome continues to build strength and took its signature Seven on Seven Conference overseas to London for the first time last fall. Look for further collaborations between Rhizome and the New Museum this year.

None of our great programs would be possible without our enormously talented Staff and Board who work so beautifully together to achieve a much bigger footprint and impact than our budget might suggest. As one indication of our influence, we were extremely honored that First Lady Michelle Obama recently visited the New Museum to launch artist-designed water bottles promoting drinking water to children. We are now on her radar, and her presence got the attention of every press outlet in the country.

Finally, I would like to express our profound thanks to the artists who keep us challenged by their work and projects, whose ideas give our work purpose, and whose generosity has deeply touched us.

Lisa Phillips
Toby Devan Lewis Director



Photo: Lina Bertucci

TABLE OF CONTENTS

ON VIEW NOW

- 04 + “Roberto Cuoghi: Šuillakku Corral”
- 05 + “Camille Henrot: The Restless Earth”
- 06 + “Ragnar Kjartansson: Me, My Mother, My Father, and I”
- 07 + “Hannah Sawtell: ACCUMULATOR”
“Jeanine Oleson: Hear, Here” (also page 13)
“Talking Back: The Audience in Dialogue”
“David Horvitz: Gnomons”

COMING SOON

- 08 + “Here and Elsewhere”

UPDATES

- 10 + NEW INC
- 12 + News from IDEAS CITY

EDUCATION & PUBLIC ENGAGEMENT

- 13 + R&D Seasons
- 14 + Symposia
Teens

ONLINE

- 15 + First Look
- 16 + Rhizome

EVENTS & MEMBERSHIP

- 17 + Events
- 18 + 2014 Spring Gala
- 19 + Thank You

COVER
Camille Henrot, “*Essay on Exoticism*,” Victor Segalen, from “Is It Possible to be a Revolutionary and Like Flowers?,” 2012. Mixed media, dimensions variable. © ADAGP Camille Henrot. Photograph: Nicola Delorme. Courtesy the artist and kamel mennour, Paris

ANNOUNCEMENTS

“PAWEŁ ALTHAMER: THE NEIGHBORS”

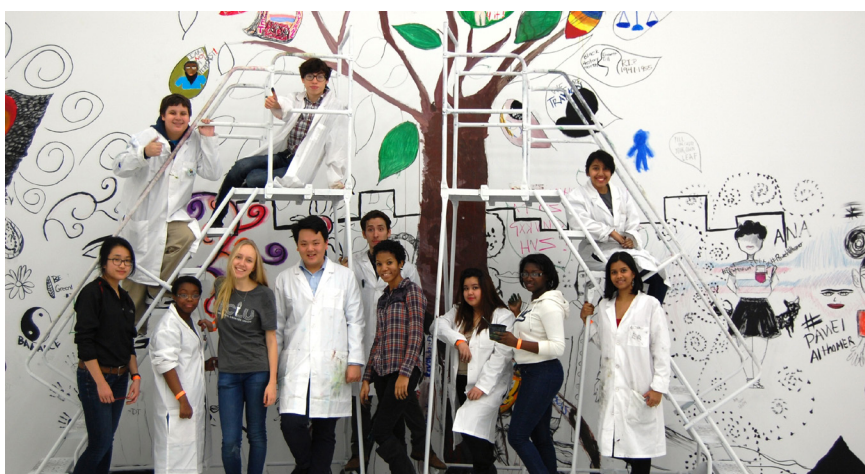
Paweł Althamer’s first US museum exhibition included a new presentation of the artist’s work *Draftsmen’s Congress*. From February 12–April 20, New Museum visitors and over ninety community organizations were invited to draw and paint on the walls and floors of our Fourth Floor gallery—and everyone’s contributions became part of the exhibition. As the project came to a close, the painted walls and floors were cut up and distributed to visitors for free.



“Paweł Althamer: The Neighbors,” 2014. Exhibition view: New Museum (February).
Photo: Benoit Pailley



“Paweł Althamer: The Neighbors,” 2014. Exhibition view: New Museum (April).
Photo: Jesse Untracht-Oakner



“Paweł Althamer: The Neighbors,” 2014. Exhibition view: New Museum. Photo: New York Civil Liberties Union Teen Activist Project

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**

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**

Subway: **6** to Spring Street or **N** or **R** to
Prince Street.

Bus: **M103** to Prince and Bowery or **M6**
to Broadway and Prince.

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

tel. 212.219.1222
fax. 212.431.5328
newmuseum.org

SUPPORT FOR NEW ART & NEW IDEAS

This spring, the Andrew W. Mellon Foundation awarded the New Museum a \$500,000 grant to support contemporary art scholarship. The New Museum also announced the MX Curatorial Travel Fund, created in honor of Massimiliano Gioni, Associate Director & Director of Exhibitions. Supporting further research and study in the field, the MX Curatorial Travel Fund has raised over \$300,000 primarily from a group of trustees.

LIMITED EDITIONS

This year’s Gala Edition by artist Thomas Schütte, produced by Carolina Nitsch, was unveiled on April 1 at Cipriani Wall Street. The New Museum’s Limited Edition program was also on view at the Armory Show, featuring an edition by artist Matt Keegan, which was produced by Lisa Ivorian-Jones. For more information, please email limitededitions@newmuseum.org or call 212.219.1222 x266.



Thomas Schütte, *Bronzefrau Nr. 5, Modell*, 1973. Patinated bronze on steel base, Bronze: 8 1/2 x 8 3/4 x 13 1/2 in (21.5 x 22 x 34 cm); Base: 47 1/4 x 12 x 17 in (120 x 30 x 43 cm)

VISIT FROM THE FIRST LADY

We were honored to host Michelle Obama for a visit this February. The First Lady joined a group of eighth-graders and muralists at a WAT-AAH! event to promote her Drink Up initiative, which encourages kids across the United States to drink more water.



Photo: Regina Mogilevskaya

ROBERTO CUOGHI: ŠUILLAKKU CORRAL

April 30–June 29, 2014
Third Floor Gallery



Roberto Cuoghi, *Šuillakku – corral version*, 2008–14. Sound installation. Courtesy the artist and Massimo De Carlo, Milan/London

This spring, the New Museum presents the first solo museum presentation in New York of the work of Roberto Cuoghi. Through an array of unconventional media, Cuoghi's projects explore ideas of metamorphosis, hybridity, and violence. In the past, he has used mediums such as painting, drawing, sculpture, and animation to confront the challenges of self-representation as well as physical and psychological transformation. In 1998, while he was still in his mid-twenties, he began what is perhaps his most legendary project, when he adopted the mannerisms and eating and dressing patterns of a senior citizen, eventually coming to resemble a white-bearded, heavysset man, forty years his senior. With a similar combination of obsession, passion, and devotion, Cuoghi later undertook a two-year study of Assyrian language and rituals, for which he produced a gargantuan reproduction of a small talismanic statue of the menacing demon-god Pazuzu in 2008.

For his exhibition in the Third Floor galleries of the New Museum, Cuoghi presents *Šuillakku – corral version* (2008–14), an immersive sound installation evoking an imagined ancient Assyrian lament from the seventh century BC. For this piece, Cuoghi embarked on a journey back in time to the period between 612 and 609 BC, when the Assyrian Empire and its capital, Nineveh, were under attack. Channeling the grief and fear that were likely prevalent at the time, Cuoghi's lamentation is performed on a collection of handmade instruments carefully researched, built, and played by the artist himself. As in much of Cuoghi's work, the installation explores the ways in which the power of the imagination can help transform both history and reality.

The exhibition is curated by Massimiliano Gioni, Associate Director & Director of Exhibitions, and Margot Norton, Assistant Curator. The show will be accompanied by a catalogue featuring an interview with the artist and contributions by Alison Gingeras and Thomas Grünfeld.

ABOUT THE ARTIST

Roberto Cuoghi was born in Modena, Italy, in 1973, and lives and works in Milan. Solo exhibitions of his work have been presented at the Hammer Museum, Los Angeles (2011), Castello di Rivoli, Turin (2008), the Institute of Contemporary Arts, London, and Centre International d'Art et du Paysage de l'Île de Vassivière, Beaumont-du-Lac, France (2007). His work has also been included in international group exhibitions, including: "The Encyclopedic

Palace," 55th Venice Biennale (2013); "10,000 Lives," Gwangju Biennial, South Korea (2010); "Making Worlds," 53rd Venice Biennale (2009); "Italics: Italian Art between Tradition and Revolution, 1968–2008," Palazzo Grassi, Venice, and the Museum of Contemporary Art, Chicago (2008–10); "After Nature," New Museum (2008); "Fractured Figure: Works from the Dakis Joannou Collection," DESTE Foundation for Contemporary Art, Athens (2007); and "Of Mice and Men," 4th Berlin Biennial (2006).

Support for "Roberto Cuoghi: Šuillakku Corral" is made possible, in part, by the Toby Devan Lewis Emerging Artists Exhibition Fund. Support for the accompanying publication has been provided by the J. McSweeney & G. Mills Publication Fund at the New Museum.

Special thanks to Massimo De Carlo, Milan/London.

CAMILLE HENROT: THE RESTLESS EARTH

May 7–June 29, 2014
Second Floor Gallery



Camille Henrot, *Grosse Fatigue*, 2013. Video, color, sound, 13 min. Original music: Joakim; Voice: Akwetey Orraca-Tetteh; Text: written in collaboration with Jacob Bromberg; Producer: kamel mennour, Paris, with the additional support of Fonds de dotation Famille Moulin, Paris; Production: Silex Films. © ADAGP Camille Henrot. Courtesy the artist, Silex Films, and kamel mennour, Paris

In May, the New Museum will present the first comprehensive exhibition surveying the work of Camille Henrot. Henrot analyzes systems of visual information and typologies of objects from a wide array of historical moments through her work. She has produced a number of visual essays in which she follows intuitive research pursuits across disciplines and finds a variety of aesthetic and morphological links between disparate systems of knowledge. Henrot’s works combine anthropological research with a staggering range of cultural materials reflective of the current digital age. Her exhibition at the New Museum will provide a survey of her recent work.

The title, “The Restless Earth,” is borrowed from a poem by the Martinican writer Édouard Glissant, known for his novels, poems, and writings on colonialism and diversity. The exhibition features four of Henrot’s recent videos including *Grosse Fatigue* (2013), a standout of the recent Venice Biennale, garnering her the Silver Lion as most promising young artist. The work expands on earlier videos like *Coupé/Décalé* (2010) and *Million Dollar Point* (2011), which capture rituals and landscapes that move across history and bridge disparate cultures and geographies. “The Restless Earth” also includes several series of works on paper and a new installation of “Is It Possible to be a Revolutionary and Like Flowers?” (2012–14).

In this series, Henrot translates books from her library into ikebana

arrangements, connecting the languages of literature, anthropology, and philosophy with the equally complex language of flowers. Through translation, archival research, and the creation of hybrid objects—apparent throughout the artist’s videos, sculptures, and works on paper—Henrot demonstrates how the classification of artifacts and the production of images structure the way we understand the world.

The exhibition is curated by Massimiliano Gioni, Associate Director & Director of Exhibitions, and Gary Carrion-Murayari, Curator.

HENROT’S WORKS COMBINE
ANTHROPOLOGICAL RESEARCH
WITH A STAGGERING RANGE
OF CULTURAL MATERIALS
REFLECTIVE OF THE CURRENT
DIGITAL AGE.



Camille Henrot, *Coupé/Décalé*, 2010. Video, color, sound; 3:54 min. © ADAGP Camille Henrot. Courtesy the artist and kamel mennour, Paris

ABOUT THE ARTIST

Camille Henrot was born in Paris, France, in 1978, and lives and works in New York. Henrot’s work has been exhibited at the Institute of Contemporary Art in London, the Centre Pompidou, the Musée d’Art Moderne, the Palais de Tokyo in Paris, the New Orleans Museum of Art, and the 55th Venice Biennale. In 2010, she was nominated for the Prix Marcel Duchamp, and in 2013, she was the recipient of the Smithsonian Artist Research Fellowship in Washington, DC, where she produced the video *Grosse Fatigue*.

Henrot recently had a solo exhibition at Chisenhale Gallery, London, which is traveling to Bétonsalon – Centre for art and research, Paris, Kunsthall Charlottenborg, Copenhagen, and the Westfälischer Kunstverein, Münster.

Support for “Camille Henrot: The Restless Earth” is generously provided by

**INSTITUT
FRANÇAIS**

This exhibition is also made possible, in part, by the Toby Devan Lewis Emerging Artists Exhibition Fund. Support for the accompanying publication has been provided by the J. McSweeney & G. Mills Publication Fund at the New Museum.

Special thanks to kamel mennour, Paris, and Metro Pictures, New York.

RAGNAR KJARTANSSON: ME, MY MOTHER, MY FATHER, AND I

May 7–June 29, 2014
Fourth Floor Gallery



Ragnar Kjartansson, *Me and My Mother* 2010, 2010. HD Video; 19:59 min. Courtesy the artist, Luhring Augustine, New York, and i8 Gallery, Reykjavík

“Me, My Mother, My Father, and I” is the first New York museum exhibition of Icelandic artist Ragnar Kjartansson. Born into a family of actors and theater professionals, Kjartansson draws from a varied history of stage traditions, film, music, and literature. His performances, drawings, paintings, and video installations explore the boundaries between reality and fiction as well as constructs of myth and identity. Playing with stereotypes usually projected onto the persona of the actor, Kjartansson both celebrates and derides the romanticized figure of the artist as cultural hero. His performances are often feats of endurance, which last for hours or days at a time, taking a motif as simple as a pop song and transforming it through protracted repetition into a transcendent mantra.

At the New Museum, Kjartansson presents works with and about his family, including a newly orchestrated performance and video piece entitled *Take Me Here by the Dishwasher: Memorial for a Marriage* (2011/2014), in which ten musicians play a live polyphony composed by Kjartan Sveinsson for the duration of the exhibition. Other works in the show are made in collaboration with Kjartansson’s parents, including a series of drawings of the sea made with his father, entitled *Raging Pornographic Sea* (2014), and an ongoing video collaboration with his mother, *Me and My Mother* (2000, 2005, 2010). This exhibition provides an opportunity to look at the way Kjartansson explores family ties and delusions of grandeur, along with his ongoing interest in the conflation of reality and fantasy.

The exhibition is curated by Massimiliano Gioni, Associate Director & Director of Exhibitions, and Margot Norton, Assistant Curator. The show will be accompanied by a catalogue featuring an interview with the artist and new texts by Francesco Bonami and Roni Horn.

ABOUT THE ARTIST

Ragnar Kjartansson was born in Reykjavík, Iceland, in 1976, where he continues to live and work. He has had recent solo exhibitions and performances at Thyssen-Bornemisza Art Contemporary, Vienna (2014), Volksbühne, Berlin (2014), Migros Museum für Gegenwartskunst, Zurich (2012–13), Hangar Biocca (2013–14), Fondazione Sandretto Re Rebaudengo, Turin (2012–13), Frankfurter Kunstverein (2011), and BAWAG Foundation, Vienna (2011). His first American solo museum

exhibition, “Song,” was organized by the Carnegie Museum of Art in 2011 and traveled to the Museum of Contemporary Art in North Miami and the Institute of Contemporary Art in Boston. Additionally, Kjartansson recently participated in the 55th Venice Biennale (2013) and performed at MoMA P.S.1 (2013). Kjartansson was the recipient of Performa’s 2011 Malcolm McLaren Award and in 2009, he was the youngest artist to represent Iceland at the Venice Biennale.

Major support for “Ragnar Kjartansson: Me, My Mother, My Father, and I” is generously provided by Maja Hoffmann / LUMA Foundation.

Additional support is provided by Åke and Caisa Skeppner.

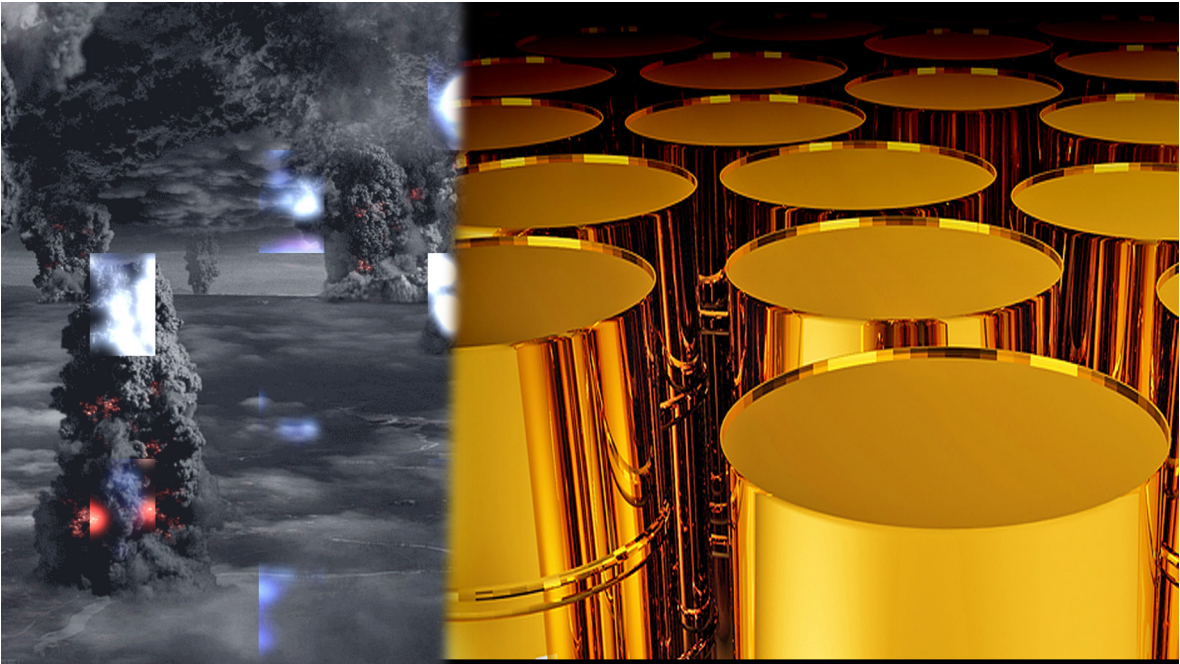
This exhibition is also made possible, in part, by the Toby Devan Lewis Emerging Artists Exhibition Fund. Support for the accompanying publication has been

provided by the J. McSweeney & G. Mills Publication Fund at the New Museum.

Special thanks to the Consulate General of Iceland in New York, i8 Gallery, Reykjavík, Iceland Naturally, and Luhring Augustine, New York.

HANNAH SAWTELL: ACCUMULATOR

April 23–June 22, 2014
Lobby Gallery



Hannah Sawtell, *Terminal Vendor*, from “Vendor,” 2012 (detail). Installation view: Bloomberg Space, London. Courtesy the artist and Vilma Gold, London

depth. Images are always produced consecutively in response to one another, and their relationships are determined by a sense of visual friction. This discord is often guided by underlying socioeconomic concerns, such as her pairing of a dystopian landscape of a burning oil field with rows of golden barrels. Working in collaboration with local manufacturers in the UK, Sawtell has created a number of structures, which upon entering the Lobby Gallery, appear as a dense collage of images, and develop into a visual narrative as visitors move through the transparent space. Interested in the way the production of sound and noise mimics the process of visual overstimulation, Sawtell accompanies the installation with a sound work recorded and digitally manipulated in the Gallery during the installation of the show.

The exhibition is curated by Helga Christoffersen, Assistant Curator.

ABOUT THE ARTIST

Hannah Sawtell was born in London in 1971, where she also lives and works. Recent solo shows include Vilma Gold, London, Clocktower Gallery, New York, and two linked exhibitions at the ICA, London, and ICA at Bloomberg SPACE, London, for which she published *Broadsheets 1-3*, a publication distributed with *Business Week* magazine, and realized *Sonic Lumps*, a performance in collaboration with Factory Floor. She was included in “Assembly: A Survey of Recent Artists’ Film and Video in Britain 2008–2013” at Tate Britain and will have solo exhibitions at Bergen Kunsthall, Norway, and Focal Point Gallery, Southend-on-Sea, in 2014.

Special thanks to

BURBERRY

This exhibition is also made possible, in part, by the Toby Devan Lewis Emerging Artists Exhibitions Fund.

The Producers Council of the New Museum, The Standard, East Village, and Vilma Gold, London, are also gratefully acknowledged.

ALSO ON VIEW

Fifth Floor Gallery, Resource Center, & Shaft Space

“JEANINE OLESON: HEAR, HERE”

April 23–July 6, 2014
Fifth Floor Gallery

The New Museum hosts the first museum presentation of work by Jeanine Oleson. During a five-month residency, Oleson will develop a group of interrelated new works, constituting an exhibition titled “Hear, Here,” public programs, a publication, and an experimental opera. See page 13 for more details.

“TALKING BACK: THE AUDIENCE IN DIALOGUE”

April 23–July 6, 2014
Resource Center

This exhibition presents a selection of materials culled from the New Museum’s archives that explores various ways in which artworks and projects have engaged the voice of the Museum’s audiences.

“DAVID HORVITZ: GNOMONS”

May 7–June 29, 2014
Shaft Space

As part of the New Museum’s ongoing Stowaway series, David Horvitz has realized a special project for the Museum’s Shaft Space, located between the Third and Fourth Floors. In his practice, Horvitz grapples with time and standardized measurements and the shifts that occur when natural phenomena are subjected to manmade systems and vice versa.



French bell (from 1742) melted to create part of David Horvitz’s *Let Us Keep Our Own Noon* (2013). Installation of forty-seven bronze bells, turnings, slag, and a performance with forty-seven performers at local noon. Photo: Michael Metzler from Der Glockenladen, Berlin, on-site at their bell foundry in Slovakia. Courtesy the artist and Chert, Berlin

HERE AND ELSEWHERE

July 16, 2014
Museum-wide



Rokni Haerizadeh, *Subversive Salami in a Ragged Briefcase*, 2014. Gesso, watercolor, and ink on printed paper, 11 3/4 x 15 3/4 in (30 x 40 cm). Courtesy the artist and Gallery Isabelle van den Eynde, Dubai

THIS EXHIBITION WILL
FEATURE MORE THAN
FORTY ARTISTS FROM
OVER TWELVE COUNTRIES
IN THE ARAB WORLD.

In July 2014, the New Museum will present “Here and Elsewhere,” a major exhibition of contemporary art from and about the Arab world.

In the past ten years, the work of artists and cultural spaces in cities like Amman, Beirut, Cairo, Doha, Dubai, Marrakesh, Ramallah, and Sharjah have established critical points of global access. However, despite a growing international interest in contemporary art from across North Africa and the Middle East, there have been few presentations of art from these regions in New York. “Here and Elsewhere” is the first exhibition in New York to bring together more than forty artists from over twelve countries in the Arab world, many of whom live and work internationally.

The exhibition borrows its title from a 1976 film-essay by French directors Jean-Luc Godard, Jean-Pierre Gorin, and Anne-Marie Miéville. Their film, *Ici et ailleurs* [Here and Elsewhere], was conceived as a pro-Palestinian documentary, but developed into a complex reflection on the ethics of representation and the status of images as instruments of political consciousness.

Taking inspiration from Godard, Gorin, and Miéville’s film—which has had a strong impact on an entire generation of artists in various Arab countries—the exhibition pays particular attention to the position and role of the artist in the face of historical events. Through different methodologies, an unconventional form of lyrical documentary and personal reportage emerges in works in which the artist is vested with the responsibility of revising dominant historical narratives. Other artists in the exhibition undertake experimental approaches to archival material, rewriting personal and collective traumas, and weaving fragments both real and imagined into their work. For others, traditional mediums like painting, drawing, and sculpture record subtle and intimate shifts in awareness, using images as tools for self-discovery, chronicles of current events, or registers of personal histories.

A reflection on what is at stake in the act of representation characterizes many of the works in the exhibition, as many artists reconsider the task of witnessing and chronicling social and political changes. In addition, a number of pieces initiate a reflection on images as sites of conflict or spaces of intimacy, while others develop a critique of media representation and propaganda.



Ziad Antar, *Mecca II*, 2005. Gelatin silver print, 19 3/4 x 19 3/4 in (50 x 50 cm). Courtesy the artist and Selma Feriani Gallery, London

In keeping with the New Museum's dedication to showcasing the most engaging work from different parts of the world, “Here and Elsewhere” joins a series of acclaimed New Museum exhibitions that have introduced urgent questions and new aesthetics to New York audiences. Following the critical discussions that have animated contemporary art in recent years, “Here and Elsewhere” contests the notion of a fixed definition of Arab art or of a distinctive regional style. With the renegotiation of location and perspective evoked in the exhibition's title, the show calls attention to specific cities and art scenes while emphasizing the importance of international dialogues that extend beyond the Arabic-speaking world. Further, the exhibition illuminates similar insights and affinities as well as dramatic differences, revealing multiple psychological and emotional landscapes rather than creating a fictional sense of unity.

Combining pivotal and under-recognized figures with younger and midcareer artists, “Here and Elsewhere” works against the notion of the Arabic-speaking world as a homogenous or cohesive entity. Through the original and individualized practices of this multigenerational constellation of artists, the exhibition highlights works that often have conceptual or aesthetic roots in the Arab world, yet extend well beyond. Emerging from the works of a particularly strong and diverse group of artists are less the contours of an “imagined geography”—to use the words of Edward Said—than new critical attitudes toward art and images that encourage us to look “elsewhere” in order to understand our “here.”

“Here and Elsewhere” is organized by the New Museum's curatorial department, led by Massimiliano Gioni, Associate Director and Director of Exhibitions, with Natalie Bell, Curatorial Associate, Gary Carrion-Murayari, Curator, Helga Christoffersen, Assistant Curator, and Margot Norton, Assistant Curator. The exhibition will be accompanied by a fully illustrated catalogue coedited with Negar Azimi, Kaelen Wilson-Goldie, and Babak Radboy of *Bidoun* magazine, and featuring roundtable discussions with artists as well as critical essays by scholars and critics.



Hrair Sarkissian, *Execution Squares*, 2008. Archival inkjet print, 23 3/4 x 30 1/2 in (60.5 x 77.4 cm). Courtesy the artist and Kalfayan Galleries, Athens/Thessaloniki



Wafa Hourani, *Qalandia 2087*, 2009. Mixed media installation in six parts, sound, 216 x 354 in (550 x 900 cm). Installation view: 11th Istanbul Biennial. ©Nathalie Barki



Anna Boghiguan, *Untitled*, 2011. Paint and white pencil on paper, 15 3/4 X 11 3/4 in (40 x 30 cm). Courtesy the artist and Sfeir-Semler Gallery, Beirut/Hamburg

“Here and Elsewhere” is made possible by the generous support of the Andy Warhol Foundation for the Visual Arts.

Major support provided by Elham and Tony Salamé.

Additional support provided by the Robert Mapplethorpe Photography Fund and the Saradar Collection.

The exhibition publication is made possible by the J. McSweeney & G. Mills Publications Fund at the New Museum.

NEW INC

Summer 2014
231 Bowery



Photo: Dean Kaufman

NEW INC, the first museum-led incubator, is a shared workspace and professional development program designed to support creative practitioners working in areas of art, technology, and design. Conceived by the New Museum in 2013 and launching in summer 2014, the incubator is a not-for-profit platform that furthers the Museum's ongoing commitment to new art and new ideas.

Artists and designers today are working in unique ways that are cross-disciplinary, collaborative, leveraging technology, and increasingly straddling the line between culture and commerce. Because they are exploring new modes of cultural production, the professional landscape in which they work is still undefined, and few resources and systems exist to support these enterprises, or to address the unique challenges they are encountering. NEW INC provides a lab-like environment and cultural framework for the development of new ideas, practices, and models in the pursuit of cultural innovation.

NEW INC will provide a collaborative space for a highly selective, interdisciplinary community of one hundred members to investigate new ideas and develop new models for building a sustainable practice. Over the course of twelve months, members will have access to full-time and part-time coworking desk space, shared resources, events, and professional development programming, as well as a robust network of mentors and advisors.

A commitment to mentorship and professional development is one of the distinguishing aspects of NEW INC. Leveraging the New Museum's world-class network of staff, trustees, advisors, and affiliates, NEW INC will develop a twelve-month events program that includes business training, skill development, lectures, seminars, and workshops, as well as

**WE ARE CURRENTLY ACCEPTING
APPLICATIONS FOR FULL-TIME AND PART-
TIME MEMBERSHIPS FOR THE INAUGURAL
YEAR OF NEW INC, SCHEDULED TO KICK
OFF IN SUMMER 2014.**

**VISIT NEWINC.ORG FOR MORE
INFORMATION.**

more informal peer-to-peer knowledge exchange, networking, and community-building opportunities.

Career development programming might include weekly seminars on topics such as Intellectual Property, Accounting, Branding and PR, Production and Fabrication, Contracts, and other need-to-know topics for any new business or freelancer. Monthly critiques with the Museum’s curatorial staff and other experts, as well as regular opportunities to present ongoing work and research, will also help provide constructive feedback and guidance to members.

These will be complemented by a diverse program of lectures and workshops from a range of experts and industry leaders in the fields of art, design, science, business, and technology. Members will also be encouraged to self-organize talks and workshops where they can either present their own work, run a skill-share session, or invite outside experts to share their practice.

NEW INC members will benefit from developing their ideas under the umbrella of the Museum, working in close proximity to Museum artists-in-residence, programs, and affiliates like IDEAS CITY and Rhizome, as well as the incubator’s anchor tenant, Columbia University Graduate School of Architecture, Planning and Preservation (GSAPP) Studio-X.

JULIA KAGANSKIY



Image: Courtesy Alexander Porter

Julia Kaganskiy, a recognized cultural producer across the art and technology fields, has been appointed Director of NEW INC. In 2008, she founded #ArtsTech Meetup, which brings nearly four thousand professionals from New York City’s museums, galleries, art-related start-ups, and digital artists together in conversation. Most recently, she served as Global Editor of the Creators Project, and has consulted for the Barbican Centre, London; Future of Storytelling (FoST), NYC; Google Creative Lab, NYC; and Sonos, Santa Barbara, CA; among others. She has been cited by *Fast Company* (2011) and *Business Insider* (2013) as one of the most influential women in technology and profiled in the 2012 AOL/PBS series MAKERS honoring women leaders. This year, *Time* magazine named Kaganskiy’s one of the “Top 140 Best Twitter Feeds.”

“In hosting the first museum-led incubator, the New Museum demonstrates a truly advanced concept of what it means to foster new art and ideas.”

—FORBES

“Newness is obviously a central tenet of the New Museum’s program, whether it be launching a pioneering space for digital art, or tacking a two-ton boat to its building’s façade. Now, the Manhattan museum is preparing to plunge into the realm of entrepreneurship.”

—ARCHITECTURAL RECORD



Image: Courtesy SO-IL in collaboration with Gensler

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.

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

NEWS FROM IDEAS CITY

IDEAS CITY is gearing up for the next Global Conference and the 2015 New York Festival. Please visit our website over the summer for details: ideas-city.org. As we are planning for these future events, we would like to call out successful projects that were initiated at previous IDEAS CITY Festivals:

+ POOL



+ POOL won the Pitching the City: New Ideas for New York competition (organized by Architizer and the Municipal Arts Society at the Basilica of St. Patrick's Old Cathedral during the 2013 Festival), and used the momentum from the event to launch one of the most ambitious civic Kickstarter campaigns to date—raising more than \$270,000 to continue prototyping the pool for the East River. Visit pluspool.org for more information.



Photo: Courtesy + POOL, 2014



LITTLE FREE LIBRARIES



Little Free Libraries

During the 2013 Festival, PEN World Voices Festival and the Architectural League of New York joined forces to launch the Little Free Libraries/New York. Design teams worked with local community partners to create and host ten libraries throughout the Lower East Side and East Village, many of which are still in use. The project traveled to the 10th São Paulo Architecture Biennial in fall 2013.

596 ACRES



596 Acres

596 Acres, created by lawyer Paula Z. Segal and programmer Eric Brelsford (who met during the 2011 Festival), is an organization that maps and plants empty lots in partnership with local residents. The project started in Brooklyn and is now spreading not only all over NYC, but also nationally and internationally. Visit 596acres.org for more information.

**FOR INFORMATION ON OUR NEXT GLOBAL
CONFERENCE AND THE 2015 NEW YORK FESTIVAL,
VISIT IDEAS-CITY.ORG.**

R&D SEASONS

Fifth Floor Gallery, Resource Center, &
New Museum Theater

SPRING 2014: VOICE

The New Museum’s spring 2014 R&D (Research and Development) Season leads an investigative examination of “voice” via a range of activities. Anchored by residencies with two artists—Jeanine Oleson and Brooke O’Harra—and introducing a new Seminar Series, R&D Season: VOICE considers varied concepts and histories such as the current state of opera, alternative modes of activism, and the role of conflict within contemporary theater.



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

“Jeanine Oleson: Hear, Here”

April 23–July 6
Fifth Floor Gallery, Resource Center,
& New Museum Theater

The New Museum hosts the first museum presentation of work by Jeanine Oleson. During a five-month residency, Oleson will develop a group of interrelated new works, constituting an exhibition titled “Hear, Here,” public programs, a publication, and an experimental opera. The set and objects for the experimental opera will be present during the run of the exhibition, forming an impromptu stage set and catalyst for a series

of informal programs in the gallery space leading up to the final performance. An exploration of different kinds of voices—from the musical voice of opera to political acts of speech—Oleson's project both investigates language and points beyond it. Looking for alternative models, “Hear, Here” asks questions such as: How can we attune ourselves to each other? Where is the agency in language? What does it really mean to listen?

“Hear, Here” includes an ambitious line-up of live events. On April 3, Gregg Bordowitz, Mara Mills, Jeanine Oleson, Steve Cosson, and curator Johanna Burton discussed the implications of voice, from technical concerns to political potential to affective possibilities in “Sing, Yell, Tell: A Panel on Voice.” Oleson has also organized nine individual “Hear, Here” Gallery Sessions that further engage her research of voice in uniquely different ways: Angel Nevarez/Valerie Tevere (“Another Protest Song: Karaoke with a Message,” May 1); Jean Casella and Five Mualimm-ak (“Voices from Solitary,” May 4); Joy Askew (“Songs for Animals,” May 9); Rainy Orteca (“Field Recordings,” May 10); Courtesy the Artists (“Choir Practice,” May 18); Beatriz Santiago Muñoz (“An informal séance with the ghost of Carlos La Sombra,” May 24); Cara Baldwin (“Human Microphone,” May 31); Jaleh Mansoor (“Negative Articulation Toward Revolution,” June 1); and Kelly Pratt (“Live Aurihorn Performance,” June 5). The residency culminates with the premiere of Oleson’s experimental opera in the New Museum’s Theater, June 13–14.

VOICE Music Series

March 7–May 30
New Museum Theater

In conjunction with Jeanine Oleson’s exhibition, guest music curator Cori Ellison (Dramaturg at Glyndebourne Festival Opera and previously at New York City Opera, 1997–2010) has organized a series of musical events exploring the possibilities of the operatic voice by placing it in nontraditional contexts. The series kicked off with “The Rocky Horror Opera Show” (March 7), in which a quartet of opera singers performed operatic standards to live accompaniment while an audience of die-hard opera fans and general public were encouraged to dress up, sing along, dance, or do whatever they were moved to do, but are normally restricted from doing (a video installation drawn from documentation of this event is included in Oleson’s “Hear, Here” exhibition). The series continued with an evening featuring Joseph Keckler (April 25). Known for taking mundane lived experiences and transposing them into an operatic medium, Keckler’s program included fragments from a work-in-progress in which he playfully skewers televised singing competitions. Next up, soprano Kristin Norderval (May 2) presented a selection of works for voice and laptop with a focus on live vocal sampling and real-time audio processing, as well as sounds recorded from discarded and decaying pianos. Rounding out the series, mezzo-soprano Toby Newman (May 30) tests the limits of the operatic voice in a program that melds traditional classical vocalism with vanguard extended vocal methods and ancient and diverse ethnographic techniques.



The Rocky Horror Opera Show



Brooke O’Harra giving notes to “Room for Cream” performers at the club at La Mama ETC, April 2008. Photo: Nina Hoffmann

Brooke O’Harra: “I am Bleeding All Over The Place: Studies in Directing or Nine Encounters Between Me and You” | May 16–24
New Museum Theater

Brooke O’Harra’s “I am Bleeding All Over the Place…” is a protracted performance in the form of a series of studies on directing—where the potency of a performance happens in the experiential, emotional, and phenomenological gaps produced by encounters between bodies. For the first study, “Are we in conflict?” on May 16, O’Harra will direct a group of performers (including Becca Blackwell, Will Davis, and Laryssa Husiak) as they rehearse project texts (written by Kristen Kosmas, Erin Courtney, and Heidi Schreck), working from very basic questions about the “acting” of the texts and analyzing the voice of the body. For the second study, “Show me.” on May 17, O’Harra engages with the project texts through the intimacy of directing her partner and lover Sharon Hayes. “It’s personal,” the third study on May 23, invites director John Jesurun, who has had a profound effect on O’Harra’s practice, to work with the project texts and comment on her direction of the participating actors. “A conversation on a few topics relevant to actors, playwrights, directors, and artists including gender, the everyday, and the extraordinary problem of ‘conflict removed’” will take place on May 24, with panelists Sadie Benning, Erin Courtney, Moyra Davey, John Jesurun, and Kate Valk, moderated by O’Harra.

New Museum Seminars: (Temporary) Collections of Ideas

Classes: March 5–May 28 | Conference: June 6
New Museum Theater

Aligned with the R&D Season theme, VOICE, the inaugural New Museum Seminar provides a platform for discussing and debating ideas as they emerge, and for developing scholarship directly referencing art's place in culture. A group of participants from diverse backgrounds meet regularly for twelve weeks to plan and implement a bibliography, as well as to plan a public-facing conference featuring leading figures whose work has shaped the topic of study.

“Jeanine Oleson: Hear, Here” is made possible, in part, through the support of the New York State Council on the Arts and the New York City Department of Cultural Affairs.

Additional support for artist residencies is made possible by Laurie Wolfert.

Generous 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.

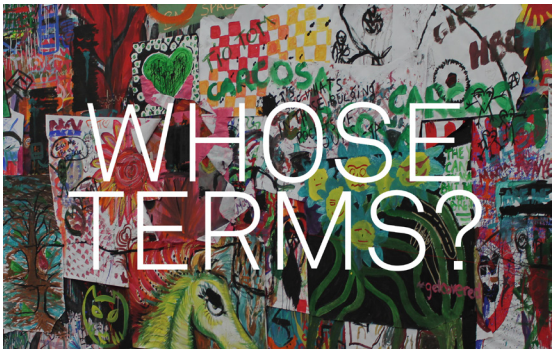
Education and public programs are made possible by a generous grant from Goldman Sachs Gives at the recommendation of David B. Heller & Hermine Riegerl Heller.

The curator would like to extend a special thanks to the Foundation for Contemporary Art, Parsons The New School for Design, and Dazian Creative Fabric Environments.

SYMPOSIA

“Whose Terms? New Perspectives on Social Practice”

April 12, 2014
New Museum Theater



“Whose Terms?” responded to the urgent need to build on the very rich and prolific contemporary discussions about social practice by carefully examining how, to what end, and on whose terms engagement with communities outside of art takes place. The symposium took the form of a collectively developed glossary of words that have come to be associated with discourse around social practice, in addition to more speculative ones, with ten speakers presenting on pertinent terms like EMPATHY, CAPITAL, CRITICALITY, THERAPY, and SPECTATORSHIP. To augment the glossary entries

presented on the day, there was an open-call for responses to still more terms so that audience members could also contribute to what was a fully idiosyncratic, even contradictory, assemblage of disparate voices on social engagement.

“These things called exhibitions”

April 19, 2014
New Museum Theater

Artist-curated exhibitions are increasingly being discussed as a previously overlooked typology within exhibition histories. “These things called exhibitions” brought together artists, art historians, and curators to discuss specific case studies in which artists have engaged the exhibition as material rather than as a collection of disparate objects. The symposium also aimed to problematize the recent recognition of artist-curated exhibitions, considering what it means to carve out a distinct space for the artist’s voice, as well as what kinds of exhibition forms are potentially privileged by such histories. This symposium was co-organized by the New Museum and is one part of a larger, multi-venue research project by Florence Ostende, Adjunct Curator at Dallas Contemporary.

TEENS

EXPERIMENTAL STUDY PROGRAM

February 6–May 8, 2014



ESP teens visit Jeanine Oleson's studio and model costumes from her exhibition “Hear, Here.” Photo: Hanna Exel

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. This spring, ESP youths are undergoing an intensive exploration of “voice” as framed by artists-in-residence Jeanine Oleson and Brooke O’Harra. The program runs weekly with additional opportunities to attend performances, lectures, and exhibition tours outside of class. With Oleson, the teens examine private and public forms of language in order to mine voice for its multiple dimensions, and both Oleson and O’Harra engage students in activating performative components of their work. On May 4, ESP youth collaborated with Oleson to facilitate “Voices from Solitary,” an event featuring readings of letters from men, women, and children held in solitary confinement, presented as one of several Gallery Sessions accompanying Oleson’s exhibition “Hear, Here.”

TEEN NIGHT

April 4, 2014

The New Museum’s third annual Teen Night, which hosted over 450 participants, was held on Friday April 4 from 6:30–8:30 p.m. For this event, young people aged fourteen to nineteen are offered the chance to explore New Museum exhibitions on their own terms in the company of their peers. Through collaborative art-making projects and teen-led gallery conversations, as well as live music and refreshments, Teen Night offers a dedicated time for youths to connect with contemporary art in the context of the New Museum. This spring, activities included a special art-making directive from artist Paweł Althamer, a performance by Brooklyn-based band Empress Of, and a digital art production station by to.be—an online platform where participants can “collage the internet.”

TEEN NIGHT OFFERS YOUTHS THE CHANCE TO CONNECT WITH CONTEMPORARY ART IN THE CONTEXT OF THE NEW MUSEUM.



Photo: Devin Kenny

FIRST LOOK

Founded in 2012 to support the creation of new art online, First Look commissions and premieres new works, viewable at newmuseum.org/exhibitions/online.

UPCOMING COMMISSIONS

BOY'DEGA: Edited 4 Syndication

DUOX (Daniel Wickerham & Malcolm Lomax)

May 2014



DUOX's works bleed across forms, from installations to episodic videos and websites. An experimental, expanded TV series for the web, *BOY'DEGA: E4S* is a rich and layered work of fan-fiction based on HBO's *The Wire*, which explores images of crime and the body in public space. Copresented with Artist Space, New York.

BSTJ Etsy (New Museum Store Edition)

Brad Troemel

June 2014



In *BSTJ Etsy* (2012–ongoing), artist, writer, and Jogging cofounder Brad Troemel creates conceptual sculptures, mashing up everything from Doritos bags to padlocks, and sells them on the popular craft website, Etsy. For First Look, Troemel will create a new suite of objects using products from the New Museum Store.

HH-Chorus

Holly Herndon

2014



HH-Chorus is an original music-production tool created by sound artist Holly Herndon, which encourages viewers to create original sound compositions by mixing prerecorded samples. *HH-Chorus* was originally commissioned by *DIS* magazine, and developed by Adam Harvey and Simone Niquille.

PREVIOUS COMMISSIONS

Picture City Body

Rheim Alkadhi

December 2013

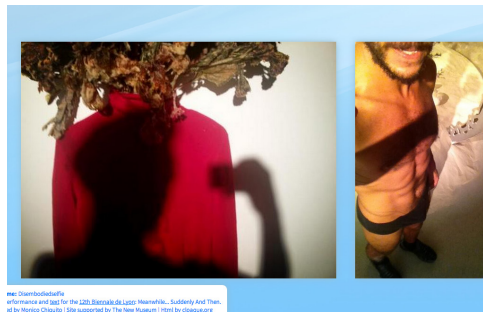


Picture City Body is an evolving photographic archive that records quotidian aspects of life in Beirut, some transitory or joyful, others illustrative of how the city's complex history is sublimated into daily customs.

Disembodied Selfie

Xavier Cha

October 2013

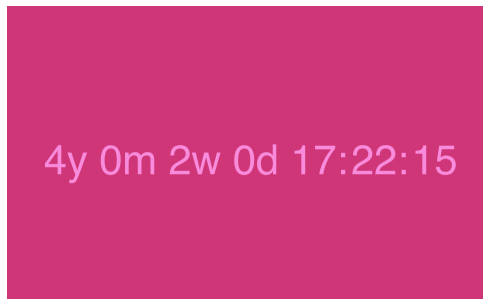


Disembodied Selfie by Xavier Cha is a performance that explores the psychological and sexual dimensions of the “selfie,” and the broader culture of sharing confessional, confrontational, and highly vulnerable photographs of oneself online.

Multiple

Damon Zucconi

August 2013

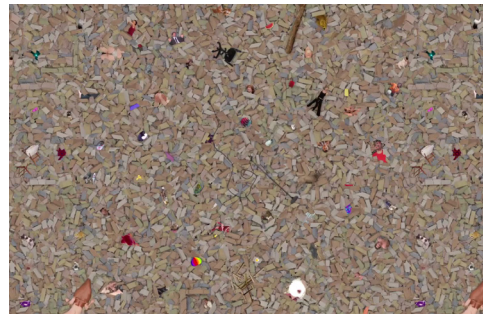


Multiple connects programs catalogued in the New Museum's online archive to duration. Titles for exhibitions or events link to a counter presenting the years, months, weeks, days, hours, minutes, and seconds that have elapsed since their closing.

The Rub

Cathy Park Hong & Mores McWreath

March 2013



An e-chapbook of poems and GIFS that explores the cultural obsession with witnessing humiliation online—whether harmless bloopers, bullying, or abject sexual humiliation.

Remember Carthage

Jon Rafman & Rosa Aiello

January 2013



Remember Carthage is an essayistic video composed entirely of footage sourced from video games. Traversing lush landscapes depicting ancient civilizations, it follows a protagonist as he travels toward a mythic resort town.

Image Atlas

Taryn Simon & Aaron Swartz

July 2012

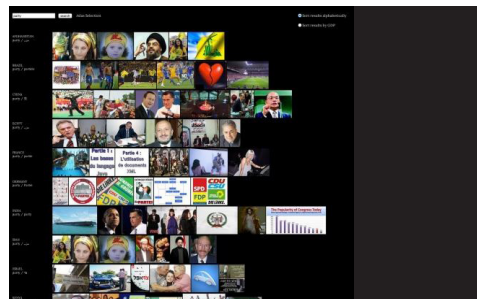


Image Atlas investigates cultural differences and similarities by indexing top image results for search terms across local search engines throughout the world. The project raises profound questions related to language, international culture, and contemporary systems of information.

First Look is made possible, in part, by



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.



First Look is curated by Lauren Cornell, Curator, 2015 Triennial, Digital Projects, and Museum as Hub.

Images: Courtesy the artists

RHIZOME

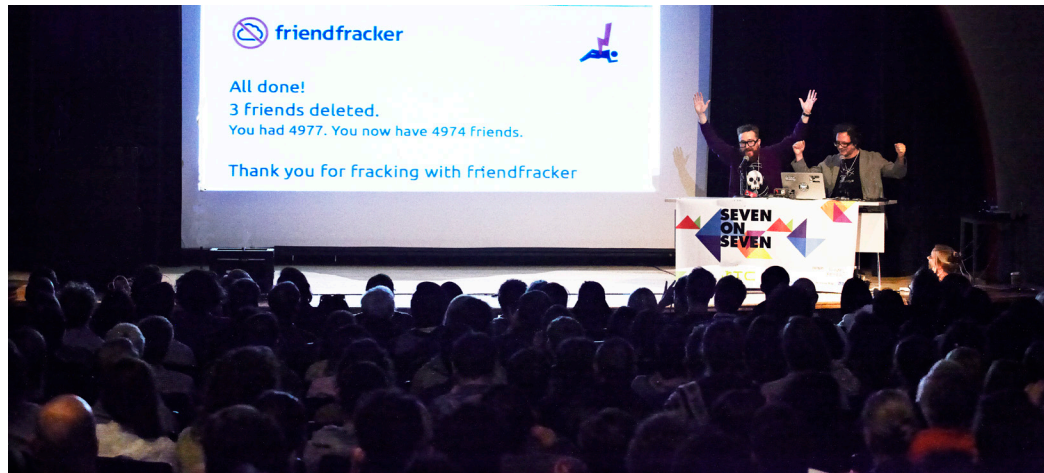
RHIZOME'S SEVEN ON SEVEN RETURNS TO THE NEW MUSEUM FOR ITS FIFTH ANNIVERSARY



Rhizome celebrated the fifth anniversary of Seven on Seven at the New Museum on May 3, 2014. This flagship program pairs seven technologists with seven artists in a one-day sprint to create an app, an artwork, an argument, or whatever else they imagine.

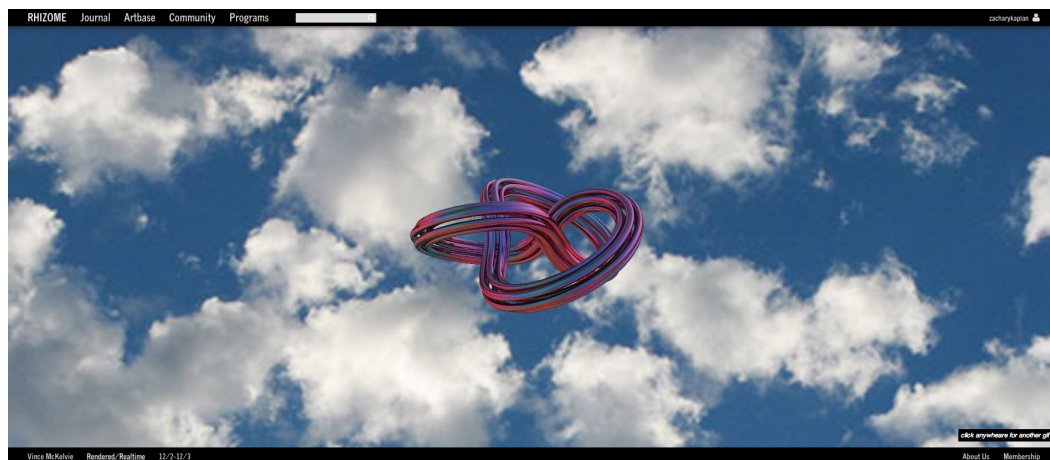
The fifth anniversary at the New Museum's Peter Jay Sharp Theater brings tech writer Anil Dash, Aza Raskin of Jawbone, David Kravitz of Snapchat, journalist Nick Bilton, Kate Ray of Scrollkit, and Jen Fong of Meatspac.es, alongside artists Kevin McCoy, Frances Stark, Hannah Sawtell, Simon Denny, Holly Herndon, and others together.

In recognition of this landmark anniversary, Rhizome reflected on earlier collaborations that were previously introduced throughout the day's program. Past editions have hosted, among others, artists Ryan Trecartin, Mark Leckey, Taryn Simon, and Susan Philipsz, and technologists David Karp, Aaron Swartz, Dennis Crowley, and Harper Reed. In fall 2013, Rhizome partnered with the Barbican Centre, London, to present the first international iteration of Seven on Seven.



Seven on Seven Conference, 2013. Courtesy: Rhizome

ONLINE EVERY DAY AT RHIZOME.ORG



Courtesy: Rhizome

As an arts organization based on the internet, Rhizome publishes new art and writing every day on rhizome.org to an active and international public. Its mission, to support contemporary art that creates richer and more critical digital culture, is made real by its online programming, complemented by events at the New Museum. Through this blend of online and off, Rhizome articulates a new model of a twenty-first-century arts organization with a significant internet audience.

Commentary on rhizome.org focuses on urgent and topical ideas brought about by networked technologies: the infrastructures of the internet, future of privacy, immaterial labor, and the circulation of images, alongside contemporary art that addresses these digital conditions. Recent online exhibitions have included works by Vince McKelvie, Lauren McCarthy, Pinar & Viola, and Aleksandra Domanović, and writing by a stable of international contributors.



Dragan Espenschied at Trollcon 2012. Courtesy: Flo Köhler

DRAGAN ESPENSCHIED APPOINTED TO LEAD RHIZOME'S AWARD-WINNING DIGITAL CONSERVATION PROGRAM

After an international search, leading digital preservation specialist and artist Dragan Espenschied has been appointed to lead Rhizome's growing and award-winning Digital Conservation program. Espenschied will bring the program to its next phase and steward the ArtBase, Rhizome's collection of over 2,000 born-digital artworks.

Espenschied is well known in the academic research field for projects such as "bwFLA: Emulation as a Service," which allows legacy computer systems to run in a standard web browser. With Olia Lialina, he has also undertaken user-centered projects like "One Terabyte of Kilobyte Age," an automatically generated archive of screen captures of 1990s Geocities webpages. He has also published and spoken widely on vernacular uses of the web, such as in the book *Digital Folklore*, edited with Lialina.

Espenschied started in April 2014. In 2013, Rhizome's Digital Conservation program won the Archivists Round Table award for Innovative Use of Archives.

VISIT RHIZOME.ORG EVERY DAY FOR CRITICAL AND LUMINARY IDEAS IN CONTEMPORARY ART AND DIGITAL CULTURE.

Seven on Seven is organized by Rhizome's Heather Corcoran, Executive Director, with Rhizome curator Michael Connor. The event was founded at the New Museum in 2010 by Fred Benenson, John Borthwick, Lauren Cornell, and Peter Rojas, and organized by Cornell in its first three editions.

Seven on Seven's Fifth Anniversary edition was supported by Wieden+Kennedy, Microsoft Research, betaworks, Hearst, and Heineken.

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

NEXT GENERATION DINNER & AFTER-PARTY



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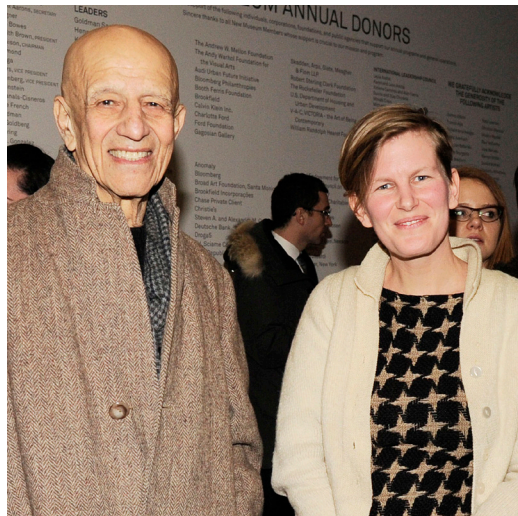


4

OPENING FOR PAWEŁ ALTHAMER & LAURE PROUVOST



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6



7



8

ART STUDY TOUR TO QATAR AND THE UNITED ARAB EMIRATES



9



10



11

1 Fabiola Beracasa & Sofia Sanchez Barrenechea; 2 Alexander Wang, Victoria Traina, Ryan Korban, & Vanessa Traina; 3 Maria Baibakova; 4 Cyprien Gaillard, Massimiliano Gioni, & Lynette Yiadom-Boakye; Photos: Neil Rasmus © bfanyc.com

5 Dr. Delois Blakely & Paweł Althamer; 6 Alex Katz & Laure Prouvost; 7 JK Brown, Eric Diefenbach, & Tim Neuger; 8 Laura Skoler, Ellyn Dennison, & Saul Dennison; 9 Neda Young, Frances Fuchs, Glori Cohen, Sunny Goldberg, Sunita Choraria, Louise Elisof, & Susan Seelig; 10 The Dubai skyline; 11 Inside the Jean Nouvel Doha Tower; Photos 5–8: Nicholas Hunt © patrickmcmullan.com

EVENTS

2014 SPRING GALA

This year's sold-out Spring Gala at Cipriani Wall Street honoring architect Annabelle Selldorf and artist Lynda Benglis with Honorary Chairs Stefano Tonchi and Greta Gerwig raised a record-breaking \$2.5 million with 700 guests supporting the future of art today. Sponsored by Ferrari, the evening's theme was red or racy. Major highlights of the Gala included a rous-

ing auction, led by Simon de Pury, of two portrait commissions by Alex Katz and Takashi Murakami, the unveiling of a new Limited Edition by Thomas Schütte, and the announcement of a new Curatorial Travel Fund in honor of Massimiliano Gioni, Associate Director & Director of Exhibitions. DJ May Kwok provided the night's soundtrack and singer Lykke Li gave a

special performance previewing her highly anticipated new album.

Special thanks go to our Gala Chairs Shelley Fox Aarons, Mitzi Eisenberg, Susan Feinstein, and Charlotte Ford, and to our entire Honorary Committee.



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1 Cynthia Rowley & Annabelle Selldorf; 2 Greta Gerwig, Lisa Phillips, & Stefano Tonchi; 3 David Heller & Hermine Heller; 4 Simon Castets, Derek Blasberg, Marjorie Gubelmann, & Nate Berkus; 5 Mitzi Eisenberg, Charlotte Ford, Susan Feinstein, & Shelley Fox Aarons; 6 Yvonne Force Villareal

& Simon de Pury; 7 Lonti Ebers & Jerome Stern; 8 Lykke Li; 9 Massimiliano Gioni & Lynda Benglis; Photos 1, 4, 7: Nicholas Hunt © patrickmcmullan.com; Photos 2-3, 5-6, 8-9: Neil Rasmus © bfanyc.com

THANK YOU

The New Museum gratefully acknowledges the following individuals, corporations, foundations, public agencies, and members 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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List current as of April 16, 2014

NEW MUSEUM STORE



HELL, YES! MUG

Ugo Rondinone

Back (again) by popular demand. For the opening of the New Museum on the Bowery, Ugo Rondinone reprised his 2001 work *Hell, Yes!*. From the façade of the New Museum to the corner of your desk, this *Hell, Yes!* mug celebrates openness, fearlessness, and optimism.

New Museum, 2014; microwave safe, hand wash only

\$16 / \$13.60 Members



OVER/SIGHT LENTICULAR PRINT, 2014

Nora Ligorano & Marshall Reese

This is the second piece in "Edges," a series of lenticular panels animating words concerned with the limits of space and time.



Digital print mounted on Sintra, cradle frame on back
Signed and numbered edition of 100

\$500



MEMENTO MORI (AXED BRILLO), 2014

Charles Lutz

Based on a sculpture of the same name, Charles Lutz uses the Brillo box as a pert reminder that all things come to an end. First appropriated in Warhol's work and canonized by art historians, the Brillo box has achieved an iconic status that *Memento Mori (Axed Brillo)* chops to pieces. By repeatedly dismantling the Brillo box's formal past, Lutz reinvents its function in the present.

100% cotton, five color woven blanket; 60 x 80 in (152.4 x 203.2 cm)

\$300 / \$255 Members

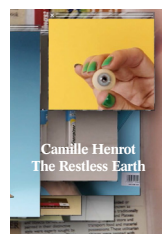
2014 SPRING SHOW CATALOGUES



"Roberto Cuoghi: Šuillakku Corral"

Featuring an interview with the artist and new texts by Alison Gingeras and Thomas Grünfeld.

"Ragnar Kjartansson: Me, My Mother, My Father, and I"
Featuring an interview with the artist and new texts by Francesco Bonami and Roni Horn.



"Camille Henrot: The Restless Earth"

Featuring an interview between the artist and Arjun Appadurai, and new texts by Gary Carrion-Murayari and Jimmie Durham.

\$14.95 / \$13.96 Members (each)



INTERNATIONAL KLEIN BLUE COLLECTION, 2013

Etnia Barcelona & Yves Klein Archives

Developed and made iconic by Yves Klein, International Klein Blue (IKB) is one of the most recognizable colors in the art world. For the first time, the Yves Klein Archives has allowed a brand to use IKB for an exclusive line of products. Etnia Barcelona has created a line of vintage-inspired eyewear using IKB, with frames handmade in Barcelona and mineral lenses by Barberini. Royalties from this collection are going to the NGO OrphanAid, a nonprofit organization that develops programs and projects to help vulnerable children and families in Ghana, West Africa.

Handmade in Barcelona; acetate and Barberini mineral lenses; three styles

Sold individually

\$295 / \$250.75 Members

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