

PAPER

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

DIRECTOR'S LETTER

Since the New Museum’s founding in 1977, we have brought new art to the public, helping to catalyze New York’s vibrant world of ever-expanding new ideas and opening minds across generations.

The past year has been an exceptional one for the New Museum. We’ve received tremendous critical praise for exhibitions like “Here and Elsewhere,” “Chris Ofili: Night and Day,” and our current 2015 Triennial: “Surround Audience.” According to the *Observer*, “if you wish to be a credible participant this spring in any discussion of Contemporary art, or any other kind of art for that matter, it would be requisite to see and experience the New Museum’s highly anticipated and ever-controversial Triennial.”

Surging forward with new momentum, we’ve gone from one strong project to the next, continuing to present benchmark solo shows and emerging artists from around the world in our future-facing and future-defining exhibition program. This spring, we look forward to a number of exciting firsts: the major New York exhibition of the work of Albert Oehlen, the first major survey in New York of Sarah Charlesworth’s work, and the first presentation in a New York institution of works by Leonor Antunes, all opening in June.

As part of the Spring 2015 R&D Season, SPECULATION, Education and Public Engagement offers a range of activities, anchored by artist residencies with Chelsea Knight and Constantina Zavitsanos, that will culminate in an exhibition organized collaboratively with the Taipei Contemporary Art Center.

We are also breaking ground on several other fronts. Most notably, last September we opened NEW INC, the first museum-led incubator for art, design, and technology in our adjacent property at 231 Bowery. Recognized by *Fast Company*, the *Wall Street Journal*, and *Wired*, the experiment has already been a great success, and after just six short months, NEW INC members were invited to present at SXSW in Austin, Texas.

The seventh edition of the signature Seven on Seven conference, presented by Rhizome, takes place on May 2. By pairing seven leading artists with seven luminary technologists and asking them to create something new over the course of a single day, Seven on Seven promotes interdisciplinary thinking and strengthens our expertise in the intersecting arenas of digital media, art, and technology. This year’s edition features an amazing line up, including artists Ai Weiwei, Camille Henrot, and Trevor Paglen, as well as independent computer security researcher Jacob Appelbaum and Rus Yusupov of Vine, among others.

The third IDEAS CITY Festival will animate Downtown New York May 28–30. Founded by the New Museum in 2011, IDEAS CITY is a major collaborative initiative between hundreds of arts, education, and civic organizations, and builds on our mission of “New Art, New Ideas” by expanding the Museum beyond its walls into the civic realm. The theme of this year’s Festival is *The Invisible City*. The Festival kicks off on Thursday May 28 with a series of talks, panels, discussions, and short films at the Great Hall at Cooper Union. On the second day, Friday May 29, IDEAS CITY upends typical formulas of conference-making by replacing talks and panels with a day of private workshops and an evening of performative actions. This inspiring circus of activity will animate a basilica, a gym, and a neighborhood street, illuminating invisible undercurrents in our city. On the third and final day of the Festival, Saturday May 30, one hundred cultural and community groups will transform the streetscape around the Bowery neighborhood into a temporary city of ideas, redefining public space through participatory programming and unexpected structures for gathering.

The New Museum is no ordinary museum. We were founded to be different, and we are staying different. We are nimble, responsive, and experimental—with an extraordinary staff and a visionary board. Thank you all for supporting our great Museum!



Photo: Tiago Chediak

Lisa Phillips
Toby Devin Lewis Director

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COVER
Ashland Mines, *disembodiment promise*, 2015. Installation view: 2015 Triennial: “Surround Audience,” New Museum, New York. Courtesy New Museum, New York. Photo: Benoit Pailley

ANNOUNCEMENTS

CRITICAL PRAISE FOR CHRIS OFILI

“Night and Day,” Chris Ofili’s first solo museum exhibition in the US, closed on February 1. In addition to drawing large crowds every week, the exhibition received tremendous critical praise and was included in “Best of 2014” lists by *New York* magazine, the *New York Times*, *Frieze*, the *Guardian*, the *Art Newspaper*, the *Village Voice*, and artnet. Ofili was also honored by *Time* magazine as the only visual artist included in the 2015 *Time* 100 list.

“It is simply not possible not to count him among the greatest artists alive.”

—Jerry Saltz, *New York* magazine

“His paintings mesmerize.... [An] intoxicating midcareer survey”

—Roberta Smith, *New York Times*

COLOMBIA TRIP



Led by Lisa Phillips, *Toby Devan Lewis* Director, and Gary Carrion-Murayari, Kraus Family Curator, New Museum Trustees and International Leadership Council Members traveled to Colombia March 9–15. New Museum Trustee Leon Amitai and Karen Amitai put together a superb itinerary and hosted the group in Bogotá, Cartagena, and on the picturesque Baru Island.

Highlights of the trip included very special studio visits with Doris Salcedo, Miguel Ángel Rojas, Johanna Calle, and Gabriel Sierra, among others; collection visits with Vicky Turbay and José Dario Gutiérrez, María Paz Gaviria, Leo Katz, and a tour of the Cartagena home of Beatrice Santo Domingo; as well as tours of the Museo del Oro, Banco de la República, and the Universidad Nacional Museum. The group enjoyed a magnificent lunch at Hechizoo, the weaving studio of artist and textile designer Jorge Lizarazo, and visited the Bogotá home of acclaimed bamboo architect Simón Vélez.



Chris Ofili surprised some lucky visitors this past winter by hand-drawing afro muse buttons in our Lobby

SAVE THE DATE!

“Taipei Contemporary Art Center: The Great Ephemeral”

ON VIEW MAY 27–SEPTEMBER 6, 2015

IDEAS CITY Festival

MAY 28–30, 2015

“Albert Oehlen: Home and Garden”

OPENING RECEPTION JUNE 8, ON VIEW JUNE 10–SEPTEMBER 13, 2015

“Sarah Charlesworth: Doubleworld”

OPENING RECEPTION JUNE 23, ON VIEW JUNE 24–SEPTEMBER 20, 2015

“Leonor Antunes: I Stand Like A Mirror Before You”

JUNE 24–SEPTEMBER 6, 2015

Members White Party

JULY 1, 2015

“Jim Shaw: The End is Here”

OPENING OCTOBER 6, ON VIEW OCTOBER 7, 2015–JANUARY 10, 2016

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**

2015 TRIENNIAL: “SURROUND AUDIENCE”

February 25–May 24, 2015 | Museum-wide

The New Museum Triennial provides an important platform for an emergent generation of artists that is shaping the discourse of contemporary art. The Triennial’s predictive, rather than retrospective, model embodies the institution’s thirty-seven-year commitment to exploring the future of culture through the art of today. This third iteration of the Triennial is titled “Surround Audience” and is co-curated by New Museum Curator Lauren Cornell and artist Ryan Trecartin.

“Surround Audience” explores the effects of an increasingly connected world both on our sense of self and identity as well as on art’s form and larger social role. The exhibition looks at our immediate present, a time when culture has become more porous and encompassing and new considerations about art’s role and potential are surfacing. Ours is a paradoxical moment defined equally by greater means of self-expression and incrementally invasive forces of power. Artists are responding to these evolving conditions in a number of ways, from calculated appropriations to critical interrogations to surreal or poetic statements.

Featuring fifty-one artists and groups from over twenty-five countries, “Surround Audience” pursues numerous lines of inquiry, including: What are the new visual metaphors for the self and subjecthood when our ability to see and be seen is expanding, as is our desire to manage our self-image and privacy? Is it possible to opt out of, bypass, or retool commercial interests that potentially collude with national and international policy? How are artists striving to embed their works in the world around them through incursions into media and activism? A number of artists in the exhibition are poets, and many more use words in ways that connect the current mobility in language with a mutability in form. The exhibition also gives weight to artists whose practices operate outside of the gallery—such as performance and dance—and to those who test the forums of marketing, comedy, and social media as platforms for art. The building-wide exhibition encompasses a variety of artistic practices, including sound, dance, comedy, poetry, installation, sculpture, painting, video, one online talk show, and an ad campaign.

RESIDENCIES, COMMISSIONS, & NEW WORKS

Many of the works in the Triennial have been commissioned specifically for the show. In the two years leading up to the exhibition, the New Museum has hosted research and production residencies for both international and local artists: niv Acosta, Aslı Çavuşoğlu, Juliana Huxtable, Geumhyung Jeong, Eduardo Navarro, Daniel Steegmann Mangrané, and Luke Willis Thompson. Additional new works by Nadim Abbas, Sophia Al-Maria, Ketuta Alexi-Meskhishvili, Olga Balema, Frank Benson, Sascha Braunig, José León Cerrillo, Onejoon CHE, Tania Pérez Córdova, DIS, Aleksandra Domanović, Casey Jane Ellison, Exterritory, Shadi Habib Allah, Lena Henke, Josh Kline, Eva Kořátková, Oliver Laric, Rachel Lord, Ashland Mines, Avery K. Singer, Martine Syms, and Lisa Tan have also been commissioned or produced for the exhibition.

In addition to works featured in the galleries, the curators selected artists to mobilize sites outside of the Museum, including the means of dispersing information about the exhibition itself. Such projects include the **Triennial ad campaign** *Extended Release* (2015), which was conceived and designed by New York artist collective K-HOLE and serves as the group’s contribution to the exhibition. Filmed at the Museum, episodes of Ovation’s “Touching the Art” (2014–15)—a **web series by Casey Jane Ellison**—focus on themes broached by “Surround Audience” and will temporarily become an artwork in the exhibition.

Please visit newmuseum.org for a full schedule of performances, public programs, and events related to the Triennial.

PARTICIPATING ARTISTS

Nadim Abbas
(B. 1980, HONG KONG, CHINA. LIVES & WORKS IN HONG KONG, CHINA)

Lawrence Abu Hamdan
(B. 1985, AMMAN, JORDAN. LIVES & WORKS IN LONDON, UK)

niv Acosta
(B. 1988, NEW YORK, NY, US. LIVES & WORKS IN BROOKLYN, NY, US)

Njideka Akunyili Crosby
(B. 1983, ENUGU, NIGERIA. LIVES & WORKS IN LOS ANGELES, CA, US)

Sophia Al-Maria
(B. 1983, TACOMA, WA, US. LIVES & WORKS IN DOHA, QATAR, & LONDON, UK)

Ketuta Alexi-Meskhishvili
(B. 1979, TBILISI, GEORGIA. LIVES & WORKS IN BERLIN, GERMANY)

Ed Atkins
(B. 1982, OXFORD, UK. LIVES & WORKS IN LONDON, UK)

Olga Balema
(B. 1984, LVIV, UKRAINE. LIVES & WORKS IN AMSTERDAM, NETHERLANDS, & BERLIN, GERMANY)

Frank Benson
(B. 1976, NORFOLK, VA, US. LIVES & WORKS IN NEW YORK, NY, US)

Sascha Braunig
(B. 1983, VANCOUVER ISLAND, CANADA. LIVES & WORKS IN PORTLAND, ME, US)

Antoine Catala
(B. 1975, TOULOUSE, FRANCE. LIVES & WORKS IN NEW YORK, NY, US)

Aslı Çavuşoğlu
(B. 1982, ISTANBUL, TURKEY. LIVES & WORKS IN ISTANBUL, TURKEY)

José León Cerrillo
(B. 1976, SAN LUIS POTOSÍ, MEXICO. LIVES & WORKS IN MEXICO CITY, MEXICO)

Onejoon CHE
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Tania Pérez Córdova
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Verena Dengler
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DIS
(FOUNDED 2010, NEW YORK, NY, US)

Aleksandra Domanović
(B. 1981, NOVI SAD, SFR YUGOSLAVIA. LIVES & WORKS IN BERLIN, GERMANY)

Casey Jane Ellison
(B. 1988, LOS ANGELES, CA, US. LIVES & WORKS IN LOS ANGELES, CA, & NEW YORK, NY, US)

Exterritory
(FOUNDED 2009, THE EXTRATERRITORIAL WATERS)

Geumhyung Jeong
(B. 1980, SEOUL, SOUTH KOREA. LIVES & WORKS IN SEOUL, SOUTH KOREA)

Ane Graff
(B. 1974, BODØ, NORWAY. LIVES & WORKS IN OSLO, NORWAY, & AMSTERDAM, NETHERLANDS)

Guan Xiao
(B. 1983, SICHUAN PROVINCE, CHINA. LIVES & WORKS IN BEIJING, CHINA)

Shadi Habib Allah
(B. 1977, JERUSALEM, PALESTINE. LIVES & WORKS IN NEW YORK, NY, US)

Eloise Hawser
(B. 1985, LONDON, UK. LIVES & WORKS IN LONDON, UK)

Lena Henke
(B. 1982, WARBURG, GERMANY. LIVES & WORKS IN NEW YORK, NY, US)

Lisa Holzer
(B. 1971, VIENNA, AUSTRIA. LIVES & WORKS IN VIENNA, AUSTRIA, & BERLIN, GERMANY)

Juliana Huxtable
(B. 1987, HOUSTON, TX, US. LIVES & WORKS IN NEW YORK, NY, US)

Renaud Jerez
(B. 1982, NARBONNE, FRANCE. LIVES & WORKS IN BERLIN, GERMANY)

K-HOLE
(FOUNDED 2010, NEW YORK, NY, US)

Shreyas Karle
(B. 1981, MUMBAI, INDIA. LIVES & WORKS IN MUMBAI, INDIA)

Kiluanji Kia Henda
(B. 1979, LUANDA, ANGOLA. LIVES & WORKS IN LUANDA, ANGOLA, & LISBON, PORTUGAL)

Josh Kline
(B. 1979, PHILADELPHIA, PA, US. LIVES & WORKS IN NEW YORK, NY, US)

Eva Kořátková
(B. 1982, PRAGUE, CZECH REPUBLIC. LIVES & WORKS IN PRAGUE, CZECH REPUBLIC)

Donna Kukama
(B. 1981, MAFIKENG, SOUTH AFRICA. LIVES & WORKS IN JOHANNESBURG, SOUTH AFRICA)

Firenze Lai
(B. 1984, HONG KONG, CHINA. LIVES & WORKS IN HONG KONG, CHINA)

Oliver Laric
(B. 1981, INNSBRUCK, AUSTRIA. LIVES & WORKS IN BERLIN, GERMANY)

Li Liao
(B. 1982, HUBEI, CHINA. LIVES & WORKS IN SHENZHEN, CHINA)

Rachel Lord
(B. 1986, WASHINGTON, DC, US. LIVES & WORKS IN LOS ANGELES, CA, US)

Basim Magdy
(B. 1977, ASSIUT, EGYPT. LIVES & WORKS IN CAIRO, EGYPT, & BASEL, SWITZERLAND)

Nicholas Mangan
(B. 1979, GEELONG, AUSTRALIA. LIVES & WORKS IN MELBOURNE, AUSTRALIA)

Ashland Mines
(B. 1982, PITTSBURGH, PA, US. LIVES & WORKS IN LOS ANGELES, CA, US)

Shelly Nadashi
(B. 1981, HAIFA, ISRAEL. LIVES & WORKS IN BRUSSELS, BELGIUM)

Eduardo Navarro
(B. 1979, BUENOS AIRES, ARGENTINA. LIVES & WORKS IN BUENOS AIRES, ARGENTINA)

Steve Roggenbuck
(B. 1987, HARBOR BEACH, MI, US. LIVES & WORKS IN BRUNSWICK, ME, US)

Avery K. Singer
(B. 1987, NEW YORK, NY, US. LIVES & WORKS IN NEW YORK, NY, US)

Daniel Steegmann Mangrané
(B. 1977, BARCELONA, SPAIN. LIVES & WORKS IN RIO DE JANEIRO, BRAZIL)

Martine Syms
(B. 1988, LOS ANGELES, CA, US. LIVES & WORKS IN LOS ANGELES, CA, US)

Lisa Tan
(B. 1973, NEW YORK, NY, US. LIVES & WORKS IN STOCKHOLM, SWEDEN)

Luke Willis Thompson
(B. 1988, AUCKLAND, NEW ZEALAND. LIVES & WORKS IN AUCKLAND, NEW ZEALAND, & FRANKFURT, GERMANY)

Peter Wächtler
(B. 1979, HANNOVER, GERMANY. LIVES & WORKS IN BRUSSELS, BELGIUM, & BERLIN, GERMANY)



DIS, *The Island (KEN)*, 2015. Installation view: 2015 Triennial: “Surround Audience,” New Museum, New York.
Photo: Heij Shin/New Museum



SUPPORT

Lead Support provided by the “Friends of the 2015 Generational Triennial”

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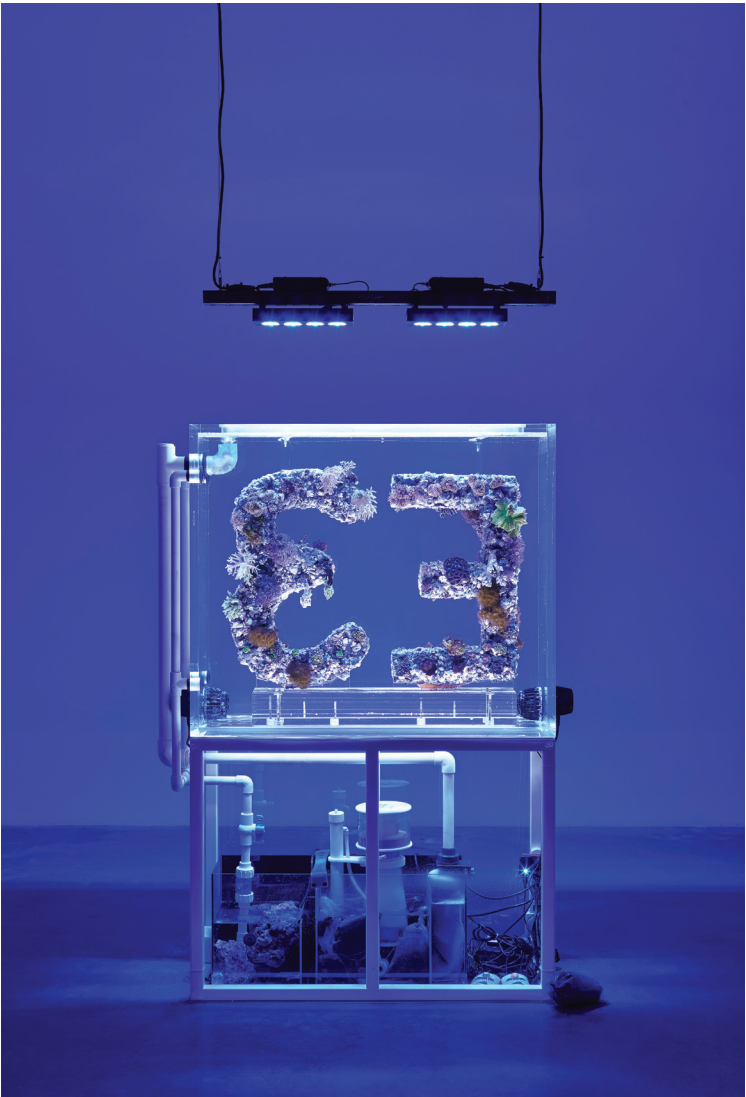
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Antoine Catala, *Distant Feel*, 2015. Installation view: 2015 Triennial: “Surround Audience,” New Museum, New York. Courtesy the artist and New Museum, New York. Photo: Benoit Pailley



Josh Kline, “Freedom.” Installation view: 2015 Triennial: “Surround Audience,” New Museum, New York. Courtesy the artist and New Museum, New York. Photo: Benoit Pailley



ALBERT OEHLER: HOME AND GARDEN

June 10–September 13, 2015

Demonstrating the artist’s immeasurable influence on contemporary painting, “Albert Oehlen: Home and Garden” will feature paintings from several of his most important bodies of work. In the 1970s, Oehlen studied in Hamburg with Sigmar Polke and joined the circle of artists associated with the painter Jörg Immendorff. Oehlen came to prominence in Germany in the early 1980s alongside his friends and frequent collaborators Martin Kippenberger, Georg Herold, and Werner Büttner, participating in a general return to painting taking place internationally at the time. At the very beginning of his career, Oehlen set himself the task of exploring the language, structures, and experiences of painting. His work has oscillated between figuration and abstraction, a dynamic that Oehlen constantly renews through the creation of rules and limitations that yield unpredictable results. Through this process, he has managed to reinvigorate seemingly exhausted genres of painting like portraiture, collage, and gestural abstraction. His work encapsulates both a skepticism of and faith in painting in the face of shifting critical positions and technological innovations.

The imagery and range of techniques that Oehlen has deployed throughout his career are staggering. His canvases capture haunting interiors, mutating self-portraits, archaic and digital landscapes, cryptic fragments of language, and abstractions enlivened by myriad chromatic and stylistic variations. Across all of his work, Oehlen displays an experimental and intuitive approach to painting infused with a refreshingly irrational sensibility inspired by a variety of influences, including punk and Surrealism. In recent years, as a younger generation of artists has turned again to painting as a critical medium, Oehlen’s work has only become more influential and prescient.

“Albert Oehlen: Home and Garden” will include a selection of the artist’s early self-portraits, his computer paintings and switch paintings from the 1990s, and more recent works fusing appropriated advertising signage and aggressive brushstrokes. Rather than following a chronological path through Oehlen’s prodigious thirty-year career, the exhibition explores contrasts between interior and exterior, nature and culture, irony and sincerity, and demonstrates Oehlen’s commitment to continually expanding the language of painting in surprising ways.

The exhibition is curated by Massimiliano Gioni, Artistic Director, with Gary Carrion-Murayari, Kraus Family Curator, and Natalie Bell, Assistant Curator, and will be accompanied by a fully illustrated catalogue.



Albert Oehlen, *More Fire and Ice*, 2001. Mixed mediums on canvas, 137 7/8 x 133 7/8 in (350 x 340 cm). Private collection. Image courtesy the artist and Luhring Augustine, New York



Albert Oehlen, *Selbstportrait mit Einlochtopf* [Self-portrait with One-hole Vase], 1984. Oil on canvas, 67 x 102 3/8 in (170 x 260 cm). Collection Liz and Eric Lefkowsky. Image courtesy the artist and Galerie Max Hetzler, Berlin | Paris

Albert Oehlen was born in 1954 in Krefeld, Germany. He studied at the Hochschule für bildende Künste in Hamburg, Germany, and has exhibited extensively throughout Europe and the United States. Oehlen has been the subject of solo exhibitions at a number of international institutions, including the Museum Wiesbaden, Germany (2014); Museum Moderner Kunst, Vienna (2013); Kunstmuseum Bonn, Germany (2012); Musée d'Art Moderne de la Ville de Paris (2009); Arnolfini, Bristol (2006); Whitechapel Art Gallery, London (2006); Museum of Contemporary Art, North Miami (2005); Kunsthalle Basel (1997); IVAM Centre del Carme, Valencia, Spain (1996); the Renaissance Society at the University of Chicago (1995); and Kunsthalle Zürich (1987). He has participated in many major group exhibitions, including the 2013 Venice Biennale. Oehlen was Professor of Painting at the Kunstakademie Düsseldorf from 2000 to 2009. He currently lives and works in Switzerland.

SUPPORT

“Albert Oehlen: Home and Garden” is made possible by a lead gift from Eugenio López.

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of the Federal Republic of Germany
New York

The accompanying catalogue, published by Skira Rizzoli, is made possible by the J. McSweeney and G. Mills Publications Fund at the New Museum.



Albert Oehlen, *Der vergiftete Asket* [The Poisoned Ascetic], 1992. Silkscreen and acrylic on paper, 79 x 63 3/8 in (200.5 x 161 cm). Private collection. Image courtesy the artist and Luhring Augustine, New York



Chelsea Knight, *Don't Tread on Me*, 2011. Two-channel video installation. Courtesy the artist

“TAIPEI CONTEMPORARY ART
CENTER: THE GREAT EPHEMERAL”
May 27–September 6, 2015 | Fifth Floor Gallery

Established in 2010, Taipei Contemporary Art Center (TCAC) offers a local platform for artists, curators, scholars, and cultural activists to gather and evolve projects dedicated to the role of contemporary art within an international context. The Center has been invited to participate in a Hub residency to co-organize a project for the Museum focusing on issues of infrastructure and modes of production in art-making and reception today. The resulting exhibition, which will culminate on the Museum’s Fifth Floor, will negotiate the role of “economics” (whether financial, symbolic, or alternative) in various artists’ works while highlighting the deeply unquantifiable aspects of “value” itself. Presented as part of the Spring 2015 R&D Season: SPECULATION. See page 8.

SARAH CHARLESWORTH: DOUBLEWORLD

June 24–September 20, 2015

Over the course of a thirty-five-year career, Conceptual artist and photographer Sarah Charlesworth (1947–2013) investigated pivotal questions about the role of images in our culture. Her influential body of work deconstructed the conventions of photography and gave emphasis to the medium’s importance in mediating our perception of the world. Charlesworth’s practice straddled the bridge between the incisive rigor of 1970s Conceptual art and the illuminating image-play of the later-identified “Pictures Generation.” She was part of a group of artists working in New York in the 1980s, which included Jack Goldstein, Sherrie Levine, Richard Prince, Cindy Sherman, and Laurie Simmons, among others, that probed the visual language of mass media and illuminated the imprint of ubiquitous images on our everyday lives.

This exhibition at the New Museum will feature Charlesworth’s poignant series “Stills” (1980), a group of fourteen large-scale works rephotographed from press images that hauntingly depict people falling or jumping off of buildings. The installation of “Stills” marks the first time that the complete series has been displayed in New York and is presented as part of this survey of Charlesworth’s most prominent works: her groundbreaking series “Modern History” (1977–79), which pioneered photographic appropriation; the alluring and exacting “Objects of Desire” (1983–88) and “Renaissance Paintings” (1991), which continued Charlesworth’s trenchant approach to mining the language of photography; “Doubleworld” (1995), which probes the fetishism of vision in premodern art and marks Charlesworth’s transition to a more active role behind the camera; and her radiant latest series, “Available Light” (2012). The title of the exhibition is taken from one of her photographs, *Doubleworld* (1995), from the series of the same name, which presents two nineteenth-century stereoscopic viewing devices, each holding a stereo-photograph depicting two women standing side by side. The continuous doubling of images in this work—and in many of the works throughout this exhibition—underscores the duplicitous role of the photograph as an alternate, optical universe and stand-in for the physical world.

“Sarah Charlesworth: Doubleworld” will be the first major survey in New York of the artist’s work to date, encompassing an innovative career that played a crucial role in establishing photography’s centrality to contemporary art. Invested with rare precision and dedication, Charlesworth’s influential body of work and philosophy on art-making continue to reverberate and take on shifting significance with time as new technologies emerge and our inexhaustible reservoir of images expands.

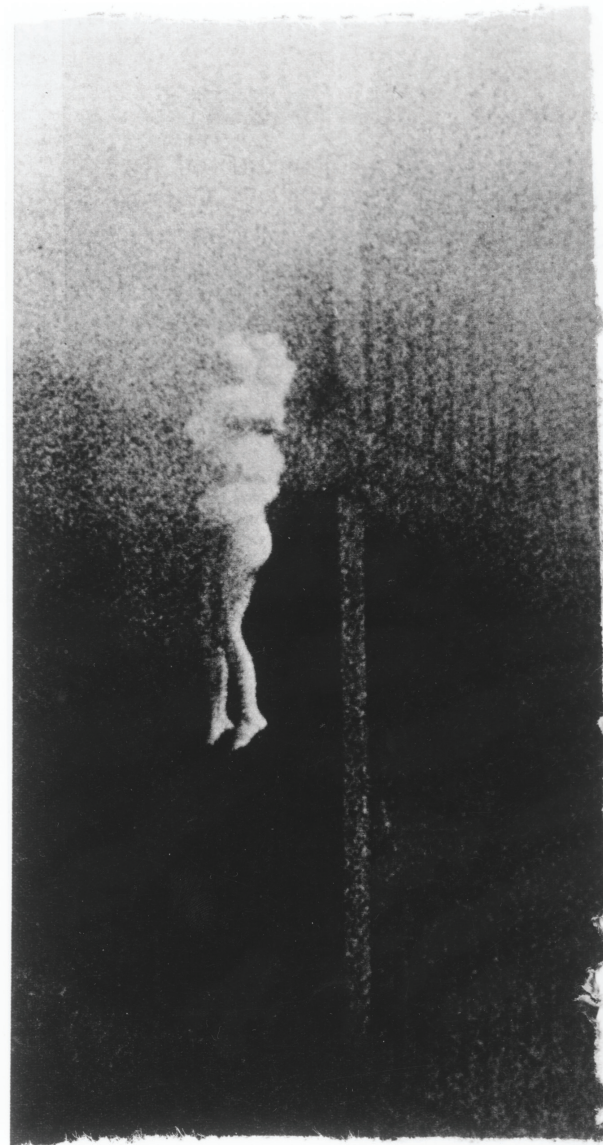
The exhibition is curated by Massimiliano Gioni, Artistic Director, and Margot Norton, Associate Curator, and will be accompanied by a fully illustrated catalogue. “Stills” is presented in association with the Art Institute of Chicago.



Sarah Charlesworth, *Red Mask*, from the “Objects of Desire” series, 1983. Cibachrome with lacquered wood frame, 42 x 32 in (106.6 x 81.2 cm). Image courtesy the Estate of Sarah Charlesworth and Maccarone Gallery



Sarah Charlesworth, *Buddha of Immeasurable Light*, from the “Objects of Desire” series, 1987. Diptych; Cibachrome with lacquered wood frame, 62 x 42 in (157.4 x 106.6 cm). Courtesy the Estate of Sarah Charlesworth and Maccarone Gallery, New York



Sarah Charlesworth, *Unidentified Woman, Hotel Corona de Aragon, Madrid*, from the “Stills” series, 1980. Black-and-white mural print, 78 x 42 in (198.1 x 106.6 cm). Courtesy the Estate of Sarah Charlesworth and Maccarone Gallery, New York

Sarah Charlesworth, *Unidentified Man, Ontani Hotel, Los Angeles*, from the “Stills” series, 1980. Black-and-white mural print, 78 x 42 in (198.1 x 106.6 cm). Courtesy the Estate of Sarah Charlesworth and Maccarone Gallery, New York

Sarah Charlesworth, *Unidentified Woman, Hotel Corona de Aragon, Madrid*, from the “Stills” series, 1980. Black-and-white mural print, 78 x 42 in (198.1 x 106.6 cm). Courtesy the Estate of Sarah Charlesworth and Maccarone Gallery, New York

Sarah Charlesworth was born in 1947 in East Orange, New Jersey, and passed away in 2013 in Falls Village, Connecticut. She received a BA from Barnard College in 1969 and lived and worked in New York City and Falls Village. She has been the subject of solo exhibitions at a number of institutions, including a retrospective organized by SITE Santa Fe (1997), which traveled across the US. Charlesworth’s “Stills” series was recently completed and presented for the first time at the Art Institute of Chicago (2014). Her works have also been included in numerous group exhibitions, including at the Whitney Museum of American Art, New York (2014); the National Gallery of Art, Washington, DC (2012); the Victoria and Albert Museum, London (2011); the Museum of Modern Art, New York (2011); the Solomon R. Guggenheim Museum, New York (2010); the New Museum, New York (2010); the Metropolitan Museum of Art, New York (2009); and the Walker Art Center, Minneapolis (2004). Charlesworth taught photography for many years at the School of the Visual Arts, New York; the Rhode Island School of Design, Providence; and Princeton University, NJ.

SUPPORT
“Sarah Charlesworth: Doubleworld” is made possible by The Robert Mapplethorpe Foundation.

Lead exhibition support provided by the Friends of Sarah Charlesworth at the New Museum:

Ara Arslanian
Melva Bucksbaum & Raymond Learsy
Margo Leavin
Toby Devan Lewis
Maccarone Gallery
S.L. Simpson
Tony Shafrazi
Neda Young

The accompanying catalogue is made possible by the J. McSweeney and G. Mills Publications Fund at the New Museum.

LEONOR ANTUNES: I STAND LIKE A MIRROR BEFORE YOU

June 24–September 6, 2015

Portuguese artist Leonor Antunes creates sculptures that reflect the environment that surrounds them and make reference to the work of lesser-known figures from the history of twentieth-century architecture and design. Her interest in craft and handwork shines through in her use of wood, bamboo, leather, brass, rope, and string; these materials often find sculptural form as vertical or horizontal demarcations in space or as woven transparent nets and grids. “Leonor Antunes: I Stand Like A Mirror Before You” will be the artist’s first presentation in a New York institution and will include a body of new works made for the Museum’s Lobby Gallery. The exhibition reflects Antunes’s investment in a group of female artists and architects for whom New York became an important place for the production and presentation of their work. Working from measurements and proportions specific to the New Museum building, Antunes’s new sculptures refer to the vernacular principles that characterize the work of Swedish furniture designer and architect Greta Grossman. The installation also considers the American experimental filmmaker, choreographer, and writer Maya Deren’s thoughts on the transformative potential of cinema as a reflective surface. Antunes has created a densely choreographed series of hanging and standing works based on weavings by Anni Albers and Lenore Tawney that mirror one another and use the glass wall of the Lobby Gallery as a screen for reflection. The exhibition is curated by Helga Christoffersen, Assistant Curator.

SUPPORT
“Leonor Antunes: I Stand Like A Mirror Before You” is made possible by the Calouste Gulbenkian Foundation and the Toby Devan Lewis Emerging Artists Exhibitions Fund. The Producers Council of the New Museum is gratefully acknowledged.

R&D SEASONS

Fifth Floor Gallery, Resource Center, & New Museum Theater

SPRING 2015: SPECULATION

The Spring 2015 R&D Season leads an investigative examination of the theme of SPECULATION via a range of activities anchored by residencies with artists Chelsea Knight and Constantina Zavitsanos and culminating in an exhibition organized in collaboration with Taipei Contemporary Art Center. For this R&D Season, SPECULATION is considered for, among other things, its volatile relationship to faith and evocation of diverse possibilities for imagined futures, including alternative economies that focus on caregiving, collective labor, and new modes of distribution.

“Chelsea Knight: Fall to Earth”

March–September 2015
New Museum Theater



Chelsea Knight, *Fall to Earth*, Chapter 1 —“Conversion,” 2014 (production still). HD video; 5 min. Photo: Jeesu Kim

Through her residency, Chelsea Knight will produce the final chapters of *Fall to Earth*, a cycle of short videos inspired by Salman Rushdie’s magical-realist novel *The Satanic Verses*. Staged as a series of live events produced for video, each chapter takes as its point of departure themes related to socially condemned speech and other forms of silencing or restraint and includes original scores created by different collaborating artists. The chapters’ themes are “Conversion,” “Blasphemy,” “Resistance,” “Violence,” and “Silence.”

- March 28: *Fall to Earth*, Chapter 2—“Blasphemy,” with Mathew Paul Jinks
- April 18: *Fall to Earth*, Chapter 3—“Resistance,” with Ryan Tracy
- June 7: *Fall to Earth*, Chapter 4—“Violence,” with Nick Hallett
- June 20: *Fall to Earth*, Chapter 5—“Silence,” with Christine Sun Kim

Melika Bass, Jen Liu, and Peter Hopkins Miller, *Safety First (Bad, Don’t Touch, Mercy!)*, 2013 (still). HD video, 15:20 min



Chelsea Knight, *Fall to Earth*, Chapter 2 —“Blasphemy,” (production still, New Museum). Photos: Jade Greene

“What really interests me about Salman Rushdie’s *The Satanic Verses* is what he was doing with language—the violation of personal space, trust, and expectations through language and the micropolitics of small blasphemies. Each chapter in *Fall to Earth* involves an attention to speech violations through magical realism. It will be exciting to have the chance to explore these themes performatively in front of an audience, and to practice embodying them through language. The audience will sometimes participate, and all the events will be filmed. I want to see if I can conflate performance and video more clearly, and more concisely.”

—Chelsea Knight

Two additional programs organized with Knight examine fiction as a way to forecast—and even change—the future. “Knight + Knight Latencies” is a performance that is part lecture, part dinner party, and part therapy session in which two female artists who share the same last name examine their symmetries and, in the process, some fundamentals around feminism and race. “Screening the Speculative” brings together filmmakers who are all pursuing, in various ways, the promise of disrupting notions of seamless, unified reality.

- April 26: “Knight + Knight Latencies,” with Autumn Knight
- May 9: “Screening the Speculative,” with Melika Bass, Jen Liu, and Peter Hopkins Miller

“Constantina Zavitsanos: THIS COULD BE US”

March–September 2015
New Museum Theater and Sky Room

Constantina Zavitsanos’s residency “THIS COULD BE US” includes a series of research-driven programs organized around speculative concepts of planning, contingency, and care. Care is not only one of the primary sources of surplus value within capitalism, as feminists have argued, but is critical to the organization of society.

“*Still Life*, a workshop” and “*Vanitas*, a rehearsal” are two live events organized with Park McArthur that expand ideas of debt and dependency in order to think more complexly about decay, cyclical relay, “premature aging,” persistent immaturity, and other issues of development. Two Speculative Planning Sessions with Reina Gossett and invited speakers take up questions relating to debt, futurity, and the contingencies of chance, and include contributions from the Speculative Planning Study Group and teens participating in the New Museum’s Experimental Study Program. “Deferment & Late Arrivals,” a screening and discussion with Caroline Key and Soyoung Yoon, foregrounds two films that address the reproductive labors of organizing: *Grace Period* (by Caroline Key and KIM KyungMook, 2014) and *Finally Got the News* (by Stewart Bird, Peter Gessner, and Rene Lichtman, in association with the League of Revolutionary Black Workers, 1970).

- March 26: “*Still Life*, a workshop,” with Park McArthur
- March 29: “*Vanitas*, a rehearsal,” with Park McArthur
- April 25: Speculative Planning Session with Stefano Harney and Fred Moten
- May 7: Speculative Planning Session with Denise Ferreira da Silva
- May 16: “Deferment & Late Arrivals,” Caroline Key and Soyoung Yoon

“I was born into debt. But my first artwork to deal with debt materially started in 2010. I was a sculptor, and when a sculptor has a lot of something, they tend to do something with it. And I had a lot of debt.... It got me thinking about what or who I really owe, who am I actually dependent on, or in debt to. And how debt could be seen as this incalculable resource we have together. So much of my thinking on this comes from my lived experience—I don’t separate the structural from the personal, or art from life.”

—Constantina Zavitsanos

NEW MUSEUM SEMINARS: (TEMPORARY) COLLECTIONS OF IDEAS

Sessions: March 8–May 25, 2015
New Museum Theater

Aligned with R&D Season themes, New Museum Seminars provide a peer-led platform for a select group of participants to discuss and debate ideas as they emerge. This Season, as part of its investigation of SPECULATION, the group will consider how we can approach different visions of future political and social orders while acknowledging that these visions will inevitably become valuable to capitalist and other forces that are generally understood to limit them.

EXPERIMENTAL STUDY PROGRAM

Classes: February 4–April 22, 2015
New Museum Theater

The New Museum’s Experimental Study Program (ESP) is a semester-long program for young people ages fifteen to twenty. The program, now in its fourth semester, offers teens the chance to learn about contemporary art, work directly with artists, and engage in critical discussions about culture. Through close work with peers and interactive workshops, participants collaborate with artists in residence at the New Museum. This spring, ESP has partnered with Chelsea Knight and Constantina Zavitsanos to explore SPECULATION via a range of activities. With Knight, teens discussed issues relating to race and the body, and then participated in a dialogue that was recorded by the artist for use in future work. Zavitsanos examined themes of care and anti-care with students and collaborated with participants to collect a related sound archive from the teens’ own lives.

ESP students



Constantina Zavitsanos, *We already have the night*, 2014. Digital photo, dimensions variable

SUPPORT

Museum as Hub is made possible by the Robert Sterling Clark Foundation. Support for Museum as Hub and public programs is provided, in part, by the New York City Department of Cultural Affairs and the New York State Council on the Arts.

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

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

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

Generous support for G:Class is provided by the Keith Haring Foundation School, Teen, and Family Programs Fund.

Education and Public Engagement programs are made possible, in part, by the New York City Department of Cultural Affairs and the New York State Council on the Arts.

Additional support is provided by the May and Samuel Rudin Family Foundation and the Bloomingdale’s Fund of the Macy’s Foundation. 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.

The New Museum’s Experimental Study Program is made possible by Westfield World Trade Center



FIRST LOOK

First Look, launched in 2012 by New Museum curator Lauren Cornell and copresented by Rhizome and the New Museum since August 2014, features artists’ works that use the browser as exhibition space. Cornell and Rhizome’s Artistic Director Michael Connor jointly curate eight online exhibitions each year, often with related public programs that are also presented under the First Look banner. The series reflects a growing awareness that the line between “online” and “offline” art experiences is not always easy to draw.

Visit newmuseum.org/exhibitions/online for more information.



Penny Goring, *DELETIA – self portrait with no self*, 2015 (screenshot). Web-based poem with audio and video. Courtesy the artist

OCTOBER 2014: EXCELLENCES & PERFECTIONS

Amalia Ulman used her social-media profiles to stage a five-month scripted performance inspired by extreme makeover culture. In October, she revealed the fictive nature of her online presence via First Look, where she presented an archive of her Instagram feed recorded by Rhizome’s Digital Conservator Dragan Espenschied.



Amalia Ulman, *Excellences & Perfections*, 2014 (detail). Performance: Instagram. Courtesy the artist

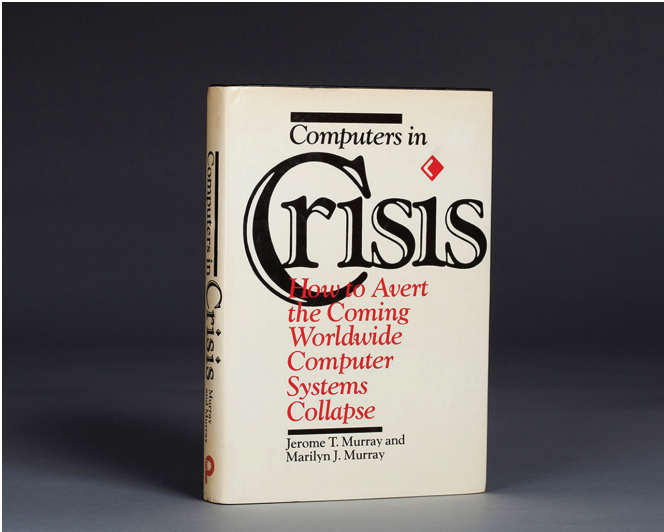
Major support for First Look is provided by the Neeson/Edlis Artist Commissions Fund.

Additional support is provided by the New York State Council on the Arts with the support of Governor Andrew Cuomo and the New York State Legislature, and by the Toby Devan Lewis Emerging Artists Exhibitions Fund.



DECEMBER 2014: COMPUTERS IN CRISIS

At the turn of the millennium, many expected the Y2K bug to affect computer systems, causing them to interpret “00” as 1900, not the year 2000. Fifteen years after the event—which came and went without significant disruption and is now largely forgotten—Perry Chen chose to revisit this period, its anxiety, and its legacy in an archival exploration incorporating books from the time, an essay, and interviews with key players. The project culminated in conversations between Chen and three key figures from the era at Y2K+15, an event at the New Museum on December 12, 2014.



Perry Chen, Selection from *Computers in Crisis*, 2014. Photograph of book included as part of the artist’s archive: Jerome T. and Marilyn J. Murray, *Computers in Crisis: How to Avert the Coming World Wide Computer Systems Collapse* (Petrocelli Books: 1984). Courtesy the artist

MARCH–APRIL 2015: POETRY AS PRACTICE

Computers and the internet shape the production and reception of poetry; over six weeks in spring 2015, Poetry as Practice considered poetry as media, and digital media—itself a language—as a form of poetry. Releasing a new work each Monday across a range of media including online video, JavaScript, and NewHive, six poets—Alex Turgeon, Penny Goring, Tan Lin, Ye Mimi, Melissa Broder, and not_I—showed that online poetry is a process embedded in material, technological systems, and everyday, embodied experiences. With the exception of Ye’s, all works were new commissions.

Forthcoming projects from First Look include the presentation of Theresa Duncan’s pioneering feminist video games from the 1990s, newly restored by Rhizome, and Ann Hirsch’s hornylilfeminist.com, a “camgirl”-inspired collection of online performance videos.

IDEAS CITY

New York, May 28–30, 2015

“What infinite use Dante would have made of the Bowery!” exclaimed Theodore Roosevelt back in 1913. Roosevelt was fascinated by the irrepressible vitality of the Bowery, which he saw as an emblem of the palpable urban energy animating New York at the outset of the twentieth century—“one of the great highways of humanity, a highway of seething life, of varied interest, of fun, of work, of sordid and terrible tragedy; and it is haunted by demons as evil as any that stalk through the pages of the ‘Inferno.’” A century later, thousands of lives continue to overlap on the Bowery, most often in a purgatorial state of inescapable gridlock. This May, however, the invisible, seething energy that this legendary street is steeped in will once again become visible with the third edition of the IDEAS CITY Festival.

The theme of this year’s Festival is *The Invisible City*. During three days of conferences, debates, workshops, performances, discussions, and architectural interventions, we will explore questions of transparency and surveillance, citizenship and representation, expression and suppression, participation and dissent, and the enduring quest for visibility in the city. We will peel back the surface of the streets to take a look at what goes on below ground, take a closer look at the lives that surround us every day, and expose, examine, and question the numerous cultural, social, political, and technological transformations we are undergoing as a society. IDEAS CITY has done this since its inception—uncover, discover, connect, and create—and this year we will delve even deeper so that we can return to the surface with ideas for the city of tomorrow.

This year’s projects and events span across multiple disciplines, overlapping the practical with the philosophical, entertainment with serious thought, reality with invention. Danish architect Bjarke Ingels will join us to discuss design solutions for the uncertain ecological future ahead of us, while the New York-based Institute of Aesthetics will challenge our preconceived notions of what sport actually is. Spanish artist Jordi Enrich Jorba will create a whole new sensory experience by inflating a hot-air balloon indoors. Occupy Wall Street Cofounder Micah White will explain what led him to abandon urban life in favor of a rural existence, after having sparked revolution across the world. Our very own NEW INC will lead a weeklong cyberfeminist workshop. Slovenian artist Marjetica Potrč will engage communities from the surrounding neighborhood to set up a communal table running the length of Rivington Street. A daylong series of Internet Infrastructure Walking Tours will shed light on the usually invisible physical and nonphysical instruments that we depend on so much. And ETH Zurich, a leading international university for technology and the natural sciences, will redefine waste as construction material by building a pavilion made of recycled paper products.

We’re especially excited about *Foamspace*, the project proposed by the winners of this year’s Street Architecture Prize organized in collaboration with Storefront for Art and Architecture. The entire length of the Bowery from Stanton to Rivington will be furnished with huge blocks of recyclable EPS geofoam arranged in a variety of sizes and forms, creating an extraordinary and surreal spatial experience. This normally invisible material, used as a building foundation material in cities across the world, will for one day transform the Bowery into a geofoam landscape of blocky whiteness.

Looking beyond this year’s Festival, exciting things await. We are well on our way toward our goal of establishing IDEAS CITY as a continuous, year-round platform for thinking about the city of tomorrow. We will also be announcing details for two new destinations for the Festival: Detroit and Athens. Roosevelt would surely agree—every city should have the chance to taste the raw vitality of the Bowery and feel its hunger for new ideas, at least for a day or two.

For a full schedule of events and to purchase tickets, please visit ideas-city.org.

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Additional support provided by Manhattan Borough President Gale Brewer, New York City Department of Parks & Recreation, and TD Charitable Foundation.

Volunteer support is made possible through Goldman Sachs Community TeamWorks.



2013 *Pitching the City* winner +Pool presenting their design. Photo courtesy Giles Ashford. The Municipal Art Society and Architizer will present *Pitching the City* in the Basilica of St. Patrick’s Old Cathedral on Friday May 29



BattleFest Dancer Lil G taken at BattleFest 30. Photo courtesy Epic Major. BattleFest will bring one-on-one dance battles to IDEAS CITY at the Aula on Friday May 29



Design for the Living World, *Gerichte auf Tischen* [Meals on Tables], Regionale 12, St.Lambrecht, Austria. Photo courtesy Design for the Living World. Artist Marjetica Potrč and her Design for the Living World students at HfBK Hamburg will host *The Invisible Lunch Discussion* on Rivington Street on Saturday May 30

NEW INC

231 Bowery | Art, Technology, & Design Incubator

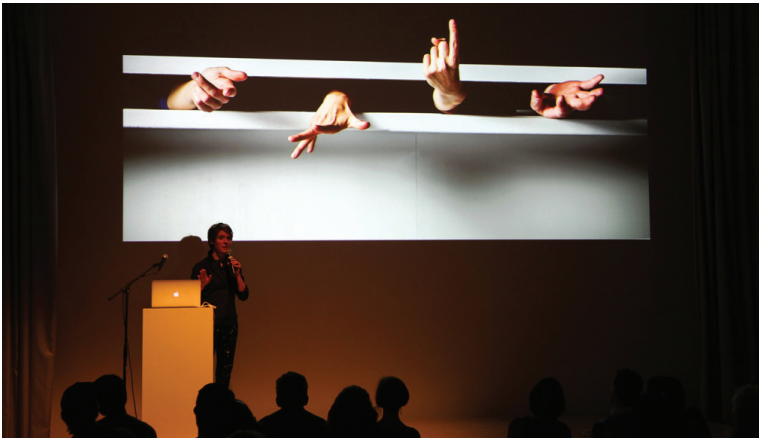
NEW INC’s inaugural year has been a busy and productive one. Our community of cultural practitioners has been making strides toward refining their business models and ideas, while working together to achieve new milestones. Success for this diverse group takes many forms—from funding Kickstarter campaigns, to premiering new exhibitions and installations, to raising seed investment and launching new products.

Highlights have included creative lab PARTY NYC’s debut of “Disco Dog,” the first smartphone-controlled LED dog vest, which quickly raised funding on Kickstarter and appeared on *Good Morning America*. Artist Lisa Park was awarded a NYFA fellowship, while Emilie Baltz completed an extraordinary residency at the Bemis Center for Contemporary Arts in Omaha, Nebraska, culminating in two major performances inaugurating her exhibition “Food Theater.” Information design agency Accurat launched “Friends in Space,” a real-time, interactive web experience connecting social-media users from around the world to Italian astronaut Samantha Cristoforetti. Creative studio Specular opened two new immersive interactive museum exhibits at the Museum of the Future Government Services in Dubai. Meanwhile, creative start-ups like Monegraph, REIFY, Tank and Bear, ArtLocal, and Generate launched new products and features, and successfully garnered investor support.



PARTY NYC’s “Disco Dog” appearing on *Good Morning America*

IN OTHER NEWS...



Artist Emilie Baltz presenting at our first Demo Day

Our first Demo Day at the New Museum

This January, NEW INC held a showcase of select incubator projects for friends, family, and funders of the program. The afternoon featured lightning presentations from eighteen artists, designers, creative studios, and start-ups, followed by an interactive cocktail hour in the Sky Room with hands-on project demos.



NEW INC at SXSW Interactive

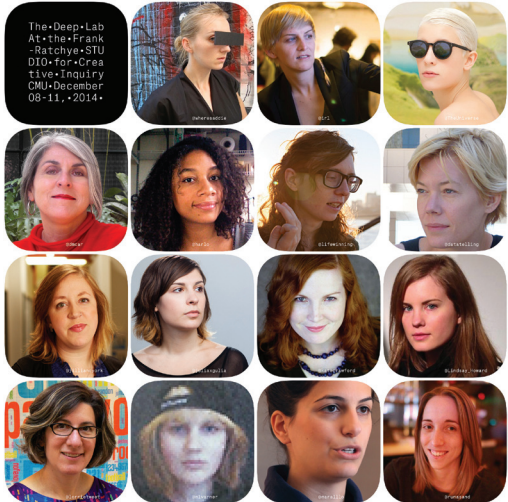
We traveled to Austin, Texas, to present at SXSW Interactive this March, outlining our unique take on the incubator model and discussing why the tech industry needs to invest in cultural innovation. NEW INC Director Julia Kaganskiy was joined by members Lisa Park, Drew Seskunas of The Principals, Sabine Seymour of Moonlab, and Allison Wood of REIFY. Moonlab’s Softspot soft circuit technology was also a presenting finalist in the SXSW Accelerator in the Wearable Technology category.

NEW INC Director Julia Kaganskiy discussing how we are re-imagining the incubator model at SXSW Interactive

WHAT’S NEXT?

As we wrap up our inaugural year this August, NEW INC will start to showcase more public-facing programs. Look out for us at IDEAS CITY, where NEW INC and cyberfeminist research collective Deep Lab will explore privacy, security, surveillance, anonymity, and data aggregation during a weeklong residency that will culminate in performances and workshops.

Keep up with our community members and their work by following us at newinc.org, as well as on Twitter, Instagram, and Facebook. Our blog features member news and announcements, works in progress, member-led tutorials, and other behind-the-scenes content from the first museum-led incubator.



Cyberfeminist research collective Deep Lab will be in residence at NEW INC for IDEAS CITY

- SUPPORT

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RHIZOME

Seven on Seven | May 2, 2015

SEVEN ON SEVEN

On May 2, Rhizome presented the seventh edition of the “Seven on Seven” conference at the New Museum Theater. This flagship program pairs seven leading artists with seven luminary technologists and challenges them to develop something new over the course of a single day. The teams then unveiled their creations, and process, at a public event.

This edition featured preeminent voices from art and tech. Celebrated artists included Ai Weiwei, Hannah Black, Liam Gillick, Camille Henrot (featured in a New Museum solo exhibition in 2014), Stanya Kahn, Trevor Paglen, and Martine Syms (recently included in the New Museum’s 2015 Triennial). Tech visionaries included Jacob Appelbaum (Tor, Wikileaks), Harlo Holmes (Deep Lab), Mike Krieger (Cofounder, Instagram), Nate Silver (Founder, Fivethirtyeight), Thricedotted (hacker, activist), Gina Trapani (Lifehacker, ThinkUp), and Rus Yusupov (Cofounder, Vine).



TREVOR PAGLEN & MIKE KRIEGER



STANYA KAHN & RUS YUSUPOV



HANNAH BLACK & THRICEDOTTED



MARTINE SYMS & GINA TRAPANI



LIAM GILICK & NATE SILVER



CAMILLE HENROT & HARLO HOLMES

FIVE NOTABLE PROJECTS FROM PAST "SEVEN ON SEVEN" CONFERENCES

1. **Monegraph (New York, 2014) by Anil Dash and Kevin McCoy:**

Monegraph is a service that uses Bitcoin technology to authenticate digital artworks. Under McCoy’s direction, it has been expanded into a platform and is now a member at NEW INC.

2. **Privacy Icons (London, 2013) by Aleksandra Domanović and Smári McCarthy:**

Developed against the backdrop of government surveillance disclosures, Privacy Icons uses a set of graphical icons to demarcate privacy levels in online communication.

3. **Friend Fracker (New York, 2013) by Rafael Lozano-Hemmer and Harper Reed:**

How many Facebook friends are real friends? Ever want to unclutter? This application dramatizes the anxiety of such questions by automatically deleting friends at random.

4. **Image Atlas (New York, 2012) by Taryn Simon and Aaron Swartz:**

Addressing the politics of information delivery, this website aggregates the various search results for a given term depending on access location.

5. **riverofthe.net (New York, 2010) by David Karp and Ryan Trecartin:**

With ideas about the “social web” circulating, this project allows users to anonymously upload ten-second clips, navigable by three tags that link seemingly disparate content in a semi-narrative flow.

SUPPORT

Major support for “Seven on Seven” is provided by DeutscheBank, Electric Objects, Giphy, Tumblr and Wieden+Kennedy.

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 CHRIS OFILI: NIGHT AND DAY



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OPENING FOR 2015 TRIENNIAL: SURROUND AUDIENCE



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14

1 Jerry Saltz and Carl Swanson; 2 Chris Ofili; 3 Chuck Close and Fred Wilson; 4 Kara Walker and JK Brown; 5 Thelma Golden, Hilton Als, Okwui Enwezor, Glenn Ligon, and Lorna Simpson; 6 Regan Grusy, Glori Cohen, Neda Young, and Meir Cohen; 7 David Zwirner and Monica Zwirner; 8 David Toro, Lauren Boyle, Solomon Chase, guest, and Marco Roso; 9 Kilu Nji and Shreyas Karle; 10 Casey Jane Ellison, Mykki Blanco, and Leila

Weinraub; 11 guest, Brendan Fernandes, and Njideka Akunyili Crosby; 12 Niv Acosta and Yessenia Acosta; 13 Cecilia Alemani and Massimiliano Gioni; 14 Ryan Trecartin and Lauren Cornell; Photos 1-7 © Matteo Prandoni/BFAnyc.com; Photos 8-14 © David X Prutting/BFAnyc.com

NEW MUSEUM 2015 SPRING GALA



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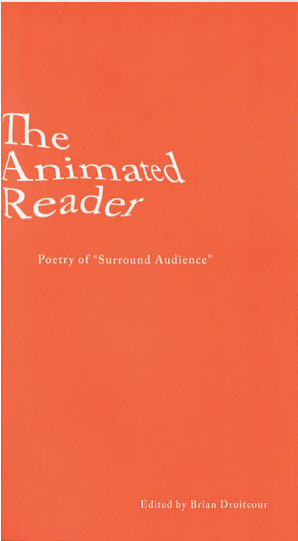
1 Calvin Tomkins, Dodie Kazanjian, and George Condo; 2 Shelley Fox Aarons, Charlotte Feng Ford, Susan Feinstein, and Mitzi Eisenberg; 3 Jeff Koons, Lisa Phillips, and Simon de Pury; 4 Peter Schjeldahl and Ragnar Kjartansson; 5 Yvonne Force Villareal, Casey Fremont Crowe, Marilyn Minter, Sue Williams, and Bill Miller;

6 Saul Dennison and Ellyn Dennison; 7 Karen Wong and Lonti Ebers; 8 David Schwimmer and Zoe Buckman; 9 Chairlift performance; 10 Aby Rosen and Chloe Malle; Photos 1 - 2 and 4 - 8 © Madison McGaw/BFAnyc.com; Photos 3, 9, and 10 © Neil Rasmus/BFAnyc.com

NEW MUSEUM STORE



In conjunction with the 2015 Triennial “Surround Audience,” the New Museum Store presents Print All Over Me’s Triennial Capsule Collection. A member of NEW INC, Print All Over Me has collaborated with Triennial artists Sascha Braunig and Lisa Holzer to create a series of limited-edition T-shirts and sweatshirts offered exclusively at the New Museum Store. Also available are the “Surround Audience” exhibition catalogue, *The Animated Reader*, and the “Surround Audience” tote, designed by Familiar, for all of your 2015 Triennial goodies. Visit us at newmuseumstore.org.



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

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