

**NEW**  
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**MUSEUM**

**FOR IMMEDIATE RELEASE**  
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## NEW MUSEUM ANNOUNCES FALL 2017 EXHIBITIONS TO COINCIDE WITH MUSEUM'S 40TH ANNIVERSARY

To mark the New Museum's 40th anniversary, the Museum will present several special exhibitions during its fall 2017 season and will inaugurate a new temporary gallery space in the adjacent building to the south. The Museum-wide survey **"Trigger: Gender as a Tool and a Weapon"** leads the season, with single-artist exhibitions by **Kahlil Joseph** and **Petrit Halilaj** also on view. **The exhibitions by Joseph and Halilaj will be new site-specific projects filling new temporary galleries that connect the Ground Floor of the Museum with its adjacent building at 231 Bowery.**

### OPENING FALL 2017



Pauline Boudry/Renate Lorenz, *Toxic*, 2012 (still, detail). Super 16mm film transferred to HD; 13 min. Courtesy the artists, Ellen de Bruijne Projects, and Galerie Marcelle Alix

**"Trigger: Gender as a Tool and a Weapon"**  
**September 27, 2017–January 21, 2018**  
**Second, Third, and Fourth Floors**

The New Museum has been dedicated to cutting-edge art and urgent ideas from its inception, devoting many exhibitions and programs over the years to issues of representation with regard to gender and sexuality: "Extended Sensibilities" (1982), "Difference" (1984–85), "Homo Video" (1986–87), and "Bad Girls" (1994) are just four notable examples. Following this tradition, and in our 40th anniversary year, "Trigger: Gender as a Tool and a Weapon" will aim to investigate gender's place in contemporary art and culture today, placing special emphasis on the current stakes around visibility at our

moment of political upheaval and renewed culture wars. Recently, gender has come to be more commonly understood as a spectrum, with various modes of expression and self-determination at play in reestablishing its parameters. "Trigger" will consider how even a fluid conception of gender is nonetheless marked by ongoing power negotiations and cannot be understood outside its complex intersections with race, class, sexuality, and disability. The exhibition's title, "Trigger," takes into account that word's range of meanings, variously problematic and potent; the term evokes both traumatic recall and mechanisms that, set into motion, are capable of igniting radical change.

The exhibition will occupy the three main floors of the New Museum and feature more than forty artists working across a variety of mediums and genres, including film, video, performance, painting, sculpture, and craft. Many embrace explicit pleasure and visual lushness as political strategies, and some deliberately reject or complicate overt representation, turning to poetic language, docufiction, and abstraction to affirm ambiguities and reflect shifting physical embodiment. Representing no single point of view, and in some cases presenting productively contradictory positions, "Trigger" will assemble artists for their singular efforts

in considering gender's capacities to serve as analogies for a more general refusal of stable categorization—a refusal at the heart of today's most compelling artistic practices.

Among the artists in the exhibition will be Morgan Bassichis, Nayland Blake, Pauline Boudry/Renate Lorenz, Vaginal Davis, Harry Dodge, Ektor Garcia, House of Ladosha, Simone Leigh, Candice Lin, Christina Quarles, Tschabalala Self, Paul Mpagi Sepuya, Sable Elyse Smith, and Wu Tsang.

This exhibition is curated by Johanna Burton, Keith Haring Director and Curator of Education and Public Engagement, with Natalie Bell, Assistant Curator, and Sara O'Keeffe, Assistant Curator. It will be accompanied by a fully illustrated catalogue designed by Joseph Logan and published by the New Museum. The catalogue includes essays by Rizvana Bradley and Jeannine Tang, as well as a conversation between Mel Y. Chen and Julia Bryan-Wilson. It also includes genealogies organized by Sara O'Keeffe, an institutional archival portfolio, and transcripts of roundtable conversations between members of the exhibition's advisory group: Lia Gangitano, Ariel Goldberg, Jack Halberstam, Fred Moten, and Eric A. Stanley.

### **“Kahlil Joseph”**

**September 27, 2017–January 7, 2018**

**South Galleries, Ground Floor**

In his captivating short films, Los Angeles–based artist and filmmaker Kahlil Joseph (b. 1981, Seattle) conjures the vibrant and impressionistic quality of dreams through a kaleidoscope of quotidian scenes and intimate moments. In recent years, much of Joseph's filmmaking has taken shape through collaborations with some of the most respected and forward-thinking hip-hop, jazz, indie, and electronic musicians working today, including Arcade Fire, FKA Twigs, Flying Lotus, Kendrick Lamar, Sampha, and Shabazz Palaces. For this exhibition, his first solo presentation in New York, Joseph will debut a new black-and-white film that draws inspiration from photographer Roy DeCarava (1919–2009), whose images of celebrated jazz musicians and everyday life in Harlem Joseph has long admired. Drawing from DeCarava's virtuosity with chiaroscuro effects and his commitment to representations that reflect the rhythms of daily life, Joseph's new film will consider the dimensions of past, present, and future in Harlem and New York City.



Kahlil Joseph, *m.A.A.d.*, 2014 (still, detail). 35mm film transferred to two-channel video, sound, color; 15:26 min. Courtesy the artist

For his New Museum exhibition, this new work will be presented in an installation together with *m.A.A.d.* (2014), a lush two-channel portrait of Compton, CA, that blends home video footage from the early 1990s with Joseph's own footage, shot two decades later. Seen together, these works will serve as foils to one another, offering a conversation between two contrasting urban settings and the people who call them home. While *m.A.A.d.* offers a predominantly contemporary image, Joseph's new work will extend beyond the present day—yet, in the spirit of DeCarava and true to Joseph's past work, music will figure centrally in both. Surrounding the viewer with large-scale projections and immersive soundscapes, both works will reflect on the ways identity, memory, and spirituality are negotiated and expressed in distinct but equally influential cultural landscapes. The exhibition is curated by Natalie Bell, Assistant Curator, and Massimiliano Gioni, *Edlis Neeson Artistic Director*.

This exhibition further debuts a new gallery, providing artists a dynamic project space in the Museum to premiere or display new work and new productions.

### **“Petrit Halilaj”**

**September 27, 2017–January 7, 2018**

**South Galleries, Ground Floor**

In his work, Petrit Halilaj (b. 1986, Kostërrc, Skenderaj-Kosovo) often departs from his own biography and makes use of exhibition processes to alter the course of private and collective histories. Encompassing sculpture, drawing, text, and video, many of Halilaj's works incorporate materials from his native Kosovo and manifest as ambitious spatial installations through which the artist translates personal relationships into sculptural forms.



Petrit Halilaj, *Si Okarina e Runikut*, 2014 (detail). Installation view: "Yes but the sea is attached to the Earth and it never floats around in space. The stars would turn off and what about my planet?," *kamel mennour*, Paris. © Petrit Halilaj. Courtesy the artist; *kamel mennour*, Paris/London; and *ChertLüdde*, Berlin. Photo: Fabrice Seixas and archives *kamel mennour*

His contribution to the 6th Berlin Biennial (2010) featured a life-size supporting structure for his family's new home; the work comprised both the construction of this home in Pristina and its ghost shell on view in Berlin. In another project from 2013, Halilaj uncovered and recreated the deteriorated collection of the natural history museum in Kosovo, which had been discarded after the end of the Kosovo War in the 1990s.

For his New Museum exhibition, Halilaj will present an ambitious new project that begins in Runik, the city in which he was born and the site of one of the earliest Neolithic settlements in the region, where some of Kosovo's most significant artifacts have been found—among them a small musical instrument known as the Runik Ocarina. The Ocarina, part of a collection of objects held by the Serbian government since the war, represents a heritage inaccessible to citizens of Kosovo. Through his work,

Halilaj will trace residents' recollections of remaining archaeological objects as personal origin stories and, by recreating their annexed collection, will give shape to a material heritage that currently exists only in their imagination. Halilaj was recently awarded a special mention by the Jury at the 57th Venice Biennale. The exhibition is curated by Helga Christoffersen, Assistant Curator.

This exhibition also debuts a new gallery, providing artists a dynamic project space in the Museum to premiere or display new work and new productions.

## OPENING WINTER 2018

### **New Museum Triennial 2018 February 7–May 27, 2018**

Following upon the great success of "Younger Than Jesus" (2009), "The Ungovernables" (2012), and "Surround Audience" (2015), the fourth iteration of the New Museum's Triennial will open on February 7, 2018. This year's edition is cocurated by Gary Carrion-Murayari, Kraus Family Curator at the New Museum, and Alex Gartenfeld, founding Deputy Director and Chief Curator at the Institute of Contemporary Art, Miami.

## ON VIEW THROUGH THE SUMMER

**"Carol Rama: Antibodies"**  
Through September 10, 2017  
Second Floor

**"Kaari Upson: Good thing you are not alone"**  
Through September 10, 2017  
Third Floor

**"Lynette Yiadom-Boakye: Under-Song For A Cipher"**  
Through September 3, 2017  
Fourth Floor

**"Elaine Cameron-Weir: viscera has questions about itself"**  
Through September 3, 2017  
Lobby Gallery, Ground Floor

**"Paul Ramírez Jonas: Half-truths"**  
July 5–September 17, 2017  
Fifth Floor

For his exhibition and residency "Half-truths," Paul Ramírez Jonas (b. 1965, Pomona, CA) will employ the mechanisms of bureaucracies and law as a starting point from which to consider truth. Continuing to

pursue a body of participatory work, Ramírez Jonas will examine the contours of social contracts, focusing on aspects of trust. His installation will include two new pieces defined by direct transactions between the audience and the artist, *Fake ID* and *Alternative Facts* (both 2017). The conditions of these encounters are devised by the artist and informed by the site, but also require the open-endedness of direct engagement with a voluntary public. The project also includes related public programs and, adjacent to the gallery, a Resource Center presentation that explores pseudonyms, identities, and modalities of naming employed by artists, writers, and other individuals for various political and creative reasons.

“Paul Ramírez Jonas: Half-truths” is the second iteration of the Department of Education and Public Engagement’s annual R&D Summers, a research and development initiative that foregrounds the New Museum’s year-round commitment to community partnerships and public dialogue at the intersection of art and social justice. Each R&D Summer takes the form of a residency and an exhibition. Members of the Teen Apprentice Program (TAP), a summer youth employment internship, will facilitate *Fake ID* and *Alternative Facts* during the Museum’s daily open hours. Ramírez Jonas will perform *Alternative Facts* on Thursday evenings from 7 to 9 p.m., during pay-what-you-wish hours.

The exhibition is curated by Johanna Burton, Keith Haring Director and Curator of Education and Public Engagement; Shaun Leonardo, Manager of School, Youth, and Community Programs; and Emily Mello, Associate Director of Education.

## **ABOUT NEW MUSEUM**

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

## **SUPPORT**

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“**Kahlil Joseph**” is made possible with support provided by the **Toby Devan Lewis Emerging Artists Exhibitions Fund**.

“**Petrit Halilaj**” is made possible with support provided by the **Toby Devan Lewis Emerging Artists Exhibitions Fund**.

This exhibition is part of a three-year initiative, launched in collaboration with **Kvadrat**, to premiere ambitious new productions by emerging artists.

Additional support is provided by the **Producers Council** of the New Museum.

“**Paul Ramírez Jonas: Half-truths**” is made possible through support provided by the **Shelley & Donald Rubin Foundation**.

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