

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

**FOR IMMEDIATE RELEASE**  
September 26, 2017

TEL +1 212.219.1222  
FAX +1 212.431.5326  
newmuseum.org

PRESS CONTACTS:  
Paul Jackson, Communications Director  
Nora Landes, Press Associate  
press@newmuseum.org  
212.219.1222 x209  
Andrea Schwan, Andrea Schwan Inc.  
917.371.5023  
info@andreaschwan.com

## **For Its Fall 2017 Season, New Museum Inaugurates Its South Galleries with Solo Exhibitions by Kahlil Joseph and Petrit Halilaj, and a Storefront Window Installation by Alex Da Corte**

New York, NY... This fall, New Museum premieres of two new galleries and a storefront window space. On September 27, the exhibitions “**Kahlil Joseph: Shadow Play**” and “**Petrit Halilaj: RU**” inaugurate the Museum’s South Galleries, the first phase of the Museum’s expansion into its adjacent building at 231 Bowery. The Museum presents “**Alex Da Corte: Harvest Moon**” as the debut installation in a new storefront window display in 231 Bowery. On September 13, the Museum opens “**Helen Johnson: Ends**” in its Lobby Gallery, premiering a new series of paintings for the artist’s first exhibition in an American institution. These exhibitions join “**Trigger: Gender as a Tool and a Weapon**,” the Museum’s lead exhibition of its fall 2017 season.

### **“Kahlil Joseph: Shadow Play”** **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, WA) conjures the lush and impressionistic quality of dreams with particular reverence for quotidian moments and intimate scenes. Music always figures centrally in Joseph’s works, in which sounds reverberate as vital and powerful analogues for the play of images through which he chronicles the stories and rhythms of his subjects. As much as they plumb the history of cinema and moving images, Joseph’s films also find a parallel in the lyricism, complexity, and affective power of black musical traditions.



Kahlil Joseph, *Fly Paper*, 2017 (still).  
Courtesy of the artist

In “Kahlil Joseph: Shadow Play,” his first solo presentation in New York, Joseph debuts *Fly Paper* (2017), a new film installation that departs from his admiration of the work of Roy DeCarava (1919–2009), a photographer and artist known for his images of celebrated jazz musicians and everyday life in Harlem. With *Fly Paper*, Joseph extends DeCarava’s virtuosity with chiaroscuro effects to the moving image and brings together a range of film and digital footage to contemplate the dimensions of past, present, and future in Harlem and New York City. Joseph’s new film also touches on themes of filiation, influence, and legacy, marking a personal reckoning that intuitively calls upon his connections to the city through his family—in particular, his late father, whom he cared for in Harlem at the end of his life. *Fly Paper*’s dynamic yet contemplative mood also builds on Joseph’s sense that layers of lived

experience—and stories—are sedimented in the places that have played host to the aspirations and daily lives of countless individuals.

Harlem's renown as the epicenter of black culture in the US is at the heart of *Fly Paper*, which builds on an interplay of artistic forms as much as it engages Joseph's relationship to an accomplished community of black artists, writers, actors, and musicians who call New York home. Through various references to literature and narration, *Fly Paper* also probes the ways in which the literary imagination parallels that of film and how the ordinary act of storytelling shapes larger histories and enduring myths. With its dexterous ambiguities in narrative and its heterogeneous depictions of Harlem, Joseph's film takes measure of depths and nuances that are often invisible or oversimplified. *Fly Paper* also moves beyond the visible by expanding Joseph's practice into sound, unfolding a complex acoustic environment in which sonic textures and original compositions resonate throughout the exhibition space. As a rich and polyphonic portrait of black art and culture in New York City, *Fly Paper* invites a meditation on the slippery nature of memory, reverie, and the photographic image.

"Kahlil Joseph: Shadow Play" and "Petrit Halilaj: RU" also debut the first phase of the Museum's expansion in its adjacent building at 231 Bowery, connected to the Museum's lobby. With galleries designated for premiering new productions at the Museum, the exhibition spaces preserve the character of the building's original loft spaces, where many artists historically worked and exhibited.

"Kahlil Joseph: Shadow Play" is curated by Natalie Bell, Assistant Curator, and Massimiliano Gioni, *Edlis Neeson Artistic Director*.

## "Petrit Halilaj: RU"

September 27, 2017–January 7, 2018

South Galleries, Ground Floor

Petrit Halilaj (b. 1986, Kostërrc, Skenderaj-Kosovo) often uses his own biography as a point



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 and kamel mennour, Paris/London. Photo: Fabrice Seixas & archives kamel mennour

of departure, adopting 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.

For his New Museum exhibition, Halilaj presents a major new project that begins in Runik, the city in Kosovo in which he grew up and the site of one of the earliest Neolithic settlements in the region, where some of Kosovo's most important artifacts have been found. Archaeological digs in 1968 and 1983 uncovered part of the country's most significant material history from the period, including the musical instrument known as the Runik Ocarina. Now spread across two countries and several institutions as the

result of the Kosovo War in the 1990s, the most valuable of these objects currently reside in storage at the Natural History Museum in Belgrade, with the less significant finds still kept at the Kosovo Museum in Pristina. Out of public reach and inaccessible to the people of Runik, these objects hold great symbolic value for a nation missing parts of its shared frame of reference, but also point to the condition of contradictory claims from two countries that share material heritage.

In "Petrit Halilaj: RU," Halilaj presents a new video work, several large fabric sculptures, and an extensive environment that draws on his research into the flight patterns and habitats of migratory birds. Piecing together multiple institutional and archeological records coming from sources across borders,

Halilaj makes the full extent of the findings in Runik available to the public for the first time. Recreating a total of 505 found and recorded objects and fragments as birds who have temporarily taken residence in an imagined landscape, Halilaj envisions these artifacts on temporary stopover, momentarily reunited as beings who live and thrive through movement, rather than belonging to any one site or context. Halilaj rebuts the idea that this collection should define only one nation, and also questions its scope through recollections of its Neolithic civilization by friends and neighbors in Runik. Such narratives are told through objects discovered on their land—horns, heads, torsos—which residents imbue with mystic significance and make the subject of alternative stories of origin. While these stories' material proof has been displaced or lost, and to this day is still mistrusted to institutions officially charged with caring for them, they exist through description by and in the memory of individuals. This leads Halilaj from the real into the imagined, and he merges the factual with myths that in turn give shape to large sculptural forms that visitors can recline on. With "RU," Halilaj presents history through personal and collective narratives, defined through movement and temporary residence—ultimately proposing how objects could serve a very different purpose in the context of museums, and as part of histories still being written.

This exhibition is curated by Helga Christoffersen, Assistant Curator.

### **"Helen Johnson: Ends"**

**September 13, 2017–January 14, 2018**

**Lobby Gallery, Ground Floor**

For over a decade, Helen Johnson (b. 1979, Melbourne, Australia) has used painting as a tool to investigate issues around the legacy of colonialism, the construction of national identity, personal history, and contemporary politics in her native Australia. Johnson's densely layered canvases incorporate historical imagery ranging from political cartoons, nineteenth- and early-twentieth-century painting, architectural diagrams and maps, fragments of bodies, and handwritten text rendered with a variety of painterly gestures. Often double-sided and scaled to the human body, Johnson's works are arranged in carefully composed installations, positioning the viewer at the intersection of a broad range of cultural and historical influences. Although driven by a deep and rigorous process of historical research, her works adopt a playful and even humorous take on historical memory and ingrained social conventions. "Helen Johnson: Ends" is the artist's first exhibition in an American institution. For her presentation in the Museum's Lobby Gallery, she produced a new series of paintings that extend her broader thematic concerns, while maintaining her experimental approach to the material and the communicative possibilities of painting as a critical medium. "Helen Johnson: Ends" is curated by Gary Carrion-Murayari, Kraus Family Curator.



Helen Johnson, *Knowledge transfer ghouls*, 2017.  
Acrylic on canvas, 99 1/4 x 70 7/8 in  
(252 x 180 cm). Private collection. Courtesy the artist  
and Pilar Corrias Gallery, London. Photo: Andrea  
Rosetti

### **"Alex Da Corte: Harvest Moon"**

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

**Storefront Window, Ground Floor**

Drawing from the iconography of his outer-Philadelphia upbringing, Alex Da Corte (b. 1980, Camden, NJ) creates vibrant paintings, sculptures, videos, and installations that infuse everyday artifacts with symbolic power. His theatrical assemblages combine personal narratives and remixed references with the glossy aesthetics of commercial culture. Through subtle manipulation, repurposing,



Alex Da Corte, *Fall 2020, 2017*. Digital image, dimensions variable.  
Courtesy the artist and Maccarone Gallery, New York

and juxtaposition of objects and icons, he unearths the eerie and absurd qualities that underlie the seemingly familiar. At once dazzling and ominous, his surreal amalgams chart the psychological complexities, desires, and illusions that haunt late-capitalist culture.

For the inaugural installation in the window of the New Museum's 231 Bowery building, Da Corte presents "Harvest Moon," a new project that evokes the storefront of a soon-to-open Wawa, an East Coast chain of convenience stores founded outside Philadelphia. The window on the right is covered with a vinyl sign announcing a future development, with the words "coming soon" atop an image of an enlarged hoagie—a sandwich native to the Philadelphia area and a signature of Wawa

stores. On the left, an illuminated sign rests on a pallet as if waiting to be installed on the building's façade. The iconography of a goose in flight before a harvest moon was chosen for the logo, as the "Wawa," an Ojibwe word for the Canada goose, is said to echo the company's principles of teamwork and encouragement. "Harvest Moon" also references the popular 1992 song by Neil Young about an enduring love. Placed upside down and backwards, Da Corte's sign reads "Mama," a gesture that reflects the corporatization of familial devotion, sustenance, and nurture.

"Alex Da Corte: Harvest Moon" is the first in a new series of window installations, which relaunches the program the New Museum originally mounted in the 1980s. These include now-legendary projects by Jeff Koons ("The New," 1980), David Hammons ("Rented Earth," 1980), Linda Montano ("Seven Years of Living Art," 1984-91), Bruce Nauman ("No, No, No, No!," 1987), and Gran Fury ("Let the Record Show...," 1990), among others.

This project is curated by Margot Norton, Curator.

## 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

### "Kahlil Joseph: Shadow Play"

Fly Paper is produced in collaboration with the Vinyl Factory.



Generous support is provided by the Marciano Art Foundation.

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

Installation design and production by Commonwealth Projects.

Special thanks to Funktion-One and Sound Investment for custom audio system and to Halofix and Dr.

Gil Soulodre for immersive sound experience.

**“Petrit Halilaj: RU”**

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

**kvadrat**

Generous support is provided by:

Collezione De Iorio

Patrizia Sandretto Re Rebaudengo

J.Y. Song

Silvia Fiorucci-Roman, Monaco

Beth and Michael Fascitelli

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

Special thanks to ChertLüdde, Berlin, and kamel mennour, Paris/London.

Thanks to Matteo Brioni.

**“Helen Johnson: Ends”**

This exhibition is made possible with support provided by the Toby Devan Lewis Emerging Artists Exhibitions Fund.

Generous support is provided by the Producers Council of the New Museum.

Additional support is provided by the Artemis Council of the New Museum.

Special thanks to The Standard, East Village.

**“Alex Da Corte: Harvest Moon”**

This project is made possible with support provided by the Toby Devan Lewis Emerging Artists Exhibitions Fund.

Special thanks to Maccarone Gallery, New York and Los Angeles.