

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

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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

## **New Museum Announces “Songs for Sabotage,” the Fourth New Museum Triennial, Opening February 13**

New York, NY...The New Museum announces the 2018 Triennial, “**Songs for Sabotage**,” on view from February 13–May 27, 2018. Filling four floors of the Museum, the fourth iteration of the Triennial is co-curated 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.

“Songs for Sabotage” brings together works across mediums by approximately thirty artists from nineteen countries. The exhibition questions how individuals and collectives around the world might effectively address the connection of images and culture to the forces that structure our society. Together, the artists in “Songs for Sabotage” propose a kind of propaganda, engaging with new and traditional media in order to reveal the built systems that construct our reality, images, and truths. The exhibition amounts to a call for action, an active engagement, and an interference in political and social structures urgently requiring them.



Manolis D. Lemos, *dusk and dawn look just the same (riot tourism)* (still), 2017. Mixed media installation, video, and score by Julien Perez; installation: dimensions variable; Video: 3 min. Courtesy the artist and CAN Christina Androulidaki gallery, Athens

“Songs for Sabotage” explores interventions into cities, infrastructures, and the networks of everyday life, proposing objects that might create common experience. The exhibition takes as a given that these structures are linked to the entrenched powers of colonialism and institutionalized racism that magnify inequity. Through their distinct approaches, the artists in “Songs for Sabotage” offer models for dismantling and replacing the political and economic networks that



Hardeep Pandhal, *Career Suicide* (still), 2016. HD video; 25:33 min. Courtesy the artist

envelop today's global youth. Invoking the heightened role of identity in today's culture, they take on the technological, economic, and material structures that stand in the way of collectivity.

These artists are further connected by both their deep engagements with the specificity of local context and a critical examination—and embrace—of the internationalism that links them. Their works range widely in medium and form, including painted allegories for the administration of power, sculptural proposals to renew (and destroy)

monuments, and cinematic works that engage the modes of propaganda that influence us more and more each day. Viewed in ensemble, these works provide models for reflecting upon and working against a system that seems doomed to failure.

Building upon the success of the first three installments of the New Museum Triennial, “Songs for Sabotage” follows “Younger Than Jesus” (2009), “The Ungovernables” (2012), and “Surround Audience” (2015). This edition of the Triennial will present new and recent work, the majority by artists who are exhibiting in the United States for the first time.

“As an exhibition series, the New Museum Triennial has historically promised to speculate upon the influence and voice of young global artists. Yet today this mere notion of speculation is problematic, tied as it is to rhetoric of unlimited growth and uncritical embrace of technology,” says Gary Carrion-Murayari.

“Whether through corporate technologies or creative labor, images play a defining role in consolidating power in society and culture. ‘Songs for Sabotage’ highlights artists whose interventions into the mechanics of culture and daily life are reestablishing common ground, and powerfully, poignantly advocate for systemic changes in global culture,” says Alex Gartenfeld.

The exhibition will be accompanied by a fully illustrated catalogue copublished by the New Museum and Phaidon Press Limited.



Claudia Martínez Garay, *The Leftovers*, 2016. Mixed media, 145 5/8 x 185 in (369.6 x 470 cm). Courtesy the artist and Ginsberg Galería, Lima, with support by Rijksakademie van Beeldende Kunsten, Amsterdam. Photo: Arturo Kameya

## **ARTIST LIST**

**Cian Dayrit** (b. 1989, Manila, Philippines; lives and works in Rizal, Philippines)

**Violet Dennison** (b. 1989, Bridgeport, CT; lives and works in New York, NY)

**Tomm El-Saieh** (b. 1984, Port-au-Prince, Haiti; lives and works in Miami, FL)

**Janiva Ellis** (b. 1987, Oakland, CA; lives and works in Los Angeles, CA)

**Claudia Martínez Garay** (b. 1983, Ayacucho, Peru; lives and works in Amsterdam, the Netherlands)

**Haroon Gunn-Salie** (b. 1989, Cape Town, South Africa; lives and works between Johannesburg, South Africa, and Belo Horizonte, Brazil)

**Matthew Angelo Harrison** (b. 1989, Detroit, MI; lives and works in Detroit, MI)

**Tiril Hasselknippe** (b. 1984, Arendal, Norway; lives and works in Oslo, Norway)

**Inhabitants** (founded in 2015, New York, NY, by Pedro Neves Marques and Mariana Silva)

**KERNEL** (founded in 2009, Athens, Greece, by Peggy Zali, Petros Moris, and Theodoros Giannakis; lives and works in Athens, Greece)

**Manolis D. Lemos** (b. 1989, Athens, Greece; lives and works in Athens, Greece)

**Zhenya Machneva** (b. 1988, Leningrad, Russia; lives and works in St. Petersburg, Russia)

**Chemu Ng'ok** (b. 1989, Nairobi, Kenya; lives and works in Grahamstown, South Africa)

**Gresham Tapiwa Nyaude** (b. 1988, Harare, Zimbabwe; lives and works in Harare, Zimbabwe)

**Daniela Ortiz** (b. 1985, Cusco, Peru; lives and works in Barcelona, Spain)

**Lydia Ourahmane** (b. 1992, Saïda, Algeria; lives and works between Oran, Algeria, and London, UK)

**Hardeep Pandhal** (b. 1985, Birmingham, UK; lives and works in Glasgow, UK)

**Dalton Paula** (b. 1982, Brasília, Brazil; lives and works in Goiânia, Brazil)

**Julia Phillips** (b. 1985, Hamburg, Germany; lives and works in New York, NY)

**Wong Ping** (b. 1984, Hong Kong; lives and works in Hong Kong)

**Anupam Roy** (b. 1985, West Bengal, India; lives and works in New Delhi, India)

**Manuel Solano** (b. 1987, Mexico City, Mexico; lives and works in Mexico City, Mexico)

**Diamond Stingily** (b. 1990, Chicago, IL; lives and works in Brooklyn, NY)

**Song Ta** (b. 1988, Leizhou, China; lives and works in Guangzhou, China)

**Wilmer Wilson IV** (b. 1989, Richmond, VA; lives and works in Philadelphia, PA)

**Shen Xin** (b. 1990, Chengdu, China; lives and works in between London, UK, and Amsterdam, the Netherlands)

## **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**

Lead Support is provided by the **Friends of the 2018 Triennial**.

Co-Chairs:

**Shelley Fox Aarons, Lonti Ebers, Ken Kuchin, and Toby Devan Lewis**

Friends:

**Sarah Arison, Blue Rider Group at Morgan Stanley, Alexandra Bowes and Stephen Williamson, James Keith Brown and Eric G. Diefenbach, Sandra and Leo DelZotto, Rebecca and Marty Eisenberg, Dr. Kira and Neil Flanzraich, Charlotte Feng Ford, Carol and Arthur Goldberg, Tina Kim and Jaewoong Chung, Mario J. Palumbo, Jr. and Stefan Gargiulo, Tom Pegues and Don Capoccia, Phillips, Lisa Roumell and Mark Rosenthal, Lyn and Sam Schwab, Laurie and David Wolfert, Neda Young, Rosina Lee Yue**

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