

NEW
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MUSEUM

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NEW MUSEUM PRESENTS ITS WINTER/SPRING 2019 LINEUP OF EXHIBITIONS

New York, NY...For its Winter/Spring 2019 season, the New Museum presents the first New York museum solo exhibitions by **Adelita Husni-Bey** and **Mariana Castillo Deball**, a residency and exhibition by **Jeffrey Gibson**, and a Storefront Window installation by **Genesis Belanger**. These exhibitions join **“Nari Ward: We the People,”** the Museum’s lead exhibition of the Winter/Spring season, and **“The Art Happens Here: Net Art’s Archival Poetics,”** an exhibition of works from **Rhizome’s “Net Art Anthology.”**

SOUTH GALLERIES **EXHIBITIONS**

“Adelita Husni-Bey: Chiron”
January 22–May 5, 2019

This exhibition by Adelita Husni-Bey (b. 1985, Milan, Italy) marks the artist’s first institutional solo presentation in New York.

In her practice, Husni-Bey makes use of noncompetitive pedagogical models to organize workshops and produce publications, radio broadcasts, and archives that form the basis of her exhibitions and films. For “Chiron,” she creates a new site-specific installation that incorporates several of her most significant films to date, including the premiere of a major new work. In *Chiron* (2019), Husni-Bey collaborates with lawyers working for UnLocal, an organization dedicated to providing pro-bono legal representation to undocumented immigrants and their families facing deportation in New York. The work takes its title from the Greek mythological figure Chiron, evoking the notion of the wounded healer, and touches on urgent themes such as migration and displacement. Addressing trauma in the US as a consequence of the country’s foreign policy actions, *Chiron* continues Husni-Bey’s ongoing explorations of the complexity of collectivity and the human and social consequences of imperialist ventures.

This exhibition is curated by Helga Christoffersen, Associate Curator.



Adelita Husni-Bey, *Chiron*, 2018 (production still). Video, sound, color. Courtesy the artist



Mariana Castillo Deball, *Nuremberg Map of Tenochtitlan*, 2013. Installation view: "Preis der Nationalgalerie für Junge Kunst," Hamburger Bahnhof – Museum für Gegenwart, Berlin, 2013. Courtesy the artist and Staatliche Museen zu Berlin, Nationalgalerie. Photo: David von Becker

"Mariana Castillo Deball: Finding Oneself Outside"

January 22–May 5, 2019

Working in sculpture, printmaking, photography, and installation, Mariana Castillo Deball (b. 1975, Mexico City, Mexico) examines how knowledge and cultural heritage are produced, organized, measured, and authenticated. Her works often take inspiration from Mesoamerican iconography and narratives, considering their early-colonial transformations and their presence in Central America today. Exploring her philosophical interest in time and space as well as cosmology and depictions of natural order, Castillo Deball has engaged a diverse range of scholars in her research. Her works and

installations often reflect Surrealist writer Roger Caillois's notion of "diagonal sciences"—unusual cross-sections of the world that reveal what he called "neglected correlations," and "tissues of thought."

The title of Castillo Deball's New Museum exhibition, "Finding Oneself Outside," offers a possible description of a sensation that is central to both the study of history and the experience of encountering an unfamiliar culture. The exhibition's centerpiece, a specially commissioned inlaid wood floor installation, draws from an early colonial map of San Pedro Teozacoalco, Mexico, which bears a unique stylistic blend of European maps and Mixtec codices of the sixteenth century. A large-scale sculpture, *No solid form can contain you* (2010), offers a peculiar visualization of space as a would-be mold turned inside out—panels cast from a statue of Coatlicue, the Mexica, or Aztec, mother goddess, are inverted to reveal their concave sides and reassembled to create a hollow figure. *Do ut des* (2014–19), Castillo Deball's series of perforated books, borrows its title from a Latin phrase meaning "I give so that you will give," and her *Mathematical Distortions* (2012) refers to the shifts in knowledge that occur with shifts in position. Together, the works in the exhibition speak to the place of the viewer, the permeability of surfaces, and ideas of reciprocity and exchange.

This exhibition is curated by Natalie Bell, Associate Curator.





Jeffrey Gibson, *Mx. Oops and Xavier*, 2018. Digital photograph, dimensions variable. Courtesy the artist, Sikkema Jenkins & Co., Kavi Gupta, and Roberts Projects. Photo: Peter Mauney

FIFTH FLOOR GALLERY EXHIBITION

“Jeffrey Gibson: The Anthropophagic Effect”

February 13–June 9, 2019

Multimedia artist Jeffrey Gibson (b. 1972, Colorado Springs, CO) will be the Department of Education and Public Engagement’s spring 2019 artist-in-residence. Gibson’s materials and production methods are hybrid and diverse; he often combines digital prints, found textiles, embroidery, hand-sewn fringe, and beadwork in vibrant assemblage-based paintings, sculptures, and garments.

During his residency, Gibson explores the material histories and futures of several traditional Indigenous craft techniques, including Southeastern river cane basket weaving, Algonquian birch bark biting, and porcupine quillwork, as practiced by many tribes across this land long before European settlers arrived. The artist notes that Indigenous crafts and designs have “historically been used to signify identity, tell stories, describe place, and mark cultural specificity,” explaining, “I engage materials and techniques as strategies to describe a contemporary narrative that addresses the past in order to place oneself in the present and to begin new potential trajectories for the future.” Employing techniques learned over the course of the residency, Gibson is producing a new series of garments that will be activated through performances and staged photo shoots in the Fifth Floor Gallery.

This exhibition is curated by Johanna Burton, Keith Haring Director and Curator of Education and Public Engagement, and Sara O’Keeffe, Associate Curator, with Kate Wiener, Curatorial Assistant.

STOREFRONT WINDOW

“Genesis Belanger: Holding Pattern”

January 22–April 14, 2019

With finely sculpted porcelain-and-stoneware ceramics pigmented in pastel hues, Genesis Belanger (b. 1978) creates fantastical objects that cull the uncanny from the everyday. Seemingly mundane items—from cigarette stubs to soda cans, handbags and stray pills—are rendered strange as they become surrogates for the body, evoking both comfort and disquiet. Belanger conjures associations rich in references from Pop Art to the Surrealist object to seventeenth-century Dutch vanitas paintings, yet her work’s psychic



Genesis Belanger, *Flutter*, 2018; *Juicy*, 2018; *One Day at a Time*, 2018; and *Primary Pills*, 2018. Installation view: “Liquid Dreams,” Ghebaly Gallery, Los Angeles. Courtesy the artist, Galerie Perrotin, and Ghebaly Gallery, Los Angeles

impact remains acutely attuned to archetypes of the present. Belanger's elegantly smooth and supple forms often contrast with their darkly humorous insinuations relating to pertinent subjects such as mass production, chemical dependency, and the absurdity of patriarchy.

"Holding Pattern," Belanger's installation in the New Museum's Storefront Window, takes inspiration from liminal spaces such as office waiting rooms, hotel lobbies, airport lounges, and other areas where people dwell in a state of limbo. Belanger's objects invoke this liminality, often appearing limp or wilting as if they have been left in place for a long time or melted under high heat. Viewers peer through the window onto a receptionist's desk adorned with office supplies and an uneaten lunch, while an open desk drawer reveals items one might consume in order to cope with the stresses of daily life such as candy, a bottle of liquor, and pill packets. A low bench with two grinning lamps awaits possible visitors and a color-paneled curtain punctuates the threshold between the windows, separating the space of waiting from that of anticipation. Ceramic bricks wrapped daintily with notes are scattered throughout the installation, perhaps waiting to be pitched through a window allowing those trapped in purgatory to break free.

"Genesis Belanger: Holding Pattern" joins a new series of Storefront Window installations that relaunches a program the New Museum originally mounted in the 1980s.

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

"Adelita Husni-Bey: Chiron"

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

Lead support for this exhibition is provided by the International Leadership Council of the New Museum.

Artist commissions at the New Museum are generously supported by the Neeson / Edlis Artist Commissions Fund.

Major support for *Chiron* is provided by Beatrice Trussardi.

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

We are grateful to the Artemis Council of the New Museum.

Special thanks to Q-International.

“Mariana Castillo Deball: Finding Oneself Outside”

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Additional support is provided by Institut für Auslandsbeziehungen and Fundación Lumbreras – Colección Adrastus.

We are grateful to the Artemis Council of the New Museum.

Thanks to the Mexican Cultural Institute New York.

“Jeffrey Gibson: The Anthropophagic Effect”

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Laurie Wolfert

The Research & Residencies Council of the New Museum

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“Genesis Belanger: Holding Pattern”

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