

NEW
235 BOWERY
NEW YORK NY
10002 USA
MUSEUM

FOR IMMEDIATE RELEASE
February 14, 2019

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 ITS EXHIBITION LINEUP FOR SUMMER AND FALL 2019

New York, NY...The New Museum announces its forthcoming exhibition lineup for 2019. Following the first New York survey of work by **Nari Ward**, which is currently on view, the Museum will feature the first New York surveys by artists **Mika Rottenberg**, **Marta Minujín**, and **Lubaina Himid** in Summer 2019, followed by a Museum-wide retrospective of the work of **Hans Haacke** in Fall 2019. These will be joined by a roster of exhibitions in the Museum's additional exhibition spaces.

SUMMER 2019

MAIN GALLERIES EXHIBITIONS

"[Mika Rottenberg: Easypieces](#)"

June 26–September 15, 2019

Second Floor

This exhibition marks the first New York solo museum presentation by New York-based artist Mika Rottenberg (b. 1976, Buenos Aires, Argentina). Employing absurdist satire to address the critical issues of our time, Rottenberg creates videos and installations that offer subversive allegories for contemporary life. Her works

interweave documentary elements and fiction, and often feature protagonists who work in factory-like settings to manufacture goods ranging from cultured pearls (*No Nose Knows*, 2015) to the millions of brightly colored plastic wholesale items sold in Chinese superstores (*Cosmic Generator*, 2017). The exhibition will present several of her recent video installations and kinetic sculptures, and will premiere a new video installation, *Spaghetti Blockchain* (2019), that explores ancient and new ideas about materialism and considers how humans both comprise and manipulate matter. Together, the works in the exhibition trace central themes in Rottenberg's oeuvre, including labor, technology, distance, energy, and the interconnectedness of the mechanical and the corporeal.

This exhibition is curated by Margot Norton, Curator.



Mika Rottenberg, *Cosmic Generator*, 2017 (still). Video, sound, color; 26:37 min. © Mika Rottenberg. Courtesy the artist and Hauser & Wirth



Marta Minujín, *The Neon Tunnel*, from *La Menesunda*, 1965 (detail). Installation view: “La Menesunda según Marta Minujín” [La Menesunda according to Marta Minujín], Museo de Arte Moderno de Buenos Aires, 2015. Courtesy Museo de Arte Moderno de Buenos Aires

“Marta Minujín: Menesunda Reloaded”

June 26–September 22, 2019

Third Floor

Over the past sixty years, the epoch-defining Argentinian artist Marta Minujín (b. 1943, Buenos Aires, Argentina) has developed happenings, performances, installations, and video works that have greatly influenced generations of contemporary artists in Latin America and beyond. Minujín combines elements of experimental theater, film and television, advertising, and sculpture to create total environments that place viewers at the center of social situations and confront them with the seductiveness of media images and celebrity culture. Emerging in

the 1960s as one of the strongest voices in Argentinian art, Minujín has often refused to make lasting objects, instead developing her work in opposition to institutional structures. Her simultaneously monumental and fragile works challenge conventions of art while testifying to her unyielding engagement with both radical artistic forms and the artifices of popular culture. Minujín’s capacity to inspire awe and surprise have solidified her reputation as a pioneer of Latin American conceptual art.

In 1965, at the Center of Visual Arts of the Instituto Torcuato di Tella in Buenos Aires, Minujín and Rubén Santantonín devised the now-legendary environment *La Menesunda*. The work led visitors on a circuitous journey through eleven distinct spaces, including a tunnel of luminous neon signs, a bedroom complete with a married couple, a hallway lined with illuminated TVs, and a salon with makeup artists and masseuses offering their services. This intricate, interactive labyrinth sought to provoke visitors and spur them into action, and to offer new modes of encounter with consumer culture, mass media, and urban life. In 2015, the Museo de Arte Moderno de Buenos Aires presented a reconstruction of *La Menesunda*, and in June 2019, the New Museum will present the second recreation of this installation, its first-ever presentation in the US. While *La Menesunda* was created as a direct response to street life in Buenos Aires—the title is slang for a confusing situation—the work, alongside that of Niki de Saint Phalle, Christo, Claes Oldenburg, and others, counts among the earliest large-scale environments made by artists, demonstrating how Minujín anticipated the contemporary obsession with participatory spaces, the lure of new pop-up museums, and the quest for an intensity of experience that defines social media today.

This exhibition is curated by Massimiliano Gioni, *Edlis Neeson Artistic Director*, and Helga Christoffersen, Associate Curator.

“Lubaina Himid: Work from Underneath”

June 26–September 22, 2019

Fourth Floor

The New Museum will debut an entirely new body of work by Turner Prize–winning British artist Lubaina Himid (b. 1954, Zanzibar), marking the artist’s first solo museum exhibition in the United States. A pioneer of the British Black Arts Movement of the 1980s and ’90s, Himid has long championed marginalized histories; her drawings, paintings, sculptures, and textile works critique the consequences of colonialism and question the invisibility of people of color in art and the media. While larger historical narratives are often the driving force behind her images and installations, Himid’s works beckon viewers

by attending to the unmonumental details of daily life. Bright, graphic, and rich in color and symbolic referents, her images recall history paintings and eighteenth-century British satirical cartoons. In many works, the presence of language and poetry—sometimes culled from the work of writers such as Audre Lorde, Essex Hemphill, or James Baldwin—punctuates the silence of her images with commands, instructions, or utterances that are at once stark and tender. The exhibition’s title, “Work from Underneath,” borrows from the dictums of health and safety manuals but doubles as a subversive proclamation. With the sculptures, paintings, textiles, and sound works that will comprise the exhibition, Himid examines how language and architecture generate a sense of danger or safety, fragility or stability.

This exhibition is curated by Natalie Bell, Associate Curator.



Lubaina Himid, *Naming the Money*, 2004. Installation view: “Navigation Charts,” Spike Island, Bristol, UK, 2017. Courtesy the artist and Hollybush Gardens. Photo: Stuart Whipps

LOBBY GALLERY EXHIBITION



Diedrick Brackens, *the cup is a cloud*, 2018. Cotton-and-acrylic yarn and mirrors, 74 x 78 in (188 x 198.1 cm). Courtesy the artist

“Diedrick Brackens: darling divined”

June 4–September 8, 2019

Diedrick Brackens (b. 1989, Mexia, TX) constructs intricately woven textiles that speak to the complexities of black and queer identity in the United States. Interlacing diverse traditions including West African weaving, European tapestries, and quilting in the American South, Brackens creates cosmographic abstractions and figurative narratives that lyrically merge lived experience, commemoration, and allegory. He uses both commercial dyes and unconventional colorants such as wine, tea, and bleach, and foregrounds the loaded symbolism of materials like cotton, with its links to the transatlantic slave trade. For the artist’s first institutional solo exhibition in New York, Brackens will present a new installation of his weavings in the New Museum’s Lobby Gallery.

This exhibition is curated by Margot Norton, Curator, and Francesca Altamura, Curatorial Assistant.

FIFTH FLOOR EXHIBITION AND RESIDENCY

“Melanie Crean, Shaun Leonardo, Sable Elyse Smith: Mirror/Echo/Tilt”

June 18–September 29, 2019

“Mirror/Echo/Tilt” will be the Department of Education and Public Engagement’s fourth annual Summer Art and Social Justice residency and exhibition. *Mirror/Echo/Tilt* is a video, performance, and pedagogical project created by artists Melanie Crean (b.1968, Waterbury, CT), Shaun Leonardo (b. 1979, Queens, NY), and Sable Elyse Smith (b.1986, Los Angeles, CA) in collaboration with individuals affected by the justice system. Exploring choreographies imposed on the body by the carceral state, the project is developed through intensive artist-run workshops with participants and considers the gestures and language used to define experiences of arrest and incarceration. The exhibition will premiere a multichannel video installation filmed largely in empty, decommissioned prisons and courthouses and other psychically charged architectural spaces in New York City. Complicating the relationship between fiction and reality, *Mirror/Echo/Tilt* alludes to the magical realism and metafiction of its title’s inspiration, *Don Quixote*, Miguel de Cervantes’s famous novel from the early seventeenth century. The work also takes the form of a living curriculum practiced with court-involved youth, formerly incarcerated adults, and individuals otherwise vulnerable to the justice system. The curriculum focuses on undoing the language around culturally embedded conceptions of criminality and will serve as an open resource that lives beyond the artists and the exhibition. The residency will include private workshops for community partners, public forums and readings, and a resource room with visions for justice contributed by visitors and facilitated by the Teen Apprentice Program.

This exhibition is curated by Emily Mello, Associate Director of Education, and Sara O’Keeffe, Associate Curator.



Melanie Crean, Shaun Leonardo, and Sable Elyse Smith, *Mirror/Echo/Tilt*, 2019 (production still). Courtesy the artists

STOREFRONT WINDOW INSTALLATION



Sydney Shen, *Opera is a Bad Influence*, 2017. Installation view: “A Most Filial Imprint,” Aike Dellarco, Shanghai, 2017. Courtesy Aike Dellarco, Shanghai

“Sydney Shen: Onion Master”

April 30–July 28, 2019

Sydney Shen’s (b. 1989, Woodbridge, NJ) objects and installations probe primal realms to invoke scenes of abject horror. Her work draws from a range of historical and contemporary sources, from medieval accounts of the Bubonic plague and traditional Chinese opera to videogames, ’90s slasher films, and the darkest recesses of the web. By anachronistically combining these disparate areas of obsessive research, Shen creates narratives that tangle the relationship between fiction and reality. The artist Frankensteins organic materials—

including aromatics from traditional Chinese and Western medicine, wax, human and animal remains, hay, and insect larvae—to create visceral environments that revel in terror and awe.

This project is curated by Francesca Altamura, Curatorial Assistant.

FALL 2019

[Hans Haacke](#)

October 16, 2019–January 5, 2020

Second, Third, Fourth, and Fifth Floors

The New Museum will present a major retrospective of the work of Hans Haacke (b. 1936, Cologne, Germany), the first major American museum exhibition to survey Haacke's work in over thirty years. For six decades, Haacke has been a pioneer in kinetic art, environmental art, Conceptual art, and institutional critique. This retrospective will bring together more than thirty works from across the artist's career, focusing in particular on the way he expanded the parameters of his practice to encompass the social, political, and economic structures in which art is produced, circulated, and displayed. The exhibition will include a



Hans Haacke, *Gift Horse*, 2014. Bronze with black patina and wax-finish stainless steel fasteners and supports, and 5 mm flexible LED display with stainless steel armature and polycarbonate face, 183 x 169 x 65 in (464.8 x 429.3 x 165.1 cm). Commissioned by the Mayor of London's Fourth Plinth Programme. Courtesy Paula Cooper Gallery. Photo: Gautier Deblonde

number of Haacke's rarely seen kinetic works, environmental sculptures, and visitor polls of the late 1960s and early '70s, which were central to discussions around systems aesthetics in art during that period; works from the 1970s and '80s addressing the corporate sponsorship of major art institutions and political interference; others from the same period investigating questions of provenance and the restitution of artworks and museum collections; and more recent works considering the intersection of global capitalism, nationalism, and humanitarian crises around the world. The exhibition will also serve as the New York premiere of Haacke's *Gift Horse* (2014), a bronze sculpture of a horse's skeleton adorned with an LED ribbon streaming stock prices in real time, which the artist originally created for London's Fourth Plinth program. This long-overdue assessment of his work will highlight its formal and critical complexity and the remarkable consistency with which he has approached the relationship between art and society.

This exhibition is curated by Massimiliano Gioni, *Edlis Neeson Artistic Director*, and Gary Carrion-Murayari, Kraus Family Curator. The exhibition will be accompanied by a fully illustrated catalogue copublished by the New Museum and Phaidon Press.

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

“Mika Rottenberg: Easypieces”

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

Additional support is provided by:
Artis Grant Program
Toby Devan Lewis Emerging Artists Exhibitions Fund

Special thanks to the Artemis Council of the New Museum.

“Marta Minujín: Menesunda Reloaded”

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

“Lubaina Himid: Work from Underneath”

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

Special thanks to the Artemis Council of the New Museum.

“Diedrick Brackens: darling devined”

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

Special thanks to the Producers Council of the New Museum.

“Melanie Crean, Shaun Leonardo, Sable Elyse Smith: Mirror/Echo/Tilt”

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

Artist residencies are made possible, in part, by:
Laurie Wolfert
The Research & Residencies Council of the New Museum

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

Further exhibition support is provided, in part, by public funds from the New York State Council on the Arts with the support of Governor Andrew M. Cuomo and the New York State Legislature, and from the New York City Department of Cultural Affairs in partnership with the City Council.



Special thanks to Creative Capital.

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.

“Sydney Shen: Onion Master”

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

Hans Haacke

This exhibition is sponsored by the Year of German-American Friendship, initiated by the German Federal Foreign Office and the Goethe-Institut, and supported by the Federation of German Industries (BDI).