

**Hans Haacke: All Connected**  
 October 24, 2019–January 26, 2020

**LOBBY**



*Wir (Alle) sind das Volk–We (all) are the People*, 2003/2017

Vinyl decal

Dimensions variable

Courtesy the artist and Paula Cooper Gallery, New York



*The Invisible Hand of the Market*, 2009

Vinyl, motor, mount capacitor, Sintra, and kinetic hardware

Text panel with hand: 21 3/4 x 214 x 10 in (55.2 x 543.6 x 25.4 cm); installation: dimensions variable

Courtesy the artist and Paula Cooper Gallery, New York



*Make Mar-a-Lago Great Again*, 2019

Banner, gold-plated golf club, painted tire, pillow, nine Statue of Liberty bobbleheads, seventy-inch monitor, three barriers, and drop cloth

Dimensions variable

Courtesy the artist and Paula Cooper Gallery, New York

## SECOND FLOOR



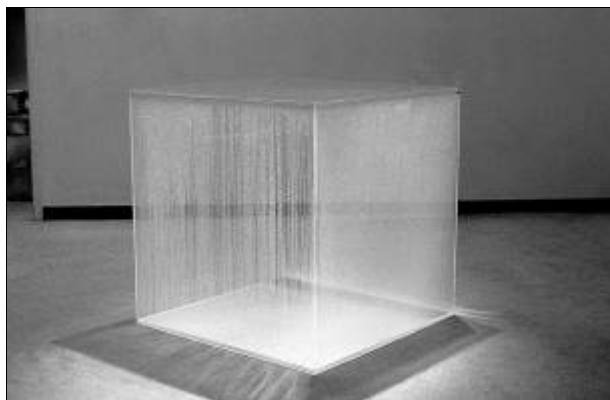
*Wide White Flow*, 1967/2008  
Electric fans and white silk  
Dimensions variable  
Courtesy the artist and Paula Cooper Gallery,  
New York



*A 7-61*, 1961  
Reflective foil on hardboard  
25 5/8 x 25 5/8 x 4 1/8 in (65 x 65 x 10.5 cm)  
Courtesy the artist and Paula Cooper Gallery,  
New York



*A 8-61*, 1961  
Reflective foil on hardboard  
25 5/8 x 25 5/8 x 4 1/8 in (65 x 65 x 10.5 cm)  
Courtesy the artist and Paula Cooper Gallery,  
New York



*Large Condensation Cube*, 1963–67  
Clear acrylic, distilled water, and climate in area of display  
30 x 30 x 30 in (76.2 x 76.2 x 76.2 cm)  
Courtesy the artist and Paula Cooper Gallery, New York



*Blue Sail*, 1964–65  
Chiffon, oscillating fan, fishing weights, and thread  
Dimensions variable  
Courtesy the artist Paula Cooper Gallery, New York



*Grass Grows*, 1967–69  
Earth and grass  
Dimensions variable  
Courtesy the artist and Paula Cooper Gallery, New York



*Large Water Level*, 1964–65/2011  
Acrylic plastic, water, screws, nylon cord, and springs  
60 in l x 3 in d (152.4 cm l x 7.6 cm d)  
Courtesy the artist and Paula Cooper Gallery, New York

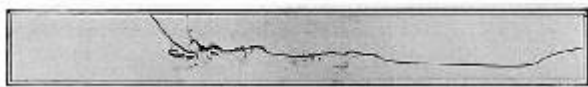


*White Waving Line*, 1967/2011

Silk, laminate, wood, and fan

Base: 10 x 18 x 18 in (25.4 x 45.7 x 45.7 cm);  
fabric: 1 3/4 x 69 1/4 in (4.44 x 175.8 cm)

Courtesy the artist and Paula Cooper Gallery,  
New York



*Wave*, 1964–65

Clear plexiglass and water

8 x 55 x 3/4 in (20.3 x 139.7 x 1.9 cm)

Courtesy the artist and Paula Cooper Gallery,  
New York



*High Voltage Discharge Traveling*, 1968





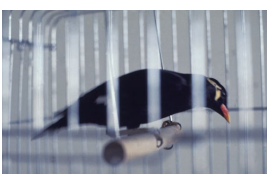



Glass pipes, electrodes, 15 kV transformer,  
cable, and fan

267 3/4 x 6 1/4 x 6 1/4 in (680 x 16 x 16 cm)

Collection Moderna Museet; Donation 1973  
(New York Collection)



	<p><i>Sphere in Oblique Air Jet</i>, 1964–67/2011 Weather balloon, helium, fan, laminate, wood, and air jet Base: 11 x 15 x 22 in (27.9 x 38.1 x 55.9 cm); balloon: approx. 20 in d (50.8 cm d) Courtesy the artist and Paula Cooper Gallery, New York</p>
	<p><i>Schwimmender Eisring</i> [Floating Ice Ring], 1970 Acrylic plastic, refrigeration unit, water, and electrical regulators 7 7/8 x 47 1/4 x 78 3/4 in (20 x 120 x 200 cm) MACBA Collection. MACBA Foundation. Gift of Onnasch Collection</p>
	<p>Ephemeral Works, 1967–72 Photographic reproductions of documentation of selected ephemeral projects Courtesy the artist and Paula Cooper Gallery, New York</p> <ol style="list-style-type: none"> <li>1. <i>Bowery Seeds</i>, 1970 Earth and airborne seeds sprouting on the roof of 95 East Houston Street, New York</li> <li>2. <i>Water in Wind</i>, 1968 Spray nozzles, pump, water, and wind on the roof of 95 East Houston Street, New York</li> <li>3. <i>Cycle</i>, 1969 Plastic tubing, water, pump, and gravity on the roof of 95 East Houston Street, New York</li> <li>4. <i>Spray of Ithaca Falls: Freezing and Melting on Rope, February 7, 8, 9 . . . 1969</i>, 1969 Rope, water, spray, and cold Installation view: "Earth Art," Andrew Dickson White Museum of Art, Cornell University, Ithaca, NY, 1969</li> </ol>

<p>5</p> 	<p>6</p> 	<p>5. <i>Guggenheim Rye in the Tropics</i>, 1971 Rye seeds sprouting amid tropical plants at the southern window on the ground floor of the Solomon R. Guggenheim Museum, New York, prior to the cancellation of the exhibition, 1971</p>
<p>7</p> 	<p>8</p> 	<p>6. <i>Rheinwasseraufbereitungsanlage</i> [Rhine Water Purification Plant], 1972 Glass and acrylic containers, pump, polluted Rhine water, tubing, filters, chemicals, goldfish, and drainage to garden Installation view: "Demonstrationen der physikalischen Welt: Biologische und gesellschaftliche Systeme," Museum Haus Lange, Krefeld, Germany, 1972</p>
<p>9</p> 	<p>10</p> 	<p>7. <i>Live Airborne System</i>, 1968 Breadcrumbs, sea, and seagulls, Coney Island, New York, November 30, 1968</p>
<p>11</p> 	<p>12</p> 	<p>8. <i>Ten Turtles Set Free</i>, 1970 Turtles from a pet store set free Installation view: "L'Art Vivant aux États-Unis," Fondation Maeght, Saint-Paul de Vence, France, 1970</p>
<p>9. <i>Norbert: "All Systems Go,"</i> 1970–71 Unsuccessful attempt to teach a mynah bird to announce "all systems go" at the Solomon R. Guggenheim Museum, prior to the cancellation of the exhibition, 1971</p> <p>10. <i>Monument to Beach Pollution</i>, 1970 Rubbish Installation view: Carboneras, Spain, 1970</p> <p>11. <i>Sky Line</i>, 1967 Nylon fishing line, helium, and balloons Dimensions variable</p> <p>12. <i>Ant Co-op</i>, 1969 Ants, acrylic plaster container, sand, food, and water Installation view: Howard Wise Gallery, New York, 1969</p>		



*Ice Stick*, 1966

Stainless steel, copper tubing, and refrigeration unit

68 3/8 x 24 1/8 x 24 5/8 in (173.7 x 61.3 x 62.5 cm)

Art Gallery of Ontario; Purchase, 1969



*Gallery-Goers' Birthplace and Residence Profile, Part 1*, 1969

Printed map on corkboard and red and blue pins

64 x 88 in (162.5 x 226 cm)

Courtesy the artist and Paula Cooper Gallery, New York



*Gallery-Goers' Residence Profile, Part 2*, 1969–71

732 black-and-white photographs and 190 typewritten cards

4 7/8 x 7 1/8 in (12.5 x 18 cm) each

Courtesy the artist and Paula Cooper Gallery, New York

### THIRD FLOOR



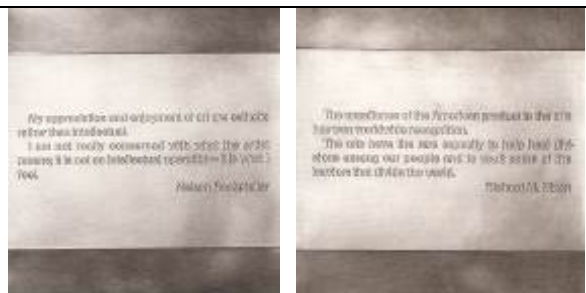
*News*, 1969/2008  
OKI microline 590N 24-pin printer with  
newsfeed on table and roll of paper  
Dimensions variable  
Courtesy the artist and Paula Cooper Gallery,  
New York



*State of the Union*, 2005  
Nylon banner sewn by Deokallie Perfaud  
Dimensions variable; 192 x 127 in (487.7 x  
322.6 cm) as installed at the New Museum  
Courtesy the artist and Paula Cooper Gallery,  
New York



*A Breed Apart*, 1978  
Four black-and-white photographs and three  
color photographs on paper, mounted on  
hardboard and framed under glass  
35 7/8 x 35 7/8 in (91 x 91 cm) each  
Tate Collection; Presented by the Patrons of  
New Art through the Friends of the Tate  
Gallery, 1988



*On Social Grease*, 1975  
Six photo-engraved magnesium plates  
mounted on aluminum  
30 x 30 in (76 x 76 cm) each  
The Silverman Collection, Detroit





*Thank You, Paine Webber, 1979*

Two mounted color photographs in black anodized aluminum frames under glass  
43 x 82 1/2 in (109.2 x 209.6 cm) (diptych)  
Metropolitan Museum of Art; Purchase, Vital Projects Fund Inc. Gift, through Joyce and Robert Menschel, 2010



*MetroMobiltan, 1985*

Fiberglass construction, three banners, and photomural  
140 x 240 x 69 in (355.6 x 609.6 x 175.3 cm)  
Pompidou Center, Paris, National Museum of Modern Art / Industrial Design Center;  
Purchased 1988



*Taking Stock (unfinished), 1983–84*

Oil on canvas and gilded frame  
95 x 80 7/8 x 7 in (241 x 205.5 x 18 cm)  
The Silverman Collection, Detroit



*Seurat's "Les Poseuses" (small version), 1888–1975, 1975*

Ink on paper, black metal frame, and glass text panels

Glass text panels: 30 x 20 in (76.2 x 50.8 cm) each; color reproduction: 23 3/8 x 27 1/4 in (59.3 x 69.2 cm)

Museo Nacional Centro de Arte Reina Sofía, Madrid



*Calligraphie* [Calligraphy], 1989–2011  
Architectural model, two color photographs, one black-and-white photograph, and text panel  
Model: 16 1/2 x 38 5/8 x 58 3/8 in (42 x 98 x 149 cm); color photographs: 59 x 44 in (149.9 x 111.8 cm) and 22 x 17 3/4 in (55.9 x 45.1 cm); black-and-white photograph: 22 x 26 1/2 in (55.9 x 67.3 cm); text panel: 16 3/4 x 34 in (42.6 x 86.4 cm)  
Courtesy the artist and Paula Cooper Gallery, New York



*Solomon R. Guggenheim Museum Board of Trustees*, 1974  
Silkscreen ink on paper under glass, framed in brass, in seven parts  
24 1/4 x 20 1/4 in (61.5 x 51.5 cm) each  
Museum of Modern Art; Partial gift of the Daled Collection and partial purchase through the generosity of Maja Oeri and Hans Bodenmann, Sue and Edgar Wachenheim III, Agnes Gund, Marlene Hess and James D. Zirin, Marie-Josée and Henry R. Kravis, and Jerry I. Speyer and Katherine G. Farley, 2011



*Oil Painting: Homage to Marcel Broodthaers (Oelgemaelde, Hommage à Marcel Broodthaers)*, 1982  
Oil on canvas, gilded frame, bronze plaque, stanchions, red velvet rope, picture lamp, red carpet, and photomural  
Dimensions variable  
Los Angeles County Museum of Art; Gift of the Broad Art Foundation



*Photo Opportunity (After the Storm/Walker Evans), 1992*

Black-and-white Walker Evans photograph framed under glass, lightbox with press photograph, and neon lamp

Photograph: 14 1/2 x 17 1/2 in (37 x 44.5 cm);  
lightbox: 35 x 72 7/8 x 3 1/8 in (89 x 185 x 8 cm)

Courtesy the artist and Paula Cooper Gallery, New York



*Trickle Up, 1992*

Threadbare sofa and embroidered cushion

Sofa: 30 x 72 x 34 in (76 x 183 x 86 cm);  
cushion: 26 x 26 x 7 in (66 x 66 x 17.8 cm)

Courtesy the artist and Paula Cooper Gallery, New York




*Proposal for DER BEVÖLKERUNG [TO THE POPULATION], 2000—ongoing*

C-print on Alu-Dibond

91 3/8 x 70 in (232 x 178 cm)

Courtesy the artist and Paula Cooper Gallery, New York

	<p><i>Bundesgartenschau</i> [Federal Horticultural Show], 2008        Eighty from a series of 224 C-prints from <i>DER BEVÖLKERUNG</i> [TO THE POPULATION], C-print of <i>DER BEVÖLKERUNG</i> on Alu-Dibond, and text list of participating MPs        11 x 14 in (27.9 x 35.6 cm) each        Courtesy the artist and Paula Cooper Gallery, New York</p>
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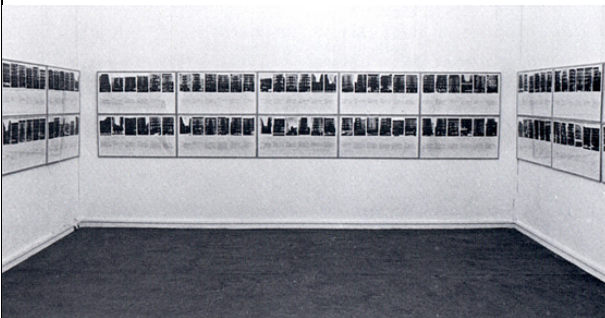
<i>NICHE</i>	
	<p><i>West Bank, 1994—27th Year of Occupation, 2007–09</i>        Two text panels and photograph mounted on aluminum        Text panels: 12 x 17 in (30.5 x 43.2 cm) each;        photograph: 12 x 8 1/2 in (30.5 x 21.6 cm)        Courtesy the artist and Paula Cooper Gallery, New York</p>



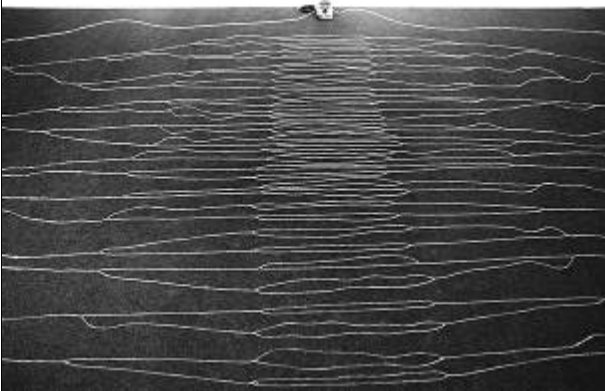
## FOURTH FLOOR

*Gift Horse*, 2014

Bronze with black patina and wax finish, stainless steel fasteners and supports, and 1/4 in (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 Program  
Courtesy the artist and Paula Cooper Gallery, New York

*Shapolsky et al. Manhattan Real Estate Holdings, a Real-Time Social System, as of May 1, 1971, 1971*

142 black-and-white photographs, 142 typewritten cards, two excerpts from city map, and six charts  
Photograph and map: 8 1/8 x 12 1/4 in (20.5 x 31 cm) each (diptych); excerpts from map and charts: 24 x 20 1/8 in (61 x 51 cm) each  
Whitney Museum of American Art, New York; Purchased jointly by the Whitney Museum of American Art, New York, with funds from the Director's Discretionary Fund and the Painting and Sculpture Committee, and the Fundació Museu d'Art Contemporani de Barcelona, 2007.148a-gg

*Circulation*, 1969

Water, circulating pump, plastic tubing, and connectors  
Dimensions variable  
Courtesy the artist and Paula Cooper Gallery, New York

## FIFTH FLOOR

*New Museum Visitors Poll*, 2019  
iPads, Mac mini, and monitor  
Dimensions variable  
App developed by Martin Maugeais  
Code originally commissioned by Swiss Institute, New York, for *Swiss Institute Visitors Poll*, conducted by Hans Haacke, 2018–19  
Courtesy the artist



*Photographic Notes, documenta 2*, 1959  
Twenty-six black-and-white photographs  
6 5/8 x 10 in (16.8 x 25.1 cm) each  
Courtesy the artist and Paula Cooper Gallery, New York

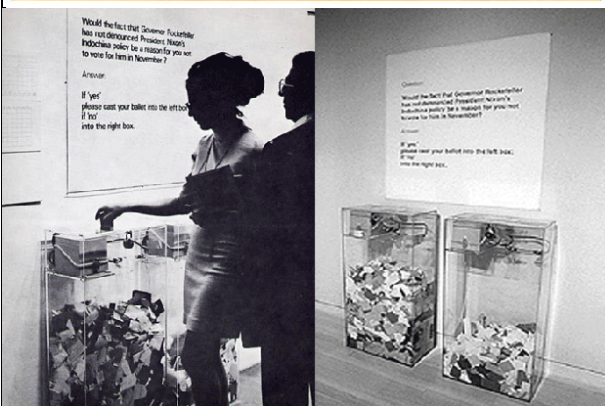
**JOHN WEBER GALLERY VISITORS' PROFILE 2** by Hans Haacke  
A work in progress during his exhibition at the J. Weber Galler, 420 W. Broadway, NYC, April 28 – May 17, 1973.

Please answer by punching out bridge between edge and hole next to the answer of your choice.

as artist	Do you have a professional interest in art?	What do you think is the approximate proportion of Nixon sympathizers among art museum trustees?	100 %
as art/art history student			75 %
other professional interest			50 %
no professional interest			25 %
			0 %
Manhattan	Where do you live?		don't know
Brooklyn			
Queens		What do you think is the approximate proportion of Nixon sympathizers among visitors to contemporary art exhibitions?	100 %
Bronx			75 %
Richmond			50 %
adjoining counties			25 %
elsewhere North/Middle Atlantic States			0 %
South Atlantic States			don't know
Central and Mountain States		What was your personal income in 1972 (before taxes)?	none
Pacific States			\$1 - 1999
abroad			\$2000 - 4999
			\$5000 - 9999
favor	Does your notion of art favor, tolerate, or reject works that make deliberate reference to socio-political things?		\$10000 - 14999
tolerate			\$15000 - 19999
reject			\$20000 - 24999
don't know			\$25000 - 29999
yes, 50 %	Do you think, as a matter of principal, that all group shows should include women artists?	Sex?	over \$30000
yes, but no specified quota		male	
sex should be no criterion		female	
don't know			

Continued

Selection from *John Weber Gallery Visitors' Profile 2*, 1973  
Keypunch card questionnaire and twenty-one comparative bar graphs of answers  
Questionnaire: 6 1/2 x 7 1/2 in (16.5 x 19.1 cm); bar graphs: 8 1/2 x 11 in (21.5 x 28 cm) each  
Courtesy the artist and Paula Cooper Gallery, New York



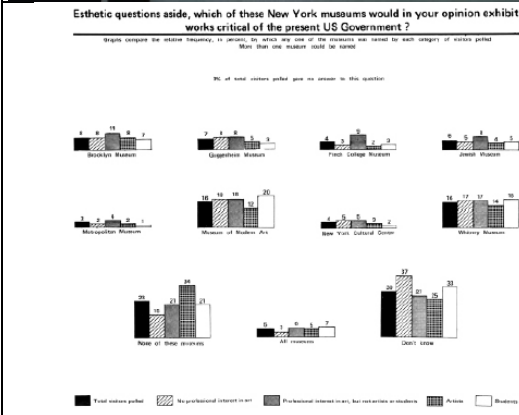
*MOMA Poll*, 1970  
Two transparent ballot boxes with automatic counters and color-coded ballots  
Boxes: 40 x 20 x 10 in (101.6 x 50.8 x 25.4 cm) each; paper ballots: 3 x 2 1/2 in (7.6 x 6.4 cm) each  
Courtesy the artist and Paula Cooper Gallery, New York



Selection from *Documenta-Besucherprofil*  
[Documenta Visitors' Profile], 1972

Cardboard box, paper printouts of results, computer-processed tabulation printouts, and questionnaire

Questionnaire: 11 3/4 x 6 1/4 in (29.7 x 21 cm)  
Courtesy the artist and Paula Cooper Gallery, New York



*John Weber Gallery Visitors' Profile 1*, 1972

Paper questionnaire and twenty-one comparative bar graphs of answers

Questionnaire: 8 1/2 x 11 in (21.5 x 28 cm); bar graphs: 24 x 30 in (61 x 76.2 cm) each  
Courtesy the artist and Paula Cooper Gallery, New York