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

<table>
<thead>
<tr>
<th>LOBBY</th>
</tr>
</thead>
</table>
| **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 |

<p>| |</p>
<table>
<thead>
<tr>
<th></th>
</tr>
</thead>
</table>
| **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 |

<p>| |</p>
<table>
<thead>
<tr>
<th></th>
</tr>
</thead>
</table>
| **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 |
<table>
<thead>
<tr>
<th>Artwork</th>
<th>Artist</th>
<th>Year</th>
<th>Description</th>
<th>Dimensions</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>A 7-61, 1961</td>
<td></td>
<td></td>
<td>Reflective foil on hardboard</td>
<td>25 5/8 x 25 5/8 x 4 1/8 in (65 x 65 x 10.5 cm)</td>
<td>Courtesy the artist and Paula Cooper Gallery, New York</td>
</tr>
<tr>
<td>A 8–61, 1961</td>
<td></td>
<td></td>
<td>Reflective foil on hardboard</td>
<td>25 5/8 x 25 5/8 x 4 1/8 in (65 x 65 x 10.5 cm)</td>
<td>Courtesy the artist and Paula Cooper Gallery, New York</td>
</tr>
<tr>
<td>Artwork Name</td>
<td>Year/Period</td>
<td>Description</td>
<td>Dimensions</td>
<td>Courtesy</td>
<td></td>
</tr>
<tr>
<td>-----------------------------------</td>
<td>----------------------</td>
<td>-----------------------------------------------------------------------------</td>
<td>-----------------------------</td>
<td>-----------------------------------------------</td>
<td></td>
</tr>
<tr>
<td>Large Condensation Cube</td>
<td>1963–67</td>
<td>Clear acrylic, distilled water, and climate in area of display</td>
<td>30 x 30 x 30 in (76.2 x 76.2 x 76.2 cm)</td>
<td>the artist and Paula Cooper Gallery, New York</td>
<td></td>
</tr>
<tr>
<td>Blue Sail</td>
<td>1964–65</td>
<td>Chiffon, oscillating fan, fishing weights, and thread</td>
<td>Dimensions variable</td>
<td>the artist Paula Cooper Gallery, New York</td>
<td></td>
</tr>
<tr>
<td>Grass Grows</td>
<td>1967–69</td>
<td>Earth and grass</td>
<td>Dimensions variable</td>
<td>the artist and Paula Cooper Gallery, New York</td>
<td></td>
</tr>
<tr>
<td>Large Water Level</td>
<td>1964–65/2011</td>
<td>Acrylic plastic, water, screws, nylon cord, and springs</td>
<td>60 in l x 3 in d (152.4 cm l x 7.6 cm d)</td>
<td>the artist and Paula Cooper Gallery, New York</td>
<td></td>
</tr>
</tbody>
</table>
**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)
Sphere in Oblique Air Jet, 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

Schwimmender Eisring [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

Ephemeral Works, 1967–72
Photographic reproductions of documentation of selected ephemeral projects
Courtesy the artist and Paula Cooper Gallery, New York

1. Bowery Seeds, 1970
   Earth and airborne seeds sprouting on the roof of 95 East Houston Street, New York

2. Water in Wind, 1968
   Spray nozzles, pump, water, and wind on the roof of 95 East Houston Street, New York

3. Cycle, 1969
   Plastic tubing, water, pump, and gravity on the roof of 95 East Houston Street, New York

4. Spray of Ithaca Falls: Freezing and Melting on Rope, February 7, 8, 9... 1969, 1969
   Rope, water, spray, and cold
5. **Guggenheim Rye in the Tropics**, 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

6. **Rheinwasseraufbereitungsanlage**
[Rhine Water Purification Plant], 1972
Glass and acrylic containers, pump, polluted Rhine water, tubing, filters, chemicals, goldfish, and drainage to garden

7. **Live Airborne System**, 1968
Breadcrumbs, sea, and seagulls, Coney Island, New York, November 30, 1968

Turtles from a pet store set free
Installation view: “L’Art Vivant aux États-Unis,” Fondation Maeght, Saint-Paul de Vence, France, 1970

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

10. **Monument to Beach Pollution**, 1970
Rubbish
Installation view: Carboneras, Spain, 1970

11. **Sky Line**, 1967
Nylon fishing line, helium, and balloons
Dimensions variable

12. **Ant Co-op**, 1969
Ants, acrylic plaster container, sand, food, and water
Installation view: Howard Wise Gallery, New York, 1969
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
<table>
<thead>
<tr>
<th><strong>THIRD FLOOR</strong></th>
<th></th>
</tr>
</thead>
</table>
| **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 | ![Image of News, 1969/2008](image1.jpg) |
| **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 | ![Image of State of the Union, 2005](image2.jpg) |
| **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 | ![Image of A Breed Apart, 1978](image3.jpg) |
| **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 | ![Image of On Social Grease, 1975](image4.jpg) |
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 (Oelgemälde, 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
<table>
<thead>
<tr>
<th>Title</th>
<th>Description</th>
<th>Details</th>
<th>Credit</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Photo Opportunity (After the Storm/Walker Evans)</em>, 1992</td>
<td>Black-and-white Walker Evans photograph framed under glass, lightbox with press photograph, and neon lamp</td>
<td>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)</td>
<td>Courtesy the artist and Paula Cooper Gallery, New York</td>
</tr>
<tr>
<td><em>Trickle Up</em>, 1992</td>
<td>Threadbare sofa and embroidered cushion</td>
<td>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)</td>
<td>Courtesy the artist and Paula Cooper Gallery, New York</td>
</tr>
<tr>
<td><em>Proposal for DER BEVÖLKERUNG [TO THE POPULATION]</em>, 2000–ongoing</td>
<td>C-print on Alu-Dibond</td>
<td>91 3/8 x 70 in (232 x 178 cm)</td>
<td>Courtesy the artist and Paula Cooper Gallery, New York</td>
</tr>
</tbody>
</table>
### Bundesgartenschau [Federal Horticultural Show], 2008
Eighty from a series of 224 C-prints from DER BEVÖLKERUNG [TO THE POPULATION], C-print of DER BEVÖLKERUNG 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

### NICHE

**West Bank, 1994—27th Year of Occupation, 2007–09**
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
<table>
<thead>
<tr>
<th>Gift Horse, 2014</th>
</tr>
</thead>
<tbody>
<tr>
<td>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</td>
</tr>
<tr>
<td>183 x 169 x 65 in (464.8 x 429.3 x 165.1 cm)</td>
</tr>
<tr>
<td>Commissioned by the Mayor of London’s Fourth Plinth Program</td>
</tr>
<tr>
<td>Courtesy the artist and Paula Cooper Gallery, New York</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Shapolsky et al. Manhattan Real Estate Holdings, a Real-Time Social System, as of May 1, 1971, 1971</th>
</tr>
</thead>
<tbody>
<tr>
<td>142 black-and-white photographs, 142 typewritten cards, two excerpts from city map, and six charts</td>
</tr>
<tr>
<td>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</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Circulation, 1969</th>
</tr>
</thead>
<tbody>
<tr>
<td>Water, circulating pump, plastic tubing, and connectors</td>
</tr>
<tr>
<td>Dimensions variable</td>
</tr>
<tr>
<td>Courtesy the artist and Paula Cooper Gallery, New York</td>
</tr>
</tbody>
</table>
### 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 |

| **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