

## FOR IMMEDIATE RELEASE

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### SOUND AND INTERNET-BASED WORKS COMPLETE FINAL PHASE OF “UNMONUMENTAL,” THE NEW MUSEUM’S INAUGURAL EXHIBITION IN ITS NEW BUILDING

New York, NY... “Unmonumental,” the inaugural exhibition in the New Museum’s new building, enters its last phase with the addition of a layer of sound works broadcast in the galleries where the “Unmonumental: The Object in the 21<sup>st</sup> Century” and “Collage: The Unmonumental Picture” exhibitions are currently on view. The show will also be extended beyond the Museum’s walls to the Internet with an online exhibition (presented by Rhizome). **“The Sound of Things: Unmonumental Audio”** opens on February 13. **“Montage: Unmonumental Online”** launches on February 15 and will be on view online and in the Museum’s galleries.

“Unmonumental” is sponsored by BNP Paribas and is on view through March 30, 2008.

“Unmonumental,” in all four of its parts, is an exploration of fragmented forms, torn pictures, clashing sounds, and juxtaposed images. Investigating the nature of assemblage, collage, and montage in contemporary art practice, the exhibition also describes the present as an age of crumbling symbols and broken icons. Beginning with sculpture and expanding with collage works surrounding the sculpture, the last additions of sound and Internet-based works culminate in a composite assemblage in which tangible objects evolve into more ephemeral forms.

#### THE SOUND OF THINGS: UNMONUMENTAL AUDIO

As life becomes increasingly saturated by noise, the nuance and complexity of sound is often lost, transformed by our senses into a background hum with no texture. “The Sound of Things” carries sound into the gallery and the themes of “Unmonumental” into another discipline, creating a discrete, third exhibition, and a resonant soundtrack that insinuates itself among the works on view, suggesting new readings and unexpected associations. Bringing together elements of found and created sound, music and spoken word, the thirteen artists in “The Sound of Things” both juxtapose and knit together disparate aural elements to create a soundscape for living in an unmonumental world.

The artists in “The Sound of Things” are Vito Acconci with Sarina Basta and Daniel Perlin, Anthony Burdin, Trisha Donnelly, Paul Elliman, Andy Graydon, Nautical Almanac, Language Removal Services, Ulrike Müller, Keith Obadike, Pauline Oliveros, Susan Philipsz, Seth Price, and Stefan Tcherepnin. Organized in to discrete programs, their audio collages will play on a loop with three-minute intervals on all three floors of the Museum.

**Sarina Basta, Daniel Perlin, and Vito Acconci’s** *Viraform* is an abstract collage of noises, synthesized sounds, and electronics that are overlaid onto a heartbeat. Described by the artists as an attempt to reconstruct the sound a virus would produce when infecting a body, *Viraform* evokes interior landscapes of fear and paranoia, while also alluding to an artificial world where technology and nature dangerously coexist. Disparate noises also coalesce in **Stefan Tcherepnin’s** *Sweeping Noise*, a layered musical composition produced by an old Steinway upright piano, whose amplified sound is modulated with high- and low-pass filtered noise—a combination of pink and white noise—and generated using a Serge Modular Synthesizer.

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**Nautical Almanac's** music, played on homemade instruments, and **Anthony Burdin's** collaged excerpts from AM Radio are both cacophonous; in contradistinction, the modulated voices of **Susan Philipsz** and **Ulrike Müller** express urgent messages yet are soothing in tone. **Müller's** *New York Times* (February 16-22, 2003) is a composition of expressions spoken by the artist and gleaned from the *New York Times* during a period when the U.S. was poised on the brink of war. Philipsz uses melodies as sculptural fragments that transform public spaces into temporary sites for contemplation. Like an anthropologist of our collective unconscious, Philipsz digs up old songs, forgotten anthems, and folk classics, and sings them in her tremulous voice, as if trying to reclaim for herself the countless stories of love, abandonment, and loss that make up the tradition of popular music. For "The Sound of Things" Philipsz reinterprets parts of Brian Eno's legendary record *Music for Airports*, turning ambient music into a mysterious lullaby.

Beginning on February 13, these audio collages will be played in all three floors of the "Unmonumental" exhibition at three-minute intervals until the exhibition closes on March 30. "The Sound of Things" is organized by Lauren Cornell, Director of Rhizome and Adjunct Curator of the New Museum, in collaboration with Massimiliano Gioni, New Museum Director of Special Exhibitions and Laura Hoptman, New Museum Krauss Family Senior Curator.

#### **MONTAGE: UNMONUMENTAL ONLINE**

"Montage: Unmonumental Online," as the fourth installment of "Unmonumental," frames Internet-based practice as part of a shared, historical discourse, and yet specific to a particular landscape. A veritable billboard land, the Web is a frenetic free market in which corporations, private citizens, and fictional conglomerates all wave their own signs. It is rich with fiction, contradictions, and disjuncture, a place where the new quickly becomes obsolete, and the old is continually revived. Internet-based montage, the assemblage of distinct materials into a new whole, is therefore both an inevitable and perpetual accident and an emerging, illuminating art form.

The artists in "Montage: Unmonumental Online" are Michael Bell-Smith, Cao Fei, John Michael Boling, William Boling, Charles Broskoski, Jessica Ciocci, Petra Cortright, Chris Coy, Kenneth Tin-Kin Hung, Nina Katchadourian, Oliver Laric, Olia Lialina, Guthrie Lonergan, and Paul Slocum.

Cutting and pasting, breaking apart and reassembling, ripping and remixing, the artists in the exhibition extend the radical practice of collage to the Internet and demonstrate how previously tried techniques can engender rich, new artistic practices. True to the copy-and-paste culture in which they work, and through the incorporation of found digital images, sound, video, or code, these fourteen artists interpret collective desires, frustrations, and fantasies recited online. As exemplified in **John Michael Boling's** *Three Way Guitar Solo*, three side-by-side YouTube videos of men playing electric guitar, or **Oliver Laric's** *50 50*, which interlaces fifty video reenactments of the rap icon 50 Cent's songs, or **Cao Fei's** provocative documentary of life in a virtual world, these works do not critique mass culture, but rather its consumption, internalization, and performance.

Guthrie Lonergan's *Internet Group Shot* draws on the formal conventions of amateur group portraits, and amplifies those conventions on a more massive scale. In Lonergan's extensive Web surfing, the artist noticed that the Internet is heavily populated with group portraits, most of which tend to share the same properties and subjects arranged in similar formations and poses. The *Internet Group Shot* brings these people together in what purports to be a collective snapshot of the Internet. *Subterranean House (Oonce Oonce)* by **Michael Bell-Smith** is a reworked excerpt of Bob Dylan's seminal "electric piece" in which the legendary rocker holds up the provocative song lyrics on cue cards for the camera. For *Subterranean House (Oonce Oonce)*, he digitally altered one sequence of the original piece, wiping the cue card of text and replacing it, frame by frame, with the single word "oonce,"—the onomatopoeic vocalization of the archetypal house beat. He then replaced the original song with a repetitive, pared-down house beat. These simple alterations draw a line between the protest culture of the 1960s and the frenetic youth culture of today. Jessica Ciocci's *instient.mash* is a collage of visual material present in this computer artist's life at a

particular time, including images from works in progress, an excerpt from a novel Amazon.com mailed to her by mistake, components of a slideshow the artist gave on the subject of her in box, and photographs of a Wal-Mart near her Worcester, Massachusetts home.

Presenting a wide array of approaches to the practice of Internet-based montage, this exhibition demonstrates how the field of Internet-based art has become a vast, diverse, nuanced one—a field that responds to new forms of commerce, identity, and culture, and creates a critical space within a burgeoning new medium.

“Montage: Unmonumental Online” goes live on February 15 at [rhizome.org/montage](http://rhizome.org/montage) and is also on view in the galleries. The exhibition is organized by Lauren Cornell, Director of Rhizome and Adjunct Curator of the New Museum and Marisa Olson, Curator-at-Large of Rhizome.

**EXHIBITION-RELATED PUBLIC PROGRAMMING IN THE THEATER**

- Performances by Nautical Almanac and Stefan Tcherepnin, two artists in “Unmonumental: The Sound of Things” on Thursday, February 14, 7:30 p.m.
- Former Rhizome Curator-at -Large Marisa Olson leads a conversation with Michael Bell-Smith, William Boling, Kenneth Tin-Kin Hung, and Nina Katchadourian about “Montage: Unmonumental Online” on Saturday, February 16, at 3 p.m.

**LEAD EXHIBITION SPONSORSHIP AND SUPPORT**

“Unmonumental” is sponsored by BNP Paribas. Additional generous funding has been provided by The Andy Warhol Foundation for the Visual Arts, the Horace W. Goldsmith Foundation, the Toby Devan Lewis Emerging Artists Exhibitions Fund, and the J. McSweeney and G. Mills Publications Fund.

**ABOUT THE NEW MUSEUM**

Founded in 1977, the New Museum is the first and only contemporary art museum in New York City and among the most respected internationally, with a curatorial program unrivaled in the United States in its global scope and adventurousness. With the inauguration of our new, state-of-the-art building on the Bowery, the New Museum is the destination for new art and new ideas.

**LOCATION, HOURS, AND ADMISSION**

The New Museum is located at 235 Bowery (at Prince Street between Stanton and Rivington Streets, one and a half blocks south of Houston).

The Museum will be open to the public Wednesday through Sunday, from 12 p.m. to 6 p.m. with extended evening hours on Thursday and Friday from 6 to 10 p.m. CIT is the lead sponsor of CIT Free Thursday Evenings (from 7 to 10 p.m). The Museum is closed to the public on Monday and Tuesday, except for prescheduled group tours on Tuesday.

General Admission: \$12  
Seniors: \$8  
Students: \$6  
18 and under: free  
Members: free

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