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NEW MUSEUM PRESENTS “TLATELOLCO” BY MUSEO TAMAYO ARTE CONTEMPORÁNEO, THE FIRST OF FIVE EXHIBITIONS BY MUSEUM AS HUB INTERNATIONAL PARTNER ORGANIZATIONS

New York, NY... This week, the New Museum opens “Tlatelolco and the localized negotiation of future imaginaries” the first of five exhibitions by international Museum as Hub partner organizations. The exhibition will be on view from February 28 through May 4, 2008. Museum as Hub is a new model for curatorial practice and institutional collaboration established to enhance a greater understanding of contemporary art. Under the direction of Eungie Joo, Director and Curator of Education and Public Programs, Museum as Hub is the cornerstone of the Museum’s new public programs and the 5th floor Education Center. Both a network of relationships and an actual physical site at the New Museum, the Museum as Hub was initiated by the New Museum in 2006, and includes Museo Tamayo Arte Contemporáneo (Mexico City, Mexico); Insa Art Space, (Seoul, South Korea); Townhouse Gallery of Contemporary Art (Cairo, Egypt); and Van Abbemuseum (Eindhoven, The Netherlands).

In the first programming year, Museum as Hub partner organizations consider the topic “neighborhood” to embark upon an international exchange of ideas that appreciates the unique and divergent perspectives of a particular street, city, nation, or region of the world. “Neighborhood” allows each organization to share artists’ projects relevant to concerns of their particular institution. It illuminates the context in which artists live and work and how arts organizations are charged with the responsibility to support and present challenging ideas. Museum as Hub partners have commissioned artists living or working in their home cities to address the topic with a focus on discursive and interactive projects. A Hub Fellow, an emerging scholar in residence from the partner’s home city, will host each presentation.

This first project, organized by Museo Tamayo Arte Contemporáneo addresses the topic of “neighborhood” from the unique perspective of this Mexico City partner organization. Organized by Museo Tamayo curators Tobias Ostrander and Jorge Manguía, the exhibition features work by Pedro Reyes, Christoph Draeger, Terence Gower, Paulina Lasa, Thomas Glassford, Tatiana Bilbao, and Mark Powell. For the project, architect Jose Castillo, cultural producer Ana Elena Mallet, and curator Cuauhtémoc Medina were commissioned as commentators to create texts and public talks that explore the subjects addressed in the exhibition. For curators Ostrander and Manguía, the neighborhood or *barrio* is a multifaceted, fluctuating structure that contains within it not only a particular identification with a site, but also with a set of human relationships, ideals and visions about what a particular space is and can possibly become. This collective identification can be understood to represent shared desire or desires and as such the projection of a future imaginary or potentiality. Filled with the aspirations and anxieties of cultural development, Tlatelolco has been a significant cultural site since the Aztec period. In the twentieth century, it was closely identified with the Modernist, urban planning ambitions of Mexico in the early 1960s, and student demonstrations and **killings just before the 1968 Olympics**. As a result of the 1985 earthquake, Tlatelolco suffered dramatic casualties, as its architecture proved fatally unsound. The project addresses the layered,

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constructed histories of Tlatelolco, while it additionally explores the future possibilities for this neighborhood, as it looks to define its place within an increasingly globalized world.

For the project, artists Tatiana Bilbao, Christoph Draeger, Thomas Glassford, Terence Gower, Paulina Lasa, Mark Powell, and Pedro Reyes present new and existing works that address Tlatelolco as a repeated site of imaginings of the future and various collective ideals and relationships. Film screenings, artist talks and workshops, discussions with cultural critics, and informal discussion groups will take place over the course of the presentation.

Following the Museo Tamayo's exhibition, additional Hub partner presentations will include, Insa Art Space (May 8-June 29, 2008); Townhouse Gallery (opening July 2008); New Museum (opening September); Van Abbemuseum (opening November 2008).

EXHIBITION-RELATED PUBLIC PROGRAMMING

- Thurs., March 6, 7:30 p.m. Artist Terence Gower and cultural producer Ana Elena Mallet discuss "Tlatelolco."
- Sat., March 8, 22, and April 19, 2 p.m. Open discussion with Museum as Hub Fellows, Melissa Amezcua and Elisa Díaz.
- Thurs., March 13, 7:30 p.m. Architect Jose Castillo and artist Pedro Reyes each discuss their individual research on Tlatelolco.
- Thurs., April 10, 7:30 p.m., Artist Paulina Lasa and curator Cuauhtémoc Medina each discuss their individual research on Tlatelolco.
- (Dates T.B.A.) Film screening of *Temporada de Patos* (Duck Season), 2004, written and directed by Fernando Eimbcke. Film screening of *Rojo amanecer*, (Red Dawn), 1989, directed by Jorge Fons.

ABOUT MUSEO TAMAYO ARTE CONTEMPORÁNEO

The Museo Tamayo Arte Contemporáneo opened in 1981 and houses the international contemporary art collection of the Mexican painter Rufino Tamayo. This collection contains primarily late-Modernist works, with outstanding examples by Mark Rothko, Pablo Picasso, Francis Bacon, and Andy Warhol, among others. The program of the museum includes revisions of the collection and of Tamayo's oeuvre, as well as presentations of work from the period of 1950s to the present. Additional programs include: *Panorámica*, which presents single videos and curated video programs; *Cyberlounge*, for the presentation of the work of Net-based artists; *Intersticios*, producing site-specific projects; as well as numerous conferences, artist talks, courses, workshops, and other experience-enriching programs.

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 the new, state-of-the-art building on the Bowery, the New Museum is the destination for new art and new ideas.

SUPPORT FOR MUSEUM AS HUB

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“Tlatelolco and the localized negotiation of future imaginaries”
EXHIBITION CHECKLIST AND SHORT DESCRIPTIONS

Tatiana Bilbao

Production of Space, 2008

The proposal of Tatiana Bilbao explores notions of public and private space at Tlatelolco. The housing complex was originally built and administered by the government, which was in charge of maintaining its public spaces -the parks, community centers, cinemas and other communal structures that were built as part of its master plan. Over the last several decades the apartments have been privatized and governmental responsibility for maintaining the site has decreased, resulting the deterioration of the majority of these communal areas. The site includes numerous police surveillance stations, currently owned by the Secretary of Public Security, but which are no longer used. Bilbao's project proposes the restructuring of six of these stations, by taking off their roofs and filling their open interiors with sensual, playful materials, such as plants, mirrors or geometric forms. Her project seeks to inspire Tlatelolco's inhabitants to reoccupy these kinds of structures within their neighborhood, to reactivate them as open, democratic spaces.

Christoph Draeger

Tlatelolco, 2005

Christoph Draeger presents a neon sign displaying the text "TLATELOLCO", using the font designed by the U.S. graphic designer Lance Wyman for the 1968 Olympic Games in Mexico. One week before the Olympics on October 2, the Mexican military shot and killed students protesting in the Plaza of the Three Cultures in Tlatelolco. Draeger's piece comments on the fact that while the 1968 Olympic games and its iconic font continue to be remembered internationally, the student massacre is still little known or remembered outside of Mexico. His sign grafts these two historic events onto one another, to create a glowing logo, one that serves as a memorial for the tragic event that took place at the site, during this infamous year.

Thomas Glassford

Quasicrystals Screen, 2008

Thomas Glassford's project proposes giving a fresh "skin" to the former Foreign Affairs tower on the Plaza of the Three Cultures in Tlatelolco. This building, designed by the architect Ramírez Vázquez, has recently been taken over by Mexico's national university to become an important new cultural center. The ambition of Glassford's project involves giving this building a strikingly new visibility, as it seeks to change its identity. The new outer surface that the artist is proposing is a geometric pattern constructed from flexible, plastic, colored neon tubing, hung on transparent wire netting. Taken from the structure of quasi-crystals, this non-repeating, "atomic pattern of infinite change" was identified by the mathematical physicist Roger Penrose in 1974. Here this design is used symbolically, as a reference to the multiple, cyclical, and ever changing cultural movements that have occurred throughout the history of this site.

Terence Gower

Tlatelolcona (Prototype), 2005-2007

Terence Gower's is the prototype for an art edition currently in production with the Mexico City art publisher Panamericana. The units, which make up the edition, are modeled on the blocks of flats of the Tlatelolco housing

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complex and are intended to be arranged on the floor like a large-scale architectural model. This work seeks to reflect the enthusiasm of producing new models for urban space by offering the possibility of reconfiguring Tlatelolco or expanding it endlessly, as a reenactment of period experiments in universal, modular housing.

Paulina Lasa

Center for exchange and homemade productions, 2007

Paulina Lasa responds to the historical role of Tlatelolco as a site of economic, political and cultural exchange. For her Center for exchange and homemade productions, Lasa rented a small restaurant on the Plaza of the Three Cultures, named La Rosa Azul (The Blue Rose). For three weekends she organized activities around three themes: a) food, b) tools, c) art. These non-monetary exchanges involved swapping copies of food recipes, drawings, music, and "ideas for a better life" -these included ecological strategies, house-keeping tips and proposals for negotiating urban life. The artist describes these deliberately "naïve" acts of sharing as proposals of resistance within a world where violent or ironic attitudes toward contemporary economic systems and social problems are common and no longer effective.

Mark Powell

Tlatelolco edition, 2008

Over the course of several months, photographer Mark Powell spent time at Tlatelolco getting to know its inhabitants and photographing the area. He has produced images of the homes, the families, the shops, and the recreational activities that form a part of this community. The photographs document the proximity and trust the artist was able to develop with this community, which facilitated an intimate series of portraits on how this housing complex is currently lived. The project critiques the notions of this site as a failed, utopic living experiment, by investigating the ways in which its current population continues to adapt this space to their individual needs, imaginations and ambitions.

Pedro Reyes in collaboration with Jorge Covarrubias

Parque Vertical, 2002-2008

Pedro Reyes presents a two-part project that engages the iconic Insignia Tower at Tlatelolco, a high-rise designed in the shape of a tall triangle. Originally housing governmental offices, the building was abandoned after the 1985 earthquake. The artist's visionary proposal involves the transformation of this structure into a vertical park, where neighbors could apply for plots in which hundreds of hydroponic units would be used to grow food. The project includes the installation of solar panels on the sides of the building, which would generate power to pump water up through the building, into the hydroponic units. Reyes has produced an architectural model that displays his proposal. It is rumored that the building has recently been sold for private development. The second part of the project is a billboard promoting the artist's plan for the future use of the building. The design of the billboard appropriates strategies used to sell corporate building projects, in the hopes of promoting the artist's "green skyscraper" to the inhabitants of Tlatelolco and to the new developers of the building.