

PAPER

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NEW
235 BOWERY
NEW YORK NY
10002 USA
MUSEUM

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Cover Image:
Isa Genzken, *Rose II*, 2007. Stainless steel, aluminum, and lacquer,
314.96 in (800 cm) height. Courtesy David Zwirner, New York

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

General Admission: \$12
Seniors: \$10
Students: \$8
18 and under: FREE
Members: FREE

Wednesday: 11 AM–6 PM
Thursday: 11 AM–9 PM
Friday, Saturday, and Sunday: 11 AM–6 PM
Monday and Tuesday: CLOSED

Target Free Admission for Youth sponsored by



Free Thursday evenings from 7–9 p.m.

Subway: 6 to Spring Street or N or R to Prince Street.
Bus: M103 to Prince and Bowery or M6 to Broadway and Prince.

For more information and detailed directions, please visit newmuseum.org/directions.

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NEW
235 BOWERY
NEW YORK NY
10002 USA
MUSEUM

Director's Foreword



Photo: Lina Bertucci

This fall will be a momentous one for the New Museum. In October, we will simultaneously present two epoch-defining group exhibitions—"The Last Newspaper" and "Free"—which look at different aspects of a crucial issue for our new millennium: how the production and distribution of information is shifting, and how this change has redefined public space and public address. Both exhibitions are courageous undertakings, and also introduce new artists to the public. "The Last Newspaper" is a discursive project—artists in residence will use the exhibition galleries as ongoing sites of production and exploration. "Free" examines how the web has influenced the approach and content of many young artists working today. Together, these exhibitions exemplify the New Museum as a place of challenge and discovery.

We will also be presenting a new artwork on our façade, *Rose II*, a beautiful sculpture by Isa Genzken. It will be the second in the series of rotating sculpture installations on the exterior ledge of the building. *Rose II* evokes rebirth and an appreciation for the intensity and pain that can accompany beauty. It's a wonderful metaphor for the Bowery and its renewal—and a major work of public art.

The unveiling of *Rose II* will also celebrate the launch of another very important project: the New Museum

Digital Archive. For the first time, the New Museum's historically significant, groundbreaking, thirty-three-year history of exhibitions, publications, and programs will be made available to scholars and the public via the web. The Digital Archive is the culmination of five years of work, under the direction of John Hatfield, Deputy Director, and Doron Ben-Avraham, Manager of Information Technology, and was made possible by a generous grant from the Henry Luce Foundation.

We also are inaugurating several other important projects, which are listed in these pages. One is the second edition of the Bowery Artist Tribute publication (which accompanies this issue of the *New Museum Paper*). It pays homage to eight artists, as we continue to record and document creative individuals from various disciplines who have lived and worked along this storied thoroughfare. The *Rethinking Contemporary Art and Multicultural Education* guide, our revised and updated textbook for teachers and curriculum planning, will be released by Routledge later this year.

Finally, we are pleased to welcome Birdbath created by The City Bakery as the newest addition to our lobby. Their wonderful café is already earning rave reviews, and is open at 11 a.m. Wednesday through Sunday. They have even created a special treat, the New Museum Cookie!

Lisa Phillips
Toby Devan Lewis Director



Ruye Nishizawa and Kazuyo Sejima



Toshi Oki leads a tour of the New Museum's building at 235 Bowery



Justin Davidson's architecture tour of the New Museum

Congratulations to SANAA, 2010 Laureates of the Pritzker Architecture Prize

Sejima + Nishizawa / SANAA, architects of the New Museum's building at 235 Bowery, have been awarded the 2010 Pritzker Prize, architecture's highest tribute. The purpose of the Pritzker Prize is to annually honor a living architect who has produced consistent and significant contributions to humanity and the built environment through the art of architecture. The judges cited the New Museum as a key project in SANAA's body of work. **Kazuyo Sejima** is the second woman to receive this honor and **Ruye Nishizawa**, at forty-three years old, is the youngest winner in Pritzker history. The Prize was awarded in a ceremony on Ellis Island on May 17.

On Wednesday, May 19, the New Museum celebrated with a day of free general admission. Hourly tours were hosted by architecture experts from the building's original core architecture team, including **Jonas Elding**, SANAA; **Florian Idenburg**, SO-IL; **Toshihiro Oki**, SANAA; **Brett H. Schneider**, Guy Nordenson and Associates; and **Maddy Burke-Vigeland**, Gensler. **Justin Davidson**, *New York* magazine architecture critic and winner of the 2002 Pulitzer Prize also gave a tour. The day drew over 1,500 visitors, who joined us in celebrating this momentous feat!

The Bowery neighborhood now boasts buildings by four Pritzker Prize-winning architects: Norman Foster (257 Bowery), Thom Mayne (41 Cooper Union at Bowery), Herzog & de Meuron (40 Bond Street at Bowery), and SANAA's New Museum.

Hot Off the Press

Ediciones Poligrafa is publishing a new book about the New Museum's building at 235 Bowery. *SANAA: New Museum* is a photographic essay by acclaimed architectural photographer Iwan Baan. The monograph will treat the New Museum's design and construction in depth, through images and writings, including a text by Lisa Phillips and an interview with Kazuyo Sejima and Ryue Nishizawa. The publication will be distributed by D.A.P. under the series title *Museum Building Guides*, and is scheduled for release in late fall 2010.

Blooming on our Façade: *Rose II* by Isa Genzken

Isa Genzken (b. 1948, Germany) is one of Germany's most renowned artists, and its most notable sculptor. Over a more than forty-year career, Genzken has produced an astonishingly varied body of work that includes photographic assemblages, three-dimensional objects, installations, and monumental, site-specific sculpture. Her work has been exhibited all over the world and she has participated in every major international biennial from Documenta to the Carnegie International and Skulptur Projekt, Munster. In 2007, she represented Germany in the Venice Biennale, and in 2008, her work was the subject of a midcareer retrospective that originated at the Ludwig Museum in Cologne and traveled to London's Whitechapel Art Gallery.

Genzken has a distinguished history with public sculpture, and has works installed in public and private venues throughout Europe. *Rose II* was originally created in 1993 and was reprised in 2008. It is less a departure than a culmination of a practice that takes on grand themes like the way we perceive and define objects and images through our senses; the implications of scale; and the integration of architecture, nature, and mass culture.

Although Genzken is a longtime resident of Berlin, she has had a forty-year love affair with New York City, which she first visited as a student. Looking back on that experience, she has commented, "To me, New York had a direct link with sculpture. . . . [It] is a city of incredible stability and solidity." *Rose II* will be the first public sculpture by Genzken in New York. In a way, it can be seen as a floral tribute to a place she continues to love.

The Façade Sculpture Program is made possible by an endowment established by The Jacques and Natasha Gelman Trust. Special Thanks to David Zwirner Gallery.



Thomas Demand Creates Edition to Benefit the New Museum

Thomas Demand has donated an editioned artwork entitled *Presidency* to benefit the New Museum. This image comes from a series depicting the Oval Office that appeared on the cover and inside the *New York Times Magazine* on November 9, 2008, following the election of President Barack Obama. The original group was acquired by the National Gallery of Art in Washington, and now Demand has made a new image from the series, especially for the New Museum.

The photograph provides a timely exploration of the iconic American Presidential Oval Office, called by many "the most powerful room in the world." Demand portrays the room, famously scrutinized for symbolism, absent of the individuals who make world-altering decisions. The details left out of Demand's painstaking mockup make the unreality of this scenario obvious, and lend a discomfort to the strangely familiar, yet impersonal, office on display. Demand conceived the work as an object that is framed and displayed on a desktop or other surface. We appreciate this generous contribution and the support of Matthew Marks Gallery.

For information about the edition please e-mail jhatfield@newmuseum.org.

New Hours

In response to visitation patterns and surveys, the New Museum is increasing its public hours to better serve the public. We will now be open Wednesday through Sunday at 11 a.m. (instead of 12 p.m.). The Museum will continue to host extended, free admission hours on Thursday evenings from 7–9 p.m. Admission prices will remain the same.

The City Bakery Opens Birdbath Café at the New Museum

We are excited to announce that Birdbath created by The City Bakery has been chosen as the New Museum's café operator. For the full story, see page 18.



Thomas Demand, *Presidency*, 2010
Dye transfer print
13 1/4 x 9 3/4 x 3 3/4 in
(33.7 x 24.8 x 9.5 cm)
Edition of 12
Courtesy the artist and Matthew Marks Gallery

On Novemeber 10, the New Museum’s Digital Archive will become available to the public online. The Digital Archive is envisioned as an active resource for artists, students, scholars, arts professionals, and the general public to learn about the New Museum’s past and recent exhibitions and public programs. The Digital Archive will be freely accessible through our website, newmuseum.org, as well as onsite in our fifth-floor Resource Center.

The New Museum’s Digital Archive will, for the very first time, provide a complete chronicle of our programming history to the public. Records available will encompass not only exhibitions, but audio and video recordings of culturally significant performances and discussions, and information on groundbreaking artists, world-renowned curators, and key institutional figures that have been a part of the New Museum’s history—including founding director Marcia Tucker. Our vision is

for the Archive to be a live resource, constantly refreshed with new art and ideas, and open and accessible to our growing global audience.

The Digital Archive project began in 2007, when we partnered with ARTstor to digitize over 6,000 exhibition slides. In addition, we have created chronological lists and descriptions of over 365 exhibitions organized by the New Museum, descriptions of all New Museum-published catalogues, as well as more than 3,000 artists whose work has been shown at the institution.

Once launched, the Archive will be a rich resource for the public to learn about the New Museum’s varied and historic undertakings. For example, the Archive documents pivotal exhibitions of work by artists such as John Baldessari, Lee Bul, Marlene Dumas, Hans Haacke, Mona Hatoum, William Kentridge, Paul McCarthy, Ana Mendieta, Ree Morton, Bruce Nauman,

Hélio Oiticica, Adrian Piper, Carolee Schneemann, and David Wojnarowicz. Innovative group and theme-driven exhibitions, an important part of the Museum’s history, will be among the exhibitions in the Digital Archive, a selection of which are: “‘Bad’ Painting” (1978), “Difference: On Representation and Sexuality” (1984–85), “Damaged Goods: Desire and Economy of the Object” (1986), “From Receiver To Remote Control: The TV Set” (1990), “The Decade Show: Frameworks of Identity in the 1980s,” (1990), “Africa Explores: 20th Century African Art” (1991), “East Village USA” (2004), and our new building’s inaugural exhibition, “Unmonumental,” (2007–08).

The New Museum has also set a standard for influential public programs and performances in the museum context. Some of our most important records include conversations with artists such as Cory Arcangel, Jeremy Deller, Urs Fischer, Martha Rosler, John Waters,

Krzystof Wodiczko, and Andrea Zittel, among many others, as well as recorded performative works and unique live events. Over the last decade, we have assembled a formative series of think tanks and roundtable discussions on some of the most important issues in contemporary culture—architecture, the roles of large and small museums, and collecting policies—with a range of renowned international arts professionals offering their unique insights.

A list and description of all New Museum publications are available online. Early exhibition catalogues (1977–85) have been digitized as copyrighted materials permits, and will be available as resource materials for educators, scholars, and the general public at the New Museum Resource Center to view in their entirety.* In addition to exhibition catalogues, the Archive contains descriptions of other published works including scholarly publications and early annual reports.

As the Archive continues to develop, additional resources will be added as more publications are digitized.

John Hatfield, the New Museum’s Deputy Director, and Doron Ben-Avraham, the New Museum’s Manager of Information Technology, managed the Digital Archive project, working tirelessly with our software designers, Whirl-i-Gig, to develop a new archive platform using open source technologies. Our Digital Archive has been designed to preserve our rich array of materials, as well as to support the continued growth of the institution. Moreover, our Digital Archive software will be accessible for other institutions to utilize and modify. It will provide extensive resources to the public to facilitate in-depth research on our history, including multifaceted search functionality and access to a growing library of multimedia resources.

*Please note that catalogues will not be available via our website and only fully accessible at the New Museum in the fifth-floor Resource Center.

A wide range of individuals and organizational partners supported this significant undertaking. We are deeply grateful to the **Henry Luce Foundation** for its major support of the development of the Archive, for which none of this would be possible. In addition, we are grateful to ARTstor for its support of the digitalization of key materials and for providing key guidance in our planning for the Archive.

Presenting the New Museum’s Digital Archive



"Currents: Martin Puryear"
July 28–September 9, 1984
Working primarily with wood, Martin Puryear is disinterested equally in craftsmanship and the idea of designing pieces for others to execute, maintaining a balance between the intellectual and physical components of art; his work revels in the unique satisfaction of an image well-conceived and carefully wrought by hand. Ana Puryear, *Reliquary*, 1980



"Ana Mendieta: A Retrospective"
November 20, 1987–January 24, 1988
This first major retrospective of Ana Mendieta’s work, through which she developed a personal vocabulary in which her own body became the medium for performances, earth art, body art, and photo art, was presented as part of the New Museum’s continuing commitment to exhibiting the work of artists who have not received significant recognition. Ana Mendieta, *Untitled*, 1983



"Carolee Schneemann: Up To And Including Her Limits"
November 24, 1996–January 26, 1997
This presentation of Carolee Schneemann’s work, more than three decades after her leap to the forefront of the cultural establishment’s awareness with the watershed performance work *Meat Joy* (1964), was inspired by the need to meaningfully assess the influence her work has had and continues to have on artists who emerged during the present decade. Carolee Schneemann, *Eye Body (Thirty-six Transformative Actions)*, 1963



"Fever: The Art of David Wojnarowicz"
January 21–June 20, 1999
This exhibition, the first systematic assessment of David Wojnarowicz’s extraordinary legacy, chronicled the artist’s work in an extraordinarily broad range of mediums: painting, writing, photography, sculpture, film, video, performance art, graphics, and music, as well as one of the art community’s most passionate and articulate voices at the height of the AIDS crisis in the late 1980s and early 1990s. David Wojnarowicz, *Untitled (Burning Child)*, 1984



"Paul McCarthy"
February 24–May 13, 2001
As the first US survey of the work of Paul McCarthy, this exhibition, with over three decades of his varied artistic production, highlighted the artist’s fusion of sculpture and performance, which is defined by often-controversial combinations of pop-culture clichés, social taboos, and art historical references. Paul McCarthy, *Tomato Head (Green)*, 1994



"Andrea Zittel: Critical Space"
January 26–May 27, 2006
“Critical Space” was the first comprehensive survey of Andrea Zittel’s work to take place in the United States, exploring how the artist has used her own day-to-day living—her needs and fantasies relating to food, furniture, clothing, and shelter—as the impetus for her artwork. Installation view, “Andrea Zittel: Critical Space,” 2006.



"John Baldessari: Work 1966–1980"
March 14–April 28, 1981
This first museum exhibition of John Baldessari’s work over a span of fifteen years showcased the wit, intelligence, irreverence, and breadth of knowledge manifest in an oeuvre important to many, artists and public alike. John Baldessari, *Everything is Purged from this Painting*, 1966–1980



"Golub"
September 22–November 25, 1984
This retrospective spanned nearly forty years of Leon Golub’s career, including an influential body of work that depicts the ravages of power on society and traces of the influence of power through the metaphor of the mercenary. Leon Golub, *Interrogation II*, 1979



"Hans Haacke: Unfinished Business"
December 12, 1986–February 15, 1987
“One of the least apparent, though most politically expedient, aspects of Hans Haacke’s work is the way in which it addresses and challenges its audience. For while the ostensible subjects of Haacke’s works are the specific social and, economic conditions he bares, the real political consequence is the education, and transformation of the viewer.”—Brian Wallis, *Hans Haacke catalogue*. Hans Haacke, *Oelgemaelde, Homage a Marcel Broodthaers*, 1982

"Christian Boltanski: Lessons of Darkness"
December 9, 1988–February 12, 1989
“Lessons of Darkness” served two purposes: it functioned as an introduction to Christian Boltanski’s work from the early 1970s to present, and it provided a more focused look at a few specific themes—childhood, memory, and death—which have remained consistent concerns throughout his career and made him one of Europe’s most influential artists. Christian Boltanski, *Monument: Les Enfants de Dijon*, 1986



"Nancy Spero: Works Since 1950"
May 19–July 9, 1989
Nancy Spero’s work turns to the pantheon of antiquity to express expanded possibilities for the feminine, grafting modern images of women that enlarge the range of possibilities even further onto the repertoire of classical images. Nancy Spero, *Sky Goddess diptych*, 1986



"Cildo Meireles"
November 18, 1999–March 5, 2000
This first exhibition of Cildo Meireles’s work organized by a US museum and the most comprehensive survey of a South American artist ever presented in New York, included more than three decades of production as well as five room-scale installations, a dozen sculptures, and nearly thirty drawings. Cildo Meireles, *Entrevendo (Glimpings)*, 1970 to 1994



"William Kentridge"
June 2–September 16, 2001
This exhibition, South African artist William Kentridge’s first career survey in this country, included a number of important early works that preceded his first experiments in film; through a potent combination of modesty and satire, Kentridge traces characters shaped by the political turmoil of his home country, European culture, and the artist’s own history and identity. William Kentridge, *Soho Holding Cup and Stone to Ear* (Drawing for the film *Weighing...and Wanting*), 1996



"Carroll Dunham"
October 31, 2002–February 9, 2003
For this first major museum survey of this highly influential American painter, the New Museum presented thirty-three paintings spanning a twenty year period, demonstrating Carroll Dunham’s independence from prevailing stylistic norms and his idiosyncratic combination of biomorphism, cartooning, and figuration. Carroll Dunham, *Killer Over the Water*, 2000



"Live Forever: Elizabeth Peyton"
October 8, 2008–January 11, 2009
This first survey of Elizabeth Peyton’s work in an American institution included more than 100 works made over fifteen years, with portraits of friends, family, personal heroes, and fleeting passions that comprised a visual biography of the artist as well as a snapshot of a decade’s popular culture. Elizabeth Peyton, *Michelle and Sasha Obama Listening to Barack Obama at the Democratic National Convention*, 2008



"Urs Fischer: Marguerite de Ponty"
October 21, 2009–February 14, 2010
For this first large-scale solo presentation of Urs Fischer’s work in an American museum, the artist created a series of immersive installations and hallucinatory environments of both new productions and iconic works combined to compose a series of gigantic still lifes and walk-in tableaux, revealing one of the most exceptional talents working today. Urs Fischer, *Service à la française* (detail), 2009

The Last Newspaper

The following is a conversation between the exhibition’s curators about the development and aims of “The Last Newspaper”

OCTOBER 6, 2010–JANUARY 9, 2010
THIRD, FOURTH, AND FIFTH FLOOR GALLERIES

EXHIBITION-RELATED PROGRAMS
newmuseum.org/events

OCTOBER 9
“The Last Newspaper” Artists in Conversation
A selection of artists and participants featured in “The Last Newspaper” engage in a discussion about their use (and abuse) of the daily newspaper in their art practices. Moderated by Benjamin Godsill, co-curator of the exhibition.

ARTISTS IN “THE LAST NEWSPAPER”
Alighiero e Boetti, Judith Bernstein, Pierre Bismuth, Andrea Bowers, François Bucher, Sarah Charlesworth, Luciano Fabro, Robert Gober, Hans Haacke, Karl Haendel, Rachel Harrison, Thomas Hirschhorn, Emily Jacir, Larry Johnson, Mike Kelley, Nate Lowman, Sarah Lucas, Adam McEwen, Aleksandra Mir, Angel Nevarez and Valerie Tevere, Adrian Piper, William Pope.L, Allen Ruppersberg, Dexter Sinister, Dash Snow, Rikrit Tiravanija, Wolfgang Tillmans, and Kelley Walker.

PARTNER ORGANIZATIONS IN “THE LAST NEWSPAPER”
Blu Dot; Center for Urban Pedagogy; StoryCorps; Latitudes; Slought Foundation; INABA, Columbia University’s C-Lab; Joseph Grima and Kazys Varnelis/Netlab; with special projects by Rachel Chandler and Jacob Fabricius

Adrian Piper, *Vanilla Nightmares* #9, 1986. Collection Walker Arts Center, Minneapolis, T. B. Walker Acquisition Fund, 2004

Benjamin Godsill: I know that part of how this exhibition developed for us was our interest in finding a new way of thinking about what audiences might encounter in a museum gallery. In short, how is this exhibition going to be different and why?

Richard Flood: Our thinking was completely driven by the New Museum’s mission. We have a unique heritage that is about challenging the norm and embracing experimentation. Creating an environment that combines an exhibition with ongoing social discourse became a very tempting goal. And, once the concept was clear, the topic of the newspaper naturally asserted itself. Artists have created so much extraordinary art in response to newspapers, and that art, in and of itself, provides a collage of the history of our time. As you know, when we started preparing a checklist, the works that were inspired directly by a newspaper and contained that newspaper in the final realization became key to the exhibition checklist. That kind of immediate artistic response also suggested the project’s title “The Last Newspaper.”

BG: Our primary fascination was with artists who were using and often deconstructing the format of the newspaper—they were not just pulling apart the physical properties, but were interested in confronting forms of top-down power that seemed to have the agency to say “this is what the news is.” The artwork included in the exhibition is always an assault on the newspaper but also an homage. At the same time we had been discussing new ways of making the galleries socially active spaces and learning from previous New Museum exhibitions—specifically Jeremy Deller’s “It Is What It Is: Conversations About Iraq” (2009), and, to a degree, “Urban China” (2009), which were simultaneously on view. Those shows gave us the opportunity to see what it looked like and how it felt to really foster dialogue and exchange in the gallery spaces to envision the twenty-first-century museum as a site for the production of ideas as well as for the display of objects. Now of course, with a title like “The Last Newspaper” there can be a misunderstanding that we are presuming to hold a vigil for the death of the newspaper, or even that we are as presuming that some of the practices we have gathered will supplant the newspaper. However, we were always more interested in the seriality of news, in both the static artworks and in the active participants who will inhabit the galleries and produce our own newspapers. What

art and projects do you think most easily illustrate why we chose this title, and why it is not reliquary?

RF: Well, when it comes to an artwork, Luciano Fabro’s *Pavimento* (*Tautologia*) (*Pavement Tautology*) was my starting point. Fabro created the work in 1967 and it really encapsulates a number of issues in the exhibition, both conceptually and literally. Every morning, you mop the floor and then lay out yesterday’s newspaper to absorb the moisture. It’s a very old custom and definitively addresses the nature and disposability of “The Last Newspaper.” The first people we approached to participate in a residency were Max Andrews and Mariana Canepa Luna, who are partners in Latitudes, a curatorial office based in Barcelona. They have a wonderful flexibility in their projects, which include overseeing public commissions, organizing conferences, as well as initiating multidisciplinary research and editorial programs. Our preliminary conversations led quickly to the notion of a weekly newspaper produced in the New Museum over the course of the residency. From this point, we moved pretty quickly into a landscape of organizational residencies that will animate the social aspects of the exhibition. What part of our research and outreach has energized your thinking the most?

BG: I am really excited by StoryCorp’s project. They are an award-winning group that has spent the last ten-plus years gathering narratives from Americans across the country and asking friends and relatives to interview each other about their lives. The resulting recordings are funny, historic, touching, sociologically important, and deeply, deeply personal. While their audio archives are available in the Library of Congress and some are broadcast on NPR stations, there has been no way for the general public to access this amazing trove of stories. Now, the group will use “The Last Newspaper” to change

that. During the course of the exhibition StoryCorp will staff an office in the gallery where they will be developing and prototyping new ways to make their extraordinary archive available. They will establish a “reference center” that will be fully staffed and open to the public. They will be working to find a new way to make information available—really navigable—and I think, for us, that is what all of the exhibition’s partners have in common. In the artwork in the exhibition we have artists dissecting the newspaper and, in most cases, attempting to illustrate how the information (or news) they report is always compromised by time, by ideology, by space, etc. In all of the groups we have assembled and who will be inhabiting “offices” in the exhibition, we have partners working to find new possibilities for reporting and structuring what is going on in the world.

“The Last Newspaper” is curated by Richard Flood, Chief Curator, and Benjamin Godsill, Curatorial Associate.

Generous Lead Support Provided By
John S. and James L. Knight Foundation
Informed and engaged communities.

“The Last Newspaper” is also made possible by the generosity of the Leadership Council of the New Museum.

Additional support provided by the State Corporation for Spanish Cultural Action Abroad, SEACEX and the Spanish Government.

Special thanks to The Bowery Hotel

Luciano Fabro, *Pavimento* (*Tautologia*), 1967



RF: I feel particularly lucky that so many of the people we are working with have more than matched our enthusiasm for the project. Both the artists and organizations are looking at newspapers and information dispersion through new lenses. I actually get the feeling that the “global campfire” isn’t that remote a concept. Obviously, we are working with utopians but they’re turning out to be very practical ones who lead with their survival skills. At its core, “The Last Newspaper” is about people and their need to communicate. If that need remains intact, then civilization stays alive.



Fall Exhibitions

Today, culture is more dispersed than ever before. The web has broadened both the quantity and kind of information freely available. It has distributed our collective experience across geographic locations; opened up a new set of creative possibilities; and, coextensively, produced a set of challenges. This fall, the New Museum will present “Free,” an exhibition including twenty-three artists working across mediums—including video, installation, sculpture, photography, the internet, and sound—that reflects artistic strategies that have emerged in a radically democratized landscape redefined by the impact of the web. The exhibition makes a case for a newly formed public art that responds to a vastly more connected society thats openness is still being negotiated. The philosophy of free culture, and its advocacy for open sharing, informs the exhibition, but is not its subject. Instead, the title and featured works present a complex picture of the new freedoms and constraints that underlie our expanded public space.

The exhibition catalogue will take the form of a frequently updated website, with contributions by guest essayists including author and critic Ed Halter, blogger Joanne McNeil, and entrepreneur Caterina Fake, as well as related videos, articles, and artworks.

“Free” is inspired in part by “Dispersion” (2001–), an essay by the artist Seth Price that is available as a free online booklet (<http://bit.ly/c4mguw>) and will be featured within the exhibition as a large-scale sculptural installation composed of nine panels each imprinted with a page from the original booklet. The essay traces the increased dispersion of culture, by examining how its circulation and reception has changed across mediums from print, to video, and to the web. In light of the way we now experience political events and pop culture, Price questions the viability of public art as we understand it. Price writes: “We should recognize that collective experience is now based on simultaneous private experiences, distributed across the field of media culture, knit together by ongoing debate, publicity, promotion, and discussion. Publicness today has as much to do with sites of production and reproduction as it does with any supposed physical commons, so a popular album could be regarded as a more successful instance of public art than a monument tucked away in an urban plaza.” The works in “Free” alight from Price’s statements to demonstrate and explore the multiple ways artists utilize, appropriate, and reenact material sourced from a distributed public space.

For Lisa Oppenheim’s 35mm slideshow projection *The Sun is Always Setting Somewhere Else* (2006), the artist sourced from Flickr snapshots of sunsets taken by US soldiers based in Iraq, and re-photographed the soldiers’ photos

against her own horizon in America, framing a common tendency to connect to a universal experience from a foreign vantage point. Artist Aleksandra Domanovic instigates a process of cultural transubstantiation in her work *19:30* (2010)—for which she traveled around the former Yugoslavia collecting visual introductions of nightly news shows from national television stations. She then uploaded these clips online and encouraged DJs to use them as the basis for new techno tracks—a genre of music chosen because it is based on the creation of infinite variations of original productions. Exhibited within the gallery as a two-screen video installation, *19:30* creates an unusual national archive while demonstrating how flexible the meaning of media can be, by revealing how easily obsolete culture from this former country (the nightly news sequences) can be rejuvenated into something vital with a shift in context.

Other works in the exhibition explore strategies around the appropriation of digital imagery. *Take No Photographs, Leave Only Ripples* (2009) by Clunie Reid is comprised of a series of found images the artist layers with hand-drawn anarchic expressions. *Dark Current* (2010), a series of photographs by Andrea Longacre-White, explores the aesthetics of photographic degradation, through images that the artist re-photographed countless times. Takeshi Murata, in a single-screen video making its premiere in this exhibition, explores the way public images are interpreted, transformed, and personalized as they cycle through different contexts and hands. For this new video, Murata used the 3-D modeling program Cinema 4D to investigate the notion of knockoffs through Popeye, a popular character that has been endlessly remixed online and whose copyright in Europe recently expired.



Trevor Paglen, *Dead Military Satellite (DMSP 5D-F11) Near the Disk of the Moon*, 2010. Chromogenic print 30 x 40 in (76.2 x 101.6 cm). Courtesy the artist

Free

OCTOBER 20, 2010–
JANUARY 23, 2011
SECOND FLOOR
GALLERY

Artist Trevor Paglen investigates information—be it personal, scientific, or governmental data—that is masked from public view. In his new series of large-scale landscape photographs, Paglen reveals classified information: federally sanctioned eavesdropping facilities deep in West Virginia and the orbits of dead spy satellites around the moon—all secret activity made visible with extensive research and a long-range lens. Martijn Hendriks considers common

forms of mass communication in his *Untitled (Black Video)* (2009). Hendriks sourced anonymous comments from an online video forum in which participants were responding to the leaked video of the execution of Saddam Hussein; some crude, some unsettled, some laissez-faire, the comments all demonstrate the kind of freedom associated with being unidentifiable.

Artists featured in “Free” include Liz Deschenes, Aleksandra Domanovic, Lizzie Fitch, Martijn Hendriks, Joel Holmberg, David Horvitz, Lars Laumann, Andrea Longacre-White, Kristin Lucas, Jill Magid, Hanne Mugaas, Takeshi Murata, Rashaad Newsome, Lisa Oppenheim, Trevor Paglen, Seth Price, Jon Rafman, Clunie Reid, Amanda Ross-Ho, Alexandre Singh, Ryan Trecartin & Fitch & David Karp, and Harm Van Den Dorpel.

“Free” is curated by Lauren Cornell, Executive Director of Rhizome and New Museum Adjunct Curator.

“Free” is made possible by a generous grant from The Andy Warhol Foundation for the Visual Arts.

Significant support is also provided by the New York State Council on the Arts, a state agency, and the Toby Devan Lewis Emerging Artists Fund.

Additional support provided by the Royal Norwegian Consulate General. Artist travel is made possible, in part, by the Mondriaan Foundation, Amsterdam, and the Office of Contemporary Art Norway.



Lisa Oppenheim, *The Sun is Always Setting Somewhere Else*, 2006. 35mm slide projection. Courtesy the artist

Voice and Wind: Haegue Yang



This fall, the New Museum will present the first solo exhibition by artist Haegue Yang in New York, featuring the work *Series of Vulnerable Arrangements—Voice and Wind*

(2009). Originally conceived as part of her exhibition “Condensation” for the Korean Pavilion of the 53rd Venice Biennale, the installation allows New Museum visitors the kind of contemplative, sensorial experience that marks Yang’s practice.

Consisting of a labyrinthine system of stacked venetian blinds flooded with natural light, *Series of Vulnerable Arrangements—Voice and Wind* evokes shadows of places and experiences not physically present. As in many of her other installations, Yang employs commercially manufactured venetian blinds, but here in uncategorizable colors and patterns that exist at the edge

of taste. These functional decorations for the home defy rigid concepts of design or periodization to emphasize the non-aesthetics of the private sphere, “where the self is cared for and contemplated, and can be shared in a different way.”¹

As in her earlier works, Yang introduces electricity as an invisible connection between objects, people, and ideas, and as the source of mediated, even artificial sensory experiences. In *Series of Vulnerable Arrangements—Voice and Wind*, commercial fans placed around the gallery generate wind at various intervals, altering both the stability of the blinds as suspended barriers and the movement of visitors. Scent atomizers integrated in and around the system of blinds also infuse the installation with a subtle olfactory experience, again calling upon the visitors’ subjectivity as a key element in the definition of the space. Exploring transparency and improvisation as metaphors for the vulnerability of space and time, Yang elaborates on the possibilities of public engagement.

Haegue Yang’s work has been included in numerous international exhibitions such as the 2006 São Paulo Biennial; the Anyang Public Art Project 2007; the 55th Carnegie International, Pittsburgh; the 2008 Turin Triennale; “Asymmetric Equality,” REDCAT, Los Angeles; “Brave New Worlds,” Walker Art Center, Minneapolis; the 53rd Venice Biennale, 2009; and most recently “10,000 Lives,” the 8th Gwangju Biennale; and a solo exhibition at Artsonje Center, Seoul. The artist received the 8th Gwangju Biennale’s inaugural Noon Award in the emerging artist category. Yang lives and works in Berlin and Seoul.

1. Haegue Yang in conversation with Eungie Joo, February 6, 2009.

OCTOBER 20, 2010–
JANUARY 23, 2011
LOBBY GALLERY

“Voice and Wind: Haegue Yang” is curated by Eungie Joo, Keith Haring Director and Curator of Education and Public Programs. Joo also served as Commissioner of the Korean Pavilion for the original presentation of this work.

Support for “Voice and Wind: Haegue Yang” is generously provided by the Producers Council of the New Museum.



Haegue Yang, *Series of Vulnerable Arrangements—Voice and Wind*, 2009. Installation view, “Condensation: Haegue Yang,” 53rd Venice Biennale, 2009. Photo: Pattara Chanrueachachai

LAST CHANCE
THROUGH
OCTOBER 3, 2010
SECOND FLOOR
GALLERY

NEXT STOP:
VILLEURBANNE
“Brion Gysin: Dream Machine” will travel to the Institut d’Art Contemporain, Villeurbanne, France (October 16 – November 28, 2010).

Thank you to Rebecca Brickman, Curatorial Intern, for interviewing and photographing New Museum visitors.

Brion Gysin: Dream Machine What’s it like to use a *Dreamachine*?



Emma Whisler
New York, NY
“It’s weird to have an intended personal/psychedelic experience within the setting of an art museum. That being said, if you’re able to let go of understanding that opportunity as weird, I think it’s a really amazing component of the exhibition. You can get kind of lost in your own head in front of the *Dreamachine*, as it essentially provides a facility for your mind to visually wander.”



Jennifer Martin
United Kingdom
“Interacting with the *Dreamachine* is a really interesting experience; I didn’t anticipate that sort of activity to be in a museum. I liked looking at the *Dreamachine* with my eyes closed and open, both experiences were a visual blur of oranges and yellows, and I saw the formation of different shapes. It was a relaxing experience.”



Felipe Florez
Colombia
“I cannot really describe the way sitting in that room made me feel. It was a weird feeling. After a couple of minutes, the speed of the flickering light became kind of annoying, and eventually maybe even stressful. I didn’t expect this level of viewer participation. I liked that I didn’t know what I was supposed to be seeing.”

“Brion Gysin: Dream Machine” was curated by Laura Hoptman, Kraus Family Senior Curator.

Major lead support for “Brion Gysin: Dream Machine” provided by Shane Akeroyd and Shelley Fox Aarons and Philip Aarons.

Generous grants have also been provided by the Fundación Almine y Bernard Ruiz-Picasso para el Arte and the Terra Foundation for American Art.

This exhibition is also made possible by generous contributions from Lonti Ebers and J. Bruce Flatt, the Robert Lehman Foundation, and The Robert Mapplethorpe Photography Fund. Additional support provided by Susan Hancock and Hilary and Peter Hatch.

Support for the accompanying publication is made possible by the J. McSweeney and G. Mills Publications Fund at the New Museum.



Digger Barbour-Duncan
San Francisco, CA
“About twenty years ago, a friend of mine set up a similar apparatus in my apartment in Oklahoma. I remember how back then I attempted to foster imagery, but was only able to really experience the basic psychedelic aspects of the device. My experience here was very much different. Engaging with the *Dreamachine* today, I was able to ‘see’ landscapes; sort of like a rolling-prairie type terrain, sparked from the light effects generated by the device’s motion.”



Angela Jaeger and Alan Licht
(words are primarily Jaeger’s)
New York, NY
“The closer you sit, the more intense the experience becomes. It feels like your eyelids are vibrating, or being vibrated by some external source...like they’re physically moving. It has the effect of flashing lights, like maybe traffic lights changing rapidly out on the street. The rhythm of the lights speeds up and slows down, the movement comes in waves.”



Susan Spivey
Knoxville, TN
“Initially, I experienced the *Dreamachine* without any music, I felt a sort of twitching around my eyes. I began to see circles and other geometric shapes in my eyelids. The sensation was actually a bit uncomfortable. Then, I turned on the music on the iPod, which is supposed to be paired with the *Dreamachine*, the Master Musicians of Jajouka track. That was amazing; all of the discomfort I had felt initially disappeared. The music went so well with the images I was seeing.”

“Rivane Neuenschwander: A Day Like Any Other” was curated by Richard Flood, Chief Curator.

Major lead support for “Rivane Neuenschwander: A Day Like Any Other” is provided by Dimitris Daskalopoulos, Eugenio López, and the Leadership Council of the New Museum.

The presentation of *First Love* at all exhibition venues is made possible by a gift from Romero Pimenta.

This exhibition is also made possible by a generous grant from The Jacques and Natasha Gelman Trust.

Additional funding is provided by the Consulate General of Brazil in New York, Fundación Cisneros / Colección Patricia Phelps de Cisneros, Lonti Ebers and J. Bruce Flatt, Ken Kuchin, and Andrea and José Olympio Pereira, and The Robert Mapplethorpe Photography Fund.

Support for the accompanying publication is made possible by James-Keith (JK) Brown and Eric G. Diefenbach, and the J. McSweeney and G. Mills Publications Fund at the New Museum.

Additional support for the catalogue is provided by Galeria Fortes Vilaça, Stephen Friedman Gallery, and Tanya Bonakdar Gallery.



Photo: Benoit Pailley

NEXT STOP:
ST. LOUIS

“Rivane Neuenschwander: A Day Like Any Other” will travel to the Mildred Lane Kemper Art Museum, Washington University, St. Louis (October 8, 2010–January 10, 2011); Scottsdale Museum of Contemporary Art, (February 12–June 19, 2011); Miami Art Museum, (July 17–October 16, 2011); and will conclude at the Irish Museum of Modern Art, Dublin (November 15, 2011–February 2012).

Rivane Neuenschwander’s exhibition “A Day Like Any Other” features several installations that open themselves up to direct interaction with the museum’s visitors and display the generosity of spirit for which this Brazilian Conceptual artist is known. Her work *First Love* (2005–) is one of the most exemplary, offering as it does the opportunity for visitors to describe the person they first fell in love with to trained forensic artists. Here, Cary Lane, a professional forensic artist and an instructor in the craft at the John Jay College of Criminal Justice answers some questions about his experience working with Neuenschwander and the public.

New Museum: What did you learn about Neuenschwander’s artistic practice during this process?

Cary Lane: Based on my involvement in this project it seems like Neuenschwander is very interested in connections between her work and the viewer. She really seems to understand that the dynamism of this project would lie in the interactive process of finding the face, more so than in the drawings themselves.

NM: What is a key element for you in collaborating with participants to realize the faces hiding in their past?

CL: Listening skills are essential for a successful forensic drawing. It helps me visualize the face and formulate follow-up questions and strategies for pinpointing nuances. Understanding and identifying each witness’ strengths

and limitations—and guiding them to elements within their strengths—is also a dividend of keen listening.

NM: Were there any particularly emotional moments during the process?

CL: None more than a ninety-one-year-old participant who described his wife’s face from when he first fell in love with her in 1942. That’s sixty-eight years ago! What made this especially emotional was that she died last year after sixty-five years of marriage. Several spectators—and even a guard on duty—welled up during the session. However the witness was very stoic, and did an exceptional job of describing his wife’s 1940s bob haircut and the rounded features of her face. I felt the deep love he had for his wife and I was honored to draw her.

Rivane Neuenschwander: A Day Like Any Other

Upcoming Exhibitions

George Condo: Mental States

Coorganized with the Hayward Gallery in London, the New Museum will present the first retrospective of twenty five years of work by the American artist George Condo (b. Concord, New Hampshire, 1957). Concentrating on twenty-five



George Condo, *Red*
Antipodular Portrait, 1996.
Oil on canvas, 60 x 48 in
(152.4 x 121.9 cm). Springer
Collection, Normandy

Lynda Benglis, *Phantom*,
1971. Polyurethane foam
with phosphorescent
pigments, 8 1/2 x 35 x 8 ft
(299 x 1,066.8 x 243.8 cm).
Installation view, Kansas
State University, Marianna
Kistler Beach Museum of
Art. Courtesy Cheim & Read,
New York. © Lynda Benglis.
DACS, London/VAGA, New
York, 2009. Collection
Kansas State University,
Marianna Kistler Beach
Museum of Art. Collection
Elizabeth Goetz

This is the first museum retrospective of the seminal American sculptor Lynda Benglis (b.1941, Lake Charles, Louisiana), known for her pioneering and challenging work that questions the rigors of modernism and Minimalism by merging feminist content with what would come to be called “anti-form.” Spanning forty years, this exhibition includes her extraordinary early poured latex sculptures and bronze casts; wax reliefs of the late 1960s; groundbreaking video work; *Torsos* and *Knots* of the 1970s that incorporate gold leaf, glitter, and quotidian materials; the 1975 installation *Primary Structures (Paula’s Props)*; pleated-metal sculptures of the 1980s and ’90s; and her more recent works in polyurethane such as *The Graces* (2003–05). Documentary material on Benglis’s landmark media interventions including the infamous 1974 *Artforum* advertisement featuring Benglis and a strategically placed bronze sculpture to create a potent commentary on the machismo of the New York sculpture milieu will also be presented.

This exhibition, organized by a consortium of museums in Europe along with the Museum of the Rhode Island School of Design, will be significantly expanded for its New York debut.

years of painting, but including sculpture as well, the exhibition will offer a comprehensive survey of a career that has been innovative in its assimilation and appropriation of elements of the greatest Western artists of the past 500 years—from Velásquez to Picasso to Arshile Gorky. Condo has been most prolific as a portraitist, but one who has devised a wholly unique way to interpret this genre. Beginning in the mid-1980s, he developed “artificial realism” as an idea that spawned a race of entirely imagined entities. Conventionally, a portrait depicts an individual who exists, or once existed. Condo’s portraits are wholly imaginary yet do not. Painted with a highly detailed naturalism that gives old-masterish attention to every detail of figure, costume, and attribute, Condo’s portraits remain recognizable as types: butlers, businessmen, saints, or cleaning ladies, despite their often fantastic, or humorously grotesque, features.

Condo’s work has been deeply influential to two generations of figurative painters in the US and in Europe, because of

the artist’s astonishing technical ability, stylistic versatility, and imaginative subject matter. After the first blossoming of his career in New York and Paris in the 1980s, his work again became the focus of intense interest at the beginning of the new century. Condo’s production is famously prodigious, and this tightly edited collection of works dating from 1982 to now will be presented in thematic sections or chapters developed in close collaboration with the artist. A dramatic installation of a collection of more than fifty portraits in myriad styles, sizes, and types will be the centerpiece of the exhibition, which will be accompanied by a catalogue featuring essays by Ralph Rugoff, Director of the Hayward Gallery; Laura Hoptman, Kraus Family Senior Curator at the New Museum; as well as the fiction writers Will Self and David Means. After the New Museum presentation, “George Condo: Mental States” will travel to the Hayward Gallery, London; the Schirn Kunsthalle, Frankfurt; and the Museum Boijmans van Beuningen in Rotterdam.

Lynda Benglis



Contraband (1969), Benglis’s largest and most significant poured sculpture measuring almost forty feet, will be on loan from the Whitney Museum of American Art. Even more significantly, the New Museum exhibition will include *Phantom* (1971), a polyurethane sculptural grouping consisting of five enormous reliefs. This work, seen for the first time in New York since it was created for an exhibition at Kansas State University forty years ago, is one of several site-specific ensembles that Benglis made at the time. Known mainly through photographs, these works have come to be considered the apex of the artist’s early achievements, and it is truly an event of art historical importance that *Phantom* will be on display.

Benglis’s interest in process led her to expand the possibilities of a range of materials. Most recently, she has

experimented with plastics, cast glass, paper, and gold leaf. Continuing to take the body and landscape as primary references, Benglis’s latest sculptures still have great immediacy and physicality, and sometimes even defy gravity. A 300-page, fully illustrated hardcover monograph accompanies the exhibition. The retrospective is organized by the Irish Museum of Modern Art, Dublin, in collaboration with the Van Abbemuseum, Eindhoven; Le Consortium, Dijon; Museum of Art, Rhode Island School of Design, Providence; and the New Museum.

JANUARY 26–
MAY 15, 2011
THIRD AND FOURTH
FLOOR GALLERIES

“George Condo: Mental States” is co-curved by Laura Hoptman, Kraus Family Senior Curator at the New Museum and Ralph Rugoff, Director of the Hayward Gallery.

Lead support for “George Condo: Mental States” is provided by Panos Karpidas.

FEBRUARY 9–
JULY 13, 2011
LOBBY AND SECOND
FLOOR GALLERIES

“Lynda Benglis” is curated by Laura Hoptman, Kraus Family Senior Curator.

This exhibition is made possible by
Bank of America

Education Initiatives

Museum as Hub: Bidoun Library Project

THROUGH
SEPTEMBER 26
FIFTH FLOOR
GALLERY



The Bidoun Library Project at the New Museum presents five decades of printed matter in, near, about, and around the Middle East. It evolves from and extends the work of the quarterly magazine *Bidoun: Arts and Culture From the Middle East*. Like the magazine—and like the Museum as Hub—the Bidoun Library is at once a space, an archive, and a network of collaborators. In recognition of this affinity, the Museum as Hub partners invited Bidoun to envision a version of the library for New York. For its North American debut, the Bidoun Library addresses the twentieth century—specifically, the period after the Second World War, set against the context of the Cold War, when the Middle East as we know it

came into its own. It was the heyday of the printed page, perhaps the last period in which the predominant forms of the written word were the book, the newspaper, and the periodical magazine.

The collection includes over 700 publications, most of which were acquired specifically for this exhibition. In the words of the *Bidoun* librarians, the project consists of “pulp fictions and propaganda, monographs, and guidebooks, and pamphlets and periodicals, on subjects ranging from the oil boom to the Dubai bust, the Cold War to the hot pant, Pan-Arabs to Black Muslims, revolutionaries to royals, and Orientalism to its opposites.”

Sourced primarily through internet searches, these different texts are carefully organized into thematic clusters, introduced and contextualized by guidebooks suspended from the ceiling. Combining textual fragments, excerpts, and image reproductions, these guidebooks act as glossaries for the Bidoun Library, mapping the space between *The Terrorist Trap: America’s Experience with Terrorism* and *The Terrorist Trap: A Choose Your Own Adventure Book*.

Following the New Museum installation of the Bidoun Library Project, the library will be re-envisioned for a new audience at our Museum as Hub partner, the Townhouse Gallery, in Cairo, Egypt.

Museum as Hub: Bidoun
Library Project, 2010. Photo:
Naho Kubota

This exhibition is organized by the magazine *Bidoun: Arts and Culture From the Middle East*.

bidoun.com

The Bidoun Library is presented in partnership with Abu Dhabi Art. Bidoun would like to recognize the support of the Emirates Foundation, the Bohlen Foundation, and the Foundation for Arts Initiatives.

Museum as Hub is made possible by the New York City Department of Cultural Affairs and the New York State Council on the Arts.

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.

Sponsored by

Deutsche Bank



Rethinking Contemporary Art and Multicultural Education is also made possible by a generous grant from Agnes Gund.

Endowment support is provided by The Keith Haring Foundation School and Youth Programs Fund, Rockefeller Brothers Fund, the Skadden, Arps Education Programs Fund, and the William Randolph Hearst Endowed Fund for Education Programs at the New Museum. Additional endowment support provided by the JPMorgan Chase Professional Development Workshop Program for Teachers.

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The Junior Museum Apprentice Program was made possible by the support of the Chinese-American Planning Council as part of NYC Department of Youth & Community Development’s Summer Youth Employment Program.

Rethinking Contemporary Art and Multicultural Education

The forthcoming publication *Rethinking Contemporary Art and Multicultural Education* is a resource that focuses on the role of contemporary art in educational pedagogy. Co-published by the New Museum and Routledge, the book provides educators and students with the theoretical foundations and practical resources to incorporate contemporary art into the classroom.

The book includes entries on fifty-seven contemporary artists from fifteen countries; essays by Susan Cahan and Zoya Kocur, Chitra Ganesh, Lan

Tuazon, and Kara Walker; and more than forty lesson plans that explore subjects including identity, activism, democracy, history, environmental issues, and local and global conflict through art.

Rethinking Contemporary Art and Multicultural Education features works by and writings on:

Shaina Anand, Edgar Arceneaux, Andrea Bowers, Mark Bradford*, Ginger Brooks Takahashi*, Center for Land Use Interpretation*, Nikhil Chopra*, Abraham Cruzvillegas*, Hasan Elahi, Cao Fei*, Urs Fischer*, Carlos Garaicoa, Shilpa Gupta*, Daniel Guzmán*, Rachel Harrison*, Sharon

Hayes*, Susan Hefuna*, Jonathan Hernandez*, Leslie Hewitt, Huang Yong Ping, Runa Islam*, Emily Jacir, Michael Joo*, Lauren Kelley*, Margaret Kilgallen, An-My Lê, Glenn Ligon*, Daniel Joseph Martinez, Barry McGee*, Dave McKenzie*, Julie Mehretu*, Wangechi Mutu*, Rivane Neuenschwander*, Noguchi Rika, Catherine Opie, Clifford Owens, Elizabeth Peyton*, Annie Pootoogook, Walid Raad*, Michael Rakowitz, Pedro Reyes*, Rigo 23*, Lara Schnittger*, Lisa Sigal *, Taryn Simon, Lorna Simpson*, Jeff Sonhouse, SUPERFLEX*, Sarah Sze, Rirkrit Tiravanija *, Danh Vo, Kara Walker *, Nari Ward*, Kehinde Wiley, Haegue Yang*, Yin Xiuzhen, and Artur Zmijewski *

*These artists have exhibited or presented a public program at the New Museum.

G:Class interns take the New Museum by storm!

In July, G:Class at the New Museum launched the Junior Museum Apprentice Program, which provided six high school students with a unique opportunity to develop an understanding of contemporary art and culture by learning from New Museum staff through seminars, hands-on training, and site visits. During the two-month program, apprentices learned the inner workings of the New Museum from gallery tours and public programs to exhibition design and marketing strategies.

The teens’ imprint on the New Museum has had a profound effect on its culture; likewise, the Museum has made a

significant impact on the teens. Recent graduate Yuwei (age eighteen), from Baruch College Campus High School, reflects: “I’ve gotten a taste of a little bit of everything at the Museum and learned how those parts work together as a whole. The program takes a willingness to experience anything and everything.” Joygill (age fifteen), from Brooklyn Technical High School, explains: “I really liked the ‘Lunch and Learns’ where we got to sit down with different staff members and department heads and talk over lunch. Just telling us about their lives and how they got to where they’re at. That’s pretty cool.”



Emmett (age seventeen) talks with a visitor in the Rivane Neuenschwander exhibition during his shift as a Gallery Guide.



Emmett (age seventeen), Nian (age nineteen), Sally (age eighteen), Yuwei (age eighteen), and Joygill (age sixteen) replenish Rivane Neuenschwander’s *I Wish Your Wish*.



Sharon Hayes, *In the Near Future*. Image courtesy the artist

Public Programs

Propositions

Propositions is made possible by Eve Steele and Peter Gelles, with endowment support generously provided by the Charlotte and Bill Ford Artists Talks Fund.

Additional support is generously provided by the Contemporary Council of the New Museum.

Propositions is a public forum that explores ideas in development. Each two-day seminar introduces a topic of current investigation in an invited speaker’s own artistic or intellectual practice. Over the course of a seminar session, these developing ideas are responded to, “researched,” and discussed to propel them forward in unique ways. **October 15–16 features a Proposition by Sharon Hayes**, a New York–based artist who works in performance, video, and installation, creating situations that expose dramatic frictions between collective activities and personal actions.

With interventions that are inspired by the language of politics and the dramaturgy of theater, Hayes has staged protests, delivered speeches, and organized demonstrations in which crowds and individuals are invited to rethink their roles in the construction of public opinion. **November 12–13 features a Proposition by Young Jean Lee**, who has directed her plays at Soho Rep (*Lear* and *The Appeal*), The Kitchen (*The Shipment*), The Public Theater (*Church*), Performance Space 122 (*Church* and *Pullman, WA*), and HERE Arts Center (*Songs of the Dragons Flying To Heaven*). As part of

Propositions, Lee explores ideas pertinent to the development of a new work (*Untitled Feminist Multimedia Technology Show*), which will be workshoped in residence throughout the month of November at the New Museum, with work-in-progress performances in December as part of the series RE:NEW RE:PLAY. Additional Propositions have been confirmed for the spring with **Chus Martinez (January 28–29)**, **Doug Ashford (April 29–30)**, and **Byron Kim (May 20–21)**.



Young Jean Lee
Photo: Blaine Davis



RE:NEW RE:PLAY: Ishmael Houston-Jones and Young Jean Lee

As part of our RE:NEW RE:PLAY performance residency series, the New Museum showcases the work of director/choreographer **Ishmael Houston-Jones** and writer/director **Young Jean Lee**.

Over the course of an extended rehearsal process at the New Museum, Ishmael Houston-Jones revisits the seminal work *THEM*, an intensely visceral interdisciplinary collaboration with **Dennis Cooper** (text) and **Chris Cochran** (music), originally presented at Performance Space 122 in

1986. Open rehearsals at the New Museum culminate in a series of programs (including a dance performance, a concert, and a panel discussion) collectively titled *THEM AND NOW* (**September 24–October 14**), addressing the artistic impulses that propelled the creation of this “aggressive and vital” (*Village Voice*) performance work and its reconstruction twenty-five years later. Immediately following the New Museum residency, *THEM* will have its 2010 premiere at Performance Space 122 October 21–30, 2010.

In *Untitled Feminist Multimedia Technology Show* (**December 16–19**), writer/director Young Jean Lee uses her signature disorienting approach to attack the subject of female objectification. This multimedia extravaganza explores the possibilities and limits of trying to overcome the exploitation of women through visual media, framing and reframing the female body through a kaleidoscope of female gazes.



Rehearsal for Young Jean Lee's production of *LEAR*.



Anne Waldman in performance, 2008. Image courtesy the artist

Gysin’s Ghost: Poetry Marathon

Our Gysin programming culminates in the closing weeks of the exhibition with **Gysin’s Ghost: Poetry Marathon on September 25**. This epic event brings together three

generations of poets to participate in a daylong poetry reading on the New Museum’s seventh floor. Participating poets include **Christian Bok**, **Mónica de la Torre**,

Aaron Dilloway, **John Giorno**, **Kenneth Goldsmith**, **Tim Griffin**, **Bernadette Mayer**, and **Anne Waldman**.



Kenneth Goldsmith at *Street Poets and Visionaries*, Mercer Union, Toronto, 2009. Photo: C. Jones

Max G. Morton and F. Sean Martin, 2010. Photo: Erik Lee Snyder



A still from *Limite* by Mario Peixoto (1931), part of *Constructing Views: Experimental Films and Videos from Brazil*



Photos: Anna Mackenzie

Hungarian border, a good place to be away from. Everything seemed utterly incomprehensible when I was a child and reading was sanctuary, early on and still. As a teenager I stumbled into the works of Bataille and Artaud—in beautiful German editions, published by the then great and radical Matthes & Seitz Verlag. That influenced me greatly as a way out and away and it kind of started a love for the more marginal or locked away, Kaspar Hauser-type misfits of a more silent and gentle bend like Robert Walser or the American Charles Burchfield.

NM: You were recently invited to contribute a list of recommended books

Radical Shimmer

Artist, author, and veteran
New Museum Store Buyer Herbert Pfohl
lets us in on his influences and work.

New Museum: You’ve been working as a buyer for the New Museum for around ten years, right? How did you first get involved with the New Museum?

Herbert Pfohl: Something like ten years, yes. Back at its old location on Broadway, I had come to see the David Wojnarowicz show, walked down the stairs into the store and asked for a job. I had worked with books all my life and gradually—first as clerk and assistant buyer—fell into shaping things there.

NM: What’s your background? Where and how did you grow up, and what are some of your early influences?

HP: I grew up “futureless working class” in Styria, Austria near the

to D.A.P.’s well-regarded “Ex Libris” column. Many of your selections have to do with a flimsy boundary between insanity and art: Hans Prinzhorn, the art historian who cataloged art made by the mentally ill; Antonin Artaud and Henry Darger, both of whom spent time in asylums; Michael Ondaatje, who sees similarity between genius and dementia. Can you tell me about your cultural sensibility?

HP: I liked doing it. Yes, a lot of art and asylum. The boundaries of course are always shifting. The Prinzhorn book I mentioned because as book it was like a collection of caustic fairy tales, all heartbreak and sinking signals, endlessly grand, beautiful. The whole outsider art business is grotesque and as helpless as it is calculated. But the Darger book I mention there—that edition was just great. There did not need to be another book on him after that. But it’s out of print and there is a Darger industry now. The Ondaatje book was on Buddy Bolden, the jazz cometist, all rather apocryphal but great. Very American and intoxicating for a wine-garden Austrian like myself. My cultural sensibilities are there, somewhere between Gustav Mahler (the very serious, ever swerving into a little disreputable, *ländler* [a folk dance popular in Austria] and funeral marches), old American music, and pop tragedies. The seedy underbelly of things and the despair that comes with troubled greatness. It usually ends in an unmarked grave.

NM: What is your personal library like?

HP: My books are spread over a few libraries. The books I live with are those that are closest to my (art)work and the ones that one reads to keep going.

NM: You collaborated with Kristofor Minta and James Walsh on the artist’s book *To Die No More*, an anthology about death dedicated to “the deeply dead and the truly living.” What’s this about?

HP: A very close friend of mine died young without leaving anything behind but the memory of him. No diaries, no markings in books. We used my work and fragments from our readings to create a book on the “fairytales forest of death,” composed like a sonata in parables “from sources both known and long forgotten”—170 fragments—from Aries to Wittgenstein. No statements but murmurs, whispers. Not grim either but in tone and gesture maybe like a Schubert melody in a Robert Bresson film.

NM: Blind Pony Books (blindpony.blogspot.com) is another one of your many creations. Is it a blog? A publishing company?

HP: Blind Pony Books was created as prelude to *To Die No More*. It has its own life now as a garden for fragments (in text and image) on subjects that have the sort of gravity that I find missing elsewhere. The tone is similar to the book and similar to my work.

NM: And what about Herbert Pfohl’s Paper Graveyard (papergraveyard.blogspot.com), where you record your “drawings and paintings of animals and saints and black robbers in their forests with white stags and drowned sailors in their ships at the bottom of the oceans and many of the beautiful dead”? You invite people to come back and spend time looking over everything there. It’s riveting. One could spend days and days.

HP: That text I wrote to give the feel of what I am after. I want people to spend time there—and get lost. It would be my criteria for all things—to fall, to allow for that.

NM: You get so much done, both in terms of output and what you take in. How do you find time to work? Do you sleep much? What’s your life like outside of the New Museum?

HP: I don’t sleep much. But it’s a happy situation still because I do what I love doing—most of the time. I always look and arrange—waking or sleeping, at the New Museum or outside of it. I don’t hobnob very much and I don’t see enough shows—but it all kind of comes to me in book form, sooner or later.

NM: What’s your take on the relationship between emerging technologies and traditional publishing?

HP: I think reading is a backwards-looking activity, a form of nostalgia. But buying books will not disappear. There is such a flood of poor reading material, so many godawful books that should be “kindled,” if only to save the paper, but the smell of things, the weight of it, and that you can take it home with you will always count for something to some people. There is reading without the object and that is fine too. But I imagine a hand-in-hand or an “alongside” between the conceptual and the object always, and hopefully there will be gravity, a radical shimmer in both.

NM: What do you find most challenging about the New Museum?

HP: I have challenged myself to curate a store that supports the Museum’s programming, but by standing on its own shoulders, by creating its own aura. So far it has worked beautifully—and I think we are looking at something that you can’t find anywhere else.



Herbert Pfohl



Herbert Pfohl, *To Die No More*, Blind Pony Books 2008

PARTY AND PRIVATE VIEWING FOR "BRION GYSIN: DREAM MACHINE"

With live music by John Zorn, Beaut, and York Factory Complaint

From top: James Pfeiffer and Laura Hoptman; visitors using the *Dreamachine*; Beaut; Genesis Breyer P-Orridge; Ben Olson, Cassandra Jones, and Heidi Lee. Photos: Adi Shniderman



NEW MUSEUM BLOCK PARTY

On July 24, 2010, the New Museum hosted a day of free performances, tours, and art activities in Sara D. Roosevelt Park. This year's highlights included musical performances by Hisham Akira Bharoocha (hishamb.net) and Adam Matta (adamatta.com) and Postcards to AZ (postcardstoaz.info), a project by Benj Gerdes and Jennifer Hayshida, in which visitors are invited to write a postcard to their neighbors in Arizona affected by the implementation of the controversial immigration law SB 1070. This year's Block Party was our most successful yet, with 2,370 neighbors and art lovers in attendance!



ART STUDY TOUR

New Museum Trustees, Leadership Council Members, and Producers Council Members traveled to South Korea for an Art Study Tour to Seoul and Gwangju led by Eungie Joo, Keith Haring Director and Curator of Education and Public Programs. The group explored artist studios, private collections, and museums, and attended the grand opening of the Gwangju Biennale, directed by Massimiliano Gioni, Director of Special Exhibitions at the New Museum.



OPENING PARTY FOR "SKIN FRUIT: SELECTIONS FROM THE DAKIS JOANNOU COLLECTION"



From top left: Jeffrey Deitch, Paige Powell, David LaChapelle, and Massimiliano Gioni; Simon and Michaela de Pury; Pierce Brosnan; Peter Brant, Cyndi Lauper, Jeff Koons, and Dakis Joannou; Bec Stupak and Malcolm Stuart; Michael Stipe; Lisa Phillips and The Edge. All photos © PatrickMcMullan.com



OPENING PARTY FOR "RIVANE NEUENSCHWANDER: A DAY LIKE ANY OTHER"

From top left: Richard Flood and Rivane Neuenschwander; Manuel Gonzalez, Shelley Fox Aarons, Eungie Joo, and Jose Iraola; Chau Ngo, Io Bottoms, Kirsten Dunst, Sasha Sagan, and Svetlana Dill; Lucy Dennison, Saul Dennison, and Ellyn Dennison; Carlos Quirarte, Justin Theroux, Hannah Linden, and Nate Lowman. All photos © PatrickMcMullan.com



NEW MUSEUM SPRING GALA

The New Museum Spring Gala honoring Mary Heilmann and Maja Hoffmann took place at 7 World Trade on April 22, 2010. This year's party featured a Brazilian theme, music by Vanessa da Mata, and our first ever After Party! Many thanks to our Honorary Co-Chairs Alice Braga and Francisco Costa, and our fabulous Gala Chairs Shelley Fox Aarons, Mitzi Eisenberg, and Charlotte Ford.

From top left: Susan Feinstein; Jack Pierson; David Heller; Elizabeth Grimaldi, Anne Huntington, Katharine Zarrella, and Wallis Dolan; Phil Aarons and Shelley Fox Aarons; John Giorno and Mary Heilmann; Vanessa da Mata; Maja Hoffmann; Heide Lindgren, Fernanda Motta, and Julie Henderson; Charlotte Ford; Desiree Rogers; Alice Braga and Lisa Phillips; Maluca; Mitzi Eisenberg; Charles and Joan Lazarus; Leelee Sobieski and Christopher Bollen. All photos © PatrickMcMullan.com



Members Edition

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Spotted!

...A group of **New Museum Members** strolling down the alleyway to Freeman's for dinner after seeing "Rivane Neuenschwander: A Day Like Any Other" and "Brión Gysin: Dream Machine."

...Member **Josh Solon** indulging in a delectable pretzel croissant from Birdbath created by The City Bakery, the New Museum's new café, where Members enjoy 10 percent off.

...New Museum Director of Special Exhibitions, **Massimiliano Gioni**, giving Museum Trustees, Leadership Council Members, and Producers Council Members an exclusive tour of the 8th Annual Gwangju Biennale in Gwangju, South Korea.

...Member **Daphne Muller** longingly selecting the wish "to be on a holiday at the beach" from Rivane Neuenschwander's piece *I Wish Your Wish*.

...Council Member **Debbie Harris** enjoying the studio visit with Tom Sachs along with other Members, who sipped tequila and nibbled on pigs in a blanket.



Stacy Engman

DELUXE MEMBER

Stacy Engman, the Chief Curator of Contemporary Art at the National Arts Club, joined the New Museum as a Member this year, bringing sparkle and flare with her larger-than-life style and personality. The always-fashionable and beaming Engman calls the New Museum "one of our city's gems" and says it "feels like an adventure every time" she visits. She calls our Pritzker Prize-winning building "an urban obstacle course or some sort of jungle gym for adults."

As a curator, Engman appreciates the "sensitivity to the more daring shows that she feels the New Museum does very well."

And very importantly, Engman understands that "in order to have these sorts of experiences, we must support our progressive institutions through membership."



Members at the party and private viewing for "Brión Gysin: Dream Machine"
Photo: Adi Shniderman

Susan Batton and Maja Thomas

PREMIUM MEMBERS

After moving back to New York after years in Los Angeles, Susan Batton and Maja Thomas wanted to support the New Museum and its programs, which they feel "are among the most innovative."

Thomas, a Grammy award-winning producer, is the Senior Vice President of Hachette Digital, engaged in the digital transformation of the publishing business. Batton is a museum professional, most recently editing the book *Modern Views Inspired by the Mies van der Rohe Farnsworth House* and the *Philip Johnson Glass House* published by Assouline. She is looking forward to a new position as Managing Director of Dia:Beacon this fall.

A visit to Marilyn Minter's studio was their most memorable activity as Members. They enjoy the crowds at openings that "feel like a combination of fashion show, carnival, and theater piece." Their favorite Member benefits are tours of personal collections, because they love to see how people live with art.

They also collect, focused on emerging artists for the freshness of the work, as well as the opportunities for involvement with the artists, and seeing the work grow and change over the years. Recent additions are by Mika Tajima and Tia Pulitzer.



Susan Batton and Maja Thomas
Photo © PatrickMcMullan.com

Graeme Birchall

CONTEMPORARY COUNCIL MEMBER

Graeme Birchall first got involved at the New Museum because he wanted to embrace contemporary art. Rather than "waste a perfectly good lifetime not appreciating something that many others obviously did," Birchall became involved in the New Museum and now encourages everyone he meets to do the same. His favorite part of being involved with the Contemporary Council has been the introduction to new ideas and new viewpoints and "the access to people that I'd otherwise not encounter." Birchall thought that *I Wish Your Wish* by Rivane Neuenschwander was "a very interesting, beautiful, and successful work." However, his favorite New Museum happening to date has been the new building at 235 Bowery.

Stacey and Rob Goergen

PRODUCERS COUNCIL MEMBERS

Locals to the SoHo neighborhood, Stacey and Rob Goergen have been regulars at the New Museum for years. They joined the Producers Council in 2010 as a way to get more involved through studio visits, collection tours, and artist talks with our curators. Stacey Goergen, as Director of SmartSpaces, which puts contemporary art into storefronts, and a former curator at the Whitney Museum of American Art, is constantly inspired by the artists she meets. She says her favorite "tends to change weekly depending on the work I have seen or which artist I have most recently spoken with!" and raves about many of the New Museum's exhibitions. Urs Fischer's breadth of work, Mary Heilmann's full-of-life paintings, Tomma Abts's captivating compositions, and Paul Chan's projections have all made great impressions.



Stacey and Rob Goergen



For more information on **Deluxe and Premium Membership** contact Joyce Sitterly at jsitterly@newmuseum.org or 212.219.1222 x228

For more information on **Council Membership** contact Rachel Coker at rcoker@newmuseum.org or 212.219.1222 x260.

There are many ways in which you can support the New Museum beyond a cash donation. To learn about the New Museum's **planned giving** program, please call 212.219.1222 x260.

THANK YOU!

THE NEW MUSEUM GRATEFULLY ACKNOWLEDGES THE SUPPORT OF THE FOLLOWING INDIVIDUALS, CORPORATIONS, FOUNDATIONS, PUBLIC AGENCIES, AND MEMBERS THAT SUPPORT OUR ANNUAL PROGRAMS AND GENERAL OPERATIONS.

Sincere thanks to all New Museum Members whose support is crucial to our mission and program.

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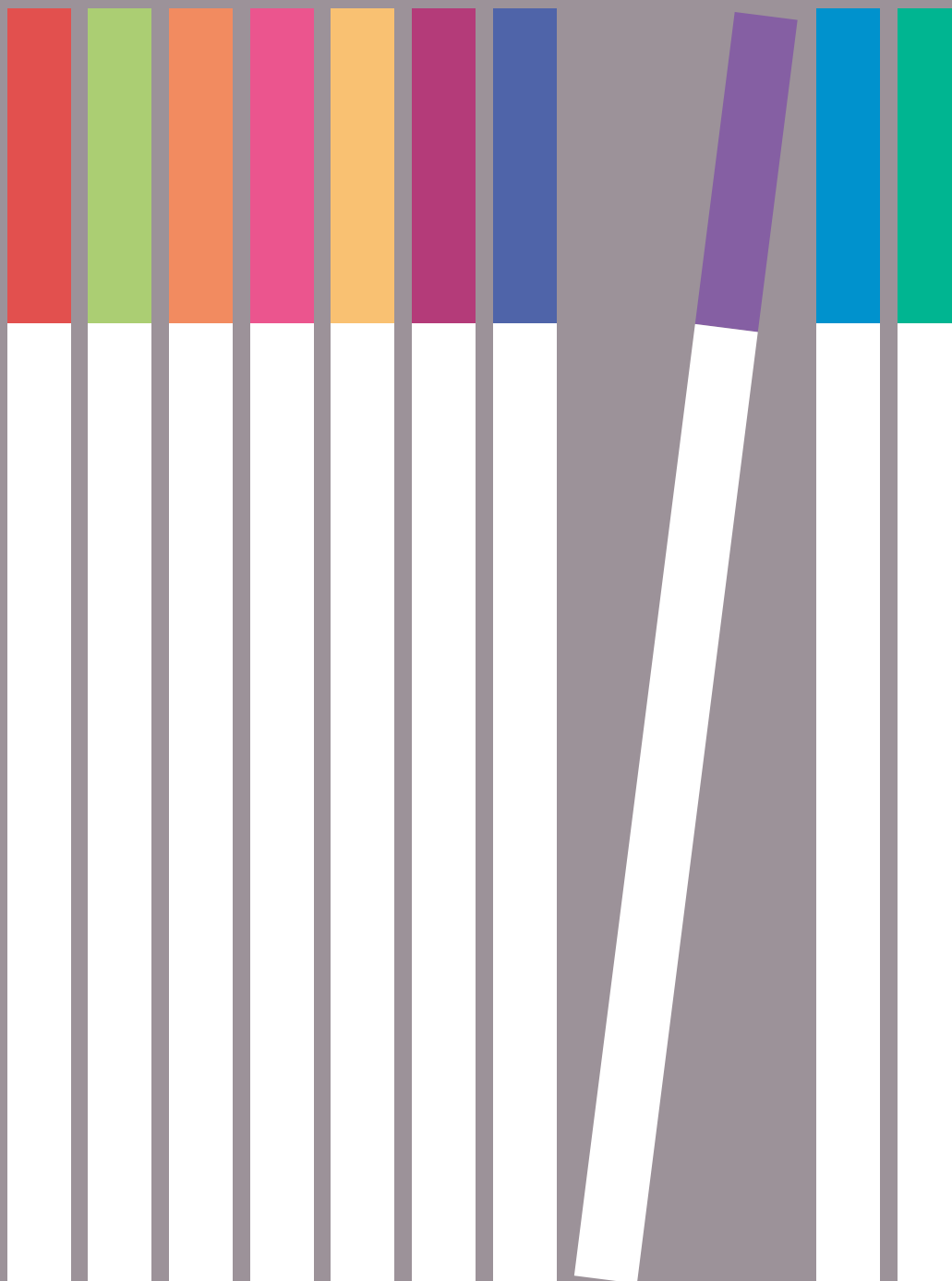
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Birdbath created by The City Bakery Opens at the New Museum!

The City Bakery is considered one of the leading baked-good proprietors in the city. According to *New York* magazine, "The City Bakery is a thing apart: gorgeously eclectic, culinarily inspired, effortlessly seasonal." They've been in business for twenty years, and come to us with considerable retail experience. More recently, The City Bakery has expanded with several storefront satellite operations branded as Birdbath created by The City Bakery. Their products—like their pretzel croissant and chocolate chip cookies—are widely sought after, and their reasonable prices make them even more appealing. Customer service is a critically important part of The City Bakery's business and they are also environmentally conscious, as they focus on locally grown food and are on the forefront of green practices. We all look forward to enjoying their fresh, delicious food at Birdbath!

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