

PAPER

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NEW
235 BOWERY
NEW YORK NY
10002 USA
MUSEUM

PAPER

VOL. 10

SPRING / SUMMER 2011

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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 PM

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.

tel. 212.219.1222
fax 212.431.5328
newmuseum.org

DIRECTOR'S LETTER

Dear Friends,

2011 is off to a great start. Our current exhibitions of the work of George Condo and Lynda Benglis have received unprecedented critical raves and have broken attendance records! We are so proud to present both survey exhibitions—in each case the artist's first in the United States. The New Museum has a long tradition of giving artists their *first* exhibitions, no matter what generation they represent. From John Baldessari to Ana Mendieta, Paul McCarthy to Carolee Schneeman, David Wojnarowicz to William Kentridge, Rivane Neuenschwander to Cildo Meireles, the New Museum's mission is to present both emerging and under recognized artists—including artists whose museum surveys are long overdue. In the coming months, you can look forward to a faster paced exhibition program, with the addition of another round of shows, and the introduction of 'focus' exhibitions which will feature a particular work or body of work by an artist. Gustav Metzger's sculptural installations titled "Historic Photographs" and Apichatpong Weerasethakul's ambitious project "Primitive" will open this May and will be followed by Ostalgia—a major examination of work from Eastern Europe and the former Soviet Republics made since the fall of the Communist Bloc.

The New Museum's history and legacy of firsts has been visually charted and can now be seen through our new **Digital Archive**, which chronicles the programmatic history of the New Museum since its inception in 1977. For the first time ever, our rich exhibition history is accessible to the public, to scholars and to anyone curious about the New Museum and our activities. It includes podcasts, exhibition checklists, installation views and PDFs of accompanying catalogues, offering a unique, rich resource. It is a singular undertaking using open source programming and has drawn strong interest and support from the funding community. We are especially grateful to the Henry Luce Foundation for providing the initial seed

funding for this important project—one that has taken three years to research, design and launch.

A record of the New Museum's legacy and radical history is of great historical importance. It also makes us see the present differently, and in a different context. As the present will soon too become part of the past and part of this archive, we continue to look to the future and to artists' visions of the future.

This Spring, we launch a second important signature program: the **Festival of Ideas for the New City**—a major undertaking that is a collaboration between over one hundred organizations Downtown. The Festival's main ambition is to harness creative capital to imagine the future city. The Festival brings together universities, arts institutions and community groups, and provides an important platform for cultural advocacy, learning, community building and civic participation. Recognizing that the New Museum had started a dramatic transformation of the Bowery neighborhood, we felt a responsibility and opportunity to explore how positive change can occur in a city that is about change. And so, three years ago, we began to discuss the idea of the Festival with other Downtown cultural and community groups and realized that as one of the largest Downtown organizations, we could serve as a platform and hub for a project now involving over 100 organizations. The partners are united in their belief in the power of collaboration and that a concentration of cultural capital is essential to the health of any future city. We are especially grateful to trustee David Heller and his wife Hermine for their very generous gift to present this ambitious initiative.

The New Museum is pleased to present, as one of its Festival contributions, an exhibition by OMA, Rem Koolhaas, called *Cronoqaos*, an exhibition on preservation

that was the centerpiece of the last Venice architecture Biennale. OMA's exhibit explores the political, economic and social relevance of preservation and its role in architectural thinking.

A dedicated Festival website will be available soon with a complete program. Check festivalofideasnyc.com at the end of March for details, or email info@festivalofideasnyc.com to get involved.

Speaking of vision, don't miss the **New Museum Gala on April 6th** honoring the legendary artistic duo of Gilbert and George and the extraordinary collector couple Gael Neeson and Stefan Edlis. We are also incredibly grateful to Chuck Close for contributing a commissioned portrait and to Josh Smith for his unique series of collages to benefit the Museum. The generosity of artists is really staggering and provides a crucial core of support for all that we do.

Thank you for your support, and for your belief in our mission of supporting the new: benchmark exhibitions, innovative programming and ongoing experimentation.

Lisa Phillips
Toby Devan Lewis Director



Photo: Lina Bertucci

ANNOUNCEMENTS

FESTIVAL OF IDEAS FOR THE NEW CITY | MAY 4-8 2011 DOWNTOWN MANHATTAN TO BECOME A DYNAMIC LABORATORY FOR CREATIVE THINKING AND ACTION

The Festival of Ideas for the New City is a major new collaborative initiative involving scores of Downtown organizations, from large universities to arts institutions and community groups, working together to affect change. The Festival is a first for New York and will harness the power of the City's remarkable creative community to imagine the future and explore the ideas and innovations destined to shape that future. It will take place from May 4-8, 2011, in locations around Downtown Manhattan in a geographical area spanning East to West below 14th Street—and will serve as a platform for artists, writers, architects, engineers, designers, urban farmers, planners, and thought leaders in various disciplines to exchange ideas, propose solutions, and invite the public to participate in the experiment.

The Festival of Ideas for the New City is organized around three central programs:

A three-day slate of symposia, lectures, and workshops with visionaries and leaders—including exemplary mayors from a variety of countries, forecasters, architects, artists, economists, and technology experts—will address the four broad Festival themes: The Heterogeneous City; The Networked City; The Reconfigured City; and The Sustainable City. These events will take place Thursday-Saturday, May 5-7, 2011, at the theaters of The Cooper Union, New York University, and the New Museum.

An innovative, minimal-waste, outdoor StreetFest will take place along the Bowery. More than seventy-five local grassroots organizations, small businesses, and non-profits will present model products and practices in a unique outdoor environment. The Festival will premiere a new environmentally and economically inspired tent design commission for the Festival, as well as outdoor living rooms and inflatable structures. Visitors can expect cooking demonstrations with urban farmers, rooftop gardening classes, oral history projects, bike tours and valets, and a variety of affordable and healthy locally grown, sustainable food options. The StreetFest will take place on Saturday, May 7.

Over eighty independent projects, exhibitions, and performances, which expand on the Festival's themes, will open at multiple Festival Partner venues Downtown, activating a broad geographical area, and including a solar powered mobile art studio; artist commissioned roll-down, metal storefront gates; projections of poems in endangered languages on Lower East Side buildings; a prototype of an urban campground; a marathon event where architects will present their ideas about reconfiguring public space in a rapid fire format; an exhibit exploring the political, economic and social relevance of preservation and its role in architectural thinking; and a wide-range of other activities exploring ideas for the future. These events will take place from Saturday evening, May 7, through Sunday, May 8.

The New Museum will present *Cronoqaos* at 231 Bowery, an exhibition by Rem Koolhaas and the Office for Metropolitan Architecture focusing on 26 projects as one cohesive body of work concerned with time and history, destruction and preservation—and the simultaneity of these in "destroying any sense of a linear evolution of time." Presented at the 2010 Venice Biennale, *Cronoqaos* is a New Museum exhibition for the Festival of Ideas for the New City.

The Festival of Ideas for the New City was initially conceived by the New Museum over three years ago and is informed by the Institution's longstanding history in and continued dedication to public education and civic outreach. The concept quickly attracted a core group of ten Downtown organizing partners. The organizing institutions of the Festival are unified in their belief in the central importance of creative capital; to the quality of life and progress in New York and any future city; as well as the power of partnerships to make a difference and influence public awareness.

THE ELEVEN ORGANIZING PARTNERS ARE:
The Architectural League NY; Bowery Poetry Club; C-Lab, Columbia University; Center for Architecture; The Cooper Union; The Drawing Center; New Museum (Founding Partner); New York University Wagner School; PARC Foundation; Storefront for Art and Architecture; and Swiss Institute.

STAY IN TOUCH!

For additional information or to get involved, contact info@festivalofideasnyc.com.

The Festival of Ideas for the New City is made possible by a generous grant from Goldman Sachs Gives at the recommendation of David & Hermine Heller.

Major support is also provided by our lead supporters, Audi of America and The Rockefeller Foundation, and our producing sponsors, Brookfield and Lonti Ebers.

Special thanks to our Media Partner *New York* magazine.

NEW LIMITED EDITION

A new Limited Edition by Josh Smith will be debuted at the New Museum Spring Gala on April 6. See page 14 for details.

STUART REGEN VISIONARIES SERIES

Alice Waters will give the annual Stuart Regen Visionaries Series talk on Monday, May 23. See page 13 for the complete story.

ANNUAL SPRING GALA

The annual **Spring Gala** is our single most important benefit event of the year, raising over \$1,000,000 in critical support for the New Museum's exhibitions and programs. It has also become an anticipated event in the contemporary art world with leading artists, collectors, and dealers present. This year we will honor the legendary artist duo **Gilbert and George** and the extraordinary philanthropists and collectors **Gael Neeson and Stefan Edlis**.

Gilbert and George have influenced generations of young artists by making art that is tenaciously ageless and

exemplary in its originality and freshness. Performance art and conceptual photography both owe much of their current strength and diversity to these brilliantly innovative artists who first made waves in 1967.

Gael Neeson and Stefan Edlis have assembled one of the greatest collections of contemporary art in the world and have transformed the cultural landscapes of Chicago and Aspen—their home cities. They are active as museum trustees and through their foundation provide grants to art museums, art education, and human services. We

salute them as intrepid and fiercely independent model citizens of our community.

This year's Gala will be held on **Wednesday, April 6, at 7 World Trade**. Not only are we honoring four brilliant members of the art world who have greatly contributed to the ongoing legacy of contemporary art, but we are also pleased to announce that **Chuck Close** has agreed to do a photographic portrait commission as our single auction work. This is *the first and only time* he has agreed to do a portrait commission.

SHIRANA SHAHBAZI FEBRUARY 9–JUNE 19, 2011 | LOBBY

Shirana Shahbazi's work engages with photographic genres, investigating how they are transformed and circulated. Her crisply rendered images adapt the style of commercial photography, which gives them both a sense of familiarity and a deliberate stylistic mutability. Shahbazi approaches recognizable categories like portraiture, still-life, and landscape photography with a distinctly analytical approach. Her work also investigates the translation of images between media and modes of production. In the past, for example, the artist has contracted billboard painters or carpet makers in her native Iran to transfer her photographs to new physical

forms. Shahbazi's embrace of the quotidian photograph is an attempt to document the lives of images, exposing how we look and how we use what we see.

For the New Museum, Shahbazi has created a site-specific wallpaper installation, the second such work to be installed in the Museum's lobby. The photo-based work isolates objects and images, including a vase of flowers, a piece of fruit, and a young woman in a moment of reflection, laid out on geometric blocks of color. Although the style of these photographs is reminiscent of print or billboard advertising, they also have the feel

of images appropriated from historical genre paintings, symbolic objects excised from still lives and other forms of memento mori. The scale and dramatic composition of Shahbazi's installation elegantly monumentalize these fragments; it envelops the viewer in a situation that encourages an active and critical engagement with visual culture.

This project is made possible by the generous support of the Toby Devan Lewis Emerging Artists Exhibitions Fund.

GEORGE CONDO: CURRENT EXHIBITION MENTAL STATES

THROUGH MAY 8, 2011 | THIRD AND FOURTH FLOORS



Installation view, "George Condo: Mental States" Photo: Benoit Pailley

"George Condo: Mental States" is the first survey of the highly influential and inventive painter George Condo. Since arriving in New York at the beginning of the 1980s, Condo has created one of the most adventurous, imaginative, and provocative bodies of work in contemporary art. He has consistently mined art historical styles and gestures to create new images that capture idiosyncratic characters and universal emotions. The exhibition takes an unorthodox approach to the museum retrospective, breaking from strict chronology in favor of a thematic approach to Condo's oeuvre. The exhibition highlights ideas that unite disparate works and moments within the artist's career, inviting the public into Condo's mental universe. The exhibition opens with a spectacular salon-style wall featuring

forty-six of the artist's "imaginary portraits"—realistically rendered images of imaginary subjects. This installation was initially inspired by a similar presentation at the Bruno Bischofberger Gallery in Zurich in 1985, which included 300 paintings. A number of historically significant works are included in the portrait wall, including Condo's first mature work, *The Madonna* (1982) and his monumental *Memories to Picasso* (1989), painted strictly from memories of his forebear's work. In addition, the viewer can track the transformation of some of Condo's iconic cast of barbers, butlers, queens, and miscreants. The figures in Condo's paintings are created in a variety of styles from Neo-Classical to cartoonish, and often contain a disconcerting contrast between physical form and the emotion expressed.

The third floor of the museum features two rooms that highlight specific moods and emotions that have become common in Condo's portraits. The first room, designated Melancholia, gathers together a number of his strange humanoid figures from the late 1990s to early 2000s. These male and female creatures represent familiar characters like businessmen and housewives rendered quite seriously in starkly lit portrait settings. Figures like *The Janitor's Wife* (2000) and *The Stockbroker* (2002) are at once humorous and poignant. Their awkward and distorted features conjure a sense of self-awareness and defeat brought about by an unconcerned society. Highlighted in this cast of failures and outcasts is Condo's *Jesus* (2002), a character



Installation views, "George Condo: Mental States" Photo: Benoit Pailley



depicted in a manner that is both ridiculous and reverent in equal measure. The next room of the exhibition, Manic Society, depicts individuals and pairs of figures with the opposite reaction to contemporary society. Characters like the *Nude Homeless Drinker* (1999) and the *Couple on Blue Striped Chair* (2005) confront the viewer with a violent and ecstatic glee. There is no sense of shame or sadness to these paintings. Instead, Condo uses garish colors and aggressive brushstrokes to capture the rage, scandal, and excess of contemporary society.

The final room of the exhibition gathers eleven of Condo's abstract paintings created over the course of his career. Included in this group is the monumental *Dancing to Miles*

(1985–86), which was created in Keith Haring's studio and demonstrates the virtuosity and improvisation characteristic of Condo's "Expanded Canvas" series. These abstract works draw on a range of art historical sources from Willem de Kooning to Arshile Gorky. In these sprawling canvases, the curves and flourishes are fragments of the cast of characters in Condo's portraits, making them seas of bodies as well as fields of psychologically inflected gestures. For Condo, these paintings depict a mental state—that of the artist. As Condo recently stated, "representational pictures are the artist's body, abstractions are pictures of the artist's mind." These two aspects of Condo's paintings work in concert to describe the experience of the audience and our collective experience in an alienating world.

"George Condo: Mental States" was curated by Ralph Rugoff, Director, Hayward Gallery and Laura Hoptman, former Kraus Family Senior Curator.

"George Condo: Mental States" is made possible through the generous lead support of Laura and Stafford Broumand, Steven and Alexandra Cohen, Nathalie and Charles de Gunzburg, Lise and Michael Evans, Danielle and David Ganek, Panos Karpidas, Liz and Eric Lefkofsky, The Lisa and Steven Tananbaum Family Foundation, the Ringier Collection, and Allison and Neil Rubler.

Additional support provided by The Broad Art Foundation. Special thanks to Per Skarstedt, Monika Sprüth, and Philomene Magers for their ongoing cooperation and support.

This exhibition is organized by the Hayward Gallery, London and New Museum, New York.



CURRENT LYNDA EXHIBITION BENGLIS

THROUGH JUNE 19, 2011 | LOBBY AND SECOND FLOOR

The exhibition "Lynda Benglis" surveys over forty years of American artist Lynda Benglis's innovative work in painting, sculpture, video, and media intervention. The exhibition highlights her radical approach to materials and form, and includes a number of rarely exhibited works, including the dramatic installation *Phantom* (1971). Although Benglis now lives and works in multiple locations around the world, she created a number of her iconic paintings and sculptures in her Bowery studio near the New Museum. The following are excerpts from a recent conversation with the artist:

ON INFLUENCE AND INNOVATION:

I very much related to Pop. I really got certain clues to Abstract Expressionism, to Pop art, and also into Minimal art. I understood that I wanted to be elsewhere in my projection of what I could do and my own limitations. I found that I could not copy any of these ideas, I did not want to copy any of these ideas. I really wanted to advance something new, to find a new recipe.

both physically the idea of how you read clouds that I make work, and how you read phenomena, how you read landscape and tree forms, how you read many different forms or gatherings of information, pebbles on a beach. That is the kind of gestalt, the edges that I'm playing with: the textures and edges. What are the edges of your vision? How do we see? That's my concern.

ON SCULPTURAL FORM:

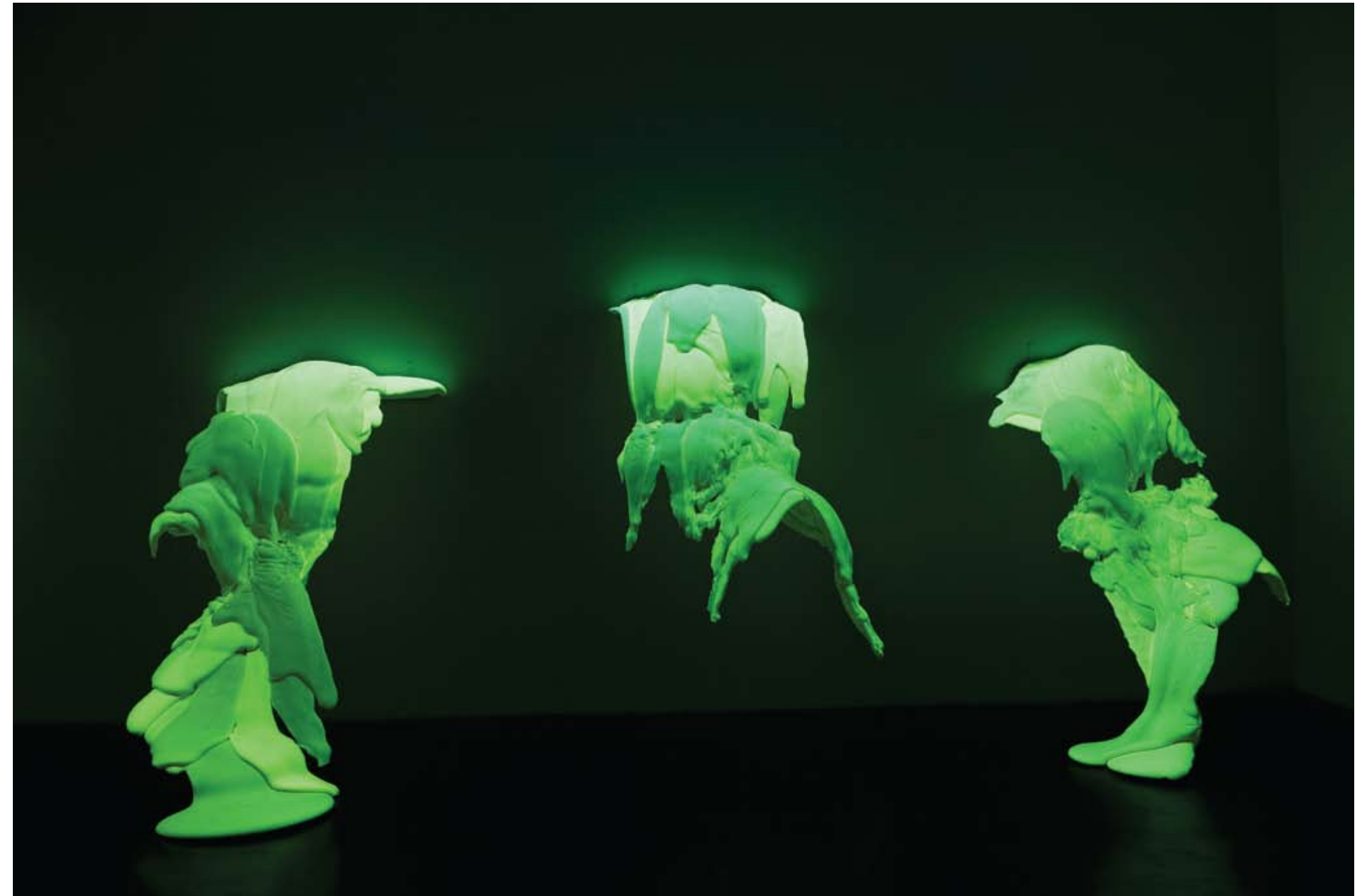
I think about form abstractly; I think about the idea of the gestalt and the overall edges of the form. I think about also the material and the process of the form. I've begun experimenting, but first I conceive of the form much as one follows a cloud. It begins to form itself; it begins to break up or not. It begins to gather with other clouds often. I conceive of a form as it seems to layer in my mind, so it's

ON MATERIALS:

I don't have any cultural feelings or boundaries about the materials. I don't think about taste, I only think about what the situation is, and the coloration and texture and the elasticity of the material, the form that it can take in the ways that I not only perceive what and how it can take a form, but I push the material as far as it can go within the parameters of the thing itself.

ON WORKING DOWNTOWN:

Being on the Bowery, and having a studio in Little Italy prior to that, really affected my notion of what art could be. I love to go to Chinatown; I love to see the excitement of the forms, the plastics. Even the food was very exciting to me. The Canal Street shopping was very exciting; all this I had access to. The contrast and the layers of the different kinds of people and also the layers of how and what was being done there from light fixtures to cooking stoves, restaurant supplies, to the homeless themselves, to being near Cooper Union, to being near City Hall, being near to the river. I seemed to be in the center of the art universe, the downtown New York scene as it were.



This exhibition is organized by the Irish Museum of Modern Art, Dublin, in collaboration with Van Abbemuseum, Eindhoven; Le Consortium, Dijon; The Museum of Art, Rhode Island School of Design, Providence; and the New Museum, New York.



All photos: Benoit Pailley

"Lynda Benglis" is coordinated by Massimiliano Gioni, Associate Director and Director of Exhibitions.

"Lynda Benglis" is made possible by



This exhibition is made possible in part through the generous support of the Lily Auchincloss Foundation and by an award from the National Endowment for the Arts.



AN ACCORD
IS FIRST AND
FOREMOST ONLY
A PROPOSITION

THROUGH MAY 1, 2011 | FIFTH FLOOR

THE
INCONGRUOUS
IMAGE:
MARCEL
BROODTHAERS
AND
LILIANA
PORTER

MAY 11-JULY 3, 2011 | FIFTH FLOOR

MUSEUM AS HUB: THE ACCORDS

The Museum as Hub is a partnership of six international arts organizations that supports art activities and experimentation; explores artistic, curatorial, and institutional practice; and serves as an important resource for the public to learn about contemporary art from around the world. Initiated by the New Museum in 2006, this partnership includes art space pool, Seoul, South Korea; Museo Experimental El Eco, Mexico City; Museo Tamayo, Mexico City; Townhouse Gallery, Cairo, Egypt; and the Van Abbemuseum, Eindhoven, the Netherlands.

"Museum as Hub: The Accords" is a series of exhibitions and events exploring new forms of curatorial practice and international collaboration. The project proposes new terms for agreement, considering whether an accord can inspire new methods of communication, and perhaps lead to new forms of production in the process. "The Accords" aims to address both the challenges and possibilities of working as a "hub," moving beyond ideas of consensus toward a more flexible platform that supports multiple and simultaneous strands of research, exchange, and presentation. Two exhibitions conceptually linked in their development will be presented on the fifth floor of the New Museum in addition to simultaneous manifestations initiated by Museum as Hub partners in Cairo, Eindhoven, Mexico City, and Seoul.

The project begins with the exhibition "An accord is first and foremost only a proposition." Proceeding from the idea that an accord functions as a kind of premise, the exhibition explores how coming together around a set of principles can give form to particular ideas, actions, and events that extend beyond an official agreement. Carey Young's works employ the logic of contracts and disclaimers to examine perceived relationships between viewer, artwork, artist, and institution. Wael Shawky's *Youm al-Nasr, Madinat Nasr 1, 2, and 3* (Victory Day, Victory City 1, 2, and 3), 2011, recalls the infamous 1981 assassination of the late Egyptian president Anwar El Sadat, following his unpopular signing of the Camp David Accords and the Egypt-Israel Peace treaty. Expanding on her video trilogy in progress, which includes *Mary Koszmary* (Nightmares), 2007, and *Mur i Wieza* (Wall and Tower), 2009, Yael Bartana's works proscribe a new Jewish renaissance movement in Poland. In Dora Garcia's *New Forever* (2011) a web camera streams to the artist's website twenty-four hours a day, seven days a week, for an entire year, by agreement with the museum, testing the premise of the exhibition as an accord.

"An accord is first and foremost only a proposition" is organized by guest curator Sarah Rifky, Townhouse Gallery, Cairo.

As the second part of "The Accords," "Museum as Hub: The Incongruous Image: Marcel Broodthaers and Liliana Porter" is part elaboration, critique, and response to "An accord is first and foremost only a proposition." The resulting project places in dialogue works by Marcel Broodthaers (b. 1924, Brussels, d. 1976, Cologne) and Liliana Porter (b. Buenos Aires, 1941) to highlight points of common interest, or philosophical accord, that explore the ways humor, riddle, and self-critique play fundamental roles in the oeuvres of both artists. The exhibition draws out, through juxtaposition, how Broodthaers and Porter investigate the deceptions, dissonances, and incongruities that images and language can produce. The work of both artists is profoundly influenced by Magritte and Surrealist literature, proposing an unlikely dialogue between the work of two artists as an accord of concept and genealogy. The exhibition features Broodthaers's rarely seen *Ombres Chinoise* (1973/74) and other slide-projection works from the Van Abbemuseum collection presented alongside Liliana Porter's photogravure set "The Magritte Series" (1975-77) with related paintings and photo etchings. The project takes the artworks as departure points for various conversations about the politics of knowledge to address questions of taxonomy, pedagogy, and display.

"The Incongruous Image" is organized by guest curators Annie Fletcher, Van Abbemuseum, Eindhoven; and Tobias Ostrander, Museo Experimental El Eco, Mexico City.

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.

Education and public programs are made possible by a generous grant from Goldman Sachs Gives at the recommendation of David and Hermine Heller.

MUSEUM AS HUB PUBLIC PROGRAMS

THURSDAY, MAY 12, 7 PM
MUSEUM AS HUB: A FILM
SCREENING AND DISCUSSION
WITH LILIANA PORTER
NEW MUSEUM THEATER
FREE FOR MEMBERS, \$8
GENERAL PUBLIC

In conjunction with the exhibition "The Incongruous Image: Marcel Broodthaers and Liliana Porter," the New Museum presents a screening of Liliana Porter's film *Fox in the mirror* (2007), followed by a conversation between the artist and guest curators Tobias Ostrander and Annie Fletcher. Discussion will speculate on the resonances between Porter's investigations over the past thirty years and those of Marcel Broodthaers in the 1960s and 1970s.

SATURDAY, MAY 14, 2 PM
GALLERY TALK WITH GUEST
CURATORS ANNIE FLETCHER
AND TOBIAS OSTRANDER
FIFTH FLOOR
FREE

Guest curators Annie Fletcher, Van Abbemuseum, Eindhoven, and Tobias Ostrander, Museo Experimental El Eco, Mexico City, discuss the development of the exhibition "The Incongruous Image: Marcel Broodthaers and Liliana Porter" in the Museum as Hub space. They will address their interests in the role of humor, irreverence, and critical perspectives in art as articulated in the work of Broodthaers and Porter.

SATURDAY, JUNE 11, 2 PM
MUSEUM AS HUB: RACHEL
HAIDU ON THE WORK OF
MARCEL BROODTHAERS
NEW MUSEUM THEATER
FREE FOR MEMBERS, \$8
GENERAL PUBLIC

Associate Professor in the Department of Art and Art History and the Graduate Program in Visual and Cultural Studies at the University of Rochester, Rachel Haidu will discuss the influence of René Magritte on Marcel Broodthaers' art practice and share research from her book, *The Absence of Work: Marcel Broodthaers, 1964-1976* (2010).



Gustav Metzger. *Historic Photographs: No. 1: Liquidation of the Warsaw Ghetto, April 19-28 1943, 1995/2009*
 Photograph mounted on Foamex board and rubble, 150 x 211 cm
 Copyright 2010 Gustav Metzger, Courtesy Serpentine Gallery, Photo: Sylvain Deleu

MAY 19–JULY 3, 2011 | FOURTH FLOOR

GUSTAV METZGER: HISTORIC PHOTOGRAPHS

“Gustav Metzger: Historic Photographs” is the first American solo exhibition of the influential eighty-six-year-old artist and activist Gustav Metzger, and highlights his long engagement with historical trauma and representation. A survivor of the Holocaust, Metzger’s first-hand experience of displacement and destruction shaped his subsequent outlook on the relationship between art and society.

Initially trained as a painter, Metzger published the manifesto *Auto-Destructive Art* (1959), which called for the production of artworks with industrial materials and a limited lifespan which, in his words, “reenacts the obsession with destruction, the pummeling to which individuals and masses are subjected.” These ideas were most dramatically realized in London in 1961, where he sprayed sheets of nylon with hydrochloric acid, burning them to tatters. His work has gone on to touch on issues of nuclear disarmament, war, and environmental destruction. Metzger has continuously viewed his role as an artist as one that seeks radical social and political change.

This exhibition will feature Metzger’s complete series of sculptural installations titled “Historic Photographs.” It confronts the viewer with some of the most powerful and tragic images of twentieth-century history, which Metzger has enlarged, obscured, or hidden. The resulting works invite interaction and provoke

powerful physical experiences that transmit the emotional and intellectual weight of history. Begun in 1990, the series spans a range of historical events including the destruction of the Warsaw ghetto in 1943, the horrors of the Vietnam War, the Oklahoma City bombing, and environmental destruction in contemporary England. Metzger reconfigures the physical conditions of viewing a photograph through a variety of sculptural means. In *To Crawl Into—Anschluss, Vienna, March 1938* (1996), a photograph, which depicts a group of Viennese Jews being forced to scrub the pavement, lies flat on the ground covered by a sheet. To see the image, viewers are forced to crawl underneath the sheet, and in the process, assume the same prostrate position as the individuals in the photograph. In *Historic Photographs: Hitler-Youth, Eingeschweisst* (1997/2009), a terrifying image is sealed between two sheets of metal and casually propped up against a wall, while in *Historic Photographs: Fireman with*

Child, Oklahoma 1995 (1998–2007) a famous photograph is hidden behind a wall of concrete blocks. The series as a whole confronts the ubiquitous nature of these iconic photos and constructs a relationship between the viewer and the image that is intimate, performative, and sustaining of historical memory. Metzger’s “Historic Photographs” force the viewer to reengage with historical trauma and speak to the inescapability of evil.

Gustav Metzger was born in Nuremberg, Germany in 1926. The artist currently lives and works primarily in London. His work was the subject of the recent exhibition “Gustav Metzger—Decades: 1959–2009” at the Serpentine Gallery, London. Solo exhibitions of his work have also been held at the Zacheta National Gallery, Warsaw and the Generali Foundation, Vienna. Metzger’s work was most recently included in the 2010 Gwangju Biennale, “10000 Lives.”

“Gustav Metzger: Historic Photographs” is curated by Massimiliano Gioni, Associate Director and Director of Exhibitions.

This exhibition is made possible, in part, by the Robert Mapplethorpe Photography Fund.

UPCOMING EXHIBITION APICHA TPONG WEERASETHAKUL: PRIMITIVE

MAY 19–JULY 3, 2011 | THIRD FLOOR

Opening in May, “Apichatpong Weerasethakul: Primitive” will be the first New York exhibition devoted to the work of the internationally acclaimed Thai artist and filmmaker Apichatpong Weerasethakul. *Primitive* (2009)—which is having its American debut at the New Museum—is his most ambitious project to date: a multi-platform work consisting of an installation of seven videos and related pieces.

Weerasethakul’s works are often set in the lush forests and quiet villages of the rural Isaan region of northeast Thailand. His films use inventive narrative structures to explore intersections between man and nature, rural and urban life, and personal and political memory. Surreal imagery and a sensuous, languid pace give his work a dreamlike quality. Characters shift identities fluidly, and often reappear in subsequent films. Eschewing Western cinematic references, Weerasethakul’s filmic language draws upon a range of local influences, from Thai folklore to television soap operas.

The *Primitive* project was first conceived by Weerasethakul during the research for his most recent feature film, *Uncle Boonmee Who Can Recall His Past Lives* (2010), which won the prestigious Palme d’or Prize at the 2010 Cannes Film Festival. The film tells the story of a dying man in a rural Thai village, being cared for by

apparitions of his wife and son while he envisions his past lives. *Primitive* focuses on the farming village of Nabua and the political and social history of its inhabitants. Nabua was the site of clashes between the Thai military and communist-sympathizing farmers during the 1960s and ’70s. Brutal repression by the military forced many of the local male farmers into hiding, leaving the village inhabited primarily by women and children. Weerasethakul draws parallels between this social dislocation and an ancient local legend about a widow ghost who abducts any man with the temerity to enter her empire.

Primitive melds documentary and fiction as it follows the activities of a group of male teenagers, descendants of the lost generation of Nabua’s men. The loose narrative of this work centers upon the building of a spaceship that can link the villagers to the past and the future. The intersecting videos map and illuminate the architecture

and landscape of Nabua and capture the men in moments of creativity, play, and remembrance. The latent history of political strife that haunts *Primitive* reverberates strongly with recent tensions between the Thai military and the working class of Bangkok, many of whom hail from such rural communities as Nabua.

Apichatpong Weerasethakul was born in 1970 in Bangkok. Initially trained as an architect, he went on to study filmmaking at the School of the Art Institute of Chicago. He has produced six feature films to date including the award winning *Tropical Malady* (2004) and *Blissfully Yours* (2002). *Primitive* was previously exhibited at the Haus der Kunst, Munich and the Foundation for Art and Creative Technology (FACT), Liverpool in 2009. In 2008, he received the Fine Prize from the 55th Carnegie International, US; and in 2010 he was one of four finalists for the Solomon R. Guggenheim Museum’s Hugo Boss Prize.

“Apichatpong Weerasethakul: Primitive” is curated by Massimiliano Gioni, Associate Director and Director of Exhibitions.

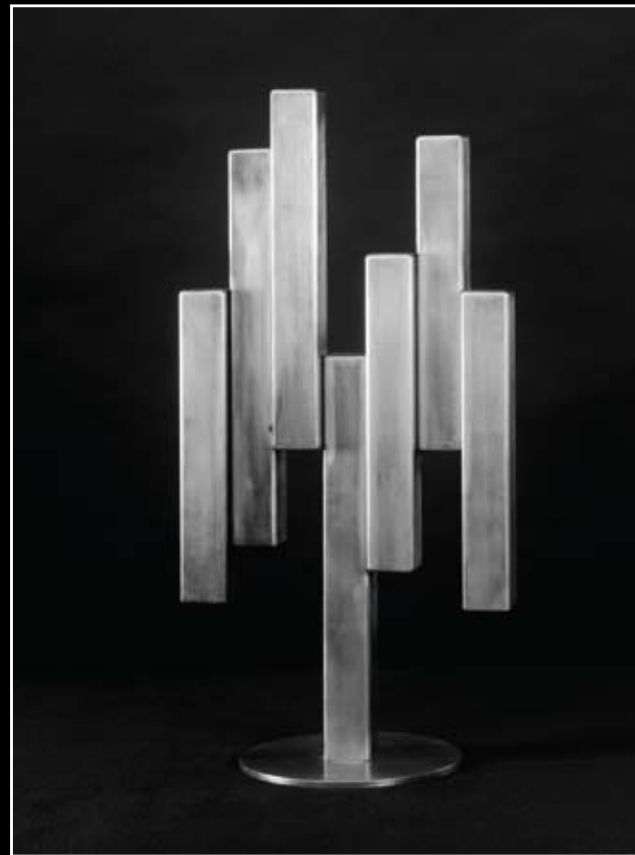
This exhibition is made possible, in part, by the Toby Devan Lewis Emerging Artists Exhibitions Fund.



Apichatpong Weerasethakul, Production still from *Primitive*, 2009.
 From the project, *Primitive*.
 2 channel synchronized video, color, sound with English subtitles; 29:35 minutes.
 Courtesy Kick the Machine Films and Illumination Films.
 Photograph by Chaisiri Jiwarangsarn

UPCOMING OSTALGIA

JULY 14–SEPTEMBER 25, 2011 | SECOND, THIRD, FOURTH, AND FIFTH FLOORS



Hermann Glockner, *Beam-Tree*, 1970



Sergey Zarva, *Untitled* from the series "Ogonyok," 2001

This summer, the New Museum will present "Ostalgie," an exhibition that brings together the work of more than thirty artists from twenty countries across Eastern Europe and the former Soviet Republics. Contesting the format of a conventional geographical survey, the exhibition will include key works produced by Western European artists who have depicted the reality and the myth of the East.

The exhibition takes its title from the German word *ostalgie*, a term that emerged in the 1990s to describe a sense of longing and nostalgia for the era before the collapse of the Communist Bloc. Twenty years ago, a process of dissolution began, leading to the break-up of the Soviet Union and the many other countries that had been united under socialist governments. From the Baltic republics to the Balkans, from Central Europe to Central Asia, entire continents and nations were reconfigured, their constitutions rewritten, their borders redrawn. "Ostalgie" looks at the art produced in and about some of these countries, many of which did not even exist two decades ago. Mixing private confessions and collective traumas, the exhibition describes a psychological landscape in which individuals and entire societies try to negotiate new relationships to history, geography, and ideology.

The works in "Ostalgie"—both from the East and West—describe the collapse of the Communist system while offering a series of personal reportages on aspects of life under Communism and in the new post-Soviet countries. In particular, the survey exposes the peculiar place that artists came to occupy in socialist countries, acting simultaneously as outcasts, visionaries, and witnesses. "Ostalgie" does not make a case for a unified history of art in the former Eastern Bloc, but instead illuminates similar atmospheres and sensibilities across nations and histories: It is an exhibition that is more about a state of mind than a specific place in time.

Some of the preoccupations that seem to unite the artists in "Ostalgie" are a romantic belief in the power of art as a transformative, almost curative agent; an obsession with language and particularly with its propagandistic use; the conception of a new aesthetic of the body to contrast with the heroic bodies of Socialist Realism; a fascination for the ruins of history as represented by monuments and architectural vestiges; and an understanding of the artwork as a

form of sentimental documentary that mediates between cultural pressures and individual anxieties. By combining seminal figures from the 1970s and 1980s, along with the work of younger artists, "Ostalgie" does not follow a simply chronological perspective, establishing instead a series of dialogues between different generations and distant geographies. Exposing local avant-garde practices and discovering international affinities, "Ostalgie" composes an imaginary landscape, tracing the cartography of a dream that haunted the East, for ultimately "Ostalgie" is an exhibition about myths and their demise.

"Ostalgie" is curated by Massimiliano Gioni, Associate Director and Director of Exhibitions.

Lead Producer:
victoria – the art of being contemporary
viktorija – искусство быть современным
V — a — c

This exhibition is also made possible, in part, by the Toby Devan Lewis Emerging Artists Exhibitions Fund.

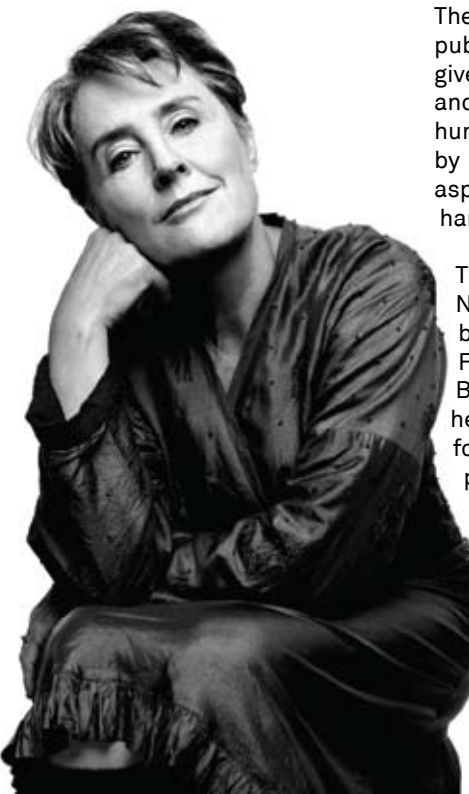


MARCH 10–13
APRIL 15

**THE NOW MUSEUM:
CONTEMPORARY ART,
CURATING HISTORIES,
ALTERNATIVE MODELS**

From March 10–13, the New Museum, Independent Curators International, and the PhD program in Art History at the CUNY Graduate Center present *The Now Museum: Contemporary Art, Curating Histories, Alternative Models*, a four-day conference that tackles questions around the museum as an institutional entity and contemporary art as an art historical category. Speakers will provide an overview of developments across the Americas, Europe, Asia, Africa, and the Middle East. Particular attention will be paid to the construction of historical narratives (or their abandonment) through collection displays; the role of research in relation to contemporary art; the alternative models that are already having an impact; and their relationship to more traditional museum infrastructures. Participants include Bruce Altshuler, Richard Armstrong, Zdenka Badovinac, Carlos Basualdo, Ute Meta Bauer, Dara Birnbaum, Manuel Borja-Villel, Paul Chan, Okwui Enwezor, Annie Fletcher, Massimiliano Gioni, Pamela M. Lee, Maria Lind, Lu Jie, Gabi Ngcobo, Gabriel Pérez-Barreiro, Katy Siegel, Terry Smith, and Philippe Vergne.

Education and public programs are made possible by a generous grant from Goldman Sachs Gives at the recommendation of David and Hermine Heller.



Clockwise from top:
Olia Lialina and Dragan Espenschied. Photo courtesy the artists
Wu Tsang. Photo courtesy the artist
Gray. Photo Jean-Michel Basquiat
Alice Waters. Photo Platon

PUBLIC PROGRAMS



MAY 23
JUNE 21
JULY 21

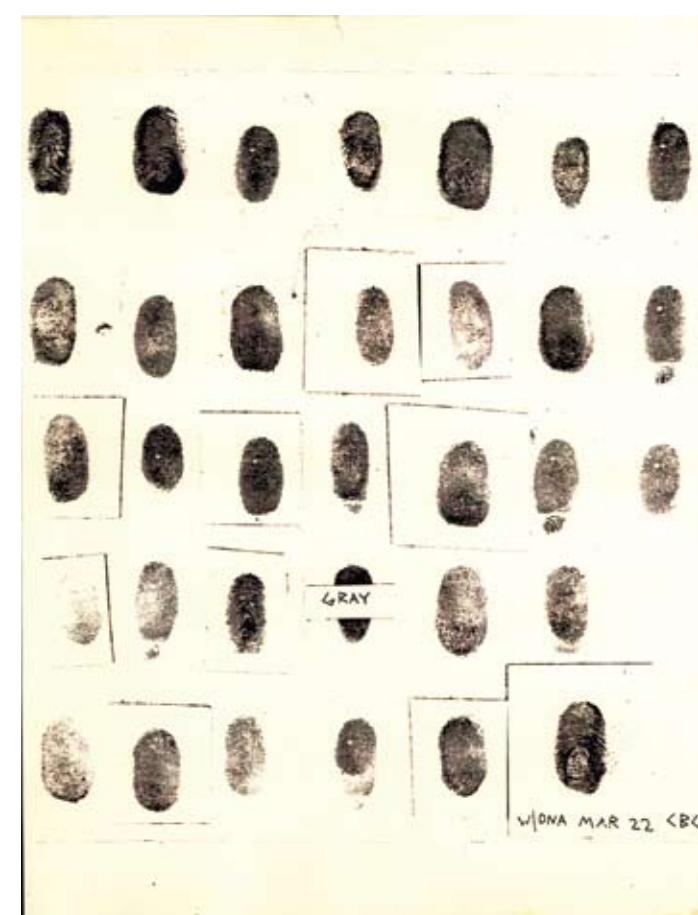
**STUART REGEN
VISIONARY:
ALICE WATERS**

The Stuart Regen Visionaries Series honors individuals who have made major contributions to art and culture, and are actively imagining a better future. On Monday, May 23, chef, author, and proprietor of Berkeley bistro Chez Panisse, Alice Waters will discuss her remarkable career and share her vision for the future of culture, food, and society. Waters is an American pioneer of a culinary philosophy who maintains that cooking should be based on the finest and freshest seasonal ingredients that are produced sustainably and locally. Over the course of nearly forty years, Waters has helped create a community of scores of local farmers and ranchers whose dedication to sustainable agriculture assures a steady supply of fresh and pure ingredients to her restaurants, inspiring others in the food industry (and in kitchens in homes around the world) along the way. Waters's commitment to education led to the creation of The Edible Schoolyard in 1996, a one-acre garden and kitchen classroom at Berkeley's Martin Luther King, Jr., Middle School. The Edible Schoolyard is a model public education program that gives students the knowledge and values they need to build a humane and sustainable future by actively involving them in all aspects of the food cycle: planting, harvesting, and cooking.

The Visionaries Series at the New Museum is made possible by the Stuart Regen Visionaries Fund, established by a gift from Barbara Gladstone in honor of her late son. Additional support for the Visionaries Series is provided by the Charlotte and Bill Ford Artist Talks Fund.

**RE:NEW RE:PLAY:
WU TSANG:
CLASS CLASS CLASS**

Wu Tsang is a visual artist, filmmaker, and performer based in Los Angeles. Over the course of a monthlong residency this June, Tsang embarks on the first phase of production for a new performance-film, the content of which will be grounded in ideas that emerge during a workshop that Tsang conducts, entitled *CLASS CLASS CLASS*. Playing on definitions of the word "class," this workshop is organized into three categories: economics, race, and identity politics; performativity, style, fashion, entertainment, and nightlife; and the classroom. Tsang frames the residency as an opportunity to educate and share skills. Additional public programs contribute further to the content of the final project.



**GET WEIRD:
GRAY**

In 1979, painter Jean-Michel Basquiat and performance artist Michael Holman founded the industrial-sound band *Gray*. Basquiat named the band after *Gray's Anatomy*, an important reference for his paintings, and the perfect name to capture the haunting, machine-like ambient music the band wrote and performed. Following two exclusive re-formations, once in 1988 at Basquiat's memorial service and again in 1996 for a scene in the film *Basquiat*, Gray has seen the contemporary music landscape catch up with their heavily textured, rhythmic sound. Their performance on Thursday, July 21 at the New Museum is Gray's first public concert in nearly two decades.



SEVEN ON SEVEN



A CONFERENCE DEDICATED TO THE CREATIVE INTERSECTION BETWEEN ART AND TECHNOLOGY

SATURDAY, MAY 14, 2011, 1-6pm

Rhizome is pleased to announce Seven on Seven, a conference that brings together leading figures from the fields of contemporary art and technology around the creation of new ideas. Following the success of the conference's first incarnation in 2010, Rhizome presents the 2011 edition of Seven on Seven in partnership with AOL, whose commitment to creativity and innovation aligns with the conference's goals. Set to take place on May 14, 2011 from 1-6 p.m. at the New Museum, Seven on Seven will feature presentations by seven teams, each comprised of a leading artist and pioneering technologist, who will present a new idea they have developed while working in collaboration over the course of a single day.

The dynamic and international group of participants was selected on the grounds of their significant cultural and artistic impact. Participating technologists include Andy Baio (Expert Labs), Dave Morin (formerly of Facebook and founder of Path), and Chris Poole (founder of 4Chan and Canvas).

Artists include Michael Bell-Smith, Ricardo Cabello, and MacArthur Fellowship recipient Camille Utterback.

The seven teams will work together at spaces around New York City on Friday, May 13 to develop an idea for something new—be it an application, social media, artwork, product, or whatever else they may imagine. A keynote presentation will kick off the day of conference on Saturday, May 14, and will be followed by presentations by each team, with time allotted for conversation with the audience at the New Museum. The conference will conclude with a private reception in the New Museum Sky Room.

Early-bird tickets for Seven on Seven are \$250. Regular tickets are \$350. Artist and student tickets are \$75. Seats are limited, and will be sold on a first-come, first served basis. Visit rhizome.org/sevenonseven for inquiries or to reserve seats.

Rhizome, an affiliate of the New Museum since 2003, is dedicated to the creation, presentation, preservation, and critique of emerging artistic practices that engage technology. Its programs, many of which happen online, include an annual cycle of commissions, digital art preservation, editorial and curatorial initiatives, and the Seven on Seven conference.

Rhizome supports artists working at the furthest reaches of technological experimentation as well as those responding to the broader aesthetic and political implications of new tools and media. rhizome.org

Major support for Seven on Seven also provided by Shane Akeroyd.

AOL is a leading-edge web services company, including a network of premium and niche content sites, and an extensive offering of world-class tools, technology, and platforms. AOL is dedicated to being a platform for creativity and innovation, and is empowering the artistic community daily by commissioning artists from around the world to create the visual identity for the AOL brand. aolartists.com

ANNOUNCING A NEW LIMITED EDITION BY JOSH SMITH TO BENEFIT THE NEW MUSEUM

Josh Smith first became known for his expressionistic canvases featuring various configurations of the letters of his own name. These works synthesized the serial production strategies of Conceptual art with the impassioned abstraction of the Neo-Expressionists and the ironic self-aggrandizement of Andy Warhol. Smith has been producing a sprawling series of large collages, now numbering in the hundreds, which incorporate newspapers, found posters, inkjet prints, and woodblock-printed advertisements from his past shows.

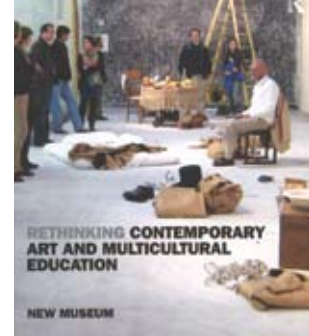
The *New Museum Multiple* is a series of unique works that Smith has infused with painting, collaged and de-collaged elements executed on folded cardboard with distressed and abraded surfaces. The contradiction of the "unique multiple" is part of the artist's practice of incorporating serial repetition with individual expression.

Josh Smith, born in 1976, lives and works in New York City. The artist has had numerous solo gallery exhibitions internationally and throughout the country, most recently at Luhring Augustine in New York. In 2006, Smith had a solo exhibition at The Power House in Memphis, "Dial J for Josh." He has participated in group exhibitions at the Museum of Modern Art, Royal Academy of Arts, the Serpentine Gallery, and the Astrup-Fearnley Museum. Smith's work was included in the New Museum exhibition "The Generational: Younger than Jesus" in 2009.

For information regarding the purchase of the edition, please contact limitededitions@newmuseum.org



Josh Smith
New Museum Multiple, 2010
Mixed media on cardboard
Each Unique (numbered 5 of 33)
60 x 48 inches (152.4 x 121.92 cm)
JS247
Courtesy of the Artist and Luhring Augustine, New York



RETHINKING CONTEMPORARY ART AND MULTICULTURAL EDUCATION

Since 1996, the publication *Contemporary Art and Multicultural Education* has offered a groundbreaking approach to multicultural art education that connects everyday experience, social critique, and creative expression with classroom learning. This much-anticipated update, co-published by New Museum and Routledge, continues to provide an accessible and practical guide for educators and students alike. \$54.95 (\$49.46 for Members)



LYNDA BENGLIS

After starting her career as a painter and sculptor in mid-1960s New York, Lynda Benglis became a leader of Post-Minimalism along with Richard Serra, Eva Hesse, and Bruce Nauman. This important monograph is published on the occasion of the New Museum exhibition, which has traveled to Dublin, Eindhoven, Dijon, and Rhode Island. \$60 (\$48 for Members)



GEORGE CONDO: MENTAL STATES

Painter and sculptor George Condo has inhabited a broad swath of cultural contexts over his three-decade career, from the early-1980s East Village scene to a collaboration with William S. Burroughs to making album cover art for Phish and, most recently, Kanye West. The exhibition "George Condo: Mental States" surveys the artist's career from 1982 to the present, focusing on his portrait paintings but also including a selection of sculptural busts made in gold and bronze. This exhibition catalogue is co-published by the Hayward Gallery and the New Museum. \$50 (\$40 for Members)



BLACK AND WHITE ABSTRACTION T-SHIRT

Four-color silkscreen of artwork by George Condo on a 100 percent cotton American Apparel T-shirt. Available in adult sizes small, medium, large, and x-large. \$25 (\$22.50 for Members)



SMS SET PUBLISHED BY WILLIAM COPLEY

William Copley was a Surrealist painter and collector as well as a close friend of Marcel Duchamp. In the early '60s, Copley met artist Dmitri Petrov and with him started The Letter Edged in Black Press. From the duo's publishing house, a compilation of artist multiples was born. Six portfolios were produced, each containing an impressive collection of work from world-renowned artists in a wide variety of mediums. A very limited number of all six volumes is available through the New Museum Store. For more information please call 212.343.0460 or e-mail orders@newmuseum.org.

BIRDBATH BY THE CITY BAKERY COMES TO THE NEW MUSEUM.*

By Jarrett Gregory

Birdbath is a bakery to love. Delicious muffins, cookies, and unclassifiable inventions decorate their shelves, counters, and walls. Of course, there are countless bakeries in New York; what really sets Birdbath apart is their commitment to green practices. Birdbath locations are made of second-hand and recycled materials; those who arrive on bicycle receive a 25% discount (yes!), and all their deliveries are done using a bicycle-operated cargo rickshaw, all the time. Even in winter.

The best way I can describe it: Birdbath is like a beautiful man that turns out to have an advanced degree in saving the world. It has all the superficial, mouthwatering elements that make it a place you'd like to wake up to, combined with the equally practical and idealistic principles that encourage you to imagine the future with optimism.

I think it's great that Birdbath has revamped the New Museum café. In light of the new partnership, I woke up at an ungodly time last week to visit their kitchen in the

East Village and watch the age-old process of making croissants.

Maury, who started The City Bakery (Birdbath's mamma) almost 20 years ago, studied baking in Paris, where, he said, there was a standing culture of education in the culinary arts. Everyone was happy to teach him what they knew. One of the most important lessons was how to treat delicate croissant dough, a 400-year-old process that involves smashing bricks of butter into dough while juggling the temperature perfectly.

So, naturally, that's what I wanted to see.

The dough is made in a massive batch. Bakers saw off large chunks, which they work into round orbs of dough.

The dough is then flattened (over and over), and the butter gets folded in. That is the most exciting part for me: watching pounds of butter, wrapped in dough, in the violent process of becoming One...

Periodically, the flaky dough does shifts in the fridge. Once it's chilled, it is rolled out, and cut into triangles. And finally, our delicious little friends are sculpted.

You can try the finished product at the New Museum!

*Read this entry and more online at the New Museum's blog: newmuseum.org/blog.





EVENTS



OPENING RECEPTION FOR "LYNDA BENGLIS"
From top:
Cecilia Alemani, Massimiliano Gioni, Lynda Benglis,
and Shelley Fox Aarons;
Bill Powers and Jeanne Greenberg Rohatyn; Richard
Flood, Lynda Benglis, and Lisa Phillips;
Agnes Gund; Elizabeth Peyton and Jonathan Horowitz;
Rachel Feinstein, Stacey Goergen, and Sara Story;
Elynn and Saul Dennison

OPENING RECEPTION FOR "GEORGE CONDO: MENTAL STATES"
From top left:
George Condo and Kanye West;
Leelee Sobieski and Adam Kimmel;
Peter Brant and Stephanie Seymour; Brant;
Anna Condo, George Condo, Eleanore Condo, and Raphaela Condo;
Dodie Kazanjian, Calvin Tomkins, Massimiliano Gioni, and Cecilia Alemani;
Lorenzo Martone and Marc Jacobs;
Hermine and David Heller; Kanye West and Lisa Phillips

OPENING RECEPTION FOR "HAEGUE YANG: VOICE AND WIND"
Atmosphere

OPENING RECEPTION FOR "MUSEUM AS HUB:
AN ACCORD IS FIRST AND FOREMOST ONLY A PROPOSITION"
Wael Shawky and Eungie Joo

OPENING RECEPTION FOR "THE LAST NEWSPAPER"
From top:
Mary Nelson Sinclair, DB Gardner, A Huntington, and Julie Ragolia;
Benjamin Godsil and Nate Lowman;
Jeffrey Inaba and Eva Franch;
Judith Bernstein;
Johnny Misheff;
Sue Hostetler, Jon Diamond, and Stacey Goergen; William and Anne Palmer;
Cynthia Rowley and Kyle DeWoody; Sandy Tait, Richard Flood, and Hal Foster

OPENING RECEPTION FOR "FREE"
From top:
Brendan Fowler and Andrea Longacre-White;
atmosphere;
guests:
Ron and Leslie Rosenzweig, John Rafman and Lesley Braun;
atmosphere;
Joanne McNeil and Lauren Cornell



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