

New Museum

# PAPER



Mariechen Danz, *YE(Pilzschiel)*, 2006. Color photograph mounted on aluminum, 55 x 39 3/8 in (140 cm x 100 cm).  
Photo: Andrea Huyoff. Courtesy the artist

**NEW**  
**235 BOWERY**  
**NEW YORK NY**  
**10002 USA**  
**MUSEUM**

New Museum

# PAPER

VOL. 06 / SPRING/SUMMER 2009

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

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

Wednesday: 12–6 p.m.  
Thursday and Friday: 12–9 p.m.  
Saturday and Sunday: 12–6 p.m.  
Monday and Tuesday: CLOSED

Target Free Admission for Youth sponsored by 

CIT Free Thursday evenings from 7–9 p.m.

Sponsored by **CIT**

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](http://newmuseum.org/directions).

tel. 212.219.1222  
fax 212.431.5328  
[newmuseum.org](http://newmuseum.org)

**NEW**  
**235 BOWERY**  
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**10002 USA**  
**MUSEUM**



## LETTER FROM THE DIRECTOR

We have entered a new era. The New Museum will lead with innovations during this unfamiliar time, and provide a platform for artists and their talents to improve the quality of life in New York and beyond.

It's time for culture workers to organize and get out the message: Our business is not just superfluous entertainment or an expendable luxury; we are essential. We are a major industry—one that employs legions of people and serves as a powerful economic engine. Where would New York be without culture? It's what makes this city one of the most compelling places on earth. It's the cultural talent, thought leadership, openness, curiosity, and concentration of entrepreneurs, artists, and young people that makes this city a vital hub.

Our current exhibition, "The Generational: Younger Than Jesus," emphasizes the present with a view to the future. This is a look at artists from around the globe who came of age in the new millennium. The exhibition is an extremely ambitious undertaking and was conceived as a response to the need for a regular forum to look at and support an emerging generation and their visions. For this I extend my thanks to curators Lauren Cornell, Massimiliano Gioni, and Laura Hoptman. The forward-looking show they have organized also highlights the fact that throughout history, artists in their twenties have often made lasting contributions to culture and created epoch-defining work (think Jasper Johns' *Flags*; Robert Rauschenberg's "combines"; Keith Haring's eye-popping, bold graffiti; Egon Schiele's first exhibition at the age of eighteen; Piero Manzoni's precocious Conceptual work; Jean-Michel Basquiat's vast, striking output in his short twenty-eight-year life; and Georges Seurat's revamping of the course of modern art before his untimely death at thirty-two—just to name a few). Lead support for the exhibition was made possible by a grant from the Andy Warhol Foundation for the Visual Arts and The Friends of the Generational, a new support group co-chaired by esteemed Trustees Maja Hoffmann and Dakis Joannou.



Photo: Lina Bertucci

As we look to the future, visionary thinking will inspire us, so it is also a great pleasure to announce that on April 24, Bill T. Jones will inaugurate the Stuart Regen Visionary Series. Jones, a renowned dancer, choreographer, and social activist will speak about his views on the future of culture in America.

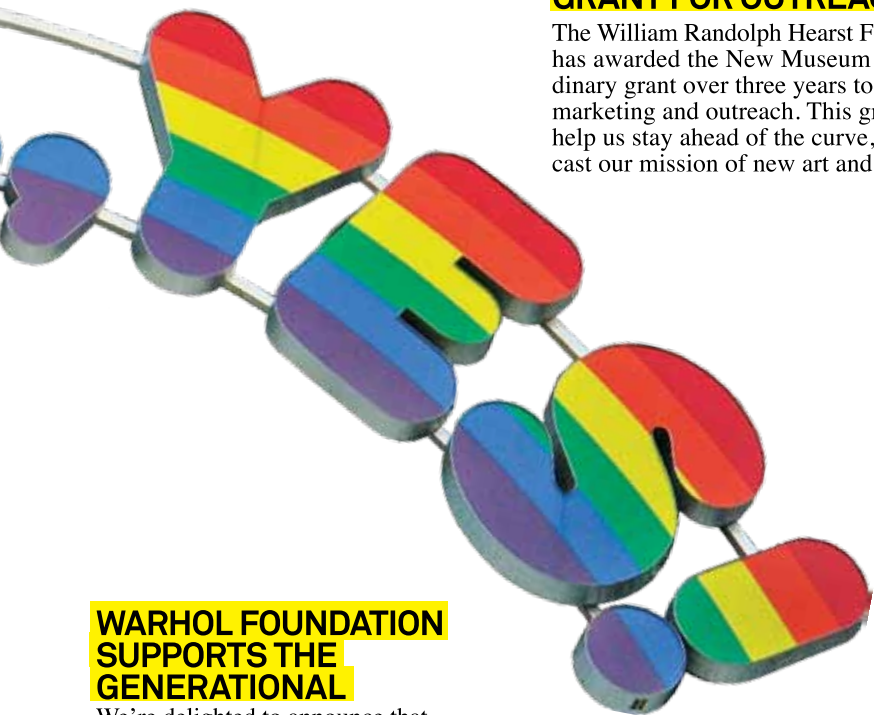
Over the summer we will pair the work of two senior, but under-recognized artists: South African photographer David Goldblatt, who has documented the pre- and post-apartheid realities of his country in all its complexity, and Emory Douglas, Minister of Culture for the Black Panther Party from 1967–84. Douglas' exhibition was conceived by Los Angeles-based artist Sam Durant, and brings together the graphic designs and magazines of the Black Panther movement.

The reach of the New Museum's projects continues to reverberate around the globe. "Live Forever: Elizabeth Peyton" will be on view at the Walker Art Center in Minneapolis through June, before continuing on to the Whitechapel Art Gallery in London and the Bonnefantenmuseum in Maastricht. Jeremy Deller's "It Is What It Is: Conversations About Iraq" is travelling cross-country on a road trip organized by Creative Time through April 19, ending at the Hammer Museum in Los Angeles, where the exhibition will open on April 21. In addition, we're proud that Eungie Joo, Keith Haring Director and Curator of Education and Public Programs, will serve as Commissioner of the Korean Pavilion at this year's Venice Biennale, the first non-Korean national selected for this prestigious appointment.

Finally, I would like to gratefully acknowledge the wonderful new support we have recently received from major sponsors: the Andy Warhol Foundation, the William Randolph Hearst Foundation, Target, CIT, the Henry Luce Foundation, and Barbara Gladstone. In addition I would also like to thank three artists who made beautiful works to benefit the New Museum this spring: Ai Weiwei, Mark Bradford, and Rudolf Stingel. Their generosity has provided indispensable support. Bradford's and Stingel's works were previewed at the Armory Show in early March. Ai's work, *Kui Hua Zi (Sun Flower Seeds)*, 1,000 hand-painted sunflower seeds in a glass jar, will be unveiled at the Spring Gala, where I hope you will join us on April 29 when we will salute and honor John Baldessari and Mark Bradford. John Waters will perform and serve as master of ceremonies as we sit high above the city, contemplating its cultural greatness.

Lisa Phillips, Toby Devan Lewis Director





### HEARST FOUNDATION GRANT FOR OUTREACH

The William Randolph Hearst Foundation has awarded the New Museum an extraordinary grant over three years to encourage marketing and outreach. This grant will help us stay ahead of the curve, and broadcast our mission of new art and new ideas.

### BILL T. JONES FIRST SPEAKER FOR THE STUART REGEN VISIONARIES SERIES

The New Museum is pleased to announce that celebrated choreographer and activist Bill T. Jones will give the inaugural Visionaries Series lecture on Friday, April 24. The Visionaries Series at the New Museum spotlights leading international thinkers in the fields of art, architecture, design, and related disciplines of contemporary culture, whose innovations are shaping intellectual life and shining light on the future. The series is made possible by the Stuart Regen Visionaries Fund, established by a major gift from Barbara Gladstone in honor of her son Stuart Regen. A reception in the seventh-floor Sky Room will follow the talk. Advance tickets are strongly recommended.

### HENRY LUCE FOUNDATION SUPPORTS NEW MUSEUM DIGITAL ARCHIVE

The Henry Luce Foundation will enable the creation of the first Digital Archive of the New Museum's groundbreaking, thirty-two-year-old history of exhibitions and programming. The Digital Archive will make the institution's current programming as well as its early history—which forever changed the cultural landscape of New York—accessible to a global online audience.

### CIT FREE THURSDAY NIGHTS

CIT will continue to sponsor CIT Free Thursdays at the New Museum in 2009. In our second year on the Bowery, and with an exciting roster of exhibitions and public programs coming up, we're thrilled to be able to continue providing our growing and diverse base of visitors with access to the Museum free of charge from 7–9 p.m. every Thursday!

### WARHOL FOUNDATION SUPPORTS THE GENERATIONAL

We're delighted to announce that the Andy Warhol Foundation for the Visual Arts has awarded the New Museum a generous grant to sponsor "The Generational: Younger Than Jesus." This major initiative, the New Museum's new signature Triennial, includes fifty artists from twenty-five countries. The only show of its kind in the United States, "The Generational: Younger Than Jesus" will offer a rich, intricate, multidisciplinary exploration of the work being produced by a new generation of artists born after 1976. Known to demographers, marketers, sociologists, and pundits variously as the Millennials, Generation Y, iGeneration, and Generation Me, this age group has yet to be described in any way beyond their habits of consumption. "Younger Than Jesus" will begin to examine the visual culture this generation has created to date.

Ugo Rondinone, *Hell Yes!*, 2001/2007. Perspex, aluminum, neon, and transparent film, 112 x 289 x 6 in (284 x 734 x 15 cm). Courtesy the artist

### TARGET SPONSORS ADMISSION FOR YOUTH

Target underwriting is enabling the New Museum to provide free admission for youth ages eighteen and younger. This generous sponsorship preserves this vital access program, benefiting students, youth, and families alike!

# ANNOUNCEMENTS



"THE GENERATIONAL: YOUNGER THAN JESUS," THE FIRST NEW MUSEUM TRIENNIAL, FEATURES 50 ARTISTS, HAILING FROM 25 COUNTRIES, ALL UNDER THE AGE OF 33.

ON VIEW THROUGH JULY 5, 2009.



For “Younger Than Jesus,” the first edition of “The Generational,” the New Museum’s new signature Triennial, work by fifty artists from twenty-five countries is presented. The only exhibition of its kind in the United States, “The Generational: Younger Than Jesus” offers a rich, intricate, multidisciplinary exploration of the work being produced by a new generation of artists born after 1976. Known to demographers, marketers, sociologists, and pundits variously as the Millennials, Generation Y, iGeneration, and Generation Me, this age group has yet to be described in any way beyond their habits of consumption. “Younger Than Jesus” will begin to examine the visual culture this generation has created to date.

# THE GENERATIONAL: YOUNGER THAN JESUS

Inspired by the fact that some of the most influential and enduring gestures in art and history have been made by young people in the early stages of their lives, “Younger Than Jesus” fills the New Museum’s entire building on the Bowery with approximately 145 works by artists, all of whom are under the age of thirty-three. Hailing from countries including Algeria, China, Colombia, Germany, India, Lebanon, Poland, Turkey, and Venezuela, many are showing in a museum for the first time. The exhibition will span mediums and encompass painting, drawing, photography, film, animation, performance, installation, dance, Internet-based works, and video games.

Consistent with the New Museum’s thirty-two-year mission to present new art and new ideas, “The Generational: Younger Than Jesus” taps into the different perspectives, shared preoccupations, and experiences of a constituency that is shaping the contemporary art discourse and prescribing the future of global culture. In the United States, this demographic group is the largest generation to emerge since the Baby Boomers, while in India half the population is less than twenty-five years old; the sheer size of this generation ensures its worldwide influence. By bringing together a wide variety of artists and contextualizing their different approaches, “Younger Than Jesus” captures the signals of an imminent change. Revealing new languages and attitudes, the exhibition comprises a portrait of the agents of change at the beginning of the twenty-first century.

This exhibition is organized by Lauren Cornell, Director of Rhizome and New Museum Adjunct Curator; Massimiliano Gioni, Director of Special Exhibitions; and Laura Hoptman, Kraus Family Senior Curator, with Jarrett Gregory, Curatorial Assistant.

“The Generational: Younger Than Jesus” is made possible by a generous grant from the Andy Warhol Foundation for the Visual Arts.

Major support is provided by the Friends of the Generational, co-chaired by Maja Hoffmann and Dakis Joannou; Steering Committee Members Lonti Ebers and J. Bruce Flatt, Lorinda Ash Ezersky and Peter Ezersky, Ken Kuchin, and Randy Slifka; and Friends Shelley Fox Aarons and Phil Aarons, Hilary and Peter Hatch, Gael Neeson and Stefan Edlis, Toby Devan Lewis, and Lisa Schiff.

Additional significant support is made possible by the Toby Devan Lewis Emerging Artists Exhibitions Fund, Fundación Almine y Bernard Ruiz-Picasso para el Arte, Horace W. Goldsmith Foundation, Robert Mapplethorpe Photography Fund, and Trust for Mutual Understanding.

Special thanks also to the New Museum’s Leadership Council: Cesar Cervantes, Dimitris Daskalopoulos, Nathalie and Charles de Gunzburg, Maria and João Oliveira-Rendeiro, Cindy and Howard Rachofsky, Patrizia Sandretto Re Rebaudengo, Ellen and Michael Ringier, and Pamela and Arthur Sanders.

Support for artist travel and participation provided, in part, by the Cultural Services of the French Embassy in the United States, the Mexican Cultural Institute of New York, and the Office for Contemporary Art, Norway. Support for the accompanying publications is made possible by the J. McSweeney and G. Mills Publications Fund at the New Museum.

MEDIA SPONSOR

NEW YORK

HOTEL SPONSOR

The Standard

## ARTISTS IN THE EXHIBITION

AIDS-3D

Ziad Antar

Cory Arcangel

Tauba Auerbach

Wojciech Bąkowski

Dineo Seshee Bopape

Mohamed Bourouissa

Kerstin Brätsch

Cao Fei

Carolina Caycedo

Chu Yun

Keren Cytter

Mariechen Danz

Faye Driscoll

Ida Ekblad

Harris Epaminonda

Patricia Esquivias

Mark Essen

Ruth Ewan

Brendan Fowler

Luke Fowler

LaToya Ruby Frazier

Cyprien Gaillard

Ryan Gander

Liz Glynn

Loris Gréaud

Shilpa Gupta

Emre Hüner

Matt Keegan

Tigran Khachatryan

Kitty Kraus

Adriana Lara

Elad Lassry

Liu Chuang

Guthrie Loneragan

Tala Madani

Anna Molska

Ciprian Muresan

Ahmet Ögüt

Adam Pendleton

Stephen G. Rhodes

James Richards

Emily Roysdon

Kateřina Šedá

Josh Smith

Ryan Trecartin

Alexander Ugay

Tris Vonna-Michell

Jakub Julian Ziolkowski

Icaro Zorbar

April 8–July 5, 2009

## INFORMANTS WORLDWIDE

Artists were selected for “Younger Than Jesus” through an open curatorial model that is participatory, and inspired by the networking proclivities of the generation represented in the show. Initial research for the exhibition was conducted through an international network of correspondents and an information-sharing group of more than 150 curators, writers, teachers, artists, critics, and bloggers worldwide, who were asked to recommend artists for the exhibition. This methodology was intended to expand the curatorial process and challenge the traditional “single-source” method of creating an exhibition. Through this process, more than 500 artists were recommended and researched.

## LIVE ARCHIVE

The New Museum’s fifth-floor Museum as Hub space will serve as the Live Archive of “The Generational: Younger Than Jesus.” Organized by Museum as Hub Manager Rya Conrad-Bradshaw with freelance critic Brian Sholis, the space will serve as a research platform, discussion venue, and repository of international periodicals, films, and music created by or documenting the Millennial Generation. Materials will be gathered from diverse sources: Sholis’ conversations and interviews with the exhibition’s artists; contemporary publications, and zines selected by international correspondents; and texts by philosophers, sociologists, journalists, and marketing and technology experts. Regular lunchtime presentations will address the idea of generational shifts and the specific nature of this generation and its influences.

## PUBLICATIONS

Biographical information and images from the over 500 artists who were submitted for consideration for the exhibition by a global network of informants are included in the publication *Younger Than Jesus: The Artist Directory*, co-published by the New Museum and Phaidon. The publication serves as an informal census of artists under the age of thirty-three, and expands the exhibition by adding an additional information platform.

The exhibition catalogue, co-published by the New Museum and Steidl, *Younger Than Jesus: The Generation Book*, includes reproductions of the work of the artists chosen for the exhibition, original essays by the exhibition curators, and an anthology of articles by a diverse group of philosophers, sociologists, journalists, activists, and marketing and technology experts. It creates a complex picture of the art and preoccupations that animate the work of this emerging generation.



“The Generational: Younger Than Jesus” Live Archive timeline is on view in the fifth-floor Museum as Hub space

## IMAGES (opposite page):

- 1 Keren Cytter, *Der Spiegel*, 2007. Digital video, color, sound, 4:30 min. Courtesy Pilar Corrias Gallery, London
- 2 Shilpa Gupta, *Untitled*, 2006. Photograph printed on Flex, 72 x 120 in (183 x 305 cm)
- 3 Tauba Auerbach, *Shatter III*, 2009. Acrylic and glass on panel, 64 x 48 in (162.6 x 122 cm). Courtesy Deitch Projects, New York
- 4 Luke Fowler, *The Way Out*, 2003. Digital video, 3:10 min. Courtesy The Modern Institute, Glasgow
- 5 Ryan Trecartin, *Re'Search Wait'S (Edit One: Re'Search missing corruption Budget)*, 2009. Video, 68 min. Sets and installation in collaboration with Lizzie Fitch, 3D animations in collaboration with Rhett LaKue. Courtesy the artist and Elizabeth Dee, New York, The Fabric Workshop and Museum, Philadelphia, Goetz Collection, Munich, and The Moore Space - Craig Robins, Rosa de la Cruz, and Silvia Cubiña, Miami

- 6 Mohamed Bourouissa, *La fenêtre*, from the “Périphéries” series, 2005. Color Lambda print on aluminum in frame, 23 5/8 x 31 1/2 in (60 x 80 cm). Courtesy Galerie les filles du calvaire, Paris
- 7 Emre Hüner, *Panoptikon*, 2005. Animation, 11:18 min. Courtesy Rodeo Gallery, Istanbul
- 8 AIDS-3D, *OMG Obelisk*, 2007. MDF, electroluminescent wire, steel, hot glue, acrylic paint, and fire, 118 x 1/2 x 23 5/8 in (300 x 1.5 x 60 cm)
- 9 Faye Driscoll, *Wow Mom, Wow*, 2007. Performance, duration variable





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## PUBLIC PROGRAMS

Friday, April 10, 7:30 p.m.

### Complain the Explanation

In *Complain The Explanation*, Mariechen Danz activates her life-sized diorama, *Fossilizing the Body Border Disorder* (2008), through performance and song.

THIRD-FLOOR GALLERY

FREE with admission

Saturday, April 18, 3 p.m.

### Then and Now: Redefining Generations

A conversation with Carroll Dunham, Joan Jonas, and Mira Schor about generational consciousness at the outset of their careers and today.

Moderated by Brian Sholis.

NEW MUSEUM THEATER

\$6 Members | \$8 General Public

Saturday, May 2, 10 a.m.–12 p.m.

### YTJ: New Museum First Saturdays for Families: Marathon, Building NYC in Two Hours

Inspired by the work *The 24 Hour Roman Reconstruction Project*, or *Building Rome in a Day* (2009) by artist Liz Glynn, families will create scale models of New York City's landmarks and map out their city.

LOBBY, SKY ROOM, AND THEATER

FREE

Saturday, May 30, 3 p.m.

### Networked Equality: Technology and Access

A conversation about the promises and limitations of technology with Ethan Zuckerman, fellow at the Berkman Center for Internet and Society at Harvard University, and Farai Chideya, award-winning journalist and author. Moderated by Brian Sholis.

NEW MUSEUM THEATER

\$6 Members | \$8 General Public

Friday, June 12, 7 p.m.

### Get Weird: A Concert with BARR and MEN

BARR is a project of "Younger Than Jesus" artist Brendan Fowler. MEN is a project of artist Ginger Takahashi Brooks and her collaborators JD Samson (Le Tigre), Johanna Fatemen (Le Tigre), Michael O'Neill (Princess), and "Younger Than Jesus" artist Emily Roysdon.

NEW MUSEUM THEATER

\$12 Members | \$15 General Public

Saturday, June 13, 3 p.m.

### Who Are Our Peers?

#### A Conversation Across Creative Disciplines

A discussion with Rob Giampietro, designer and writer; Marco Roth, *n+1* editor and critic; and Astra Taylor, filmmaker.

Moderated by Brian Sholis.

NEW MUSEUM THEATER

\$6 Members | \$8 General Public



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OPENING JULY 15

# INTERSECTIONS INTERSECTED: THE PHOTOGRAPHY OF DAVID GOLDBLATT

July 15–October 11, 2009

Over the last fifty years, David Goldblatt has documented the complexities and contradictions of South African society. His photographs capture the social and moral value systems that governed the tumultuous history of his country's segregationist policies and continue to influence its changing political landscape. Goldblatt began photographing professionally in the early 1960s, focusing on the effects of the National Party's legislation of apartheid. The son of Jewish Lithuanian parents who fled to South Africa to escape religious persecution, Goldblatt was forced into a peculiar situation, being at once a white man in a racially segregated society and a member of a religious minority with a sense of otherness. He used the camera to capture the true face of apartheid as his way of coping with horrifying realities and making his voice heard. Goldblatt did not try to capture iconic images, nor did he use the camera as a tool to entice revolution through propaganda. Instead, he reveals a much more complex portrait, including the intricacies and banalities of daily life in all aspects of society. Whether showing the plight of black communities, the culture of the Afrikaner nationalists, the comfort of white suburbanites, or the architectural landscape, Goldblatt's photographs are an intimate portrayal of a culture plagued by injustice.

In Goldblatt's images we can see a universal sense of people's aspirations, making do with their abnormal situation in as normal a way as possible. People go about their daily lives, trying to preserve a sense of decency amid terrible hardship. Goldblatt points out a connection between people (including himself) and the environment, and how the environment

reflects the ideologies that built it. His photographs convey a sense of vulnerability as well as dignity. Goldblatt is very much a part of the culture that he is analyzing. Unlike the tradition of many documentary photographers who capture the "decisive moment," Goldblatt's interest lies in the routine existence of a particular time in history.

Goldblatt continues to explore the consciousness of South African society today. He looks at the condition of race relations after the end of apartheid while also tackling other contemporary issues, such as the influence of the AIDS epidemic and the excesses of consumption. For his "Intersections Intersected" series, Goldblatt looks at the relationship between the past and present by pairing his older black-and-white images with his more recent color work. Here we may notice photography's unique association with time: how things were, and how things are, and also that the effects of apartheid run deep. It will take much more time to heal the wounds of a society that was divided for so long. Yet, there is a possibility for hope, recognition of how much has changed politically in the time between the two images, and a potential optimism for the future. Goldblatt's work is a dynamic and multilayered view of life in South Africa, and he continues to reveal that society's progress and incongruities.

—Joseph Gergel, Curatorial Fellow

"Intersections Intersected: The Photography of David Goldblatt" is organized by Fundação de Serralves, Museu de Arte Contemporânea, Porto, Portugal and presented by the New Museum, New York.

The exhibition is curated by Ulrich Loock, Curator, Fundação de Serralves, Museu de Arte Contemporânea. Its presentation at the New Museum is organized by Richard Flood, Chief Curator, New Museum.

Major support is made possible by the Robert Mapplethorpe Photography Fund.



After their funeral a child salutes the Cradock Four, Fort Calata, Matthew Goniwe, Secelo Mhlauli and Sparrow Mkonto, anti-apartheid activists who were assassinated by six members of the Security Police on 27 June 1985. Cradock Eastern Cape. 20 July, 1985, 1985. Black-and-white photograph on matte paper, dimensions variable. Courtesy the artist and Goodman Gallery, Johannesburg



The graves of the Cradock Four. Their assassins were refused amnesty by the Truth and Reconciliation Commission. None of them has been prosecuted for the murders. Cradock, Eastern Cape. 14 October 2004, 2004. Color photograph on matte paper, dimensions variable. Courtesy the artist and Goodman Gallery, Johannesburg



OPENING JULY 22

# EMORY DOUGLAS: BLACK PANTHER

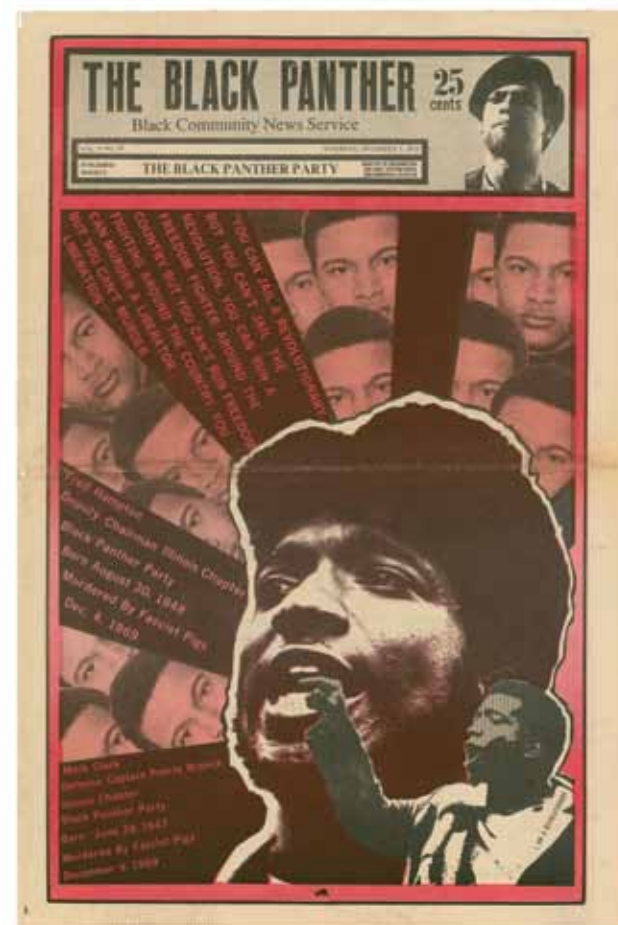
AN EXHIBITION CURATED BY  
SAM DURANT FOR THE NEW MUSEUM



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July 22–October 18, 2009

SOME OF EMORY DOUGLAS'S IMAGES ARE NEARLY FORTY YEARS OLD, BUT THEY ARE STILL AS POWERFUL AS WHEN DOUGLAS FIRST CREATED THEM. THEY ARE DANGEROUS PICTURES, AND THEY WERE MEANT TO CHANGE THE WORLD.

Emory Douglas was the Revolutionary Artist of the Black Panther Party and subsequently became its Minister of Culture, part of the national leadership. He created the overall design of the *Black Panther*, the Party's weekly newspaper, and oversaw its layout and production until the Black Panthers disbanded in 1979–80. Throughout the '60s and '70s, Douglas made countless artworks, illustrations, and cartoons, which were reproduced in the paper and distributed as prints, posters, cards, and even sculptures. All of them utilized a straightforward graphic style and a vocabulary of images that would become synonymous with the Party and the issues it fought for.

"Emory Douglas: Black Panther" includes a wide variety of Douglas' work done while a member of the Black Panther Party. Curated by the Los Angeles artist Sam Durant, whose work often deals with political and cultural subjects in American history, the show includes approximately 165 posters, newspapers, and prints dating from 1967–76. Durant met Emory Douglas in 2002 and began working on a book of Douglas' work, which resulted in a monograph published in 2007. Two years later Durant curated "Black Panther: The Revolutionary Art of Emory Douglas" at the Museum of Contemporary Art in Los Angeles, which serves as a model for the exhibition at the New Museum.

The presentation of "Emory Douglas: Black Panther" at the New Museum is organized by Laura Hoptman, Kraus Family Senior Curator, with Amy Mackie, Curatorial Assistant.

1 *Black Panther*, November 8, 1969. Offset lithograph, 20.3 x 14 in (51.5 x 35.6 cm). Collection Alden and Mary Kimbrough

2 *Black Panther*, 1969. Offset lithograph, 22 3/4 x 15 in (56 x 38 cm). Collection Alden and Mary Kimbrough

3 *Black Panther*, December 5, 1970. Offset lithograph, 7 1/2 x 11 1/4 in (19 x 28.5 cm). Collection Alden and Mary Kimbrough



"It Is What It Is: Conversations About Iraq" is co-presented by Creative Time and the New Museum. The exhibition is part of The Three M Project, a series organized by the New Museum, New York; the Hammer Museum, Los Angeles; and the Museum of Contemporary Art, Chicago, to commission, organize and co-present new works of art.

Over a six-week period at the New Museum in New York, (February 11–March 22, 2009) British artist Jeremy Deller invited journalists, Iraqi refugees, soldiers, and scholars to share their memories of the last decade in and out of Iraq. In one-on-one conversations with New Museum visitors, their stories elucidated the present circumstances in Iraq from many points of view.

At the end March, "It Is What It Is" began travelling across the country from New York to California, with conversations conducted at more than ten public sites along the way. Sergeant Jonathan Harvey, an American veteran of the Iraq War, Esam Pasha, an Iraqi citizen, and Deller travelled aboard a specially outfitted RV, along with Nato Thompson, Creative Time Curator, who documented the journey. An expanded version of "It Is What It Is" will take place at the Hammer Museum, Los Angeles, in April and May of 2009, and at the Museum of Contemporary Art, Chicago, in October and November 2009.

"It Is What It Is: Conversations About Iraq" is curated by Laura Hoptman, Kraus Family Senior Curator, and Amy Mackie, Curatorial Assistant, New Museum; and Nato Thompson, Curator, Creative Time.

# IT IS WHAT IT IS: CONVERSATIONS ABOUT IRAQ

CO-PRESENTED BY  
THE NEW MUSEUM  
AND CREATIVE TIME.

"IT IS WHAT IT IS: CONVERSATIONS ABOUT IRAQ" TOOK PLACE AT THE NEW MUSEUM FEBRUARY 11–MARCH 22, 2009. THE EXHIBITION WILL REMAIN AT THE HAMMER MUSEUM, LOS ANGELES, FROM APRIL 21–MAY 17, 2009, AND AT THE MUSEUM OF CONTEMPORARY ART, CHICAGO, FROM OCTOBER 3–NOVEMBER 15, 2009.

## A PROJECT BY JEREMY DELLER

### DATES AND LOCATIONS

March 26.....Washington, DC  
March 27.....Richmond, VA  
March 28.....Philadelphia, PA  
March 30.....Cincinnati, OH  
March 31.....St. Louis, MO  
April 1.....Kansas City, MO  
April 3.....Memphis, TN  
April 6.....Summertown, TN  
April 7–8.....New Orleans, LA  
April 9–10.....Houston, TX  
April 13.....Santa Fe, NM  
April 15–16.....Phoenix, AZ  
April 19.....Los Angeles, CA  
April 24.....New York, NY



See the Web site [conversationsaboutiraq.org](http://conversationsaboutiraq.org) for more information, the "Conversations" road diary, interviews and essays, participant bios, the story of the car, and more.

The Three M Project is sponsored by

Deutsche Bank 

"It Is What It Is: Conversations About Iraq" is also made possible at the New Museum by a gift from Shane Akeroyd.

The conversations are made possible by the Charlotte and Bill Ford Artists Talks Fund.

Additional support for this exhibition is provided by the Harpo Foundation and the Toby Devan Lewis Emerging Artists Exhibitions Fund.

# "LIVE FOREVER" ON THE ROAD

THE EXHIBITION "LIVE FOREVER: ELIZABETH PEYTON," CURATED BY LAURA HOPTMAN, ELECTRIFIED AUDIENCES AT THE NEW MUSEUM ON THE BOWERY AND CONTINUES TO DRAW RAVES AT THE WALKER ART CENTER IN MINNEAPOLIS, WHERE IT REMAINS ON VIEW THROUGH JUNE 14.

#### New Yorker

##### "The Ten Best Art Shows of 2008"

An Elizabeth Peyton retrospective at the New Museum elated fans of the dotting portraitist of friends and rock stars. Even some skeptics had to concede that she paints compellingly well, with a Romantic spirit distilled to platonic perfume.

—Peter Schjeldahl

#### New York Times

##### "The Personal and the Painterly"

[The exhibition] wears its heart on its sleeve and sheaths its ambition in a velvet glove. Peyton is enthralled by the abstract power of paint as paint. Her broad brushstrokes and their sudden shifts function independently of her subjects. The best collapse the distances between realist painting, modernist abstraction, personal snapshot, and magazine, and are accessible, devotional, and visually alive.

—Roberta Smith

#### Bloomberg

##### "Kurt Cobain Disarms With Red Hair in Elizabeth Peyton Portraits"

The show has 140 works on canvas, board, and paper, and never flags for a second. That's pretty good for an artist who makes almost every subject—even a street in Manhattan's Greenwich Village—into a similarly introspective and ravishing young thing. Peyton doesn't just reproduce photographs in paint. She crops and recasts them as a whole other species of observation.

—Linda Yablonsky

#### Boston Globe

##### "Daring Strikes go Pop"

She has gone on to produce one of the most daring and exquisite oeuvres in contemporary art. I fell completely for Peyton as I ambled through "Live Forever," the retrospective at the New Museum, feeling more and more like a mooney, heart-struck teenager every minute.

—Sebastian Smee

#### Vita.mn (cover story)

##### "Uncommon People"

[Peyton] is the Joan of Arc of the genre, heroically breathing new, contemporary life into a once-dead-and-dusty form of painting. She teases [her subjects] into visibility through deft brushwork, a glistening color palette, and a Proustian ability to combine past, present, and future into one exquisite singularity. Peyton's work isn't an arrow to the brain, loaded with guile and smarty-art cleverness. It's the rare celebrity-centered project not drowned in cynicism, suspicion, and contempt.

—Gregory Scott

#### Minnesota Daily

##### "Live Forever" at the Walker

Peyton's work, when ingested as a whole, sheds new light on our view of celebrity culture. She takes her subjects' fame and toys with it. The paintings are playful and beautiful, but they're also intimate.

—Kara Nesvig

"Live Forever: Elizabeth Peyton" appeared at the New Museum October 8, 2008–January 11, 2009. The exhibition will be on view at the Walker Art Center, Minneapolis through June 14, 2009; the Whitechapel Art Gallery, London from July 9–September 20, 2009; and at the Bonnefantenmuseum, Maastricht, October 21, 2009–March 21, 2010.



Elizabeth Peyton, *Nick Reading Moby Dick*, 2003. Oil on board, 15 x 12 in (38.1 x 30.5 cm). Museum of Contemporary Art, Los Angeles, partial and promised gift of Mandy and Cliff Einstein

Global Lead Sponsor  
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Major support provided by the Lily Auchincloss Foundation and David Teiger.

Additional support provided by Marty and Rebecca Eisenberg, Warren and Mitzi Eisenberg, Kati Lovaas, and The Mimi and Peter Haas Fund.

Special thanks to Gavin Brown's enterprise.



# WHERE OTHER MUSEUM DARES TO TREAD

NEW MUSEUM VETERANS TOM BRUMLEY, DIRECTOR OF OPERATIONS, AND JOHN HATFIELD, DEPUTY DIRECTOR—EMPLOYEES FOR ELEVEN AND SIXTEEN YEARS, RESPECTIVELY—RECALL THE INSTITUTION'S COLORFUL PAST AND LOOK BOLDLY TOWARD ITS FUTURE.

**Tom Brumley:** Do you remember when we exhibited Wim Delvoye's *Cloaca* at 583 Broadway? Wim told us that it was the new and improved version—*Cloaca v.2*—it was supposed to be “no smell.” The end of the machine, which was made to digest food, had an enclosed chamber that was supposed to contain the smell of the poop. Wim really knew how to convince our “institution” to take on his work. We were even considering exhibiting his tattooed pigs! Oh yeah, Wim had *Cloaca*'s poop tested by a team of scientists who confirmed that it was microbiologically the same as human feces. I know that he was very excited about that. So, we started feeding it, and it started pooping twice a day.

In fact, it wasn't long before *Cloaca* had diarrhea. Savoy and other local restaurants were feeding it very rich gourmet food. Many people on staff were jealous of the great food *Cloaca* was eating. They said things like, “That machine eats better than me.” It turns out there was an article in the *New York Times* food section that contained interviews with chefs who admitted that they were trying to make *Cloaca* sick. Peter Gould, then the Exhibitions Manager, got tired of cleaning up the runny poop every day, so he started feeding *Cloaca* bagels. “You're feeding only bagels to *Cloaca* now?” I asked. “It is just a machine, Tom, just a machine. Who cares what it eats as long as its poop is solid?” Opening day came, and the smell in the galleries was putrid. Dennis Szakacs, then the Deputy Director, said, “The press is eating it up!” (No pun intended, of course.) “They love this show despite the smell. This is going to be a great run.” Lisa Phillips called me into her office and said “Please do something about the smell in the galleries. How will we open with that smell?” It was two hours 'til show time and the pressure was on.

I called an HVAC contractor and they rushed to the Museum with a negative-pressure system and lots of flexible duct. They attached the flexi-duct to the enclosed end chamber and vented it out the skylight. The acrid smell lessened and the opening went off with out a hitch.

Several days later, John Dilone, the building superintendent took me aside and said, “Tom, I know you have that machine in the galleries. Come with me to the Stephanie Kelian shoe store on Mercer. The smell in there is intense; they think a rat died in their wall, and they have already had exterminators checking it out.” I cautiously opened the door to the high-end boutique, and the smell singed my nostrils like a nuclear blast. I knew that the exhaust from *Cloaca* was getting into Stephanie Kelian's fresh-air intake. The shop manager was clearly upset and rattled. I cleared my throat and said, “There may be an exhibition in our galleries that is contributing to this smell. I will check it out and get back to you with a report.”

**John Hatfield:** I was in New York State Criminal Court being interviewed as a prospective juror by the prosecuting attorney, when, after stating my occupation at New Museum, the elderly judge suddenly interjected, “Could you please speak into the microphone and tell the court, attorneys, defendant (for armed robbery), and audience about the Museum's exhibition with *Cloaca*?” I did as I was told, and recounted Wim's contraption, its product, and concept of mechanical humanity. Later, after serving on the trial, the judge sequestered me in the hall. “Bet you didn't think I knew about that *Cloaca* thing did you?” Then he leaned in and asked, “You don't happen to have a job for my wife who also happens to be an artist do you?”

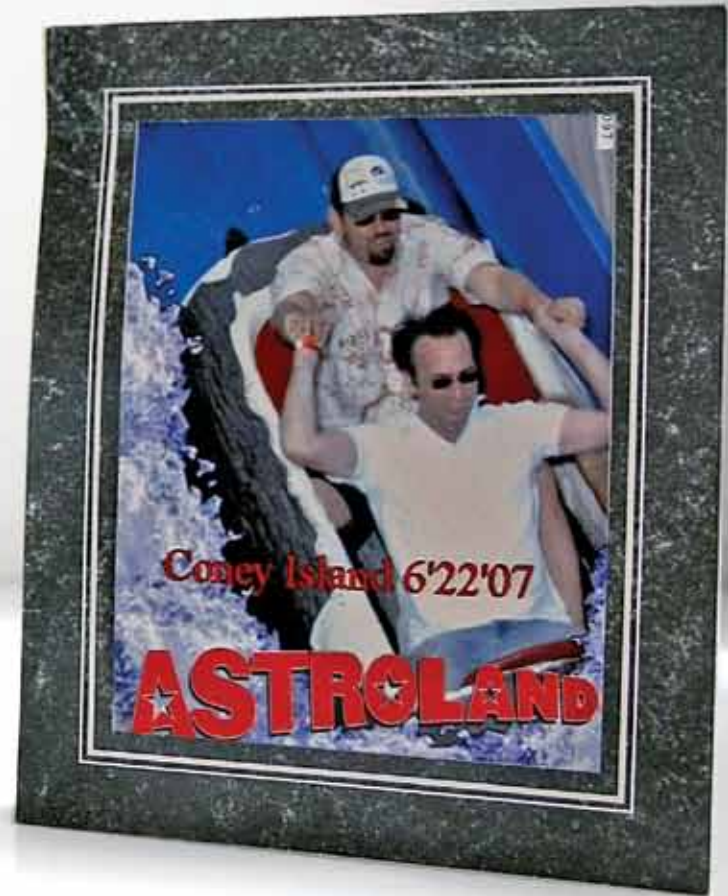
**TB:** How can we get more outlaw bikers to come to the Museum?

**JH:** The same way we get Williamsburg hipsters: an open-bar opening.

**TB:** We should develop exhibitions that are injected into the human brain or bloodstream by medical doctors.

**JH:** We exhibited Critical Art Ensemble. Remember my FBI interview? Enough said.

**TB:** We should mount exhibitions on our front sidewalk that stick like gum to the public's shoes as they walk by.



**JH:** Or roll a 120-pound ball of Plasticine around SoHo picking up gum, cigarette butts, and other unnamable urban detritus then roll it back into the Museum. Viola! Art by Gabriel Orozco.

**TB:** We should partner with religious organizations to devise experimental exhibitions that promote discussion and thought about the possible mechanics of the soul.

**JH:** Well, not sure if this counts but we did help Bob Flanagan celebrate his birthday by laying him down on a bed of nails naked. I then cut his penis cake while resting on his belly and fed him. Hopefully Bob reached new heights of S&M euphoria and actualization. My soul has never been the same.

**TB:** We should partner with scientific organizations to devise experimental exhibitions that promote discussion and thought about human consciousness.

**JH:** Or reorganize species by putting chickens in a window and breeding them to genetically mutate to fly. Andrea Zittel couldn't make that Darwinian reversal, but it was worth a try.

**TB:** We should partner with hospitals and healthcare organizations to research and exhibit the impact of human creativity on disease and healing.

**JH:** I'm afraid the results might be less than encouraging if we apply the first Hippocratic Oath, “Do no harm.”

**TB:** How about investigating new types of scholarship at the Museum? Instead of hiring whole people to do creative work, we could shift to hiring minds—which don't necessarily have to be human—to be creative problem solvers. We could hire a virtual team of registered solvers from around the globe that could provide solutions for our marketing, development, curatorial, operations, technology, grantwriting, registrar, facility, visitor services, façade maintenance, educational, and exhibition needs. We could post the Museum “problems or issues” on our private Web site and have those registered provide solutions.

**JH:** The Walker Art Center has the Dolphin Oracle Q&A Web site, but what we really need these days is an über Ask Jeeves.



# RHIZOME

## AN AFFILIATE OF THE NEW MUSEUM

RHIZOME SUPPORTS EMERGING ARTISTIC PRACTICES THAT ENGAGE TECHNOLOGY THROUGH PROGRAMS, INCLUDING PRESERVATION, COMMISSIONING, EVENTS, EXHIBITIONS, AND IN-DEPTH ART CRITICISM.



### NEW SILENT SERIES AT THE NEW MUSEUM

Rhizome's monthly event series at the New Museum, the New Silent Series, includes screenings, performances, and presentations of artists' work, as well as a critical conversation that brings together leading scholars, artists, critics, and public figures to illuminate the complex interactions between technology, culture, and artistic practice. Previous events have included solo presentations by artists Jill Magid, Naeem Mohaiemen, Trevor Paglen, and Ryan Trecartin; multimedia performances by collective Paper Rad; and panels that explore how the Internet is re-shaping national politics, design, and science. On May 16, Rhizome will present a screening in liaison with New York's experimental music festival No Fun. The event will present moving image and sound work by musicians and filmmakers involved with the festival, including Prurient (Dominick Fernow), Sarah Lipstate, C. Spencer Yeh, Jim O'Rourke, Makino Takashi, Takeshi Murata, Robert Beatty, Carlos Giffoni, and Megan Ellis.

Organized by Lauren Cornell, Executive Director of Rhizome, the New Silent Series receives major support from the Rockefeller Foundation and the Andy Warhol Foundation for the Visual Arts. Additional support is provided by the New York City Department of Cultural Affairs and the New York State Council on the Arts.

[rhizome.org/events](http://rhizome.org/events)

### RHIZOME COMMISSIONS PROGRAM

In its seventh year, Rhizome's Commissions Program remains one of the most important and vital resources for emerging artists. Each year, Rhizome awards grants to an international group of artists for the creation of works involving new and networked technologies. Nine artists were awarded Commissions in our most recent cycle: Brody Condon, Andy Graydon, Kristin Lucas, Joe McKay, Naeem Mohaiemen, Angelo Plessas, and Evan Roth, as well as two collaboratives, including Claire Evans, Jona Bechtolt, and Aaron "Flint" Jamison, and Maria del Carmen Montoya and Kevin Patton. In January Naeem Mohaiemen presented his work *Young Man Was No Longer A...*, an ongoing research project that explores failed 1970s revolutionary movements. In November, Brody Condon will present his commissioned work *Case*, an adaptation of William Gibson's novel *Neuromancer*, at the New Museum in conjunction with the performance art biennial Performa.

[rhizome.org/commissions](http://rhizome.org/commissions)

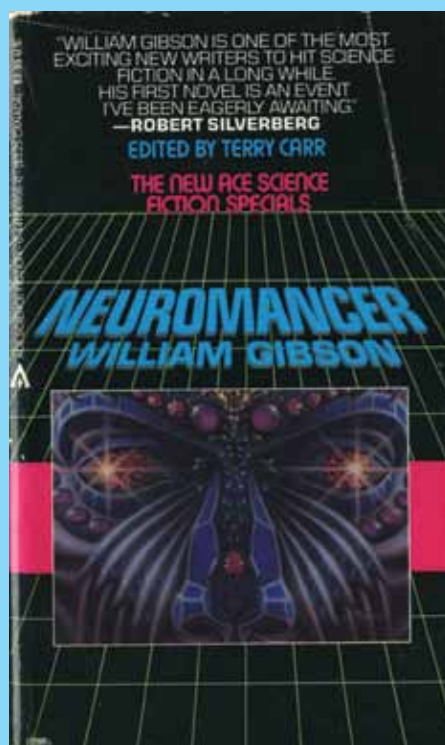
### RHIZOME NEWS

Subscribe! Rhizome News is a free weekly e-mail newsletter that presents a summary of the most compelling events, conversations, announcements, and opportunities that pass across Rhizome's dynamic, participatory Web site. Each edition features one in-depth article commissioned through Rhizome's Writers Initiative, a new program developed to expand criticism and support emerging writers. Recent articles include an interview with artist Cory Arcangel by critic Ed Halter on the topic of humor, a review of Tim Knowles and Pe Lang + Zimoun's exhibition at bitforms gallery by noted musician Alan Licht, and an interview with Swedish artists Goldin+Senneby by Rhizome curatorial fellow Brian Droitcour.

[rhizome.org/editorial](http://rhizome.org/editorial)



No Fun 2009 Logo Designed by Maya Miller



William Gibson's novel *Neuromancer*, to be adapted in Brody Condon's New Commission *Case*

**RHIZOME BENEFIT MAY 28**  
GET READY TO PARTY, BECAUSE RHIZOME'S ANNUAL BENEFIT IS RIGHT AROUND THE CORNER. JAM-PACKED WITH LIVE MUSIC, PERFORMANCES, ART, AND HONOREES, THIS IS SURE TO BE THE EVENT OF THE YEAR. NOT TO BE MISSED! TICKETS ARE \$100 VIP AND \$25 FOR THE AFTER-PARTY.

[rhizome.org/benefit/](http://rhizome.org/benefit/)



Cory Arcangel, *Self Playing Sony Playstation 1 Bowling*, 2008

SAVE NEW MUSEUM NEWS



# SPRING *UN*GALA

I WILL NOT ATTEND ANYMORE BORING GALAS.  
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I WILL NOT ATTEND ANYMORE BORING GALAS.

Artwork courtesy John Baldessari

This year the New Museum's annual Spring Gala happens on Wednesday April 29 at 7 World Trade. We're thrilled to be honoring two extraordinary artists who have a distinguished history with the New Museum: **John Baldessari** and **Mark Bradford**. There will be a performance by our MC, the incomparable **John Waters**, whose irreverent, bold humor will guarantee high spirits! And our Honorary Chair is the acclaimed and versatile actor **James Franco** who brings additional sparks to an "ungala" evening of fun, surprises, and dancing to an ABBA tribute band.

INQUIRIES REGARDING THE SPRING GALA MAY BE DIRECTED TO [events@newmuseum.org](mailto:events@newmuseum.org) OR 212.219.1222 x254  
OR BUY YOUR TICKETS ONLINE AT [newmuseumstore.org](http://newmuseumstore.org).

# ART STUDY TOUR VENICE

The New Museum is pleased to announce an Art Study Tour to Italy for the opening of the 53<sup>rd</sup> International Art Exhibition of the Venice Biennale, led by Lisa Phillips, *Toby Devan Lewis Director*, and Richard Flood, Chief Curator, with Eungie Joo, Keith Haring Director and Curator of Education and Public Programs. Joo is the first non-Korean national chosen for the prestigious appointment of commissioner of the Korean Pavilion at the Biennale, which will feature the work of Haegue Yang. In addition, art historian Alard von Rohr will accompany the group on visits throughout the city, including a viewing of Punta della Dogana, François Pinault's new space in Venice. Qualifying Members will receive application materials via mail.



Haegue Yang, *Series of Vulnerable Arrangements - Shallow Hollow Shadow, TALKATIVE CURVE*, 2008. Collection AmorePacific Corporation, Seoul. Photo: Roman März



## NEW LIMITED EDITION AT THE NEW MUSEUM!

AI WEIWEI'S EDITION *KUI HUA ZI (SUN FLOWER SEEDS)* WILL BE OFFERED EXCLUSIVELY TO GUESTS AT THE NEW MUSEUM'S SPRING GALA ON APRIL 29.

Exceptionally refined and with the Ai Weiwei's characteristic attention to detail, this edition for the New Museum, *Kui Hua Zi (Sun Flower Seeds)*, 2009, comprises 1,000 sunflower seeds made of porcelain and painted by hand and displayed inside a handmade glass jar inscribed with the artwork's title and artist's name.

*Kui Hua Zi*—which translates as "sunflower seeds"—is a continuation of Ai's practice of fusing Western and Eastern sensibilities, history, and contemporary political metaphor. The sunflower seeds are a symbol for a sustainable way of life, and are made in porcelain, a material invented in China 1,200 years ago. The image and metaphor of the sunflower seed were omnipresent in Mao's cultural revolution and often represented the Chairman himself. Packed in a modern household glass, they are a down-to-earth symbol to be used by everyone and emphasize Ai's combination of the common with the extraordinary. The gesture of enclosing the seeds within a re-sealable jar is part of his larger vision of interactivity in his works and metaphors of Chinese society. The porcelain sunflower seeds represent the one and the many; and the modern with the ancient.

FOR MORE INFORMATION, PLEASE CONTACT [limitededitions@newmuseum.org](mailto:limitededitions@newmuseum.org)  
OR CALL 212.219.1222 x264

Ai Weiwei, *Kui Hua Zi (Sun Flower Seeds)*, 2009. 1,000 sunflower seeds in porcelain, sculpted and painted by hand, and handmade glass jar inscribed with title and artist name. 6 1/3 x 4 1/3 x 4 1/3 in (16 x 11 x 11 cm). Edition of 30 plus 12 APs

THE NEW MUSEUM'S LIMITED EDITION PROGRAM PROMOTES THE CREATION OF NEW WORKS AND PROVIDES SIGNIFICANT SUPPORT FOR OUR PROGRAMMING.



Benoit Paillley

## RECENT LIMITED EDITIONS

Other recent editions to our Limited Editions program come from Los Angeles-based artist Mark Bradford and New York-based artist Rudolf Stingel. These were presented and enthusiastically received in the New Museum's booth at the 2009 Armory Show.

### MARK BRADFORD

The seven sculptures that make up Mark Bradford's *Untitled* (2009) are fashioned from papier mâché, newspaper, and reclaimed advertising, and recall the form of a soccer ball. In his new sculptures for the New Museum, the soccer ball shape merges with Bradford's interest in maps and networks; it forms as a kind of globe—an imperfect, humble, and direct sphere that suggests personal experience in the life of the work itself.

Mark Bradford, *Untitled*, 2009. Mixed mediums, papier mâché, and collage, approx. 9 1/2 in (24.1 cm) diameter. Series of 7 unique sculptures

### RUDOLF STINGEL

Over time, Rudolf Stingel's *Untitled (Studio Floor)*, 2009, became laden with different meanings as pieces of dirt, paint, and other daily studio materials—remnants of other paintings, as well as evidence of the artist's physical body: scuffed shoe markings and cigarette stubs—were embedded in its minimal, formal surface. These markers of time are captured within the iridescent layers of metallic paint. Worn and astoundingly beautiful, these thirty canvases produced for the New Museum form relics of a lived past, to be carried away by individual collectors, and possibly never to be reassembled.

Rudolf Stingel, *Untitled (Studio Floor)*, 2009. Oil and enamel on canvas, 23 x 23 in (58.4 x 58.4 cm). Series of 30 unique paintings



# PUBLIC PROGRAMS

THE NEW MUSEUM PRESENTS GROUNDBREAKING PUBLIC PROGRAMMING, ORGANIZED BY SERIES, IN THE FORM OF ENGAGING AND DYNAMIC PERFORMANCES, LECTURES, SCREENINGS, CRITICAL DISCUSSIONS, AND HYBRID ART EVENTS. CHECK OUT [NEWMUSEUM.ORG/EVENTS](http://NEWMUSEUM.ORG/EVENTS) FOR ADDITIONAL INFORMATION.

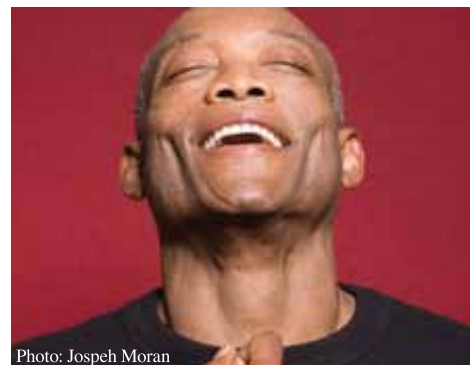


Photo: Joseph Moran

## NEW AT THE NEW MUSEUM: VISIONARIES SERIES

Thanks to a generous gift from Barbara Gladstone in memory of her late son Stuart Regen (founder of Regen Projects in Los Angeles) the New Museum is excited to announce the Visionaries Series, a program of talks by people who have positively changed the way we look at, live in, and care for the world. The inaugural Visionaries program on April 24 will honor celebrated choreographer and activist **Bill T. Jones**. A reception in the seventh-floor Sky Room will follow the talk. Tickets are extremely limited, so buy in advance!

The Stuart Regen Visionaries Fund has been made possible by a major gift from Barbara Gladstone, in honor of her son Stuart Regen. Regen was founder of the leading Los Angeles gallery Regen Projects, and the first to champion and exhibit work by such "next generation" artists as Lari Pittman, Charles Ray, Raymond Pettibon, Matthew Barney, and Catherine Opie.

Additional support for the Visionaries Series is provided by the Charlotte and Bill Ford Artist Talks Fund.

## NEW MUSEUM PRESENTS

New Museum Presents is a series of original performances and presentations by emerging and established artists who create time-based art in both live and recorded mediums.

**Big Dance Theater's** *Comme Toujours Here I Stand*, a dance-theater piece adapted from Agnes Varda's classic French New Wave film *Cleo From 5 to 7*, combined dance, excerpts from the original screenplay, and their own staged reenactments of the rehearsal process in order to create an intimate portrait of a self-absorbed woman shadowed by the omens of an imminent death.

This spring, on April 30, New Museum Presents excerpts from the repertoires of choreographers **Ivy Baldwin** and **Ursula Eagly**, whose work reveals fantastic otherworlds where the adorable and the monstrous coexist—often in the same moment. Also in April, the Seattle-based theater and music collective **Degenerate Art Ensemble** will present *Sonic Tales*, a series of overlapping contemporary fairy tales told through intricately woven dance theater, live music, miniature sets, and elaborately imagined video environments. On May 29, performance artist **Monique Jenkinson** appears in *Faux Real*, a sort of modular "best-of" cabaret in which the artist explores the relationship between role playing, feminist action, gender perception, and gender projection. She is joined by **Narcissister**.

In May **Nick Hallett**—singer, composer, and downtown impresario—will create a four-part series connecting the human voice to multimedia ritual. With a rotating cast of performers and

artists, he will present original music and performance alongside new interpretations of works by **Meredith Monk** and **Karlheinz Stockhausen**. In June **LEWIS FOREVER (LF)** will focus on the development of a series of solo projects and a video/live performance project, employing a variety of strategies for expanding this material in front of a live audience. Following a performance of his own electro-acoustic music and video work in July, **Tarek Atoui**—who initiates and curates multidisciplinary interventions, events, concerts and workshops in Europe and the Middle East—will spend part of August developing a special presentation in collaboration with local youth.

## PARTNERSHIP PROGRAMS

The New Museum occasionally partners with other institutions, organizations, and curators to present special programs on contemporary art issues that go beyond the range of the New Museum's regular series programs. Upcoming partnership programs include the opening event for the **Movement Research Spring Festival** on April 23, with performances by Movement Research founder **Mary Overly** and choreographer **Faye Driscoll**, plus a screening of a new documentary about Movement Research, one of the world's leading laboratories for the investigation of dance and movement-based forms, whose work at Judson Memorial Church has become the stuff of legend. Also, on May 9, **Donald Moffett** and **Clifford Owens** will participate in the SkowheganTALKS series, a lecture series organized by the Skowhegan School of Painting & Sculpture featuring recent alumni in conversation with faculty.





**GET WEIRD**

Get Weird has become one of the hottest tickets in town, featuring a new lineup of experimental and freaky jams every month in a context that allows for more earnest and thoughtful interaction between the performers and the audience than can be found at any club around the city.

Highlights from this past season include the terrifyingly soulful music of **Lichens** (aka, **Rob Lowe**), whose heartrending forty-five-minute set featured one long mesmerizing song, rising and dissipating on waves of wordless looped vocal expression; the gently percussive sunny-day lost-island music of **High Places**, set against the backdrop of an immersive flickering video environment that made us yearn for simpler times and childhood friends; and of course the nearly riotous sonic assault of **Ninjasonik** and **Cerebral Ballzy**, which transformed into a delirious pillow fight with the whole audience joining in.

This spring, Get Weird presents a special concert on June 12 in conjunction with the exhibition “Younger Than Jesus,” featuring the groups **BARR** and **MEN**. **BARR** is a project of “The Generational: Younger Than Jesus” artist **Brendan Fowler**, whose songs are built from tiny, heart-tugging piano melodies, insistent drumming, and a singular voice. **MEN** is a project of “The Generational: Younger Than Jesus” artist **Emily Roysdon**, and her collaborators **JD Samson (Le Tigre)**, **Johanna Fatemen (Le Tigre)**, **Michael O’Neill (Princess)**, and artist **Ginger Brooks Takahashi**, with propulsive dance music that speaks to issues of wartime economies, sexual compromise, and demanding liberties. Also this spring, **3beanstew** and **Derrin Maxwell** will lay down their particular brand of underground funk and soul-inspired hip-hop while **Jean Grae** spits out rhymes full of humor, swagger, and beauty. On May 8 **The Younger Lovers** (a.k.a. **Brontez from Gravy Train!!!!**) takes raw, queer punk back to the basics and gives it a sweetly romantic edge.



# FAMILY PROGRAMS

**NEW MUSEUM COMMUNITY OUTREACH**

Working with twelve community organizations, the Museum now serves neighboring seniors, youth, adults, and people with special needs. Participating organizations include University Settlement (Older Adults Program, and English as a Second Language class), Creative Center, Rivington House, SAGE (Services and Advocacy for Gay, Lesbian, and Transgender Elders), and Parks and Recreation (Hamilton Fish and Alfred E. Smith Recreation Centers). Through this initiative, Museum educators visit with organization leaders, return to introduce the Museum to their constituents, then invite them to visit the Museum in two subsequent visits for guided tours and exhibition-related workshops. During the exhibition “Museum as Hub: Six Degrees,” twenty-two SAGE members visited the New Museum to take part in an educator-led tour of the exhibition and participate in a quilting forum or “POWERSTITCH” with artist Ginger Brooks Takahashi and her work *an army of lovers cannot fail*. For the artist, the history of family and community quilting harnesses the foremost political activities—community-building and dialogue—creating a sense of belonging for those who participate. Brooks Takahashi looks to redefine these traditions to bring the spirit of shared experience to an extended community. While stitching on the all-white quilt, SAGE guests read from books they brought to share and engaged in conversations on sex, gender, theory, and society. Though many visitors from local community organizations have lived in the area for years, most had never visited the New Museum until they had the opportunity to visit with their groups. Since their initial visit, many SAGE members have returned the Museum on their own and shared with us their excitement about having been part of our community outreach initiative. The New Museum has served over 300 people in multipart sessions through community outreach since spring 2008.

**NEW MUSEUM FIRST SATURDAYS FOR FAMILIES**

After a year in our new building, the New Museum has served more than 1,500 visitors—including many local residents—who have made the New Museum their monthly destination the first Saturday of each month. Visiting families have responded enthusiastically to a range of exhibitions, including “Mathias Poledna: Crystal Palace,” “Paul Chan: The 7 Lights,” and “Museum as Hub: Six Degrees.”

New Museum First Saturdays for Families offer special, hands-on programs designed for families with children four to fourteen years of age, conducted by New Museum educators. Each Saturday program features a theme that takes its inspiration from the New Museum’s exhibitions. Families have the opportunity to explore the Museum’s exhibitions with lively conversations in the galleries and to engage in related creative activities. New Museum First Saturdays for Families are free of charge and include Museum admission for up to two adults per family. Children under eighteen are always admitted free.

“Best time in the neighborhood on a Saturday morning for the family, period.”  
—David Kaihoi, parent, Love a Lot Preschool, Lower East Side

“Beautiful setting—very engaged staff who really know how to speak to kids and get them thinking and creating. Thank you!”  
—Eve Weiss, visitor, Merion, PA

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part of Get Weird 6 Akron Family performed on March 27 7 Family Programs at the New Museum

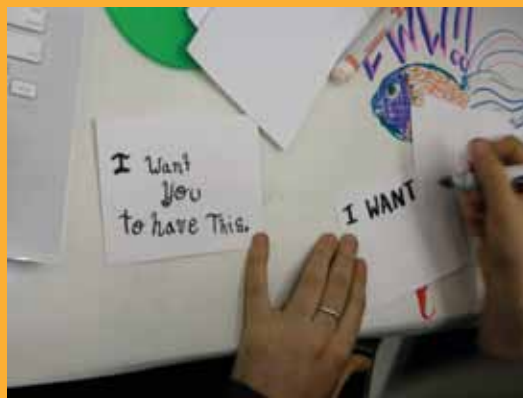
Major program support is provided by the Lower Manhattan Development Corporation, the New York City Department of Cultural Affairs, and the U.S. Department of Housing and Urban Development. Endowment support is provided by The Keith Haring Foundation School and Youth Programs Fund and the Skadden, Arps Education Programs Fund. Additional endowment support provided by the Rockefeller Brothers Fund and the William Randolph Hearst Endowed Fund for Education Programs at the New Museum.





Students from Beacon brainstorm about their project with New Museum Associate Educator Joseph Keehn II.

Inspired by Matthias Poledna's *Crystal Palace*, a work commissioned as a Three M project, teachers created works in response to the artist's practice.



The Beacon School students make affirmations and put them in envelopes with the text "I want you to have this" written on the outside.

The Beacon School students take to the streets on the Lower East Side.



In response to Daria Martin's *Minotaur*, a work commissioned as a Three M project, teachers participated in a movement workshop and discussed ways to incorporate movement into their curriculums.

Stephanie Pereira, Community Outreach Coordinator at the New Museum, takes an affirmation from one of the Beacon School's students.

# G:CLASS

## G:CLASS AND PROFESSIONAL DEVELOPMENT FOR TEACHERS

G:Class (Global Classroom) is an interdisciplinary museum education program that provides students with the opportunity to work with artists to explore contemporary art, make relevant connections to the world around them, and investigate the creative process. As part of G:Class, Brooklyn-based artist Lisa Sigal talked with students from the Beacon School about her practice. After discussing *Line-up*, Sigal's project from the exhibition "Museum as Hub: Six Degrees," students created their own projects inspired by the artist's collaboration with the New Museum's neighboring residents and merchants. Combining elements of audience participation and performance, students implemented their project on the Lower East Side this winter. Enduring the frigid winds along the Bowery, students stood silently in a line, smiling, and handing out envelopes to passersby with the text "I want you to have this" written on the outside. Each envelope contained a personalized affirmation, such as "In case you didn't know, you're doing a great job." These simple exchanges of positive messages had a profound impact on the students and made the day for many of the participating recipients.

Professional Development for Teachers aims to supplement high school teachers' knowledge of contemporary art practices and issues through directed lectures, participatory workshops, and object-based learning. The series of teacher-focused workshops and lectures provide teachers with historical and contextual information about contemporary art. Serving more than 100 teachers, this academic year's Professional Development series has been divided into morning seminars with guest lecturers and afternoon workshops focused on the current exhibitions. The series began in November with a lecture on two generations of feminist art by Richard Flood, New Museum Chief Curator. In February, Lauren Cornell, Executive Director of Rhizome and Adjunct Curator of the New Museum, outlined the history of Internet and new-media art. The series will culminate on June 4 with a guest-artist seminar from the Museum's Triennial exhibition "The Generational: Younger than Jesus," followed by an open house for teachers, principals, and practitioners in museum education.

For more information about G:Class and Professional Development for Teachers visit [gclass.org](http://gclass.org).

The Global Classroom is made possible by The Bloomingdale's Fund of the Macy's Foundation and the New York City Department of Cultural Affairs. Additional support is generously provided by the May and Samuel Rudin Family Foundation and the Milton and Sally Avery Arts Foundation.

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



# MUSEUM AS HUB

MUSEUM AS HUB, THE NEW MUSEUM'S INTERNATIONAL PARTNERSHIP, FINISHED ITS FIRST YEAR OF PROGRAMMING IN MARCH. SINCE DECEMBER 2006, MUSEUM AS HUB PARTNERS HAVE BEEN WORKING INDIVIDUALLY AND COLLABORATIVELY TO EXPLORE THE TOPIC OF "NEIGHBORHOOD" AS IT RELATES TO THEIR PARTICULAR ORGANIZATIONS AND LOCATIONS.

IN ITS SECOND YEAR, THE PARTNERSHIP WILL GROW AND EXPAND AS THE ORIGINAL PARTNER ORGANIZATIONS INVITE NEW COLLABORATORS AND NEW TOPICS ARE EXPLORED IN EXHIBITIONS, PUBLIC PROGRAMS, RESEARCH, AND CONTINUING DISCUSSION. WATCH FOR NEW MUSEUM AS HUB PROJECTS STARTING THIS SUMMER AT THE NEW MUSEUM AND ONLINE AT [MUSEUMASHUB.ORG](http://MUSEUMASHUB.ORG).

## MUSEUM AS HUB NEIGHBORHOOD RECAP

### MUSEO TAMAYO, MEXICO CITY

"Tlatelolco and the localized negotiation of future imaginaries"

February 27–May 4, 2008

The Mexico City neighborhood of Tlatelolco has been a significant cultural site since the Aztec period. In the twentieth century, it was closely identified with modernist urban planning ambitions of Mexico as well as the early-1960s student demonstrations and killings prior to the 1968 Olympics. For this project, the Museo Tamayo commissioned new works and built on existing projects by artists Tatiana Bilbao, Christoph Draeger, Thomas Glassford, Terence Gower, Paulina Lasa, Mark Powell, and Pedro Reyes. Film screenings, artist talks and workshops, discussions with cultural critics from Mexico, and informal discussion groups took place over the course of the presentation.

### INSA ART SPACE, SEOUL

"Dongducheon: A Walk to Remember, A Walk to Envision"

May 8–July 6, 2008

Insa Art Space's (IAS) presentation examined the complex and contradictory national characteristics of modern Korea as they are condensed in the region of Dongducheon. Dongducheon, a small city located between Seoul and the Demilitarized Zone, has been a crucial military base of the Japanese imperial army and then the stationed US armed forces over the last century. Insa Art Space commissioned Sangdon Kim, Koh Seung Wook, Rho Jae Oon, and siren eun young jung to work on projects in and around Dongducheon and to participate as members of a collective team, along with project commentators, designers, local activists, and IAS to realize this project.

### TOWNHOUSE GALLERY OF CONTEMPORARY ART, CAIRO

"Antikhana"

July 10–September 21, 2008

The Townhouse Gallery of Contemporary Art presented the work of four artists, Susan Hefuna, Ayman Ramadan, Jan Rothuizen, and Tarek Zaki, who have worked in and around the Gallery's downtown neighborhood Antikhana. The Townhouse Gallery shares its immediate surroundings with a neglected nineteenth-century palace, car mechanics' workshops and garages, traditional street-side Arabic coffee shops, greengrocers, and carpenters—juxtaposing past and present worlds, along with those still in formation. The work by artists Susan Hefuna, Ayman Ramadan, Jan Rothuizen, and Tarek Zaki captures this fusion of different historical eras, architectures, and inhabitants by using physical objects and the actual surrounding of the neighborhood itself and treats the neighborhood as a symbol, a microcosm of Egyptian society with its inherent contradictions.

### NEW MUSEUM, NEW YORK

"Six Degrees"

September 25, 2008–January 11, 2009

In "Museum as Hub: Six Degrees" artists used the real estate of the New Museum as organizing principle, departure point, vista, and classroom to imagine the changing relevance of the Museum and its environs. "Six Degrees" refers to the angle of the Bowery off New York City's grid—a way of considering the uniqueness of downtown and the vibrant community of cultural producers that has historically marked the Bowery and Lower East Side. Expanding the concept of how an exhibition is defined, "Six Degrees" included artist's projects that began before the exhibition period and reverberate beyond it. Projects by Dave McKenzie, My Barbarian (Jade Gordon, Malik Gaines, and Alexandro Segade), Martha Rosler, Lisa Sigal, Ginger Brooks Takahashi, and Anton Vidokle occupied and engaged the neighborhood, employing nearby buildings as canvas, local artists as collaborators, and New Museum territory as a meeting place, recital hall, and laboratory.

### VAN ABBEMUSEUM, EINDHOVEN

"Be(com)ing Dutch at a Distance"

January 15–March 29, 2009

"Be(com)ing Dutch at a Distance," organized by the Van Abbemuseum, re-imagined specific works and contexts developed in their expansive two-year project Be(com)ing Dutch for presentation at the New Museum. Be(com)ing Dutch asked whether art could offer alternative examples of thinking about how we can live together today as questions of cultural identity and normative "national" values are increasingly in political and cultural debate. "Be(com)ing Dutch at a Distance" was guided by the original project's three broad directional themes—the Imagined Past, Imagined Present, and Imagined Future—and included a floor-through installation by Michael Blum and a weekend symposium by Lidwien van de Ven.

Museum as Hub is made possible by the Third Millennium Foundation.



With additional generous support from **MetLife Foundation**

Additional support is provided by the Asian Cultural Council, the National Endowment for the Arts, 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.



Lisa Sigal, *Line-up*, 2008. Paint, Tyvek, metal, plastic, map, compasses, and documentation. Courtesy the artist



**Custom Balloon Chandeliers by Naho Iino**

The New Museum commissioned glasswork artist Naho Iino to create this distinctive balloon chandelier in celebration of the opening of our new building on the Bowery.

For the first time, it's available for sale! Playful yet elegant, each is custom made of approximately 100 handblown glass orbs on an iron frame. Hung via a hook to the frame, the chandelier can also be fit with a custom-fabricated stem if desired. Since the chandeliers are made by hand, delivery takes roughly three to four months.

The Balloon Chandelier retails for \$7,500–\$14,000 depending on size and customizations. It is available in the following sizes (diameter) with approximate number of glass orbs:



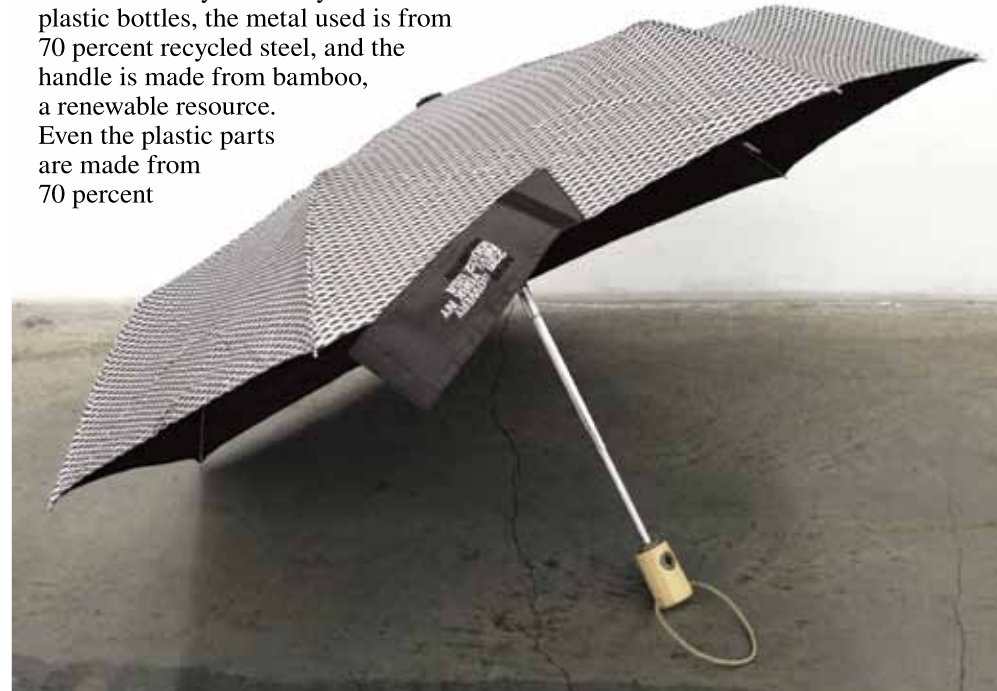
55 cm | 80 glass orbs  
65 cm | 90 glass orbs  
75 cm | 120 glass orbs  
85 cm | 140 glass orbs

**New Museum Umbrella**

Brave the rain and help save the environment with this eco-friendly umbrella printed with the New Museum's signature metallic mesh! This automatic open/close Eco Umbrella (by Totes) is made from 70 percent recycled materials. Its canopy is made entirely from recycled PET plastic bottles, the metal used is from 70 percent recycled steel, and the handle is made from bamboo, a renewable resource. Even the plastic parts are made from 70 percent

recycled nylon. The umbrella folds up to eleven inches for easy, convenient storage and comes with a matching storage sleeve (also made of recycled plastic bottles).

\$35  
\$31.50 Members



# NEW MUSEUM STORE

[newmuseumstore.org](http://newmuseumstore.org)

**Younger Than Jesus: Artist Directory**

Celebrating the present and anticipating the future of contemporary art, *Younger Than Jesus: Artist Directory* introduces over 500 of the best artists under thirty-three years of age from around the world, represented in 544 pages by both short biographies and more than 2,000 color illustrations of artwork.

Edited by Lauren Cornell, Massimiliano Gioni, and Laura Hoptman and assembled by a worldwide team of curators, writers, teachers, critics, and artists during the research phase of the New Museum's new Triennial exhibition, "The Generational: Younger Than Jesus," the publication captures an imminent change in art, exploring how artists from the same age group can and cannot develop similar interests and express similar—and dissimilar—concerns across geographies and nationalities.

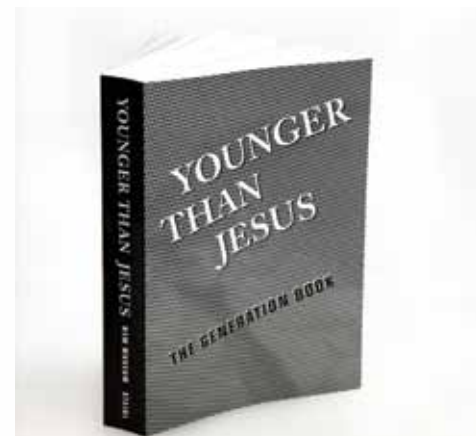
An indispensable handbook for curators, collectors, dealers, and critics, *Younger Than Jesus: Artist Directory* also serves as an unparalleled visual guide for anyone interested in the latest artistic innovations.

**Younger Than Jesus T-Shirt**

Celebrate the New Museum's Triennial, "The Generational: Younger than Jesus"! These exclusive Ts are produced by Kayrock with a limited-edition print run of 250.

Available in natural organic or black, in sizes of women's M and unisex S–XL.

\$25  
\$22.50 Members

**Younger Than Jesus: The Generation Book**

*Younger Than Jesus: The Generation Book* accompanies the inaugural edition of the New Museum's Triennial. Generation Y, Millennials, and iGeneration are just some of the labels that sociologists, trend spotters, and the media have applied to the diverse demographic of artists included in the exhibition. *Younger Than Jesus: The Generation Book* departs from these investigations and composes a much more complex picture of the art and of the preoccupations that animate the work of this emerging generation. The book illuminates shared practices and dramatic differences within this age group.

The 508-page publication includes 100 full-color and thirty black-and-white reproductions of the artists' works. Texts include original essays by the exhibition curators Lauren Cornell, Massimiliano Gioni, and Laura Hoptman, along with an anthology of reprints by a diverse group of writers including philosophers, sociologists, theorists, journalists, youth activists, and marketing and technology experts. The essays place this generation amid significant events over the past thirty-three years, such as globalization, the increased networking of culture and daily life, and the recent wars that have realigned youth, politics, and passions throughout the world.



IN 2008, A LONGTIME NEW MUSEUM MEMBER LEFT ALMOST \$100,000 TO THE MUSEUM IN HER WILL.  
SHE WAS A \$100 MEMBER OF THE MUSEUM FOR FIFTEEN YEARS.  
NOW HER PLANNED GIFT WILL SUPPORT OUR PROGRAMS AND OPERATIONS FOREVER.

# STAY FOREVER NEW: PLANNED GIVING AT THE NEW MUSEUM

Donors, Members, and friends can help the New Museum continue to be New York City's **premier** destination for contemporary art by making a bequest or other deferred gift to the Museum. Planned gifts are a vital source of support for the Museum and can offer **significant** financial and tax benefits to donors.

#### THERE ARE MANY WAYS TO MAKE A PLANNED GIFT:

- Remember the New Museum in your **will**
- Designate the New Museum as the beneficiary of your **life insurance** or **retirement plan**
- Give a gift of **stock** or **real estate**
- Create a charitable remainder or charitable lead **trust**

#### MAKING A PLANNED GIFT IN ANY OF THESE WAYS CAN PROVIDE ADVANTAGES INCLUDING:

- **Income tax deduction**
- **Avoidance** of long-term capital gains

Depending on your interests, gifts can be made to sustain a variety of projects and programs at the New Museum—from providing essential support for our leading-edge exhibitions to underwriting the Museum's general operations.

*Should you be interested in learning more about planned giving, or about how you can include the New Museum in your estate plans, please call 212.219.1222 x260.*

*The Museum can work with you and your advisors to structure a gift that best meets your philanthropic and financial needs!*

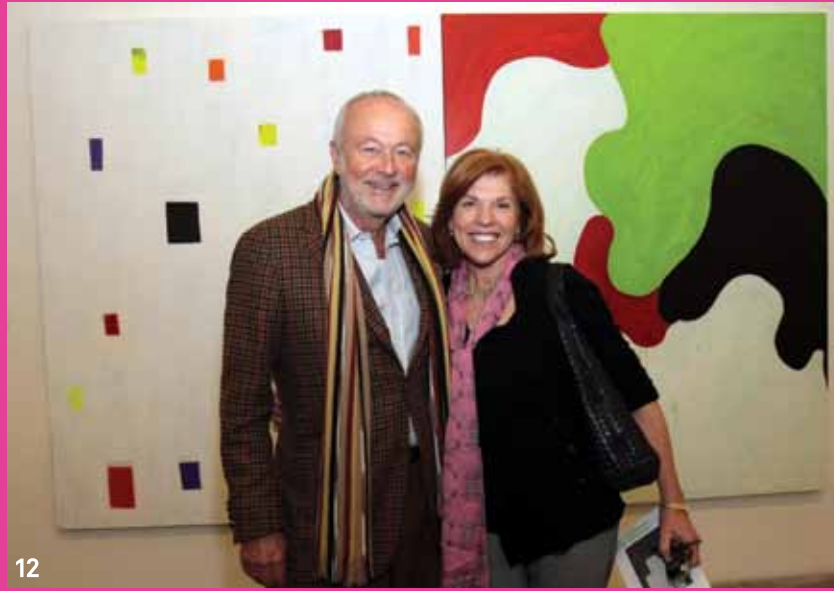




# SPECIAL



# EVENTS



1 Marc Jacobs and Lorenzo Martone at the Elizabeth Peyton opening  
 2 Marilyn Minter at the Mary Heilmann opening  
 3 Chris Nicklo, Lisa Phillips, and Simon Kneen at the Elizabeth Peyton opening  
 4 Laura Hoptman and Elizabeth Peyton  
 5 Saul Dennison and Thelma Golden at the Mary Heilmann opening  
 6 Casiotone for the Painfully Alone performs at the NADA Art Fair  
 7 Todd Eberle and Mary Heilmann  
 8 Ping Pong table by Rirkrit Tiravanija at the NADA Art Fair  
 9 John Currin and Rachel Feinstein at the Elizabeth Peyton opening  
 10 John Reinhold, Debbie Harry, and Tony Just at the Elizabeth Peyton opening  
 11 Stephanie Seymour at the Elizabeth Peyton opening

12 Ron Rosenzweig and Sunny Goldberg at the Mary Heilmann opening  
 13 Jiang Jun and Joseph Grima at the Three M/New Commissions opening  
 14 Doreen Remen, Yvonne Force Villareal, and Casey Freemont at the NADA Art Fair  
 15 John Waters at the Mary Heilmann opening

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# THANK YOU SO MUCH!

The New Museum gratefully acknowledges the support of the following individuals, corporations, foundations, and public agencies that support our annual programs and general operations. List current as of April 1, 2009.

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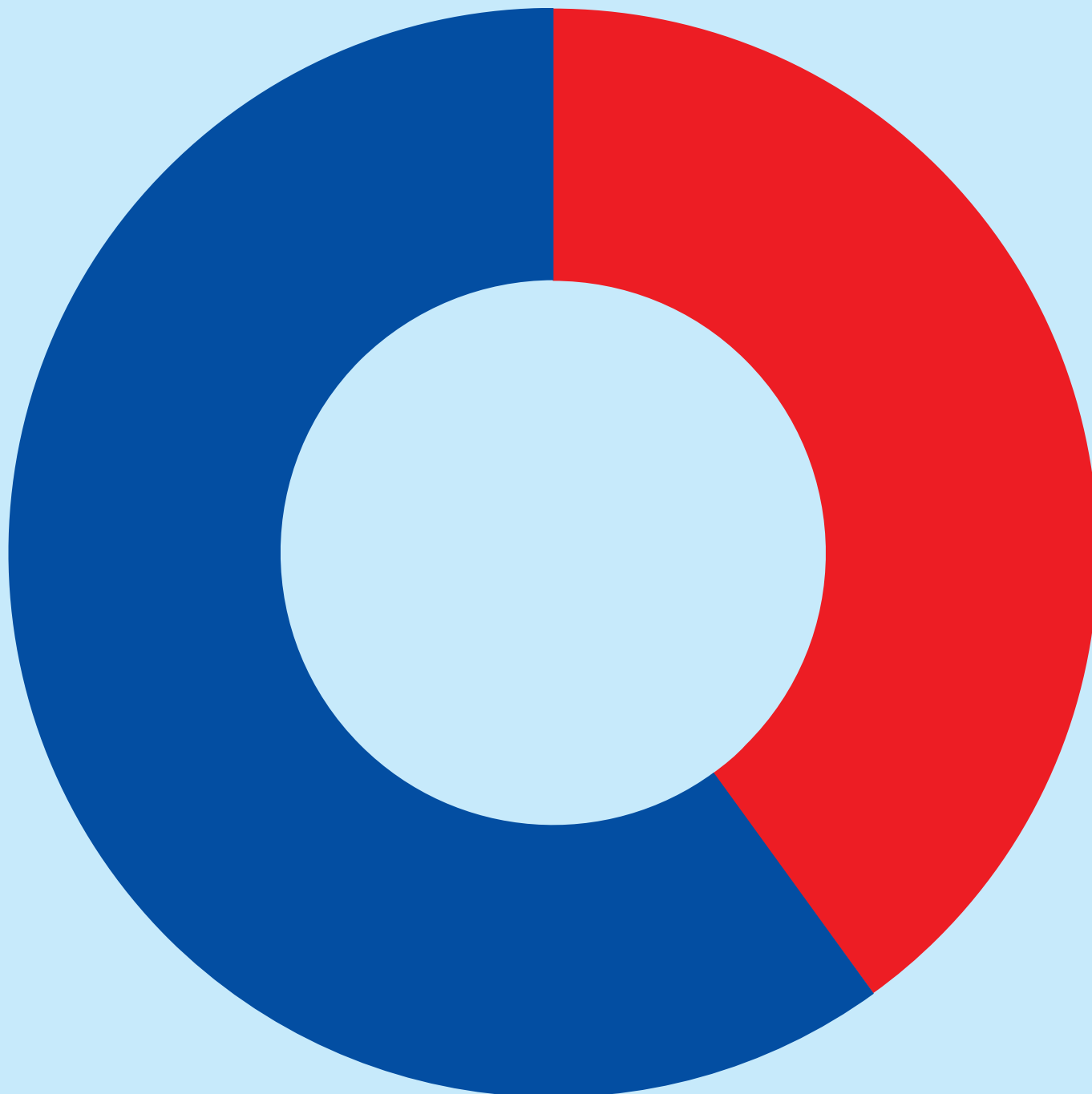
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