

New Museum

PAPER



Maurizio Cattelan, *Untitled*, 2007. Taxidermied horse skin and fiberglass resin, 118 1/8 x 66 7/8 x 31 1/2 in (300 x 107 2/3 x 78 3/4 cm). Courtesy Marian Goodman Gallery, New York

NEW
235 BOWERY
NEW YORK NY
10002 USA
MUSEUM

New Museum

PAPER

Vol. 04 / Spring/Summer 2008

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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: \$8

Students: \$6

18 and under: FREE

Members: FREE

Wednesday: 12–6 p.m.

Thursday and Friday: 12–10 p.m.

Saturday and Sunday: 12–6 p.m.

Monday and Tuesday: CLOSED

CIT Free Thursday evenings
from 7–10 p.m.Sponsored by **CIT**
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Subway: 6 to Spring Street or N or R to Prince Street.

Bus: M103 to Prince and Bowery or M6 to Broadway and Prince.

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

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MUSEUM

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Letter from the Director

We have passed the six-month mark of our inaugural year and have welcomed over 250,000 people to the New Museum since we opened on December first!

During our first half-year, we've also presented twelve exhibitions, and over sixty-five public programs! The Museum is alive with activity well after dark—public programs in the theater and event rentals throughout the building are a nightly occurrence. The seventh-floor Sky Room, which is open to the public on weekends, has become a destination unto itself. Tourists and New Yorkers alike are heading to the New Museum for an EXPERIENCE of new art, new ideas, and new architecture. The Museum as Hub, Night School, and our education and public programs are gaining momentum and bringing in new visitors every day. We now have several, regular dedicated series in our theater, including new music (Get Weird), new-media presentations (New Silent), new film and video (Declassified), performance art (New Museum Presents), and events for the Bowery Artist Tribute, in addition to talks and panels relating to each exhibition.

People continue to talk about “Unmonumental,” the opening exhibition in our new home, which generated a lot of discussion and contested opinion. That’s the effect the best contemporary art and the best curators always have! “Unmonumental,” an exhibition in four parts, occupied the entire Museum. This was followed by four simultaneous exhibitions: “Tomma Abts”; “Paul Chan: The Seven Lights”; “Double Album: Daniel Guzmán and Steven Shearer”; and “SANAA: Works 1998–2008.” While “Unmonumental” was a team effort on the part of our entire curatorial team: Richard Flood, Laura Hoptman, Massimiliano Gioni, Eungie Joo, and Lauren Cornell, the following sequence of exhibitions consists of concentrated exhibitions with individual curators responsible for separate galleries. As we move into our second year, we will continue to experiment with new formats and rhythms for exhibitions as well as using the building in innovative ways. This summer, we will have another all-Museum thematic exhibition, “After Nature,” which will look at a provocative subject through the eyes of some of our leading international contemporary artists, several of whom have not been seen in a New York museum yet. There is spectacular work by Maurizio Cattelan, Berlinde De Bruyckere, Pawel Althamer, and Nathalie Djurberg, among others, which reminds us again that there is so much important work being made in the world that mysteriously continues to elude New York!

Going forward, we will continue to build on our strengths and mission through bold signature programs and spontaneous events as we expand the audience for the NUMBER ONE DESTINATION FOR CONTEMPORARY ART IN NEW YORK. We are so grateful to you for being part of the New Museum family at this time and for joining as a Member and helping us grow during this important phase of our history. Our Membership alone has grown to over 3,500 Members this year. In the coming year, we will announce some exciting new signature initiatives. We are a destination not only because we are bringing new information to light through first-rate programs in an innovative building, but also because this part of the city is on fire, dynamic and changing! Over sixty galleries have sprung up around us, and new restaurants, clubs, and boutiques open every week. We were a catalyst for this renaissance of the Bowery. And there is so much to discover here—from the historical, pioneering immigrant spirit that permeates the area, to the new pioneers bringing new life to the small storefronts, alleys, and backyards all around. We hope you will explore our neighborhood often and use the New Museum as your downtown base.



Lisa Phillips, *Toby Devan Lewis* Director



Photo: Lina Bertucci

After Nature

July 17 – September 21, 2008

Unfolding as a visual novel over three floors of the New Museum, the major exhibition “After Nature” will depict a future landscape of wilderness and ruins. It is a story of abandonment, regression, and rapture—an epic of humanity coming apart under the pressure of obscure forces and not-so-distant environmental disasters. This show brings together an international and multigenerational group of contemporary artists, filmmakers, writers, and outsiders, many of whom are showing in a New York museum for the first time. Organized by Massimiliano Gioni, Director of Special Exhibitions at the New Museum, the show includes over ninety works.

Part dystopian fantasy, part ethnographic museum of a lost civilization that eerily resembles our own, “After Nature” includes artists and artworks that possess a strange, prophetic intensity. Departing from the fictional documentaries of filmmaker Werner Herzog, the exhibition is an anthology of visions and epiphanies—a hallucinated panorama of a world on the verge of disappearance. When seen in this context, Zoe Leonard’s giant sculpture of a crippled tree, Maurizio Cattelan’s taxidermied horse, Reverend Howard Finster’s delirious sermon cards, and Eugene Von Bruenchenhein’s apocalyptic finger paintings resonate like a requiem for a vanishing planet.

Fikret Atay, Roger Ballen, Robert Kusmirowski, Diego Perrone, and Arthur Żmijewski seem fascinated by mystic apparitions, arcane rites, and spiritual illuminations, while artists as diverse as Allora and Calzadilla, Nancy Graves, and William Christenberry depict a universe in which the traces of humans have been erased and new ecological systems struggle to find a precarious balance.

The works of Huma Bhabha, Berlinde De Bruyckere, and Thomas Schütte share an archaic quality. Their magical realism transforms sculpture into myth-making and gives birth to a cast of fantastical creatures, including sylvan beings, totemic figures, and neo-primitive idols. These elements find life in Tino Sehgal’s intricate choreographies and living sculptures: for the duration of the exhibition, interpreters and dancers carry out gestures that could be described as mysterious rituals and states of ecstasy. Recuperating ancient techniques, Pawel Althamer uses grass and animal intestines to produce vulnerable sculptures and puppets for a new form of storytelling. Other works, like the animations of Nathalie Djurberg, the imaginary maps of Roberto Cuoghi, or the video confessions of Erik van Lieshout, guide viewers to the edge of the earth, taking us for a walk in the fictional woods of our near future, while expressing a sincere preoccupation for the world as it is now.

ARTISTS IN THE EXHIBITION

Allora and Calzadilla
Pawel Althamer
Fikret Atay
Roger Ballen
Huma Bhabha
Maurizio Cattelan
William Christenberry
Roberto Cuoghi
Bill Daniel
Berlinde De Bruyckere
Nathalie Djurberg
Reverend Howard Finster
Nancy Graves
Werner Herzog
Robert Kusmirowski
Zoe Leonard
Klara Liden
Erik van Lieshout
Diego Perrone
Thomas Schütte
Dana Schutz
Tino Sehgal
August Strindberg
Eugene Von Bruenchenhein
Arthur Żmijewski

Zoe Leonard, *Tree*, 1997. Wood, steel, and steel cables, 21 ft. h x 5 ft. d (6.4 m h x 1.5 m d). Installation view, Paula Cooper Gallery, New York. Collection of the artist. Courtesy Tracy Williams Ltd., New York



“After Nature” is made possible by the Leadership Council of the New Museum.

Major support provided by David Teiger. Additional support is provided by Kati Lovaas, and the Toby Devan Lewis Emerging Artists Exhibitions Fund. Support for the accompanying publication is provided by the J. McSweeney and G. Mills Publications Fund at the New Museum.

June 25 – October 12, 2008

A unique exploration of emerging American art, the Altoids Award is given biannually by the New Museum to four artists nominated and selected by a panel comprised entirely of other artists.

This year's Altoids prizewinners include Ei Arakawa of New York City; Lauren Kelley of Houston, Texas; Michael Patterson-Carver of Portland, Oregon; and Michael Stickrod of New Haven, Connecticut. A jury composed of Paul McCarthy, Cindy Sherman, and Rirkrit Tiravanija selected these four from a pool of forty-six nominees. Each winner receives a \$25,000 cash prize as well as place in the "2008 Altoids Award" exhibition organized by Massimiliano Gioni, Director of Special Exhibitions at the New Museum. The show offers these young artists their first exposure to a broad, international audience.

Working in different mediums, from performance to video and drawing, yet with each showing interest in new forms of storytelling, this year's winners compose a vivid and complex view of American art and America itself. In their individual styles they all explore the ways people come together to form groups based on identity, collaboration, family ties, or politics with an irreverence that makes their work particularly fresh and exciting.

Altoids²⁰⁰⁸ Award

Ei Arakawa combines dance, improvised actions, objects, and numerous participants to create a new genre of performance that he calls "market." The product of Arakawa's "market" is not quite an artwork and not quite a sculpture, but is constantly in the process of becoming such, combining real people, provisional structures and publications that are produced on site.

Lauren Kelley works with stop-motion animation to explore stereotypes of femininity and race, broadcasting her videos through Houston's public access television network to reach a diverse audience. Using her voice to speak for a cast of black dolls, she breathes life into the plastic characters while poignantly and humorously addressing issues such as womanhood and social expectations. The outcome is an insightful theater of the absurd, informed by PBS and Saturday-morning cartoons.

Michael Patterson-Carver, after his exposure to civil rights protesting as a child, has been committed to creating works that engage in a personal form of political activism. Slightly naive, always strangely obsessive, Patterson-Carver's color drawings of picketing and political protests describe a small history of dissent that is simultaneously comical, ironic, and profoundly human. Most recently the artist has started a series of drawings that read like strange allegories of destruction or chronicles of complex conspiracy theories often starring George W. Bush and Osama bin Laden.

Michael Stickrod, inspired by the Free Cinema movement, creates films that compose an ever-expanding family album. He layers footage of his relatives with homemade soundtracks, found audio, and photographed and scanned objects to make videos that paint an unsettling portrait of Middle America. At times candid and sincere, at other times manipulative and voyeuristic, Stickrod's films are suspended somewhere between confessional home videos and anthropological field research.

The 2008 Altoids Award is made possible by Altoids, The Curiously Strong Mints.

ALTOIDS

Additional support provided by the Toby Devan Lewis Emerging Artists Exhibitions Fund. Support for the accompanying publication has been provided by the J. McSweeney and G. Mills Publications Fund at the New Museum.



Ei Arakawa and Eleanor Erdman, *Two Grhams*, 2007. Performance. Courtesy the artists and Reena Spaulings Fine Art, New York



Michael Patterson-Carver, *The Grim Reaper: Stop the Fascists*, 2007. Ink and pencil on paper, 15 x 20 in. (38.1 x 50.8 cm). Collection of Laurent Godin. Photo: Dan Kvitka



Lauren Kelley, *Twice*, 2007. Chromogenic print, 16 x 24 in. (40.6 x 61 cm)



Michael Stickrod, Stills from *Vacation Money*, Sandra Stickrod, 2003. Digital color video, scanned Polaroids, and scanned oil paintings with sound, 10 min

SANAA

Works 1998–2008

Closed June 15, 2008

The first museum to be developed from the ground up in Lower Manhattan, the New Museum's spectacular new seven-story home was designed by the renowned architecture firm SANAA / Kazuyo Sejima and Ryue Nishizawa, whose work is presently the subject of a ten-year survey at the New Museum.

An interview with the architects appears in *Shift: SANAA and the New Museum*, the highly anticipated catalogue dedicated to the New Museum's stunning new building, edited by Joseph Grima and Karen Wong. A portion of the conversation follows.

Kazuyo Sejima: I think the double-façade system is one of the most successful parts of the building. One of our greatest concerns was that the building could appear too harsh, too opaque, just a pile of stacked boxes. The double façade gives depth and transparency to the surface of the volumes. If you compare photographs taken today to the initial perspective drawing, they are very subtle, but when you visit the Museum the experience is much more nuanced still. It really changes depending on the light and how you move around it.

Ryue Nishizawa: It was obvious since the very beginning that this building would be different from its neighbors, so we worked a lot to give it an element of softness that would allow it to be absorbed into the streetscape. There were two things we paid a lot of attention to. One was the building's surface, and the other was the height and the overall proportions of the building. The layered mesh skin and the stacked volumes give the building a very specific identity. It's certainly different from all the other buildings in the area. It has almost no windows, and we knew this could be risky—making such a tall building with no windows was a bit scary. It could easily have appeared very harsh and forbidding, and this was a point that we wanted to avoid at all costs. We wanted to create a close relationship between the city and the New Museum, to compensate for the disconnect between inside and outside. The layered mesh was really effective in softening the building's exterior appearance—it gives an illusion of translucency. At the moment, this building appears pretty different from its surroundings. Ultimately, I hope the Bowery will change the New Museum, just as the New Museum will inevitably change the Bowery.



Tomma Abts

Through June 29, 2008

This survey explores how Tomma Abts creates forms that delight the eye and challenge the mind. While working within strict parameters, she has reinvented abstraction for the twenty-first century. The artist's first extensive monograph, published in conjunction with the exhibition, provides a comprehensive survey of her work, with full-color images of thirty-seven paintings and eighteen drawings, as well as three specially written essays by Bruce Hainley, Jan Verwoert, and exhibition curator Laura Hoptman, a portion of which follows.

Art history has defined abstraction as an artistic language that frees itself from subject matter so as to concentrate instead on content. When Tomma Abts' small, severe paintings first came to public attention at the turn of this new millennium, abstraction was not widely found among young artists practicing in centers like London, Berlin, or New York. Painting of a decidedly narrative kind, with roots equally in old master paintings and vernacular illustration, was the focus. In this climate, Abts' paintings at first seemed counter to every element of the prevailing taste. They were small, measuring eighteen and seven-eighths by fifteen inches in a moment when painters were ramping up the proportions of their work from easel to mural size; they were modest, in an era of brashness, and finally, in that modesty, they seemed somewhat stubborn, opaque, especially compared to more accessible figurative work.

This first impression is mitigated by a moment's concentration on any of her pictures. Painted edge to edge with maximum precision, they have an intensity—a presence—that belies their small size. Each work is like a magnet for the eyes, a vacuum inviting concentration. Most of Abts' paintings incorporate a highly manipulated palette that can seem both muted and extremely charged. In addition to using exceedingly nuanced shades of a single color, the artist also manipulates complementary colors of similar value so that they create depth and shape, rather than vibrating movement. The net effect of composition and color is powerful and thrilling. Abts' paintings are profoundly nonobjective, but this does not mean they don't have content. Many abstract paintings are really representations of shapes. Abts' paintings are not pictures of anything; they must be understood as things in themselves. Because they don't describe, they are free to be about larger, more profound issues that are perhaps beyond description.

Today, it is interesting to consider the notion that abstraction can have relevance for the complexities that face us in the new millennium. Despite its strangeness, Abts' work seems pertinent to our times. Those times did not conjure Abts' paintings, but their anxious beauty could not be more appropriate for the moment we are living in.



Paul Chan

The 7 Lights

Through June 29, 2008

This exhibition marks the American premiere of Paul Chan's complete series "The 7 Lights" alongside a selection of works on paper, older videos, and a new projection, offering a unique occasion to explore the practice of a New York-based artist whose work engages such fundamental themes as politics, poetry, war, death, and desire. Begun in 2005, Chan's ambitious cycle combines obsolete computer technology with hypnotic imagery to create a series of enigmatic encounters with light and darkness. A beautifully produced monograph, published on the occasion of Paul Chan's solo exhibition at the New Museum, offers the first significant overview of Chan's work. It includes work from the late 1990s through today as well as texts by Kitty Scott, George Baker, and Paul Chan, a conversation between Paul Chan, Adam Phillips, and Hans Ulrich Obrist, and an essay by exhibition curator Massimiliano Gioni, a segment of which appears below.

It is a nocturnal world that Paul Chan's work inhabits. No matter how colorful and playful some of his animations might appear at first, they in fact define a space of dark anxiety and obscure violence. Almost all of his narratives describe apocalyptic events that sweep across wastelands and deserted territories. Chan's universe exists in a state of permanent catastrophe that strangely resembles the world in which we live. And yet, amidst all the explosions, the wrecks, and the rubble, Chan's work cannot be simply assimilated to the pure spectacle of death that has colonized our media space. There is a modesty or, maybe better, a severity in his work that sets it apart from the pornography of war.

Certainly the massacres and suicides in Chan's animations do recall the most iconic images that have infested our televisions and computer screens in this first decade of the new century. There is no denying that the bodies falling across the sky in each of the seven *Lights* immediately bring to mind that frightening day in September 2001. But Chan has processed this flux of images through the filter of an oneiric imagination. Media images and current events turn up in his animations like some diurnal residue that has mysteriously resurfaced in our unconscious. For Chan is a Surrealist, not a documentarist or a voyeur. His relationship with the world of media is much more torturous than one might be attempted to think. He reveals something about our present and ourselves, but he does so by exploring our dreams and fears, not by staring reality right in the face.

"Paul Chan: The 7 Lights" is made possible by the lead support of the Dimitris Daskalopoulos Collection, Greece, and Randy Slifka.

Additional generous support provided by the New York State Council on the Arts, Julia Stoschek, and the Toby Devan Lewis Emerging Artists Exhibitions Fund. Support for the accompanying publication has been provided by the J. McSweeney and G. Mills Publications Fund at the New Museum.

Double Album

Daniel Guzmán and Steven Shearer

Through July 6, 2008

This show, organized by New Museum Chief Curator Richard Flood, brings together two artists—Daniel Guzmán, born in 1964 in Mexico, and Steven Shearer, born in 1968 in Canada—who use an array of visual mediums to explore the overwhelmingly male world of rock 'n' roll and other popular subcultures. Looking at Guzmán's and Shearer's work one immediately sees a parallel adoption of 1970s and 1980s pop icons and bands as personal surrogates and avatars of contemporary identity. Both Shearer and Guzmán conjure bodies of work that seem to look outward for their tropes and references, but only as a way for each to look inward at themselves, ultimately creating two divergent oeuvres that each act as extended self-portraits. Following are excerpts from interviews with each artist from the catalogue *Double Album: Daniel Guzmán and Steven Shearer*, published by the New Museum.

Daniel Guzmán: I'm not always talking about me or about my background in my work, but I'm the first person involved. It's more complicated: it has to do with a way of perceiving things and the world I live in. I'd like to think that, with every step I take in my work, I'm leaving things behind: among them, all that purely expressive or sentimental stuff in favor of a saner, calmer, more temperate vision. I'd like the work to capture something of the serene disposition that, for instance, my maternal grandparents Uncle Ismael and Aunt Munda (as they're called in their hometown) had. I grew up watching television and looking at tons of pictures in magazines; some of that clearly stayed with me, mixed up with the personal stuff. It's true that I don't always play with the emotional, which isn't an easy device to exploit. I at least try to avoid that in favor of something that eludes me, something more unconscious.

Steven Shearer: I just got involved with collecting photographs to use as reference materials for painting and drawing ideas. I had slowly become obsessed with just collecting pictures and then figuring out how to make art out of all of it. The process of collecting also distracted me from drawing or painting for five or six years. I began to draw from the world of images I'd collected a couple of years back with the longhairs series. The drawings were inspired by a collection of 800 or 900 JPEGs I had collected of guys with long hair. I kept using the computer to scan through them, pulling ones that I associated with a historical portraiture type. Like, oh, this guy looks like a Dürer, this guy looks like a Bruegel peasant, this one looks like a Rubens female nude, but it's a guy. The JPEG sources will rarely have much detail, which is good; they're only something specific for me to start with. I want to invent the detail with the materials I'm drawing with or invent the colors with my paints.



"Double Album: Daniel Guzmán and Steven Shearer" is made possible by a generous grant from the American Center Foundation.

Additional support is provided by Susan Almrud, The Audain Foundation, The Rennie Collection, The Robert Mapplethorpe Photography Fund, the Toby Devan Lewis Emerging Artists Exhibitions Fund, the Secretaría de Relaciones Exteriores, and The Mexican Cultural Institute of New York.

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Installation view of paintings by Steven Shearer in the New Museum's second-floor gallery. Photo: Alison Brady



Sigue siendo rock and roll para mí (It's still rock and roll to me), 2005. Styrofoam skull, metallic bucket, vinyl records, 36 2/8 x 18 7/8 in (92 x 48 cm). César Cervantes Collection

New Museum premieres a limited-edition necklace designed by artist Daniel Guzmán and jewelry designer Gabriel Urist



Photo: Benoit Pailley

The New Museum Store announces an artist-designed necklace created in a limited edition of 250. On the occasion of the exhibition “Double Album: Daniel Guzmán and Steven Shearer,” artist Daniel Guzmán designed this exclusive 22k gold-plated silver unisex necklace that reads “ESCLAVO Y AMO” (MASTER AND SLAVE in Spanish), crafted by New York jewelry designer Gabriel Urist.

Available in 18 and 22 inches at the New Museum Store or at newmuseumstore.org.
\$500

Catalogues Available in the New Museum Store or at newmuseumstore.org

Shift: SANAA and the New Museum

The essays, images, and architectural renderings contained within this book allow for a unique and thorough insight into the numerous stages of the New Museum’s transformation into a landmark destination.

\$49.90
\$39.92 Members

Double Album: Daniel Guzmán and Steven Shearer

This very unique exhibition catalogue has two books sharing one spine. *Double Album: Daniel Guzmán and Steven Shearer* is composed of 224 illustrated pages, with color plates showcasing a broad cross section of both artists’ work.

\$50.00
\$40.00 Members

Paul Chan: The 7 Lights

Published on the occasion of Paul Chan’s highly anticipated one-person exhibition at the New Museum, this catalogue is named after Chan’s most recent project, “The 7 Lights” (2005-07), a hallucinatory series of large-scale digital projections.

\$50.00
\$40.00 Members

Tomma Abts

This volume, the first extensive monograph dedicated to the work of Tomma Abts, provides a comprehensive survey of her work, with full-color images of thirty-seven paintings and eighteen drawings, as well as specially commissioned essays.

\$49.95
\$39.96 Members



Museum as Hub

Recent, Current, and Upcoming Projects on the Topic of Neighborhood

RECENT

Museo Tamayo: Mexico City
“Tlatelolco and the localized negotiation of future imaginaries”
February 27 – May 4, 2008

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. Tlatelolco suffered dramatic casualties in the 1985 earthquake, as its architecture proved unsound and resulted in many fatalities. In recent years, there has been increased cultural attention placed on this planned neighborhood by both governmental agencies that look to articulate or reconcile various interpretations of its past, as well as artists from both Mexico and abroad that have engaged the site. Museo Tamayo’s presentation combined existing artworks related to Tlatelolco with works commissioned specifically for the Museo Tamayo’s exhibition at the New Museum. Film screenings, artist talks and workshops, discussions with cultural critics from Mexico, and informal discussion groups took place over the course of the presentation.

CURRENT

Insa Art Space: Seoul
“Dongducheon: A Walk to Remember, A Walk to Envision”
May 8 – July 6, 2008

The complex and contradictory national characteristics of modern Korea are condensed in the region of Dongducheon, the subject of Insa Art Space’s (IAS) presentation on the topic of neighborhood. With a population of 88,000 people, Dongducheon is a small city located between Seoul and the Demilitarized Zone (DMZ). Because of its geographical conditions, Dongducheon has been a crucial military base of the Japanese imperial army and then the US armed forces stationed in Korea 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 about Dongducheon and to participate as members of a collective team, along with project commentators, designers, local activists, and IAS to realize this project. For the team, the Dongducheon project is an act of rousing consciousness in individuals as subjects and social beings through encounters, dialogue, and participatory activities. There is an active process of intervention, documentation, and evolution that is open to various methods and strategies.

UPCOMING

Townhouse Gallery: Cairo
July 11 – September 14, 2008

Cairo’s neighborhoods are urban structures that have incorporated in their identities the specific characteristics of their inhabitants. The city’s districts are living, ever-changing spaces that define the city’s unique countenance. Nestled in the heart of downtown Cairo, the Townhouse Gallery shares its most immediate surroundings with the neglected nineteenth-century Said Halim’s Palace, numerous car mechanics’ garages, coffee shops, greengrocers, and carpenters. An atmosphere of extreme contrast defines this urban space: the decadent architectural charm of Cairo’s bourgeoisie buildings, erected before and during the first decades of the twentieth century, serve as a reminder of the former colonial powers, while the neighborhood’s current residents are bearers of modern Egyptian culture and customs. Throughout the years, this neighborhood has experienced a symbiotic coexistence between artists, writers, intellectuals, and conservative workers from the lanes. For their projects for the Townhouse Gallery project, artists Ayman Ramadan, Susan Hefuna, Tarek Zaki, and Jan Rothuizen approach the subject of neighborhood as a symbol, a microcosm of Egyptian society with its inherent contradictions.

Installation view of “Tlatelolco and the localized negotiation of future imaginaries” with Thomas Glassford’s Quasicrystal Screen, 2008.
 Photo: Allison Brady



Bowery Artist Tribute Update

BOWERY GALLERY OPENING GROUP SHOW



OCTOBER 2-18

299 Bowery N.Y.C./Opening party Oct. 2, 5-8pm/Hours: Fri., Sat., Sun. noon-8pm

Vintage poster courtesy Barbara Grossman.

Less than a year old, the Bowery Artist Tribute's interactive Web site continues to expand thanks to the contributions of an ever-growing team of volunteer researchers. Every week, a new artist emerges with an illuminating story about his or her first studio on the Bowery; visitors suggest artists they remember living nearby. These collective remembrances prove wonderfully contagious, as one artist suggests another artist to contact, and then that one unearths a phone number for their downstairs neighbor from 1971, who remembers the address of yet another artist who used to come over for dinner.

For example: in February of this year, Ethelyn Honig contacted the New Museum after a friend described the Bowery Artist Tribute Web site to her. Honig took her first Bowery studio in 1963 at the suggestion of Eva Hesse, and over the next ten years occupied five separate studios, sharing buildings with Hesse, Alice Adams, Tom Doyle, and countless other artists. With the help of her friend Jane Doyle, Honig compiled a list of all the artists she remembered on the Bowery during this time, providing us with addresses and dates of residence for over twenty-five artists, including Frank Lincoln Viner, Ann Wilson, Bruce Breckenridge, and Loretta Dunkelman.

And then, according to Ann Wilson, Paul Thek stayed at her loft on Bowery and Canal throughout the 1970s, and Robert Wilson's theater company would crash on her floor between tours. Breckenridge ended up at 189 Bowery at the suggestion of his then-MoMA-colleague Sol LeWitt, after the previous tenant was hit by a car and could no longer make it up the stairs with his broken leg. Breckenridge reminded us that artist Fumio Yoshimura (feminist writer and activist Kate Millett's husband) began his intricate wood sculptures of machines and plants not long after he arrived on the Bowery. And so the network stretches on, with each breakthrough engendering yet another.

Be sure to stop by the Resource Center to see new developments in the Bowery Artist Tribute, including a Bowery Timeline installation and new video interviews. The project can also be viewed at newmuseum.org/bowery.

The Bowery Artist Tribute is made possible by an endowment from Hermine and David Heller.

Sponsored by 

Installation view of "Tateloico and the localized negotiation of future imaginaries" in the New Museum's fifth-floor Education Center, with Parque Vertical (2002-08), an architectural model and billboard by artist Pedro Reyes, and Terence Gower's digital print *Tateloicon* (2005-07). Photo: Alison Brady



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.

G:Class

(Global Classroom)

G:Class (Global Classroom) provides opportunities for high school students and teachers to incorporate contemporary art into their curriculum in both the classroom and at the New Museum. This March, G:Class launched its Web site, gclass.org. An extension of the larger program, gclass.org provides access to the Museum's lesson plans, digital archives, curriculum materials, and information on the New Museum's exhibitions and programs, encouraging high school teachers and students to use the New Museum as a tool for learning.

This spring, G:Class staff worked closely with teachers and curriculum specialists at New Design High School, Pace High School, City-As-School, and The Beacon School to develop and implement a nine-session course inspired by the exhibition "Unmonumental." Museum as Hub Fellows Elisa Díaz and Melissa Amezcua visited partner school classes and met with students at the Museum to discuss topics raised by "Tlatelolco and the localized negotiation of future imaginaries." Artist Pedro Reyes conducted a lively workshop on sculpture in March; and in April, Paulina Lasa's poster workshop culminated with an informal neighborhood installation. G:Class also organized student workshops with artists Paul Chan, Kori Newkirk, Shinique Smith, Wangechi Mutu, and Marc André Robinson, among others.

This May, G:Class launched a new series of professional development for teachers with Kraus Family Senior Curator Laura Hoptman, presenting the first session "Examining the History of Contemporary Art." Open to all art, math, global studies, and English high school teachers, this series aims to supplement high school teachers' knowledge of contemporary art practices and issues through directed lectures, participatory workshops, and object-based learning.



Students from Pace High School with artist Marc André Robinson. Photo: Marc Mayer

The Global Classroom is made possible by Altria Group, Inc., and The Bloomingdale's Fund of the Macy's Foundation. Additional support is generously provided by the Milton and Sally Avery Arts Foundation and the New York City Department of Cultural Affairs. 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.

Art on the Bowery
Declassified: Recent Video
Exhibition-Related Programs
Get Weird: Experimental
and Freaky Jams
Museum as Hub
New Museum Presents
New Silent
Night School
Target First Saturdays
for Families

The New Museum presents groundbreaking public programming in the form of engaging and dynamic performances, lectures, screenings, critical discussions, and hybrid art events. This spring, we presented a variety of cutting-edge concerts and performances, including a stripped-down experimental acoustic set from South African indie rock sensation BLK JKS, as part of our exciting new music series *Get Weird*, curated by Alex Wagner; an audiovisual assault by art collective Paper Rad and the experimental noise/trance band Wizardzz as part of Rhizome's *New Silent* series; and a sold-out, on-your-feet performance of Neal Medlyn's restaging of the *Beyoncé Experience Live* DVD as part of our *Art on the Bowery* series.

Exhibition curators Richard Flood, Laura Hoptman, Massimiliano Gioni, and Lauren Cornell and Marisa Olsen moderated three distinct discussions with artists featured in the new New Museum's inaugural, four-part exhibition "Unmonumental." Abraham Cruzvillegas, Gedi Sibony and Shinique Smith; Mark Bradford, Christian Holstad, and Wangechi Mutu; Michael Bell-Smith, William Boling, Kenneth Tin-Kin Hung, and Nina Katchadourian, respectively, discussed themes of the exhibition and shared ideas behind their work.

The uncompromising *Declassified: Recent Video* series introduced many works not seen before in New York, including *Homeland Security* by Erik van Lieshout, *Squandering Negative Spaces* by Haegue Yang, *Present Tense* by Dave McKenzie, *A Crime Against Art* by Hila Pelig, and the New York premiere of Paul Chan's "Tin Drum Trilogy" followed by a Q&A with the artist.

January marked the launch of Anton Vidokle's *Night School* project. Artists and contemporary thinkers host seminars and workshops that take place on the last Thursday, Friday, and Saturday of each month. This spring featured seminars by Boris Groys, Martha Rosler, Liam Gillick, Maria Lind, Tirdad Zolghadr, and Okwui Enwezor. Join Zhang Wei and Hu Fang, co-directors of Vitamin Creative Space in Guangzhou, China from June 19–21. After a summer break, *Night School* returns with two seminars in September: Paul Chan from September 11–13, and Rirkrit Tiravanija from September 25–27.

This summer you can also look forward to more **performances, concerts, screenings,** and fascinating **discussions.** On June 13, Net Aesthetics 2.0 considers current expressions of Internet art in light of larger technological and cultural shifts. Malik Gaines, Jade Gordon, and Alex Segade—otherwise known as My Barbarian—heat up the already hot season in July with a two-week workshop, residency, and exclusive two-night performance *Post Paradise, Sorry Again*. Meanwhile, our hit experimental music series *Get Weird* promises to get even weirder.

Check the newmuseum.org/events for a full schedule!



In conjunction with her exhibition *In/narrh in the parade of liberty, but as long as I love you I'm not free*, Sharon Hayes discusses her practice.

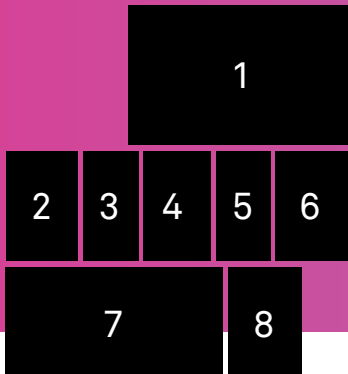


South African indie rockers BLK JKS present an amazing acoustic set.

Public Programming

Spring Gala

1. Lisa Phillips, Warren Eisenberg, Mitzi Eisenberg, Susan Feinstein, Leonard Feinstein, and Saul Dennison
2. Tara Zane McCollum and Simon Kneen
3. Nina Garcia
4. Hermine and David Heller
5. Charlotte Ford
6. Simon de Pury, Lisa Dennison, Thelma Golden, and Carlos Mota
7. Yerba Buena
8. Eli Sudbrak



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Special Events

1. Raul Zorilla, Richard Flood, Daniel Guzmán, Jesus Cruzvillegas, and Cesar Cervantes at the opening reception of “Double Album: Daniel Guzmán and Steven Shearer”
2. Laura Skoler, Patricia Vergez, Ruth Horowitz, Susan Fleischer, Ken Kuchin, Toby Devan Lewis, Stephanie French, Sue Hancock, and Michael Nachman with a Martin Creed installation at the Juan Vergez Collection during the Buenos Aires Art Study Tour
3. John Waters at the opening reception of “Tomma Abts”
4. Ryue Nishizawa and Kazuyo Sejima at the opening reception of “SANAA: Works 1998–2008”
5. Gedi Sibony and Massimiliano Gioni at the opening reception of “Paul Chan: the 7 Lights”
6. Cildo Meireles (prizewinner), Jennifer McSweeney, and James Elaine (prizewinner) at the Ordway Prize luncheon
7. Paul Chan at the opening of “Paul Chan: The Seven Lights”
8. Kristen Haring, Allen Haring, Joan Haring, Rachel Delong, Karen Haring Delong, Seth Delong, and Scott Delong at a cocktail reception in observance of Keith Haring’s 50th birthday
9. Joel Wachs, Laura Hoptman, and Saul Dennison at the opening reception of “Tomma Abts”

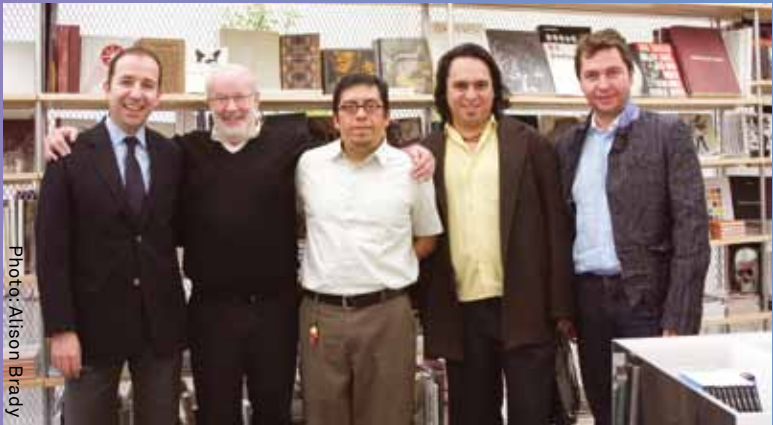


Photo: Alison Brady



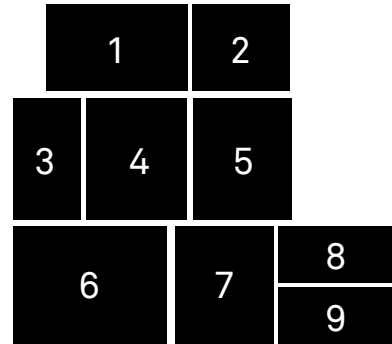
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Membership

With more than 3,300 people having joined the New Museum as Members within a matter of months surrounding the opening of our new building on the Bowery, we took a moment to meet some of our quickly growing and exceedingly vibrant extended family.



Trudy Chan
Standard Member since October, 2007

Why did you join?

Membership events and discounts.

What is your current state of mind?

Liquefied.

What is your greatest indulgence?

Snoozing through the alarm with my boyfriend, making myself ever later for work.

What is your favorite way of spending time?

Beer, bikes, and brunch.

What model was your first car?

Um...none? Like a lot of city kids, I don't know how to drive.

What is your most treasured possession?

Rubber bands.

What is your zodiac sign?

Pisces—March 20th and I like chocolate ice-cream cakes.

What band would you like to see in the Get Weird music series in the New Museum theater?

Animal Collective, Tony Conrad, Bear in Heaven, Professor Murder, Battles.

Which do you prefer: cats or dogs?

WOOF! I am tempted to dognap any pit bull who crosses my path.

What or who is the greatest love of your life?

My Gung Gung (grandfather).

What do you most dislike?

People without good manners or good hearts.



Adrienne Munich / Mary Raine
Standard Members since April, 2008

ADRIENNE MUNICH

Why did you join?

I loved the former New Museum and adore the bookstore.

What book are you reading right now?

Wilkie Collins, *No Name*, and Barack Obama, *Dreams of My Father*.

What's more important, brains or beauty?

Character.

What do you wish you'd known at eighteen that you know now?

How to stand up for myself.

What do you think of the New Museum's new building?

Transcendent.

What is your motto?

Go for it.

MARY RAINE

Why did you join?

For fun.

What is your greatest indulgence?

Skating lessons.

What is your favorite way of spending time?

Taking photographs.

What do you consider your greatest achievement in life so far?

Getting a Ph.D. in social work.

What is your zodiac sign?

Emerald.



Thierry Dumoulin
Deluxe Member since September, 2007

Why did you join?

To be a good neighbor.

Where would you most like to live?

Where I live now—the Lower East Side, heartbeat of New York.

What is your most treasured possession?

My memories.

What is your greatest indulgence?

Forgetting.

What do you most dislike?

Being hungry.

If you could have any job in the world, what would it be?

Food critic.

What's your favorite piece of clothing?

My boyfriend's T-shirts, worn.

What artist do you most admire?

Hieronymus Bosch: he chased his demons.

What's under your bed?

I'd rather not know.

If you could own any work of art, what would it be?

La Pietà.

What's more important: brains or beauty?

A beautiful brain.

If you would like information about Membership at the New Museum, contact membership@newmuseum.org or 212.219.1222 x234.

Thank you!

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