

ON VIEW PROGRAM CONTINUES IN NEW WORK GALLERY AND REAR  
WINDOW THIS SPRING AT THE NEW MUSEUM

As part of the ON VIEW series of exhibitions, The New Museum of Contemporary Art will feature photographs, paintings, and drawings in its New Work Gallery, and a unique linguistic display in the Rear Window, from April 12 - June 12, 1986.

The New Work Gallery will be the site of photographs and paintings by Group Material, cartoonlike drawings by Jessica Diamond, and an audio-slide presentation by Connie Hatch.

MASS, a traveling exhibition of over 180 images, organized by Group Material, will survey current progressive art and contemporary culture through paintings, photographs, clipped advertisements, and album covers, each 12 x 12" square. The works are arranged to spell the word MASS, and combine to question how we look at pictures in today's society. MASS offers the viewer the chance to sort through a media overload and understand images as meaningful symbols.

Group Material is a New York-based organization of artists dedicated to the creation, exhibition, and distribution of art that increases social awareness. MASS has traveled to Hallwalls in Buffalo, New York, Spaces gallery in Cleveland, Ohio, and Aljira Arts in Newark, New Jersey, among other places.

Also in the New Work Gallery will be drawings from the Helpless Peabrain series by Jessica Diamond. Through spare, cartoonlike drawings, Diamond's deadpan humor mixes the sad with the funny, the insightful with the banal, the universal with the everyday. Her central character, the helpless peabrain, is a seemingly mindless cipher representing frustration, insignificance, and loss as the deadening effects of mass society.

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In a three-part audio-slide projection Serving the Status-Quo, photographer Connie Hatch looks at the lives of several workers from varied classes and backgrounds. Their voices, displaced over the ruined sequence of their "stories," reveal the anxieties created by money, exploitation, work, and sexual identity formation. This project challenges conventional notions of documentary photography, and examines the relationship between representation and the politics of everyday life.

Born From Sharp Rocks, a comparative linguistic display by Edgar Heap of Birds, will be shown in the Museum's Rear Window on Mercer Street. Words from the artist's native language, Tsistsistas (Cheyenne), are combined with English words in a way that reflects the contrasting views of life and nature.

The ON VIEW program is supported in part by the Jerome Foundation, the National Endowment for the Arts, and by funds from the Arthur Sahn Memorial Fund.

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