

PAPER

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

Director's Letter

2012 marks the 35th Anniversary of the New Museum and we are celebrating a banner year. “Carsten Höller: Experience,” which closed at the end of January, was the highest attended exhibition in our history with over 100,000 visitors. Not only was the volume of visitors high, but the audience was tremendously diverse: we broadened our public considerably and gave an artist his first museum exhibition in New York.

At the New Museum, however, we don't just measure success through attendance, or even the number and quality of reviews, but rather we consider a complex matrix of criteria that includes visitor experience, artist satisfaction, the production of new works, as well as leadership and innovation. We strive to present different viewpoints and qualities in our programs—from more publicly accessible projects to programs that may be more important for research and development in the field. Our curators do not speak with a single voice: they are engaged precisely to extend an ongoing dialogue and debate. We are willing to take risks and be courageous with projects that may be ahead of the curve, or might be popular with some and therefore unpopular with others! We are a lightning rod for change. And museums are changing—they are important agents of change in a world that is rapidly shifting.

These shifts also underlie the concerns of a new generation of artists featured in “The Ungovernables,” our current Generational Triennial, which is attracting a young audience as well as those interested in developments in contemporary art from around the globe. The group of artists selected confound preconceptions about what it means to be “ungovernable.” They don't shout their freedoms; they are not loud and disruptive. Instead, they value quiet, subtle, thoughtful gestures that speak of honesty and profundity. They cite many common concerns as members of a nomadic, global community and generation: fragility and impermanence are key among them and they favor continuous questioning that leads to understanding as well as an awareness of the potential to transform.

We are very grateful for the extraordinary research undertaken by Curator Eungie Joo and her team to assemble this benchmark exhibition and to the artists for their active participation. The exhibition evolved partly out of the

Museum as Hub initiative and our network of partners, who were indispensable advisors, as well as the Hub residencies, which led directly to some of the works created for the “The Ungovernables.” There are also two publications accompanying the exhibition, including the *Art Spaces Directory*, a 448-page resource guide to over 400 independent art spaces from ninety-six countries. We are also enormously grateful to the Friends of the Generational supporters and to Joe Fresh, the title sponsor.

Following the Triennial, we will feature four individual artists, who happen to be women, of different generations, and from different parts of the world: Klara Lidén (Sweden/Germany/New York), Nathalie Djurberg (Denmark), Phyllida Barlow (UK), and Tacita Dean (UK/Germany). It is the first solo museum presentation in the US for each artist. I also want to cite the important Seven on Seven conference which will be held on April 14, presented by our affiliate, Rhizome. This conference pairs top internet entrepreneurs with emerging artists to create new works. Please see the supplement for more details. This year's lineup is exceptional.

We continue to build our international network through our exhibitions and the artists who work with us, the Museum as Hub partnership, international residencies, public programs, the Board and Leadership Council, and the work of our stellar curatorial team. We proudly salute Massimiliano Gioni, our Director of Exhibitions, who was recently selected as Commissioner of the 2013 Venice Biennale. This is a great honor for Massimiliano and the New Museum, and they could not have selected a better curator to conceive the next Biennale. Massimiliano

is an extraordinary talent and has been critical in shaping our institution's program since our re-opening. He is already a biennial veteran at the young age of thirty-eight. We saw his exceptional skills at work in the 2006 Berlin Biennial and more recently for the 8th Gwangju Biennial in 2010. His breadth and depth of knowledge and his synthesis of diverse practices are unparalleled.

We are blessed with an extraordinary staff and with a group of patrons, supporters, and members who believe in what we do and appreciate the special role of the New Museum to bring contemporary art from around the world to an ever-expanding audience.

Lisa Phillips
Toby Devan Lewis Director

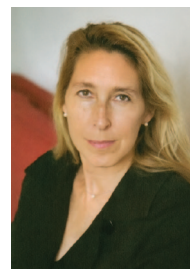


Photo: Lina Bertucci

Announcements

MAYA LIN FEATURED AS THIS YEAR'S VISIONARY

Maya Lin, the extraordinary architect, artist, designer, and thinker, will speak on May 30 about her recent environmental projects including *What is Missing?*, about the sixth global species extinction. See page 15 for the complete story.

NEW MUSEUM CONGRATULATES MASSIMILIANO GIONI

The New Museum congratulates Massimiliano Gioni on his appointment as the Commissioner of the 55th Venice Biennale in 2013. Gioni joined the New Museum as a Curator in 2005 and was named Associate Director and Director of Exhibitions in 2010. At the Museum he has presided over significant solo exhibitions of Urs Fischer, Lynda Benglis, Gustav Metzger, and Carsten Höller, and has organized numerous critically acclaimed thematic exhibitions, including “After Nature” and “Ostalgia,” as well as the upcoming summer 2012 exhibition “Ghosts in the Machine.” Gioni will continue in his role at the New Museum, overseeing our exhibition program, while undertaking the monumental curatorial project of the Venice Biennale.

NEW MUSEUM SPRING GALA

We are pleased to announce that we will honor artist Paul McCarthy at our 35th Anniversary Spring Gala on Wednesday, April 11. McCarthy had his first major museum exhibition at the New Museum in 2001 which travelled to MOCA Los Angeles, Tate Liverpool, and Villa Arson, Nice. There is no medium McCarthy hasn't mastered and there are few icons he hasn't exploded. Myths are his central topic and while the likes of Santa Claus, Snow White, and George W. Bush are grist for his sculptural mill, McCarthy's key protagonist is the artist, as he upends the human comedy into a sublime burlesque.

The New Museum is also very grateful to Carsten Höller and George Condo for their contributions to the Gala. Höller has created a special Gala Edition—a small-scale version of his signature *Giant Triple Mushroom* sculptures. Contained within a delicate glass dome, this new sculpture is presented as a kind of rare scientific specimen brought back from Höller's own unique visual world. George Condo has graciously agreed to paint a commissioned portrait that will be auctioned on the evening of the Gala.

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[cover]
Julia Dault, *Untitled 20 (1:00 pm - 5:30 pm, February 5, 2012)*, 2012. Plexiglas, Formica, Everlast boxing wraps, string, dimensions variable. Installed as part of “The Ungovernables.”
Courtesy the artist. Photo: Benoit Palley



Carsten Höller, *Giant Triple Mushrooms*, 2010. Inspiration for the 2012 Gala edition, installed in the Lobby Gallery as part of “Carsten Höller: Experience.” Courtesy Gagosian Gallery.
Photo: Benoit Palley

2012 New Museum Triennial

The Ungovernables

THROUGH APRIL 22, 2012
LOBBY, 2ND, 3RD, 4TH, AND 5TH FLOORS

EXCERPTED FROM THE EXHIBITION CATALOGUE
TEXT BY EUNGIE JOO

“The Ungovernables” is the second triennial exhibition of the New Museum, an exhibition that acknowledges its failure to fully represent a generation in formation and instead embraces the energy of that generation’s urgencies. These urgencies are formal and philosophical, material and ideological. They stem from the unique inheritance of this generation born from the mid-1970s to the mid-1980s—a generation who came of age in the aftermath of the independence and revolutionary movements that promised to topple Western colonialism but became mired in military dictatorships, the emergence of integrated world capitalism, regional and global economic crises, the rise of fundamentalism, and international interventions and failures to intervene. Faced with this somewhat bleak inheritance, artists in “The Ungovernables” embrace their complex relationship to history and assert a remarkable resourcefulness, pragmatism, and hopefulness in their work.

Artist Jonathas de Andrade attributes this type of attitude to his generation’s “holographic existence.” For Andrade, his era has dealt with contradiction in a way that depends upon movement and adaptation to shifting contexts. He sees his peers as having a fluid engagement capable of adjusting their principles to contexts, capable of negotiating contradictions between rationality and instinctive reactions of the body. “Once we stop moving, we are a simple picture. When we move, we produce constant reflections on many circumstances. We adapt, we interfere, we provoke.” Andrade defines his generation’s urgencies as social and political “heat,” which motivates artists to understand their roles outside of the studio to occupy an almost diplomatic role in the world. He explains, “Oppression and freedom send up sparks not exactly of struggle, but of a recovery of power in knowledge of one’s life, and in the recognition of a body authorized to move in contradiction.”



Jonathas de Andrade, *4000 Disparos* [4000 Shots], 2010 (stills). Super 8mm film transferred to DVD, black and white, sound, 60 min. Courtesy the artist and Galeria Vermelho, São Paulo.

Photo: Benoit Pailley

CURATED BY
Eungie Joo, Keith Haring Director of Education and Public Programs
with Ryan Inouye, Curatorial Assistant

TITLE SPONSOR
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Group portrait of participating artists. Photo: Clifford Ross



Hu Xiaoyuan, *Wood*, 2009–2010. Thirty-one pieces of wood, silk, Chinese ink, white lacquer. Courtesy the artist and Beijing Commune, Beijing



Iman Issa, *Material for a sculpture representing a monument erected in the spirit of defiance of a larger power*, 2010. Vinyl text, mahogany obelisk, painted wooden pedestal. Courtesy the artist and Rodeo Gallery, Istanbul

Art Spaces Directory

EXCERPTED FROM THE ART SPACES DIRECTORY
TEXT BY EUNGIE JOO AND ETHAN SWAN

The *Art Spaces Directory* is a direct result of and homage to the Museum as Hub initiative and its role in shaping the 2012 New Museum Triennial, “The Ungovernables.” Since 2006, this initiative has explored new models of curatorial practice and institutional collaboration to support art activities and experimentation; explore artistic, curatorial, and institutional practice; and serve as an important resource for the public to learn about contemporary art from around the world. Initiated by the New Museum, partners have included: art space pool, Seoul, South Korea; Insa Art Space, Seoul, South Korea; Museo Experimental El Eco, Mexico City, Mexico; Museo Tamayo, Mexico City, Mexico; Townhouse Gallery, Cairo, Egypt; and the Van Abbemuseum, Eindhoven, the Netherlands. Our ongoing relationships with these organizations have inspired us to bring together an expanded constellation of independent, non-collecting spaces—a network of sites where issues central to our initiative are being examined rigorously and continuously.

Through their daring, agility, and commitment, independent art spaces provide a location for young artists to be nurtured, interrogated, and sustained.

THIS EXHIBITION IS MADE POSSIBLE BY

The Andy Warhol Foundation for the Visual Arts
Elizabeth Firestone Graham Foundation
Horace W. Goldsmith Foundation
Fundación Almine y Bernard Ruiz-Picasso para el Arte
The Jacques and Natasha Gelman Trust

PARTICIPATING ARTISTS, ARTIST GROUPS, AND COLLECTIVES:

- | | |
|------------------------|-----------------------------|
| Mounira Al Solh | Pratchaya Phinthong |
| Jonathas de Andrade | Amalia Pica |
| Minam Apang | Rita Ponce de León |
| CAMP | The Propeller Group |
| Julia Dault | Public Movement |
| Abigail DeVille | Gabriel Sierra |
| House of Natural Fiber | Slavs and Tatars |
| Hu Xiaoyuan | Rayyane Tabet |
| Invisible Borders | Pilvi Takala |
| Iman Issa | Mariana Telleria |
| Hassan Khan | Wu Tsang |
| Lee Kit | José Antonio Vega Macotella |
| Cinthia Marcelle | Adrián Villar Rojas |
| Dave McKenzie | Danh Võ |
| Nicolás Paris | Kemang Wa Lebulere |
| Bona Park | Lynette Yiadom-Boakye |
| Gary-Ross Pastrana | Ala Younis |



Installation view, four works by Gabriel Sierra installed in the lobby gallery. Photos: Benoit Pailley



Initiated by artists, curators, and engaged individuals, such spaces respond to local needs and concerns. Often short-lived and overwhelmingly non-commercial in orientation, they are unencumbered by forces of commerce and legacy, freeing them to take risks and present work that would not be possible elsewhere. In acknowledgment of this support and its crucial role in the development of artists included in “The Ungovernables,” and inspired by the Japan Foundation’s publication *Alternatives*, this directory brings together profiles on over 400 art spaces from ninety-six countries. By focusing on arts organizations with innovative programming, we hope this directory serves as a useful resource for artists, arts professionals, patrons, and the public to support future activity in contemporary art.

Join us on March 31 for the Independent Art Spaces Symposium and *Art Spaces Directory* launch, with Lauren Cornell, Lia Gangitano, Stefan Kalmár, Heejin Kim, Deana Lawson, Tobias Ostrander, and Daniela Perez. Moderated by Eungie Joo and Ethan Swan.

ARTISTS RESIDENCIES THROUGH THE MUSEUM AS HUB PROGRAM
ARE GENEROUSLY SUPPORTED BY:

Ford Foundation
The Robert Sterling Clark Foundation
The Rockefeller Foundation



Adrián Villar Rojas, *A person I loved me*, 2012 (detail).
Clay, wood, metal, cement, Styrofoam, burlap, sand, paint. Courtesy the artist and kurimanzutto, Mexico City.
Photo: Benoit Pailley

MAJOR SUPPORT IS PROVIDED BY THE FRIENDS OF “THE GENERATIONAL”

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and Rosina Lee Yue and Bert A. Lies, Jr.

The Ungovernables: Residencies, Performances & Public Programs

Responding to the urgencies of the artists and the form of the works themselves, “The Ungovernables” includes artists’ residencies conducted over the past year (three extending beyond the opening of the exhibition) and several works “invisible” in the galleries that take place before, during, and after the exhibition, including: the performance *Full Body Quotation* by Wu Tsang; a version of Bona Park’s *The box in a plastic bag* (*La boîte-en-sac plastique*); a series of salons by Public Movement; a workshop and seminar by House of Natural Fiber; and a pedagogical project by Nicolás Paris. These temporal, performative, and research-oriented works resonate with instances of drawing, sculpture, and installation also found in this exhibition while challenging the limits of the gallery space and the expectation that art must be resolved as exhibitable, commodifiable objects. In addition to these projects, the New Museum plays host to a series of exhibition-related programs including artist talks, roundtables, and propositions of ideas-in-progress that further contextualize and expand upon the work in the exhibition.

All events take place in the New Museum Theater unless otherwise noted.

PAST

SATURDAY FEBRUARY 11, 12 PM

A Proposition by Slavs and Tatars:

Reverse Joy, with special guest Dr. Hamid Dabashi

Reverse Joy looks at the complex constellation of Muharram—the perpetual protest at the heart of the Shi’a faith—and its impact upon notions of identity, mysticism, protest, and resistance in the world at large.

THURSDAY FEBRUARY 16, 7 PM

“The Ungovernables” Artists Roundtable Q&A,
moderated by Eungie Joo

Over twenty participating artists join curator Eungie Joo in a conversation about their practices.

SATURDAY FEBRUARY 18, 3 PM

“The Ungovernables” Artist Talk:

Invisible Borders Trans-African Photography Project

Invisible Borders Trans-African Photography Project aims to become a symbol of networking and trans-border associations within the arts and within the field of photography in Africa.

THURSDAY MARCH 8, 7 PM & FRIDAY MARCH 9, 7 PM

A Proposition by House of Natural Fiber

House of Natural Fiber, Yogyakarta, produces New Media art projects that concentrate on interactivity with people and environments.

SATURDAY MARCH 31, 1 PM

Independent Art Spaces Symposium and *Art Spaces Directory* Launch

With Lauren Cornell, Lia Gangitano, Heejin Kim, Tobias Ostrander, Daniela Perez, and Sarah Rifky. Moderated by Ethan Swan and Eungie Joo.

FRIDAY APRIL 6, 7 PM & SATURDAY APRIL 7, 3 PM

A Proposition by Dave McKenzie

Dave McKenzie’s work—encompassing performance, video, sculpture, and installation—explores the individual’s potential to affect and be affected by the world that s/he inhabits.

ADDITIONAL SUPPORT PROVIDED BY

Artis Contemporary Israeli Art Fund, Asian Cultural Council, Consulate General of Israel in New York, Embassy of Colombia, Washington D.C., Mexican Cultural Institute of New York, Mexican Ministry of Foreign Affairs, the Ostrovsky Family Fund, and The Standard Hotel, New York.



ONGOING

MARCH 1–APRIL 21, 2012, VARIOUS LOCATIONS IN MANHATTAN

“SALONS: Birthright Palestine?”

Organized by the collective Public Movement (founded 2006, Tel Aviv), “SALONS: Birthright Palestine?” is a series of performative public debates, specifically staged as congressional sessions, summit meetings, visioning sessions, diplomatic consultations, secret gatherings, and demonstrations. Extending the Triennial beyond the Museum, each salon takes place in a different location throughout Manhattan.

“SALONS: Birthright Palestine?” will: celebrate Birthright ideological youth journeys to Israel; explore political branding as a tool to affect the status of New York Muslim communities; and provide a platform for discussion about the potential creation of Birthright Palestine. In collaboration with local communities, academics, activists, and specialists, “SALONS: Birthright Palestine?” will provide strategic research towards the final Public Movement action for New York City. In the final salon, the public will vote on whether to initiate Birthright Palestine.

MARCH 1, NEW MUSEUM

SALON 1 – Rebranding Park51 Muslim Community Center

MARCH 13, VERA LIST CENTER FOR ART AND POLITICS

SALON 2 – Visioning Session for Return

MARCH 25, NEW MUSEUM

SALON 3 – Birthright as Public Choreography

APRIL 5, ARTISTS SPACE: BOOKS AND TALKS

SALON 4 – Deconstructing Birthright Israel

APRIL 15, NEW MUSEUM

SALON 5 – Birthright Palestine? Debate/Vote

APRIL 21, LOCATION TBA

Final Action for New York City

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House of Natural Fiber’s installation *IB : EC [Intelligent Bacteria: Eschericia coli]*, *The song of the river*, 2012.
Photo: Jesse Untracht-Oakner

Nicolás Paris leads an artist workshop as part of First Saturdays for Families, 2012.
Wu Tsang’s performance *Full Body Quotation*, 2011.
Photo: Jesse Untracht-Oakner

Enrico David: Head Gas

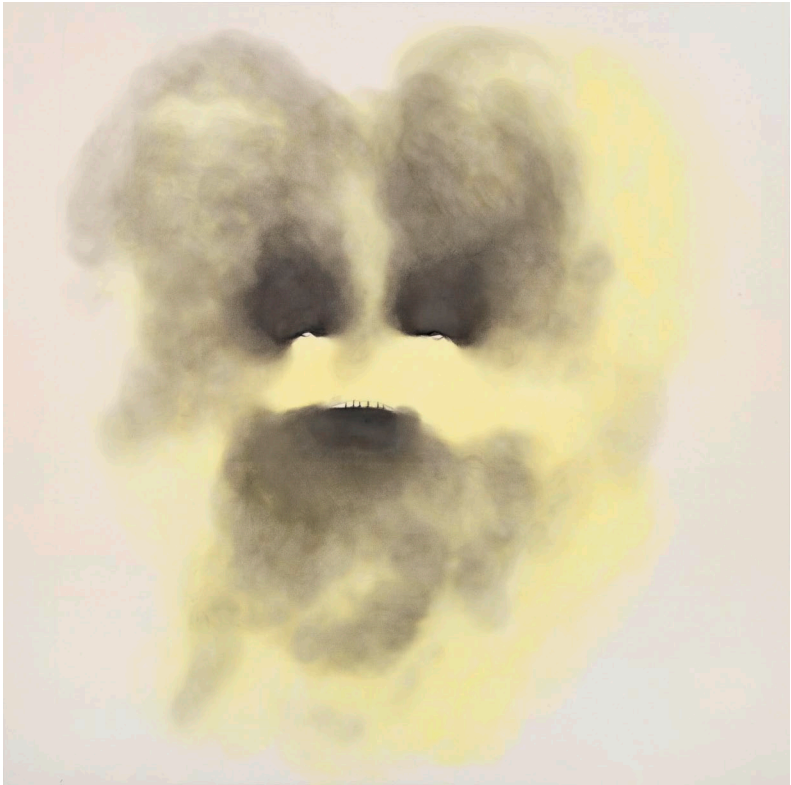
THROUGH APRIL 22, 2012
STUDIO 231

This spring the New Museum will present two new exhibitions in its ‘Studio 231’ series. These exhibitions give international, emerging artists the opportunity to realize ambitious new works conceived especially for the space. The projects at 231 Bowery also seek to foster a new relationship between the artists and the public by allowing artists to create work outside the confines of the main museum building and in closer proximity to the energy of the street and to the creative space of the artist’s studio. The second installment in the series, “Enrico David: Head Gas” is the first New York exhibition by the Italian-born, Berlin-based artist. David (b. 1966 in Ancora, Italy; lives and works in Berlin) creates figurative paintings, drawings, and sculptures depicting characters in states of trauma or transformation. Although his works emerge from his own emotions and experiences, they have a mysterious quality that envelops and overwhelms the viewer. The figures in his work are often surrounded and antagonized by decorative patterns and architectural forms derived from a variety of sources and historical moments including Folk Art, Art Deco, and the Wiener Werkstätte, to name just a few.

In this installation, his new, large-scale paintings are arranged in a kind of portrait gallery running the length of the room. The works in this new series are rendered delicately in pencil and luminescent fields of acrylic paint applied with a sponge or caressing brush. David’s imagery suggests bodies at the point of apparition or dissolution—

beings that cannot be contained or consumed, perhaps only passed through. The paintings began life as small-scale drawings and are accompanied by a group of new drawings depicting similarly ghostly figures. “I imagine these images as the product of a conscious, physiological act of will. To exist despite the alienating and antagonizing nature of their surrounding environment—as if a precarious and utterly temporary agreement was struck between them and the molecular components of paint and canvas, lines and colors, even the space itself, threaten to engulf them,” says David. “These conditions, as ridiculous and unlikely as they may sound, represent for me an experience that feels real, necessary to embrace, even optimistic.”

“Head Gas” also features a new series of hand-painted paravents. These folding screens, originally conceived by the artist for his own apartment, create an architectural intervention within the exhibition space, simultaneously connecting to the images occupying the gallery. The works demonstrate a concern with concealment, hiding, and masking that has been at the center of David’s work for many years. In the front window of the space, David has installed a silkscreened paravent with matching cushions and pillows. The pattern covering the surface of these objects also started out as a small-scale, tenuous drawing. The result is a carefully choreographed atmosphere of acute psychological tension.



Enrico David, *Odorless Rot*, 2011. Acrylic on canvas, 94 1/2 x 94 1/2 in (240 x 240 cm). Private collection. Photo: Jesse Untracht-Oakner

Enrico David, *Untitled*, 2011. Acrylic on canvas, 94 1/2 x 94 1/2 in (240 x 240 cm). Private collection, London. Photo: Jesse Untracht-Oakner

CURATED BY

“Head Gas” is curated by Gary Carrion-Murayari, Curator.

“The Parade” is curated by Eric Crosby and Dean Otto for the Walker Art Center, Minneapolis and organized at the New Museum by Gary Carrion-Murayari, Curator.

“The Parade” is organized by the Walker Art Center, Minneapolis.

EXHIBITION SUPPORT

“The Parade” is made possible by the generosity of the Leadership Council of the New Museum. Additional support is provided by Martin Margulies and Heather and Tony Podesta.

Support for programming at ‘Studio 231’ is provided, in part, by the Laurie M. Tisch Illumination Fund.

Generous support for ‘Studio 231’ is provided by Ellyn and Saul Dennison, Mitzi and Warren Eisenberg, Susan and Leonard Feinstein, Hermine and David Heller, Lietta and Dakis Joannou, Toby Devan Lewis, and the Board of Trustees of the New Museum.

The Parade: Nathalie Djurberg with Music by Hans Berg

OPENS MAY 2, 2012
STUDIO 231

Following “Enrico David: Head Gas,” the Museum will present a new project by the celebrated young Swedish artists Nathalie Djurberg (b. 1978 in Lysekil, Sweden; lives and works in Berlin) and Hans Berg (b. 1978 in Rätvik, Sweden; lives and works in Berlin). “The Parade: Nathalie Djurberg with Music by Hans Berg” is their most ambitious multimedia installation to date. Originally organized by the Walker Art Center, Minneapolis, the pair will adapt this spectacular installation for the New Museum’s ‘Studio 231’ space.

In the hands of Swedish artist Nathalie Djurberg, animation becomes a medium for transgressive and nightmarish allegories of desire and malcontent. Since 2001, she has honed a distinctive style of filmmaking, using the pliability of clay to dramatize our most primal urges—jealousy, revenge, greed, submission, and gluttony. Set to music and sound effects by her collaborator, Hans Berg, Djurberg’s videos plumb the dark recesses of the mind, drawing sometimes disturbing connections between human psychology and animal behavior. Increasingly, the artists’ interdisciplinary collaborations have blurred the cinematic, the sculptural, and the performative in immersive environments

that pair moving images and musical compositions with related set pieces.

For her new work, *The Parade* (2011), Djurberg has created five captivating animations and an unnerving menagerie of more than eighty freestanding bird sculptures. Drawing on avian physiology, rituals of mating and territorial display, and the social phenomenon of flocking, she has assembled a fantastical procession of species all fashioned from modest materials such as clay, wire, and painted canvas. These hybrid, sometimes monstrous forms speak to the artist’s recurring interest in physical and psychological transformation, as well as pageantry, perversion, and abjection. In the accompanying claymation videos, humans and animals alike act out upsetting scenarios of torture, humiliation, and masquerade, further mining the interplay of brutality and guilt at the heart of Djurberg’s work. Berg’s eerie film scores—composed of elements both found and invented—suffuse the entire installation, merging to form a unified soundscape. With these films, both artists have begun to conceive narrative in spatial terms as aspects of character, setting, sound, and action migrate from one story to the next across the exhibition space.



Nathalie Djurberg, *The Parade*, 2011. Installation view: Walker Art Center, Minneapolis, 2011. Courtesy Walker Art Center, Minneapolis. Photo: Gene Pittman

Ellen Alfrest: Head and Plant

OPENS MAY 6, 2012



Ellen Alfrest, *Head and Plant*, 2009-2010. Oil on canvas, 11 x 10 in (27.9 x 25.4 cm). Courtesy the artist and White Cube, London. Photo: Todd-White Art Photography

The Lobby Gallery will feature the first solo museum presentation of the work of New York-based artist Ellen Alfrest (b. 1970 in New York; lives and works in New York). Alfrest is a representational and figurative painter whose intimately scaled works convey a distinct approach to realism and a sustained commitment to looking. Her painstaking depictions result in paintings that expand perception while exposing overlooked or under-appreciated aspects of her subject matter. Painting from life, over a long period of time, she chooses subjects ranging from plants, rocks, logs, and gourds to a more recent focus on the male body. The exhibition at the New Museum will present several works from this latest series.

Folds of skin, an opened armpit, a tuft of hair, the delicate veins in the hand—discrete elements of ordinary bodies—are intensely scrutinized and rendered in exquisite detail. Every strand of hair and unsightly blemish is treated with the same immeasurable care. A universe of information lies within her shallow depth of field and thin layers of paint. Eschewing traditional compositional formats in favor of more unexpected croppings and juxtapositions, Alfrest narrows our focus to engender new ways of seeing.

CURATED BY

“Head and Plant” is curated by Jenny Moore, Assistant Curator.

EXHIBITION SUPPORT

“Ellen Alfrest: Head and Plant” is made possible through the support of the American Chai Trust. Additional support is provided by the Toby Devan Lewis Emerging Artists Exhibitions Fund and the Producers Council of the New Museum.

Phyllida Barlow: siege

OPENS MAY 2, 2012

On the fourth floor, “Phyllida Barlow: siege” will mark the British sculptor’s first New York solo exhibition. For this presentation, Barlow (b. 1944 in Newcastle-upon-Tyne; lives and works in London) will create a new, site-specific sculptural installation. Barlow has been a seminal influence on British sculpture over the past forty years, having taught a generation of notable British artists. She began making work in the early 1970s, breaking away from earlier British sculpture exemplified by the formal abstractions of artists such as Anthony Caro. Inspired by American sculptors like Eva Hesse, Barlow embraced a mode of working that drew stronger ties between the sculpture and the artist’s body. She also took on a broader and more experimental approach to the materials she manipulates. Her works consist of disparate substances such as concrete, felt, wooden pallets, polystyrene, and fabric, often within the same work. These materials are a reflection of the urban environment in which she works and are often sourced directly from the streets. Barlow’s sculpture takes on an ephemeral, contingent quality as works assembled on site will often be broken down after an exhibition and recycled into future work.

Since the beginning of her career, Barlow’s sculptures have been appreciated for their playful formalism and the relationship they have to the built environment—often inspired by objects that direct or impede our movement through space. Barriers, scaffolding, and security fences are reinterpreted into rough-hewn constructions with exuberantly painted surfaces. Assembling her sculptures quickly and intuitively, they become distant memories of objects rather than faithful reconstructions. In her installations, Barlow scales her work to fully inhabit and transform a given architectural space. Ranging from intimately scaled objects occupying corners and corridors, to works that take on an imposing and overwhelming scale, her installations challenge and parody the heroic monumentalism of her predecessors. Barlow reveals that sculpture can accurately capture the joyfulness, absurdity, and transience of life.

Tacita Dean: Five Americans

OPENS MAY 6, 2012

This May, the New Museum will open solo exhibitions featuring the work of three acclaimed female artists: Phyllida Barlow, Tacita Dean, and Klara Lidén. Working in sculpture, film, and installation, the three artists represent unique and radical approaches to their given medium. Although at different points in their respective careers, each individual has created a significant, increasingly influential body of work. These three exhibitions are part of a series focusing on a single project or body of work within an artist’s larger practice. The series began last May with presentations by Apichatpong Weerasethakul and Gustav Metzger.

The third floor will feature an exhibition of works by British artist Tacita Dean (b. 1965 in Canterbury, Kent; lives and works in Berlin), focusing on five recent pieces that capture the influential American artists and thinkers, Merce Cunningham, Leo Steinberg, Julie Mehretu, Claes Oldenburg, and Cy Twombly. Each of Dean’s works is an expressively fluid, skillfully crafted portrait, illuminating artistic processes while enabling the revelation of personal memory and experience. This installation, organized in close collaboration with Dean, provides insight into the way in which her filmmaking intersects with painting, sculpture, writing, and dance.

Over the past twenty years, Dean has produced more than forty 16mm films and a rich body of drawings, photographs, and writing. In much of her work, she has portrayed subjects—people, objects, buildings, and natural phenomena—at the moment of their disappearance, tracing their contours and fixing their image as they dissolve into painterly expressions of light and shadow. This approach has taken on an increased poignancy as the facilities that produce and process her preferred 16mm film stock have begun to disappear themselves. Dean has been an outspoken advocate of film as a distinct and vital artistic medium, finding in the material properties of celluloid the only appropriate vehicle for her meditations on light and the beauty of obsolescence.

Dean’s filmic portraits forgo biographical narrative and instead focus on the physicality of each individual’s production process and the subtle mechanics of their thinking. In *Manhattan Mouse Museum* (2011), Dean reveals artist Claes Oldenburg in his studio as he gently dusts the small objects on his bookshelves, highlighting the embedded intellectual process underlying his transformation of everyday objects into remarkable sculptures. *Edwin Parker* (2011) takes its title from the given name of Cy Twombly and presents the seminal artist as he ruminates on the sculptures in his storefront studio. In *Craneway Event* (2009), Dean films Merce Cunningham and his dance company as they rehearse the choreographer’s work in an unused factory overlooking San Francisco Bay. *GDDA* (2011) is an intimate look at Dean’s peer, the painter Julie Mehretu, as she completes a spectacular, mural-sized work. In her photographic series *Line of Fate* (2011), Dean follows the hand of art historian Leo Steinberg as he writes quietly in his Manhattan apartment. In each work, Dean exposes the essence of creativity and emotion that drives these remarkable figures. Offering fitting and poetic homages, the works underscore each individual’s singular abilities to capture and shape the way we see and feel the world around us.

Phyllida Barlow, *untitled: pallettetarpaulin*, 2011. Installation view: “Before the Law,” Museum Ludwig, Cologne, Germany, 2011. Courtesy the artist and Hauser & Wirth. Photo: Achim Kukulies



CURATED BY

“Phyllida Barlow: siege” is curated by Gary Carrion-Murayari, Curator.

“Tacita Dean: Five Americans” is curated by Massimiliano Gioni, Associate Director and Director of Exhibitions, and Margot Norton, Curatorial Associate.

Tacita Dean, *Craneway Event*, 2009 (stills). 16mm color anamorphic film, 108 min. Courtesy the artist, Marian Goodman Gallery, New York/Paris, and Frith Street Gallery, London



Klara Lidén: Bodies of Society

OPENS MAY 6, 2012

“Klara Lidén: Bodies of Society” is the first large-scale, American museum exhibition of the Swedish artist (b. 1979 in Stockholm, Sweden; lives and work in New York and Berlin), featuring a selection of works in the Museum’s second floor gallery. In her practice, Lidén regularly mines the anxieties of urban space to create ingenious and psychologically charged installations. She scavenges the streets of cities around the world for discarded materials, which she uses to build sculptural hideaways, scaled to her own body, in unexpected places. Following in the tradition of urban alchemists like Gordon Matta-Clark, Lidén uses her body as a tool and a weapon to radically alter the space of the museum and expose it to the material and political realities of the world outside. Lidén consistently engages with the folds and fabrics of cities she passes through, adapting public space to her own needs in the creation of surprisingly intimate, domesticated environments.

This vision of the artist as a subversive creator is highlighted in her work *Elda för Kråkorna* (2008), where Lidén closed off a portion of a New York gallery and opened the space to pigeons flying in from the street. The viewer was denied access while it was offered to the birds instead. For her show at the New Museum, Lidén will create a progression of spaces that culminate in a site-specific work intervening in the Museum’s architecture and creating a place physically and psychologically apart. Her work demonstrates how an individual can navigate a constantly transforming urban landscape and carve out spaces of creativity to imagine new ways of living.

This exhibition will also feature a number of Lidén’s videos realized over the past decade. She has performed impromptu acrobatic routines in a Stockholm subway car in *Paralyzed* (2003) and moonwalked her way through the streets of Manhattan at night in *The Myth of Progress–Moonwalk* (2008), which premiered in the New Museum exhibition “After Nature” (2008) and marked Lidén’s first New York museum presentation. In these works, Lidén moves alone through urban settings, gliding at a rhythm separate from the world around her. Also included will be Lidén’s *Untitled (Poster Paintings)* (2007–10)—minimal objects composed of layers of stolen advertising posters excised by the artist directly from city streets. Finished with a top layer of white paint, the works archive the advertisements that punctuate urban life and encourage viewers to adapt, respond to, and erase these ever-encroaching corporate images.

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Klara Lidén, *Bodies of Society*, 2006 (stills). DVD, color, sound, 3:50 min. Image courtesy the artist and Reena Spaulings Fine Art, New York



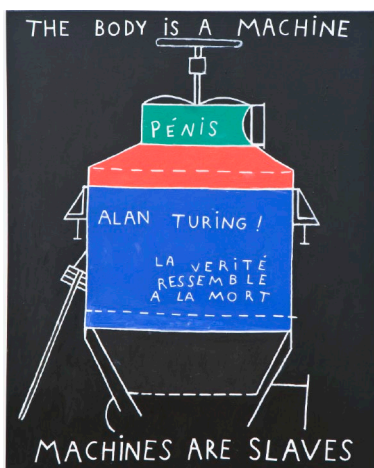
“Klara Lidén: Bodies of Society” is curated by Massimiliano Gioni, Associate Director and Director of Exhibitions, and Jenny Moore, Assistant Curator.

EXHIBITION SUPPORT

“Phyllida Barlow: siege,” “Tacita Dean: Five Americans,” and “Klara Lidén: Bodies of Society” are made possible by the generosity of the Leadership Council of the New Museum and by the Toby Devan Lewis Emerging Artists Exhibitions Fund. Additional support for the “Klara Lidén: Bodies of Society” publication is provided by the Barbara Lee Family Foundation.

Ghosts in the Machine

OPENS JULY 18, 2012



Opening at the New Museum in July 2012, “Ghosts in the Machine” surveys the constantly shifting relationship between humans, machines, and art. Occupying the Museum’s three main galleries, the exhibition examines artists’ embrace of and fascination with technology, as well as their prescient awareness of the ways in which technology can transform subjective experiences.

International in scope, the exhibition spans more than fifty years and incorporates works by contemporary artists. The works assembled trace the complex historical passage from the mechanical to the optical to the virtual, looking at the ways in which humans have projected anthropomorphic behaviors onto machines that have become progressively more human. In place of a traditional, chronological approach, “Ghosts in the Machine” is conceived as an encyclopedic cabinet of wonders: bringing together an array of artworks and non-art objects to create an unsystematic archive of man’s attempt to reconcile the organic and the mechanical.

The installation at the New Museum will include artists, writers, and visionaries whose works have explored the fears and aspirations generated by the technology of their time. From Jacob Mohr’s influencing machines to Emery Blagdon’s healing constructions, the exhibition brings together improvised technologies charged with magical powers. Historical works by Hans Haacke, Robert Breer, Otto Piene, and Gianni Colombo, amongst others, will be displayed alongside reconstructions of lost works and realizations of dystopian mechanical devices invented by figures like Franz Kafka. “Ghosts in the Machine” also takes its cue from a number of exhibitions designed by artists that incorporated modern technology to reimagine the role of art in contemporary societies, including Richard Hamilton’s “Man, Machine and Motion” (1955). Exploring the integration of art and science, “Ghosts in the Machine” also tries

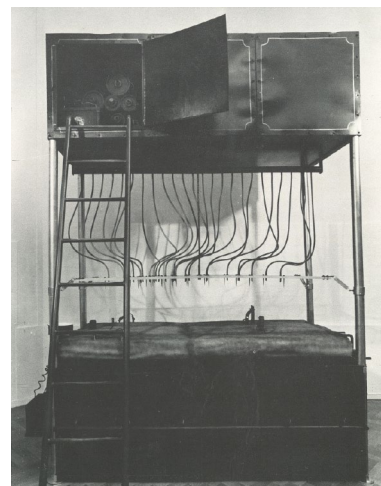


to identify an art historical lineage of works preoccupied with the way we imagine and experience the future, delineating an archeology of visionary dreams that have never become a reality.

Many of the artists in the show take a scientific approach to investigating the realm of the invisible, dismantling the mechanics of vision in order to conceive new possibilities for seeing. Central to the exhibition is a re-examination of Op Art and perceptual abstraction, with a particular

focus on the work of painters Bridget Riley, Victor Vasarely, Richard Anuskiewicz, and Julian Stanczak, amongst others. Op Art was unique in the way it internalized technology and captured both the ecstatic and threatening qualities it posed to the human body. Furthermore, the exhibition will include a number of kinetic and “programmed” artworks as well as expanded cinema pieces, which amplify the radical effects of technology on vision. A section of the exhibition will present a selection of experimental films and videos realized with early computer technology. One highlight of the installation will be a reconstruction of Stan VanDerBeek’s *Movie-Drome* (1963–65), an immersive cinematic environment where the viewer is bathed in a constant stream of moving images, anticipating the fusion of information and the body, typical of the digital era.

As technology has accelerated and proliferated dramatically over the past twenty years, artists have continued to monitor its impact. A number of contemporary artists, including Mark Leckey, Henrik Olesen, and Christopher Williams, will be represented in the exhibition. These recent works, while reflecting technological changes, also display a fascination with earlier machines and the types of knowledge and experiences that are lost as we move from one era to the next, constantly dreaming up new futures that will never arrive.



CURATED BY

“Ghosts in the Machine” is curated by Massimiliano Gioni, Associate Director and Director of Exhibitions, and Gary Carrion-Murayari, Curator.

EXHIBITION SUPPORT

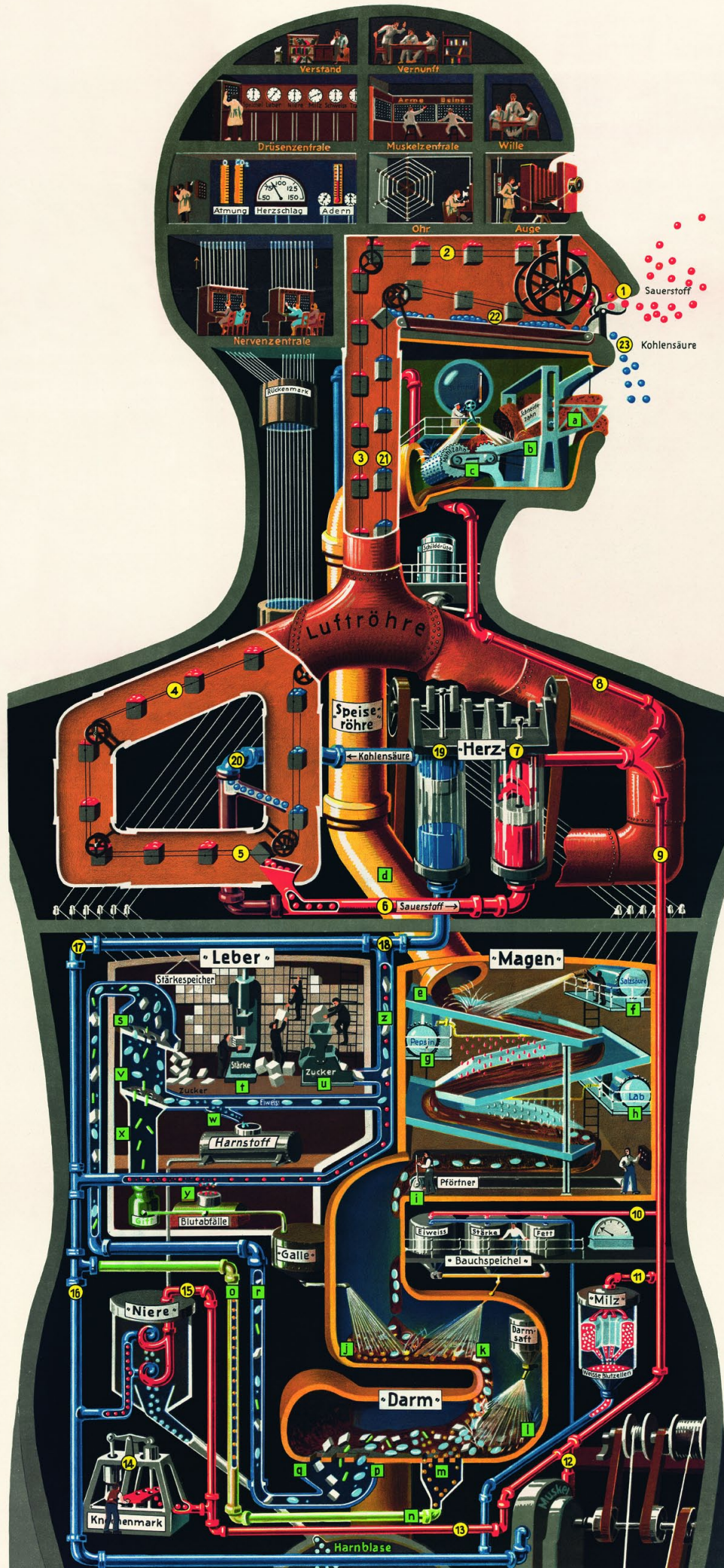
“Ghosts in the Machine” is made possible through the support of the David Bermant Foundation.

Otto Piene, *Hängende Lichtkugel*, 1972. Mixed media, 89 3/8 x 27 1/2 inches (227 x 70 cm). Courtesy Sperone Westwater, New York

Henrik Olesen, *The Body is a Machine*, 2010. Oil on canvas, 40 x 31 in (100 x 80 cm). Collection Museum für Gegenwartskunst, Basel
Courtesy Galerie Buchholz, Berlin/Cologne

Reconstruction of the machine from Franz Kafka’s “In the Penal Colony.” Installation view: Kunsthalle Bern, 1976. Constructed at Ateliers des Grands Magasins Loeb SA, Bern, by Werner Huck and Paul Gysin, in collaboration with Harald Szeemann

Der Mensch als Industriepalast



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Museum as Hub

Carlos Motta: We Who Feel Differently

OPENS MAY 16, 2012

“Museum as Hub: Carlos Motta: We Who Feel Differently” is a multipart project that explores the idea of “difference” after four decades of Lesbian, Gay, Bisexual, Trans, Intersex, Queer, and Questioning politics. The exhibition draws from Motta’s database documentary wewhofeeldifferently.info that consists of a website, publication, online journal, and discursive events. In the Museum as Hub space, “We Who Feel Differently” features a video installation drawing from fifty interviews with LGBTIQQ academicians, activists, artists, politicians, researchers, and radicals from Colombia, Norway, South Korea, and the United States, exploring notions of equality, citizenship, and democracy. The interviews address the history and development of Lesbian, Gay, Bisexual, Trans, Intersex, Queer, and Questioning movements and experiences, proposing the notion of difference as a profound strategy for alliance building, solidarity, and self-determination. During the run of the exhibition, Motta will activate the fifth-floor Museum as Hub space by organizing collective readings and conversations about queer and feminist theologies by Jared Gilbert, a conversation about “Don’t Ask, Don’t Tell” by Against Equality, and a debate about transgender issues in contemporary art moderated by art historian Jeannine Tang and activist Reina Gossett.

MOTTA’S “WE WHO FEEL DIFFERENTLY” PRESENTS FIVE THEMATIC THREADS THAT DOCUMENT AND FRAME AN INTERNATIONAL AND INTERGENERATIONAL CONVERSATION ABOUT NON-NORMATIVE SEXUAL AND GENDER DIFFERENCE:

1. THE EQUALITY FRAMEWORK:

STOP BEGGING FOR TOLERANCE

gathers opinions about the conceptual perspective that guides the claim for rights and validates their recognition by the State. Grounded in ideals of equality, this framework incites doubt and frustration that has led to productive discussions about the limits of legal formalism and liberal tolerance and the need for a more substantive moral debate.

2. DEFYING ASSIMILATION: BEYOND THE LGBT AGENDA

assembles perspectives on “difference.” It vindicates a critical and affective difference that expresses skepticism about legal responses, reluctance to assimilation, and resistance to normative conditioning and discipline. The interviewees articulate ways to deal with these circumstances and the actions they have undertaken to empower themselves and others.

3. GENDER TALENTS

brings together the voices of Trans and Intersex activists and thinkers who reject the binary system that organizes gender and sexuality. Their ideas aim at broadening the possibilities of an individual beyond convention. They also struggle to avoid classifications and to abolish all forms of control over non-normative lives and bodies.

4. SILENCE, STIGMA, MILITANCY, AND SYSTEMIC

TRANSFORMATION: FROM ACT UP TO AIDS TODAY

offers a brief description of the AIDS Coalition to Unleash Power (ACT UP) in the United States and of some of the strategies used by this social movement to confront the government’s response to the AIDS epidemic from the perspective of some of its members. They also reflect on the status of AIDS today.

5. QUESTIONING ART DISCOURSES

provides an analysis of the reign of silence surrounding discourse on sexuality in art and discusses the works of cultural producers that attempt to break this silence.

“We Who Feel Differently” attempts to reclaim a queer “We” that values difference over sameness, a “We” that resists assimilation, and a “We” that embraces difference as a critical opportunity to construct a socially just world.

On May 4 and 5, 2012, in advance of the exhibition opening, the New Museum will present “We Who Feel Differently: A Symposium” organized by Carlos Motta and Reagan Truax-O’Gorman, a scholar of performance studies.

Engaging the intersections of contemporary art, activism, and scholarship, the two-day symposium considers the framework of sexual and gender difference as developed through Motta’s project. Symposium participants will include: Julian Carter, associate professor of Critical Studies at California College of the Arts; Mathias Danbolt, editor of trikster.net; Dr. Tiger Howard Devore, Intersex activist; Reina Gossett, Trans activist; E. Patrick Johnson, professor of Performance Studies and African American Studies at Northwestern University; Heather Love, author of *Feeling Backward*; José Muñoz, professor of Performance Studies at New York University; Ann Pellegrini, director of the Center for the Study of Gender and Sexuality at New York University; Esben Esther Pirelli Benestad, Trans activist; and Emily Roysdon, artist. Performances by queer artists, including Malik Gaines, will be part of the symposium.

Carlos Motta, *Our Hand* from “We Who Feel Differently,” 2011. Project sketch, dimensions variable. Courtesy the artist

CURATED BY

“Museum as Hub: Carlos Motta: We Who Feel Differently” is curated by Eungie Joo, Keith Haring Director and Curator of Education and Public Programs.

EXHIBITION SUPPORT



Museum as Hub is made possible by



Support is also provided by the New York City Department of Cultural Affairs and the New York State Council on the Arts with the support of Governor Andrew Cuomo and the New York State Legislature.



Endowment support is provided by the Rockefeller Brothers Fund, the Skadden, Arps Education Programs Fund, and the William Randolph Hearst Endowed Fund for Education Programs at the New Museum.

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

Public Programs

Stuart Regen Visionaries Series: Maya Lin

WEDNESDAY MAY 30, 2012

Photo: Walter Smith

Maya Lin has been selected as this year's featured Visionary. The Visionaries Series at the New Museum, supported by the Stuart Regen Visionaries Fund, honors leading international thinkers in the fields of art, architecture, design, and related disciplines of contemporary culture. The series spotlights innovators who are shaping intellectual life and defining the future of culture today.

Maya Lin is in a category all her own. For more than twenty-five years, she has maintained a careful balance between art and architecture, creating a remarkable body of work that encompasses large-scale, site-specific installations, intimate studio artworks, architectural works, and memorials. She draws inspiration from the landscape, interpreting the world through a twenty-first-century lens, utilizing technological methods to study and visualize the natural world, merging rational order with notions of beauty and the transcendental, and translating them into sculptures, drawings, and environmental earth-works. Her work asks the viewer to reconsider nature and the environment at a time when it is crucial to do so.

A committed environmentalist, Lin is at work on her last memorial, *What is Missing?*, a multi-sited artwork that raises awareness about the current crisis surrounding biodiversity and habitat loss. *What is Missing?* will focus attention on species and places that are now extinct or will most likely disappear within our lifetime.

There have been five mass extinctions in the history of our planet. The last one was caused by an asteroid the size of Manhattan hitting the earth at the speed of 18,000 meters per second. We are now witnessing the sixth mass extinction in the planet's history, the only one caused not by a catastrophic event, but by the actions of one single species: mankind.

Approximately every twenty minutes we witness the disappearance of a distinct living species of plant or animal. Within our lifetime we will witness the extinction of an incalculable number of species. By some estimates, as much as 30 percent of the world's animals and plants could be on a path to extinction within 100 years.

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

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Propositions: LaToya Ruby Frazier

DAY 1 – THURSDAY MAY 17, 2012, 7 PM
DAY 2 – SATURDAY MAY 19, 2012, 3 PM



LaToya Ruby Frazier, *Jim Kidd (Save Our Community Hospital)*, 2011. Silver gelatin print, 20 x 16 in (50.8 x 40.6 cm). Courtesy the artist

Propositions is a public forum that explores ideas in development. Each two-day seminar introduces a topic of current investigation in an invited speaker's own artistic or intellectual practice. Over the course of a seminar session, these developing ideas are responded to, researched, and discussed to propel them forward in unique ways.

The structure of Propositions is typically as follows:

DAY 1 – INITIAL PROPOSITION AND LECTURE
DAY 2 – GUEST SPEAKER RESPONDS AND DISCUSSION WITH AUDIENCE

The Proposition this month is by LaToya Ruby Frazier.

The collaboration between LaToya Ruby Frazier and her family blurs the line between self-portraiture and social documentary. Frazier uses photography to explore themes of the body and landscape, familial and communal history, private and public space, and the human condition. Frazier studied at Edinboro University in Pennsylvania, where she developed an interest in social and personal documentary-style photography. Her fascination with the photography projects commissioned by the Farm Security Administration during the Great Depression has informed her work, which explores issues of propaganda, politics, and the importance of subjectivity. She attended Syracuse University, where she studied with Carrie Mae Weems. As a result of conversations with Weems, Frazier began investigating issues of class, capitalism, and the postmodern condition in her work. Recently, Frazier has focused on creating photographs that address environmental injustices and explore issues of healthcare and class.

VISIONARIES SUPPORT

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

Events

VIP PREVIEW AND OPENING RECEPTION FOR “CARSTEN HÖLLER: EXPERIENCE”
& “STUDIO 231: SPARTACUS CHETWYND: HOME MADE TASERS”



I



II



III



IV



V



VI



VII



VIII



IX



X

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ART STUDY TOUR: INDIA



I



II



III



IV



V



VI



VII



VIII



IX



X

VIP PREVIEW AND OPENING RECEPTION FOR “CARSTEN HÖLLER: EXPERIENCE”
& “STUDIO 231: SPARTACUS CHETWYND: HOME MADE TASERS”

I. *Untitled (slide)*; II. Rick Kleczkowski and Dennis Christie; III. Michelle Hellman Cohen, Georgina Cohen, and Tata Thompson Rasmus; IV. Atmosphere; V. Guests experience *Upside-Down Goggles*; VI. (BELVEDERE) RED bar; VII. John Aver, Jessica Lewis, and Jason Lundy; VIII-X Spartacus Chetwynd performance at 231 Bowery.

Photos: bfanyc.com

ART STUDY TOUR: INDIA

I. Toby Devan Lewis and Laura Skoler; II. Spice markets in Old Delhi; III. Susan Seelig at the Devi Art Foundation; IV. New Museum group at the Taj Mahal; V. Toby Devan Lewis, João Rendeiro, Maria Rendeiro, and Lisa Phillips; VI. At the Mumbai studio of Jitish Kallat; VII. Iris Marden and Maria Rendeiro; VIII. New Museum group at the ancient temples of Nagda; IX. At the Taj Mahal; X. Shiva sculptures on Elephanta Island.

NEXT GENERATION PARTY



I



II



III



IV



V



VI



VII



I



II



III

VIP PREVIEW AND OPENING RECEPTION
FOR “THE UNGOVERNABLES: 2012 NEW MUSEUM TRIENNIAL”



I



II



III



IV



V



VI



VII



VIII



IX



X

NEXT GENERATION PARTY

I. Kristopher Whitman, Brent Van Horne, Ari Seth Cohen, and Joanna Lily Wong; II. Deborah Rapoport and Jeroen Veenema; III. April Hunt and friend; IV. Ray Keller, Michelle Harper, and Lorenzo Martone; V. Whitney Larkin, Lisa Tobias, and friend; VI. Brian Sholis and Julia Dault; VII. Lily Kwong and Oroma Elewa Lay.

VIP PREVIEW AND OPENING EXHIBITION
FOR “STUDIO 231: ENRICO DAVID: HEAD GAS”

I. ‘Studio 231’; II-III. Visitors in the gallery.

Photos: patrickmcmullan.com and Katie Sokoler, respectively

VIP PREVIEW AND OPENING RECEPTION
FOR “THE UNGOVERNABLES: 2012 NEW MUSEUM TRIENNIAL”

I. Lorenzo Martone and Lucy McIntyre; II. Abigail DeVille (center) and friends; III. Lonti Ebers and Joseph Mimran; IV. Nana Oforiatta-Ayim and Emeka Okereke; V. Alhena Katsof, Wu Tsang, Emily Roysdon, and friend; VI. Atmosphere; VII. Eungie Joo, Jonathas de Andrade, and Rivane Neuenschwander; VIII. Niki Warin and Ryan Inouye; IX. Guests; X. Lynette Yiadom-Boakye.

Photos: bfanyc.com

Membership



Glori Cohen

Glori is an art advisor for private clients and runs a women's investment group. A passionate art collector and artist, she joined the Museum in 2007 after reading about the architecture of the new building.



Tom Forkin

A Member since 2009, Tom is an artist with a BFA from Pratt, living in New York since 2007. He is currently working on carvings of heads based on emotions and starting to get back into painting.



Photo: Mark Mann

Steven Learner

Steven founded STEVEN LEARNER STUDIO, a New York-based architecture and interior design firm in 1995. He has been a Member since the Museum opened at its new home on the Bowery in 2007 and is a generous supporter of the Capital Campaign.

Q&A

WHY HAVE YOU RENEWED?

I have renewed and you will too...the New Museum has the most creative, cutting-edge art exhibits that have...broadened my horizons. I have met most of my new friends through the Museum events. I love to eat popcorn and watch the films offered in the Sky Room! I also enjoy visiting artist studios and then following those artists' careers.

WHAT ARE YOUR PREDICTIONS FOR CHANGE AT THE MUSEUM AND IN THE NEIGHBORHOOD IN THE NEXT COUPLE OF YEARS?

Many more people will join! I think there will be double the amount of galleries, a few more boutique hotels, and more restaurants.

PERSONAL AND PROFESSIONAL LIFE

In 2007, I was focused on raising my four children, going to see as much art as possible, and taking photos wherever I went. I now spend at least one or two days at galleries and read everything about artists and exhibits.

NEIGHBORHOOD SPOTS

My grandparents lived on the Lower East Side so I used to go to Katz Deli and Yonah Schimmels Knish. Now it's Freemans, Pulino's, and the Museum Café's delicious kale salad and falafel sandwich.

ARTIST INTEREST

In 2007, I focused more on street artists. Kenny Scharf was and is one of my favorites, but I now collect young artists from the Lower East Side galleries like Sara Greenberger Rafferty and would love a piece by David Benjamin Sherry.

PERSONAL STYLE

Black and black! Same size, thank God!

HOW DID YOU DISCOVER MEMBERSHIP AT THE NEW MUSEUM?

I had been visiting the Museum frequently and my friend Jack [Greer] started to DJ the Member parties.

WHY DID YOU JOIN?

For the free admission, Member events, reduced-price event tickets, and bookstore discount!

WHAT ARE YOUR PREDICTIONS FOR CHANGE AT THE MUSEUM AND IN THE NEIGHBORHOOD IN THE NEXT COUPLE OF YEARS?

I think the neighborhood will continue to gentrify but I don't think the Lower East Side will ever be as squeaky clean as other parts of the city. The Museum is changing constantly so I have no idea what will happen in the next five years but I can't wait to see.

NEIGHBORHOOD SPOTS

I've always enjoyed checking out Canada Gallery, stopping by aNYthing to see my friend Maggie [Lee], grabbing some dumplings, then stopping in Congee Village for Zombies.

ARTIST INTEREST

After seeing the "Unmonumental" show and the Whitney Biennial, I was hooked on Rachel Harrison. Recently, I've been interested in more figurative sculptors like Thomas Houseago and Huma Bhabha and I will always have a soft spot for Red Grooms.

WHY DID YOU JOIN?

I always found the programming of the NewMu to be strong and I love Lisa Phillips's vision and enthusiasm. Relocating to the Bowery and the concept for the new building made me believe that the Museum was headed for a great moment in its history and I wanted to be a part of that.

WHY HAVE YOU RENEWED?

Because the initial vision of the Museum has been realized: becoming a new destination within the city and a hub for the LES, presenting phenomenal shows, and continuing to live up to the promise of "new art, new ideas."

WHAT ARE YOUR PREDICTIONS FOR CHANGE AT THE MUSEUM AND IN THE NEIGHBORHOOD IN THE NEXT COUPLE OF YEARS?

My hope is that the Museum keeps doing what it's always done, maintaining a global vision and a local connection.

PROFESSIONAL LIFE

In 2007, I was working on an array of art-related projects including Haunch of Venison's New York gallery and a private museum for prominent contemporary collectors. Today I am focused on a broader spectrum, from the design of a resort in Brazil to disaster-relief housing and developing a new line of sustainable products for the home.

ARTIST INTEREST

My interest in contemporary photography has continued and I'm more and more interested in the overlaps between photography and new media/installation. I loved the recent John Kessler show at Salon 94 on the Bowery.

PERSONAL STYLE

Black. Navy.

Thank You

The New Museum gratefully acknowledges the support of the following individuals, corporations, foundations, public agencies, and members that support our annual programs and general operations. Sincere thanks to all New Museum Members whose support is crucial to our mission and program.

The New Museum Paper is supported, in part, by Hugh J. Freund.

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List current as of March 15 2012

「 New York

Randall's Island Park
4–7 May 2012
frieze.com

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「 FRIEZE
ART
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"THE UNGOVERNABLES"
EXHIBITION CATALOGUE



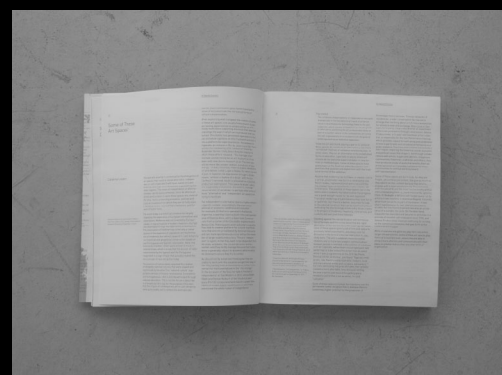
ABOUT THE CATALOGUE

This exhibition catalogue features the artwork of all thirty-four artists and groups, as well as essays and fiction by several participating artists, writer/curator Miguel A. López, curator Gabi Ngcobo, and Triennial curator, Eungie Joo.

\$60/\$48 MEMBERS

New Museum + Rizzoli; 2012; 256 pp;
Hardcover; ISBN 9780847838998

ART SPACES DIRECTORY



ABOUT THE DIRECTORY

A resource guide to over 400 independent art spaces around the world and featuring contributions by Víctor Albarracín, Reem Fadda and Christine Tohme, Stefan Kalmár, Naiza H. Khan, Catalina Lozano, Elaine W. Ng, and tranzit.org.

\$45/\$36 MEMBERS

New Museum + ArtAsiaPacific; 2012; 448 pp;
Softcover; ISBN 9780984562534

"THE UNGOVERNABLES"
T-SHIRT AND TANK



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"THE UNGOVERNABLES"
TIMELINE T-SHIRT



ABOUT THE T-SHIRT AND TANK

Are you ungovernable?

\$25/\$22.50 MEMBERS
XS, S, M, L, XL

New Museum; 2012; silkscreen on 100% cotton,
black American Apparel sheer jersey;
Designed by N. Paparone & R. Espinosa

ABOUT THE TIMELINE T-SHIRT

Inspired from the concept of
"ungovernability," this t-shirt features
a timeline of revolutions and social unrest
since 1976.

\$25/\$22.50 MEMBERS
XS, S, M, L, XL

New Museum; 2012; silkscreen on 100% cotton,
red American Apparel t-shirt;
Designed by Michael Joo

RHIZOME



SEVEN ON SEVEN CONFERENCE
APRIL 14 AT THE NEW MUSEUM

NEW SILENT

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Seven on Seven is a major conference that sparks innovation between top minds in art and technology. The two-day event pairs seven leading artists with seven pioneering technologists in teams of two and challenges them to develop something new—be it an application, social media, artwork, product, or whatever they imagine. The seven teams are given twenty-four hours to collaborate before they present their ideas to an audience of art, technology, business, and media professionals at a public conference, which will be held on April 14, 2012, at the New Museum.

The first two conferences, held in spring 2010 and 2011, have made Seven on Seven a highly anticipated New York event and facilitated the creation of fourteen new projects—from video-sharing applications to kinetic sculptures that have gone on to great resonance. The 2012 conference has a stellar line-up of participants. The technologists are Jeremy Ashkenas (founder, Coffeescript; and member of the Interactive News Team, the *New York Times*), Blaine Cook (former lead developer, Twitter; co-author, OAuth), Michael Herf (co-founder, Picasa), Marissa Mayer (VP Local, Maps, and Localization, Google), Aaron Swartz (co-founder, Demand Progress), Khoi Vinh (co-founder and CEO, Mixel for iPad), Anthony Volodkin (founder, the Hype Machine). These noted programmers will work with influential artists Aram Bartholl, Xavier Cha, LaToya Ruby Frazier, Naeem Mohaiemen, Jon Rafman, Taryn Simon, and Stephanie Syjuco. A dynamic website, with a live blog and stream on both days, will accompany the conference.

An incubator for new ideas and innovations, Seven on Seven charts the ways technology is globally influencing art practice.

For tickets, conference itinerary, and more details, please visit the conference website: rhizome.org/sevenonseven.

The New Silent Series presents contemporary art engaged with new technology. The series includes screenings and performances, as well as a critical conversational strand that brings together leading scholars, artists, critics, and public figures to illuminate the complex interactions between technology, culture, and creative practice. The series presents artists working at the furthest reaches of technological experimentation as well as those responding to the broader aesthetic and political implications of new tools and media. The New Silent Series takes its name from the generational theories of Neil Howe and William Strauss, who have written about the deep influence that new technologies will have on the generation born after 1996.

On May 24, Rhizome will premiere a new performance by Dutch artist Constant Dullaart that explores salient issues in digital art, such as privacy, copyright, and appropriation.

ABOUT SEVEN ON SEVEN

Seven on Seven is presented by HTC.

The following conference partners collaborated to help produce the conference: eBay, Knoll, RRE, betaworks, and Wieden+Kennedy. Rhizome would also like to thank our media partner New York magazine and The Standard, New York, for their hospitality.

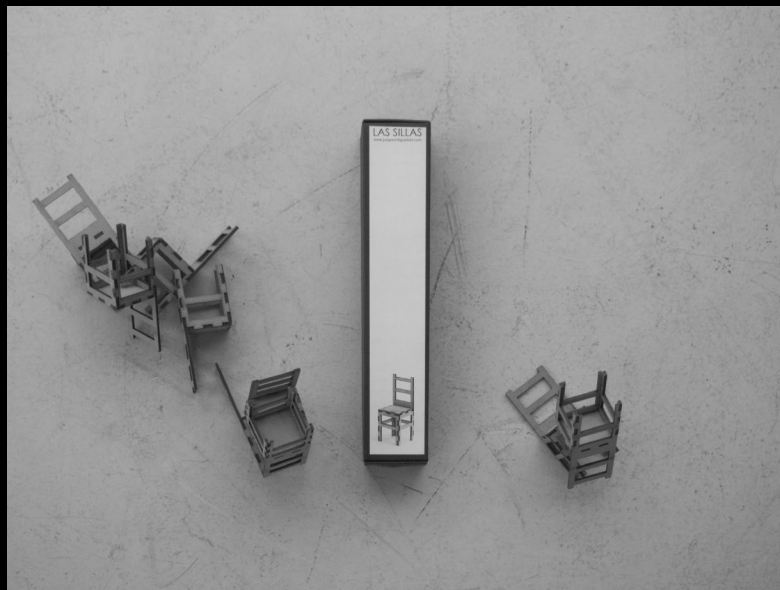
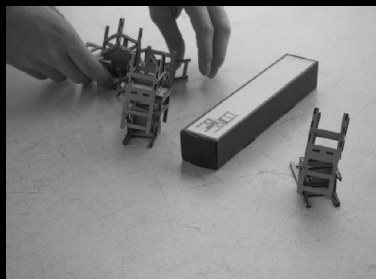
ABOUT NEW SILENT

Organized by Lauren Cornell, Executive Director of Rhizome and Adjunct Curator of the New Museum, the New Silent Series receives major support from The Andy Warhol Foundation for the Visual Arts. This program is made possible in part by the New York City Department of Cultural Affairs and the New York State Council on the Arts with the support of Governor Andrew Cuomo and the New York State Legislature.

WIM DELVOYE ACTION DOLL

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CHAIRS GAME



WIM DELVOYE ACTION DOLL

This “anatomically correct” Wim Delvoye action figure comes with scale models of the Belgian artist’s two most famous works: a miniature version of his *Cloaca* project (the laboratory in which he recreated the human digestive system, synthesizing feces out of food) and a tattooed pig from his *Art Farm*.

\$350/\$315 MEMBERS

Box contains:

Wim Delvoye action figure: 12 x 7 in

Tattooed Pig: 7.75 x 2.25 in

Cloaca Toy: 12 x 8 in

and accessories such as a cell phone, an outfit for art events, and an outfit for farm events.

ABOUT THE CHAIRS GAME

This game playfully pays homage to Joseph Kosuth’s *One of Three Chairs* from 1965. *Juegos de la Antigüedad*’s free-form games and puzzles take inspiration from the rich histories of Avant-garde toys and conceptual art. Created by artists for artists, they are meant to stimulate building art through play. Created in an atelier outside of Barcelona, the stackable game pieces are beautifully hand-crafted from paper birch.

\$60/54 MEMBERS

Juegos de la Antigüedad; 2011;
15 paper birch chairs