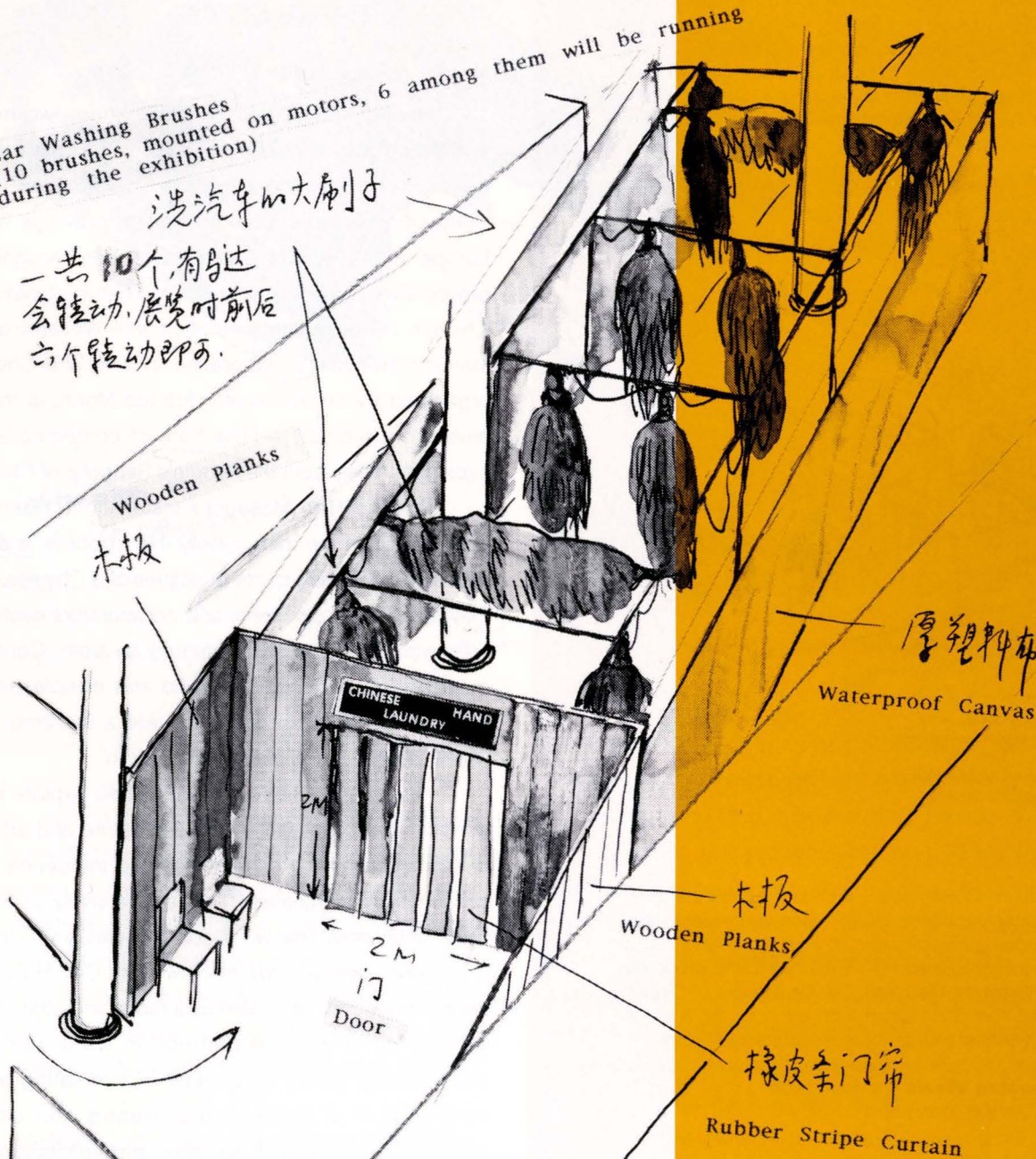


Car Washing Brushes  
(10 brushes, mounted on motors, 6 among them will be running during the exhibition)

洗汽车的大刷子  
一共10个,有马达  
会转动,展览时前后  
六个转动即可。



# The New Museum

## What's Inside...

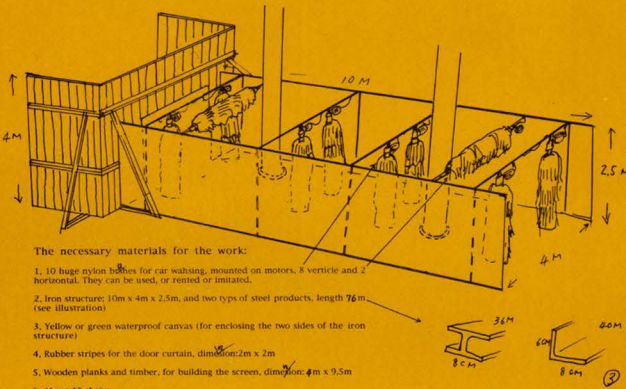
Huang Yong Ping and Chen Zhen  
Siting China

Testimonio Travels  
Bob Flanagan: Fall Preview

3.94  
②  
VIEWS

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### The necessary materials for the work:

1. 10 huge nylon hoses for car washing, mounted on motors, 8 verticle and 2 horizontal. They can be used, or rented or imitated.
2. Iron structure: 10m x 4m x 2.5m, and two types of steel products, length 76m (see illustration)
3. Yellow or green waterproof canvas (for enclosing the two sides of the iron structure)
4. Rubber stripes for the door curtain, dimension: 2m x 2m
5. Wooden planks and timber, for building the screen, dimension: 4m x 9.5m
6. About 15 chairs.

Huang Yong Ping • *Chinese Hand Laundry*, 1994  
drawing of site specific project

The New Museum of Contemporary Art is a non-profit institution committed to exploring nontraditional ideas and experimental works in an ongoing investigation of what art is and how it relates to individuals and society. Exhibitions and programs receive support from the New York City Department of Cultural Affairs, the New York State Council on the Arts, the National Endowment for the Arts, and our many members and friends.

**The New Museum Views** is a publication of the Public Relations Department.

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### COVER:

Huang Yong Ping • *Chinese Hand Laundry*, 1994  
Drawings of site specific project

### BACK COVER:

Chen Zhen • "A world" in/out of the world (detail), 1991  
mixed media • at Galerie Dany Keller, Munich

## HUANG YONG PING CHINESE HAND LAUNDRY

## CHEN ZHEN FIELD OF WASTE

Main Gallery  
May 6—August 7, 1994

Huang Yong Ping and Chen Zhen, two internationally acclaimed artists based in Paris, will present original site-specific installation projects in The New Museum of Contemporary Art's main gallery. In previous exhibitions in Europe and Asia, both artists have been recognized for their provocative, large-scale installations that imaginatively combine Chinese philosophical practices with Western art concepts. Marking their first collaboration, Huang and Chen's premier, organized by senior curator France Morin, is the first major museum exhibition in New York of contemporary works by expatriate artists from the People's Republic of China.

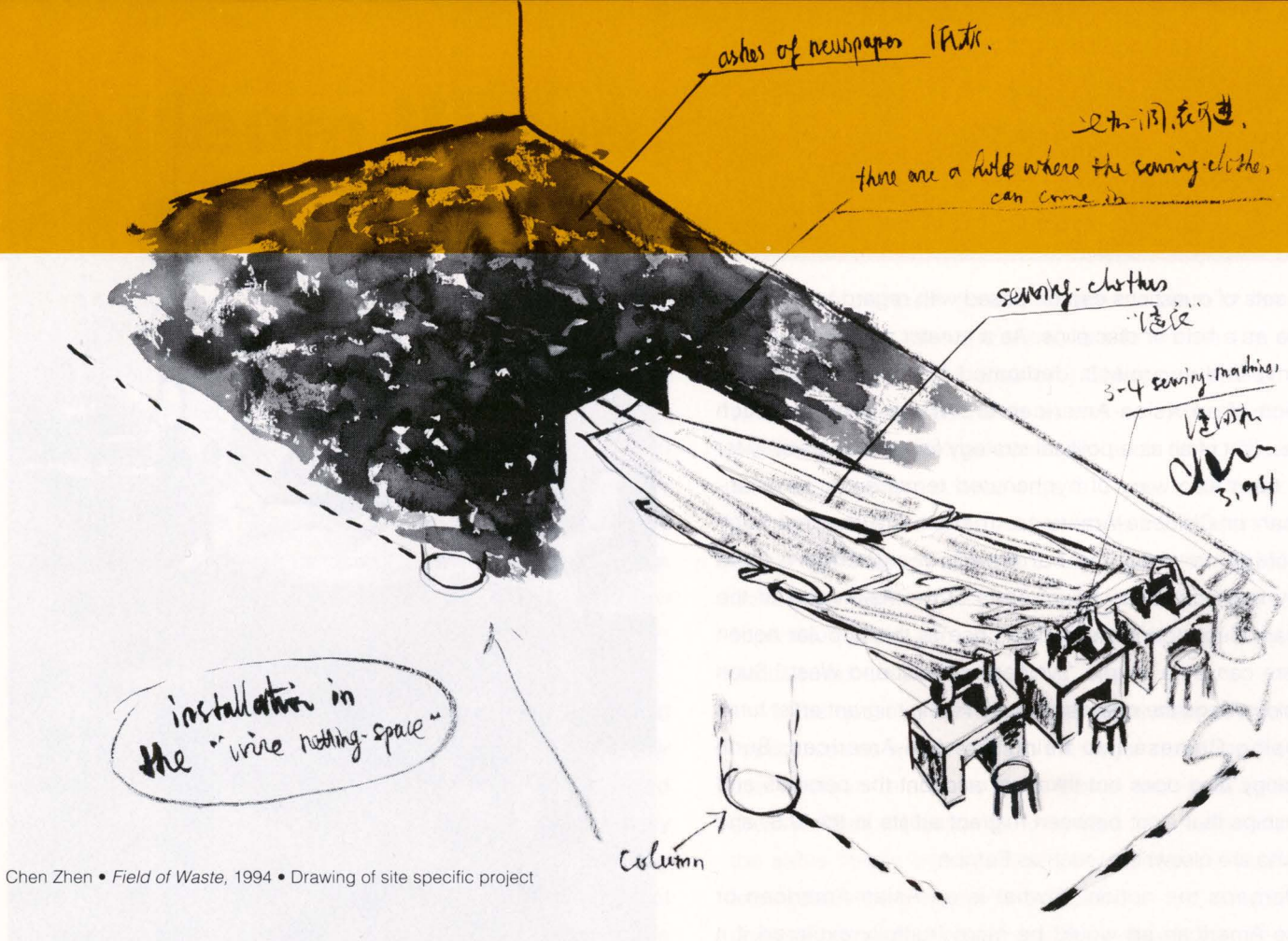
For The New Museum's installations Huang and Chen spatially divide the main gallery into opposite and overlapping territories according to the principles of a Chinese chess game. Playing as both opponents and collaborators each has his own area with a central space shared by both. Constructed in a metaphorical landscape of found and manufactured materials and machines, these works create a startling environment where visitors become the game pieces.

Huang and Chen's complex works explore the numerous conflicts and connections between nature and artifice, process and production, and permanence and transience manifest in a consumerist environment. They subversively combine a Taoist notion of universal time with Dada's rebellious anti-art techniques.

After several trips to New York City Huang and Chen were intrigued by its illusion as a racial and ethnic "melting pot" in view of its pivotal distinction as a world center of accumulated power and wealth. Culminating a month long residency in a SoHo studio, Huang and Chen explore converging issues such as labor and immigration, racial and cultural disparities, ideological tensions, assimilation, and political inequities, using their own observations and histories as raw material in their works.

Taken together, both artists' works suggest alternative realities about mass production, accumulation, and progress often incongruous with contemporary and traditional Western views, as well as those emanating from the People's Republic.

# Exhibitions



Chen Zhen • *Field of Waste*, 1994 • Drawing of site specific project

Huang Yong Ping's *Chinese Hand Laundry*, named for a vintage sign he saw on a recent trip to the Chinatown History Museum, invites visitors into a seemingly innocent laundry shopfront. But behind the entrance's facade, they are swept through a maelstrom of motorized car washing brushes and automatically "washed"—an allusion to Huang's obsessive washings of newspapers and books representing culture and history in past works. Huang's work engages a dialogue between Eastern and Western cultural traditions and questions the hierarchy of values, the order of daily life and its language.

Visitors emerge from Huang's enclosed laundry atmosphere only to encounter the steel fences of Chen Zhen's vast *Field of Waste*. For Chen, the U.S. and the People's Republic represent radical opposites in culture, traditions, ideological politics, and technology. But his poetic work enacts a "field" of symbiotic identities evoking transformation and renewal through the primordial elements of fire, water, air, and earth.

Two tons of newspapers and five cubic meters of clothing were collected by Chen during his month in New York. *Field of Waste's* setting suggests a constant cyclical production and destruction of innumerable human lives and materials encompassing a spiritual reality.

A video on the artists by filmmaker Lana Pih Jokel, on

view in the Museum's lobby and available for sale, will be the publication for the exhibition.

Huang Yong Ping: *Chinese Hand Laundry* & Chen Zhen: *Field of Waste* is made possible by L'AFAA (Association Francaise d'Action Artistique), the French Ministry of Foreign Affairs, Continuing Education for French Abroad Department and the Cultural Services of the French Embassy in New York, Pei-Yuan Han, The Starr Foundation, and Frank & Michael Spinner - Spinner Industries, Inc. Generous support was also provided by the National Endowment for the Arts, the New York State Council on the Arts, and by members of the Director's Council of The New Museum of Contemporary Art. The documentary video *Dialogues* (working title) was funded and directed by Lana Pih Jokel.

#### GALLERY TALKS

Huang Yong Ping and Chen Zhen,

Saturday, May 7, 2 PM;

France Morin, Saturday, May 14, 2 PM;

Alice Yang, Saturday, May 21, 2 PM;

John Kuo Wei Tchen, Saturday, June 4, 2 PM;

Monica Chau, Saturday, June 18, 2 PM;

John Kuo Wei Tchen, Saturday, July 9, 2 PM;

Zhang Hongtu, Saturday, July 23, 2 PM;

Alice Yang, Saturday, August 6, 2 PM.

**ATSUSHI NISHIJIMA**  
**MONDRIAN PING-PONG**

**Window on Broadway**  
May 6—August 7, 1994

Atsushi Nishijima's installation *Mondrian Ping-Pong*, situated in the Museum's Window on Broadway, invites visitors to pick up a paddle and "play." Instead of playing for points, opponents become collaborators in an improvised sound performance.

Organized by curator Laura Trippi, *Mondrian Ping-Pong* is part of The New Museum's On View program for new projects by emerging artists. It is also presented as part of *Citycircus*, a city-wide program of events and exhibitions coordinated by the Guggenheim Museum for *Rolywholyover A Circus*, for museum by John Cage, on view at the Guggenheim Museum SoHo from April 23 through July 31, 1994.

**CINDY TOWER**  
**WESTWARD EXPANSION**  
**INWARDS**

**New Work Gallery**  
May 6—August 7, 1994

In her installation *Westward Expansion Inwards*, Cindy Tower combines wall size photomurals with a multitude of *Tree Paintings*, *Forest groupings*, and painted *Wood Pile Sculptures*, transforming the gallery into a dense forest.

Tower paints "portraits" of trees in a style typical of rustic folk genres of the Western United States. The kinds of objects collected as well as the sheer number amassed suggests the artist's concerns about overproduction, overpopulation, and domination of the environment. As natural forest gives way to pointed debris, *Westward Expansion Inwards* is also an inquiry into assumptions underlying American concepts of individualism and the frontier. Organized by curator Laura Trippi, the presentation of *Westward Expansion Inwards* is part of The New Museum's On View Program.

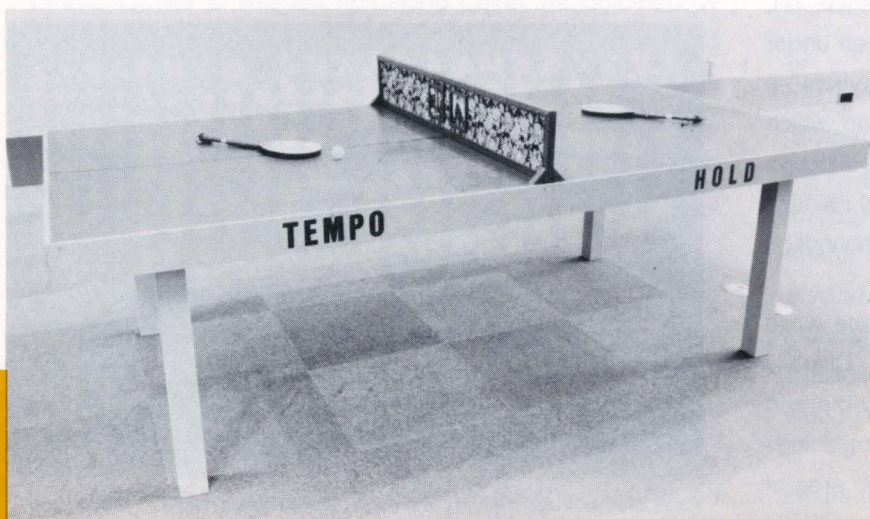


Cindy Tower standing in front of *Lumber Jack Woodpile*, 1993 • mixed media

**SUSAN UNTERBERG**  
**CLOSE TIES**

**WorkSpace Gallery**  
May 6—August 7, 1994

Susan Unterberg's *Close Ties*, an installation with photography, video, and audio components, portrays eight pairs of men and women, evoking the intimate yet elusive nature of relationships. The audiotape of their voices is played out of synch with each speaker's corresponding image on the video, creating a continual flow of information that escapes fixed interpretations. This ambiguity invites visitors to contemplate these anonymous couples' relationships in view of what they see and hear.



Support for projects presented through the On View Program was provided by the National Endowment for the Arts and by The New Group of The New Museum of Contemporary Art. Additional support for the installation by Cindy Tower was provided in part by Giant Photo. Additional support for the installation by Atsushi Nishijima was provided in part by Ikkan Sanada.

Atsushi Nishijima • *Mondrian Ping Pong*, 1994



Newly Elected Trustee, Carole Rifkind, and her husband, Dr. Richard A. Rifkind, show off their new hats for the costume opening • *Bad Girls Part II* photo: Catherine McGann

Noted architectural historian, educator and writer, Carole Rifkind, who is a Trustee of the Municipal Art Society, was recently elected to the Board.

The New Museum's 1993/94 Annual Fund brought many new donors and increased gifts. We are grateful to the following donors: Susan and Richard Acunto, Ruth and Jake Bloom,



Bad Girl artist Maxine Hayt confers with friends Sister Mary Margaret and Larry Francis at the costume opening for *Bad Girls Part II* • photo: Catherine McGann

Henry Buhl, Jay and Donatella Chiat, James Crystal, Lucille Corrier, Lynne Darcy, D. & M. Del Balso, Valerie and Frank Furth, Seth Glickenhau, Hans Haacke, Jane Anne Henson, Samuel Heyman, Gedale and Barbara Horowitz, Charles and Carol Ireland, Harry Kahn, M. J. Leboworth, Robert Looker, Mr. and Mrs. Joseph McHugh, Paul Meringoff, Elizabeth Moore, Beth and Josh Nash, David Riemer, Laurence Rockefeller, Ann Schaumburger, Charles Simon, and Tracy White.

Our foundation, government, and corporate supporters such as Anne Meredith Garneau, Consul for Cultural and Academic Affairs of the Canadian Consulate, Mary S. Kingsley, Community Relations Program Manager, IBM, and Ellen Holtzman, Program Director for the Arts, The Henry Luce Foundation, recently joined Trustees and members of the media in a behind-

the-scenes reception for *Bad Girls Part II*. The New Museum is grateful to all its new and renewed corporate supporters, including American Express, Forbes Magazine, IBM, and special thanks to Chase Manhattan Bank for additional funds to increase the number of high school student visits.

Special thanks to The Henry Luce Foundation, Inc., the Jerome Foundation, the New York State Council on the Arts and members of the Director's Council of The New Museum for their generosity in making The New Museum's presentation of *Bad Girls Parts I and II* possible; and to the National Endowment for the Arts for support of the On View Program.

## **BAD GIRLS CATALOGUE**

The *Bad Girls* catalogue, The New Museum's latest publication in conjunction with MIT Press, is now available for sale. More than a document of *Bad Girls Parts I and II* and *Bad Girls West*, it can serve as an important resource for visual artists, writers, and cultural studies professionals. It includes essays by the exhibition's organizers and curators: Marcia Tucker, Marcia Tanner, Cheryl Dunye, and Lynda Goode Bryant. The catalogue provides a timely and humorous reexamination of feminist and gender issues reflecting the exhibition's interdisciplinary approach. Fully illustrated with 8 color plates and 50 black and white photographs, *Bad Girls* includes complete checklists of all works and programs, a special *Bad Girls Exhibitions* compendium, and an extensive bibliography, for \$19.95. To order, please call (212) 219-1222.



Trustee Paul Schnell and his wife JoAnne, greet artist Joyce Scott and friend at the opening for *Bad Girls Part II* • photo: Catherine McGann

# Museum Views

## ALICE YANG SITING CHINA

*The following text has been adapted from an introduction to a panel entitled, Siting China, organized by Alice Yang for the College Art Association meeting in New York City during February 1994. Alice Yang, who is currently pursuing an advanced degree in Art History at New York University's Institute of Fine Arts, will be giving a Gallery Talk at The New Museum during the Huang Yong Ping and Chen Zhen exhibition on Saturday, May 21, 1994 at 2 P.M.*

The theme of migration and displacement has gained increasing currency within academic circles in the last few years. For this century has witnessed, as James Clifford describes it, "a dramatic expansion of mobility." Propelled by multiple forces, populations, goods, and cultures are moving across and reconfiguring the spaces once demarcated by strict national and cultural boundaries. If the term "migration" is descriptive of a particular mode of travel, suggesting the search for a new, permanent domicile, then "displacement" connotes the disruption and disorientation that accompanies such a movement. It suggests the contestation as well as the commingling of disparate values, identities, and practices.

This panel considers a particular feature within this landscape. Its topic—its case study, if you will—is the displacement of China into the West and vice versa. This may seem to be a rather narrow focus, but the case of China is complex for many reasons, beginning, first, with the question of national boundaries. Of course China does designate a particular territory with its structures of national governance. Yet, one must also remember Hong Kong, which has been under British colonial rule but will revert to China in just three years—a change certain to provoke extreme anxieties. Or Taiwan, which has made its claims on China, politically and culturally, although there's also a burgeoning movement to forge a local identity. Because of the complexity of such factors as national boundary, the term China itself thus bears some scrutiny.

It's for this reason that I've chosen to use the word "China" rather than "Chinese" in the title of this panel. "China is invoked as something, I hope, potentially more flexible and open to play. China becomes here a site of multiple meanings and slippages — considered as a modern nation, an area of consolidated aesthetic and philosophical traditions, a locale

marked by particular gender relations, a place of family origin and nostalgic identification, a site within the Western imagination. (The list goes on.) China is a site of cultural, aesthetic, political, economic as well as symbolic dimensions, which overlap as well as contradict each other. The question, then, is as follows: In what ways is China, in all these different senses, constituted in the work of artists in migration from China to the West? Which of these Chinas comes to the fore in their work and in what dimension? How is China sited? Inversely and implicitly, I would also ask how is the West, in similarly complex definitions of the word, sited?

The question of siting China raises many methodological implications as well. It leads to the larger challenge: How do we site China in relation to both global and local frameworks. Clearly, China's situation is not unique. It is subject to many of the same forces that affect other instances of displacement, forces that are centripetal and diffusionary, yet still governed by unequal relations of power and the irregular flow of economic and other resources. Yet, how do we site China within the space and discourse of postmodern, global displacement with its very useful metaphors of hybridity and syncretism, without giving in to the homogenization and generalizations implied by such a move? On the other hand, how do we site China in relation to its local conditions, its specific historical and material features including particular aesthetic traditions, without reinscribing notions of difference, purity, or essence? The awareness of China as a site that is constructed allows us to look more vigilantly at the assumptions underlying both global and local frameworks.



Chen Zhen • "A world" in/out of the world (detail) • mixed media at Galerie Dany Keller, Munich, 1991

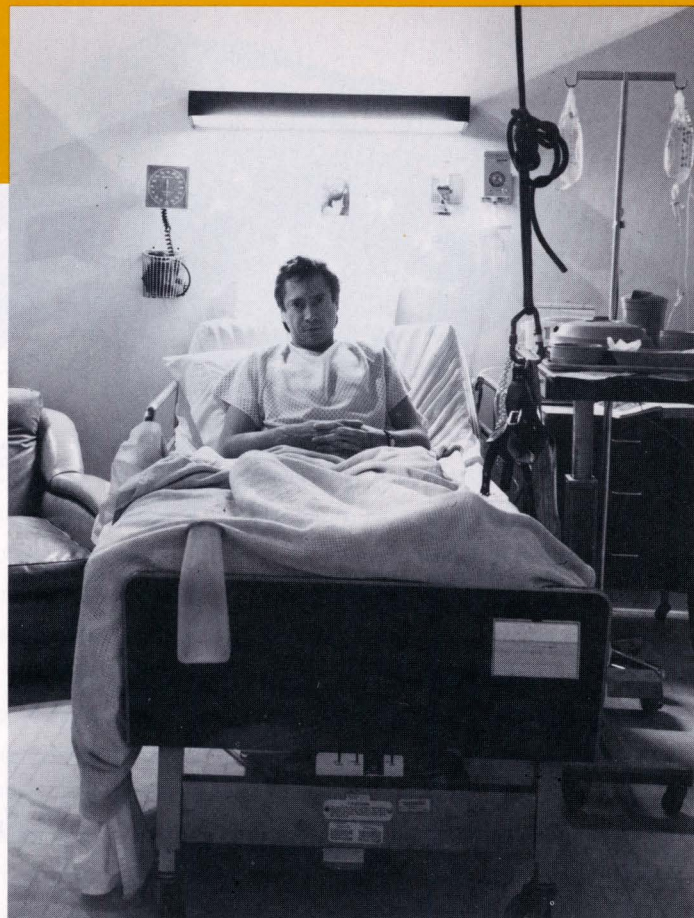
Similar sets of questions can be posed with regard to the siting of China as a field or discipline. As a curator and writer, I have been involved in projects dedicated to the promotion and definition of an Asian-American art. While I support such activities, first of all as a political strategy for gaining visibility for artists, I am also wary of hyphenated terms such as Asian-American or Chinese-American. It seems to me that such terminology can become hardened, designating a fixed quantity that subsumes equal parts of the Asian and of the American. Such terminology gives rise to the popular notion that there can be a simple "synthesis of East and West." Such terminology begs the question of when an immigrant artist turns from being Chinese into being Chinese-American. Such terminology also does not take into account the parallels and relationships that exist between migrant artists in the U.S. and those who are elsewhere, such as Europe.

Perhaps the notion of what is an Asian-American or Chinese-American art would be more fruitfully explored if it were formulated, again, in the following way. How is Asia or China sited in art created by those in migration? How are we to site Chinese artists as well as first, second, and third-generation immigrants in relation to China and in relation to each other?

Similarly, the question of siting China might free us from the constraints of both the fields of traditional Chinese art history and modern Western art criticism, both of which make their claims on Chinese contemporary art, bringing to the enterprise different biases and blinders. We must continually ask how we are to site China in relation to these disciplines. Finally, I'd like to suggest that siting China, as indicated by the present progressive tense I employ, is an ongoing and fluid process. I would propose that where and how we site China depends on the changing circumstances, purposes, and subjects of our work. The process of remapping a new geography of mobile contours requires an agile and dexterous hand.

## **TESTIMONIO TRAVELS TO BROOKLYN**

*Testimonio*, a collaborative project installation first presented at The New Museum September 10, 1993 through January 2, 1994, will travel to Musica Against Drugs (MAD) from March 28 through July 31, 1994. MAD is a client-based organization dedicated to serving Latino/as affected by



Bob Flanagan • 1992 • Performance/Installation  
Santa Monica Museum of Art, California • photo: David Familian

HIV/AIDS and drug addiction in Williamsburg, Brooklyn. This exhibition at MAD aims to inspire community residents to participate in the creative process through multimedia art workshops and public programs. For more information call Chris Lanier at Musica Against Drugs: (718) 384-3299.

## **VISITING HOURS**

### **AN INSTALLATION BY BOB FLANAGAN IN COLLABORATION WITH SHEREE ROSE**

**Main Gallery and New Work Gallery  
September 18—November 7, 1994**

*Visiting Hours*, a project by Los Angeles poet, performance, and visual artist Bob Flanagan with his companion, photographer Sheree Rose, explores Flanagan's life-long struggle with the pain of cystic fibrosis. Unfolding through texts by Flanagan, performance documentation, thematic environments, sculptures, toys, and play areas, *Visiting Hours* takes place primarily in a small hospital room. Flanagan, in bed and dressed in a hospital gown, will be available to talk leisurely with visitors about any issues that they wish to raise.

First presented at the Santa Monica Museum, *Visiting Hours* is organized for presentation at The New Museum by curator Laura Trippi.

## MEMBERS CALENDAR

Members of The New Museum participate in exhibition-related events, meet new artists, and see major private collections through *InsiderART Tours* in the New York City area. *ArtQuest: Travel* to destinations beyond. Opening Receptions, and Curatorial Tours of every exhibition.

### V.I.P. Opening Reception: Huang Yong Ping/Chen Zhen

A cocktail reception with artists and Trustees, for Patrons, Fellows, and Associates.

**Thursday, May 5, 6:00 p.m.**

**Curatorial Talk: France Morin and Laura Trippi**  
All members are invited to attend a continental breakfast and tour of the exhibition.

**Date: Saturday, June 4, 10:00 a.m.**

### Trustees' Tour: Vienna and Prague

Members of the Director's Council and at the Patron level are invited to join Trustees for a special excursion to the exciting new art scene in Vienna and the emerging art scene in Prague.

**Dates: June 5—12, 1994**

**T Salon\* Cafe\* Tea Emporium** (at the corner of Prince and Mercer) offers 10% discounts to all New Museum members. Please show your membership cards.

Members will receive invitations and announcements for each event. Dates and events are subject to change.

Call the Membership Office, (212) 219-1222, for more information.

### MEMBERSHIP PROGRAM

- I/We wish to join The New Museum of Contemporary Art
- Please provide a gift membership for:

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- \$600 Fellow  \$60 Advocate
- \$300 Associate  \$30 Artist/Student/Educator
- \$\_\_\_\_\_ Additional donation to the Annual Fund

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Offices (212) 219-1222

### Hours

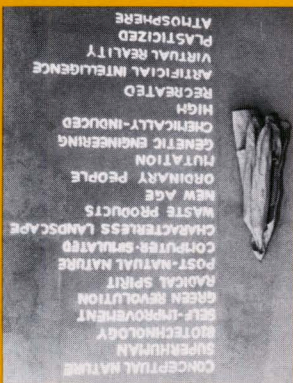
Wednesday, Thursday, Friday  
and Sunday: Noon to 6:00 p.m.  
Saturday: Noon to 8:00 p.m., 6:00—8:00 p.m. free  
Monday and Tuesday: closed

### Admission

\$3.50 general; \$2.50 artists, students, seniors;  
Members and children under 12, free

### Directions

Subway: Lexington Ave. line (#6) to Spring St. or Bleecker St.  
Broadway line (N/R) to Prince St.; 8th Ave. line (A/C/E) to Spring St.  
6th Ave. line (B/D/O/F) to Broadway/Lafayette  
Bus: #1/5/6/21 to Houston St. or Broadway.



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## Ongoing Programs

### GROUP VISITS

Gallery talks for visiting groups stimulate active inquiry about issues in contemporary art and culture through close examination of the Museum's exhibitions. Trained educators conduct talks appropriate to each visiting group. Group Visits are available for adult and school groups from grades 7 through 12. Lectured Group Visits need to be arranged 2 weeks in advance. Free admission for group and individual visits by high school and college students has been made possible by The Chase Manhattan Bank, N.A. For more information, or to arrange a visit, please call Mayda Perez, Education Department, **Mondays, 9:30-5:30, (212) 614-6650.**

### INTERNSHIPS

Museum internships are designed to provide hands-on training in arts management and give qualified college and graduate students a comprehensive overview of museum operations. Internships are available on a trimester basis in various departments. One full-time paid Multicultural Internship is sponsored during the year in part by the Museum Program of the National Endowment for the Arts and the Cowles Charitable Trust. For further information, call Jerry Philogene, Education Department, (212) 219-1222. **Applications for Fall internships are being accepted until July 15, 1994.**

### HIGH SCHOOL ART PROGRAM

The High School Art Program is a New York City-wide collaborative arts enrichment program for high schools emphasizing an interdisciplinary, multicultural approach to the exploration of contemporary art. The semester-long program aims to cultivate a meaningful relationship to art through integration with existing curriculum and focus on students' life experiences. One of the few museum arts education programs specifically designed to serve the culturally diverse public high school population, the HSAP brings students in contact with a multiracial teaching staff of internationally-exhibiting artist/educators. For more information, contact Mayda Perez, Education Department, (212) 614-6650.

### CURRICULUM RESOURCE GUIDE

A curriculum resource guide for teachers is forthcoming in winter 1994. The guide will present works by over 60 artists and will also contain lesson plans, artists' statements and teaching methods as well as frameworks for interdisciplinary teaching of contemporary art from multicultural perspectives. For more information, contact Zoya Kocur, Associate Curator of Education, (212) 614-6650.