

MUSEUMS

NEW YORK

SPECIAL EDITION

A close-up photograph of a hand holding a small, green, rectangular tag. The tag has a circular hole at the top with a small white mark inside. The word "new" is printed in a bold, black, lowercase sans-serif font on the tag. The background is a soft-focus image of a hand and fingers.

new

**A Renewed
New Museum
Reopens in SoHo**



SoHo's flagship art museum is back.

The New Museum of Contemporary Art unveils its newly expanded and renovated home in SoHo's historic Cast Iron District. The new New Museum has a third more space than ever before, including new second floor and mezzanine galleries, a dramatic multi-level lobby, and a block-long lower level with a new bookstore that is open to the public free of charge.

Photo by Eduard Hueber
Cover photo by John Keller and Cliff Gardiner

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Unland/Doris Salcedo

March 19 — May 31
Second Floor Gallery

Born in Colombia, acclaimed sculptor Doris Salcedo employs everyday objects and architectural fragments to embody memories of loss and survival in works that attest to the phenomenon of violence in her country. This solo exhibition, her first in a New York museum, features three major new installations. One work, *Unland: irreversible witness*, a rustic table enmeshed with human hair and metal parts, commemorates the remains of lost innocence and humanity. *Unland/Doris Salcedo* is accompanied by a catalogue and travels to SITE Santa Fe in New Mexico after this premiere.



Doris Salcedo, *Unland: irreversible witness*, 1995-98, wood, cloth, metal and hair. Courtesy Alexander and Bonin



Martin Wong, *Portrait of Mikey Pinerol/Ridge St.*, 1985, acrylic on canvas

Sweet Oblivion: The Urban Landscapes of Martin Wong

May 27 —
September 13
First Floor Gallery
and Mezzanine

In the early 1980s, San Francisco-born Martin Wong created a series of visionary paintings inspired by the graffiti and street poetry of New York's

Lower East Side. Daring in his interpretations and critiques of urban culture, Wong gained underground status as one of the most provocative painters of his generation. This mid-career survey of over 30 paintings captures the quintessential humor, chaos, and diversity of experience that has come to epitomize life in New York City. A catalogue published by Rizzoli International accompanies the exhibition.

Bili Bidjocka, Los Carpinteros, and Rivane Neuenschwander

June 18 — September 20
Second Floor Gallery

Five artists with roots in Cameroon, Cuba, and Brazil present recent mixed media works in the Museum's new second floor gallery. Paris-based Bili Bidjocka infuses his interest in animistic practices with a European aesthetic. Alexandre Arrechea, Dagoberto Rodriguez, and Marco Castillo of the Cuban-based group Los Carpinteros combine aluminum armatures with unexpected forms to create witty, machine-like sculptures. Based in London, Brazilian sculptor Rivane Neuenschwander uses organic materials to form fragile structures that appear to merge with their surroundings.



Faith Ringgold, *Dancing at the Louvre*, 1991, acrylic on canvas, printed and tie-dyed fabric

Dancing at the Louvre: Faith Ringgold's French Collection and Other Story Quilts

October 1, 1998 —
January 3, 1999
First Floor Gallery

For over two decades, celebrated New York artist Faith Ringgold combined paint with pieced fabric to create vividly colored quilt paintings. *Dancing at the Louvre* brings together two series of these

vibrant works. *The French Collection*, Ringgold's story of a fictional African-American artist and artists' model in 1920s Paris, presents a revisionist view of the early twentieth century School of Paris. *The American Collection* continues the narrative through the life of the artist's daughter who herself becomes an artist in America. The accompanying catalogue, with 43 color plates, is published by the New Museum and the University of California Press.

Public Access

This new series of projects by contemporary artists makes audience involvement a central part of the artworks. Visitors can experience interactive exhibitions and performances which will address subjects and themes of interest to a broad public.

Keeping Track of the Joneses

March 19 — April 12
First Floor Gallery

In this exhibition, different meanings of "family" are explored by a diverse group of emerging artists. Works range from the young Nigerian artist Fatimah Tuggar's hybrid sculptures of domestic objects to portraits of lesbian and gay families by California-based artists Cheri Gaulke and Sue Maberry. Other participating artists include Tish Benson, John Corbin, Gerald Cyrus, Sharon Hayes, Alan Michelson, Jennifer Sherman, Elaine Tin Nyo, and Kim Yasuda.

Urban Encounters

June 18 — July 19
Downstairs at the New Museum

Five contemporary artists' collectives, ABC No Rio, Godzilla, the Guerilla Girls, REPOhistory, and Bullet Space, create installations which look at the activist art movement that thrived in New York City's Lower East Side in the early 1980s. Surveying former artists' collectives such as PAD/D, COLAB and Carnival Knowledge, *Urban Encounters* reveals the impact of this vital historical arts movement on today's emerging grassroots activism.

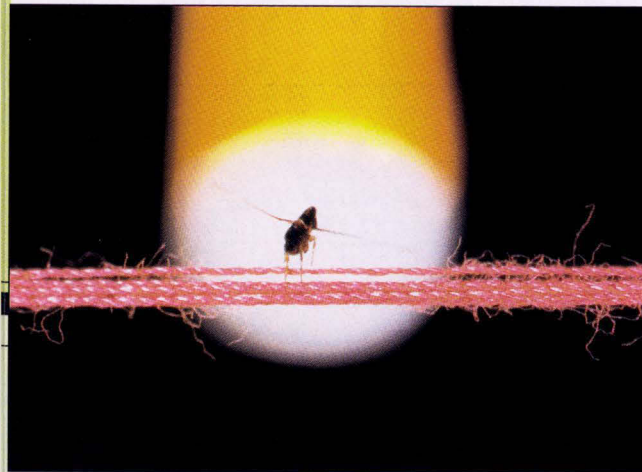


Alan Michelson, *Family/Background*, 1997. Courtesy the artist

Video Copenhagen

March 19 — May 31
Mezzanine Gallery

Six young video artists based in Copenhagen, Denmark, present works that range from Simone Aaberg Kærn's dizzying montage of women skydivers to a straightforward documentary by the cooperative group Superflex that records their recent expedition to Zimbabwe to explore alternative fuel sources.



Maria Fernanda Cardoso, *Cardoso Flea Circus* (video still), 1997. Courtesy The Fabric Workshop and Museum

The Cardoso Flea Circus Video

March 19 — April 19
Downstairs at the New Museum

Since 1993, Colombian artist Maria Fernanda Cardoso has painstakingly trained live fleas to walk on a tight rope, swing on a trapeze, dive into a thimble, and pull a locomotive 160,000 times their weight. *The Cardoso Flea Circus Video* presents a recent performance of this miniature three-ring circus with the artist as charismatic ringleader. The video was made in collaboration with video artist Ross Rudesch Harley and features original music by Christian Marclay and Beo Morales.

Always free to the public, *Downstairs*, the Museum's new lower level, features a bookstore, a spacious reading room, and a flexible exhibition space for artists' works including interactive projects, installations, and performances.



Photo by Eduard Hueber

newmuseum bookstore

Open six days a week, the New Museum Bookstore offers an impressive selection of hard-to-find publications, including monographs, exhibition catalogues, and periodicals on contemporary art and culture from around the world, as well as unusual gifts and limited edition artworks. Popular authors' readings and signings are scheduled regularly.



Photo by Gregory Sholette

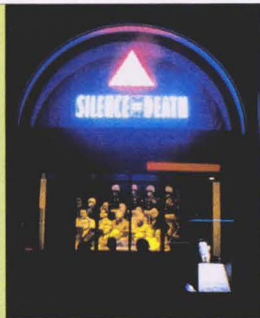
As socially diverse as the city it serves, *Visible Knowledge*, the Museum's interdisciplinary high school art program, is designed to foster in-depth relationships between professional artists, educators, and students. Established in 1984, the program has become a model for museums around the country. Beginning this year, *Visible Knowledge* students will present their own installations as part of the *Public Access* series of exhibitions.

Marcia Tucker founds the New Museum in tiny office on Hudson Street

Months later, Museum moves to Graduate Center of The New School for Social Research. Shows emerging artists such as Keith Haring, Adrian Piper, Howardena Pindell, Robert Colescott, Jeff Koons, Erika Rothenberg, David Hammons, Richard Prince, and the Reverend Howard Finster

Linda Montano appears in Mercer Street window each month for seven years, reading palms and giving advice on art and life for *7 Years of Living Art*, a performance work

Museum pilots High School Art Program (renamed *Visible Knowledge* in 1997)



ACT UP (Gran Fury), Neon sign (Silence=Death) from *Let the Record Show...*, 1987; New Museum Semi-Permanent Collection, William Olander Memorial Fund

Now famous neon sign *Silence=Death* by artists' collective Gran Fury is shown in Broadway Window and accessioned into Semi-Permanent Collection

Museum acquires second floor of building; Colin Cathcart of Kiss+Cathcart Architects is chosen to renovate entire facility

Bad Girls, a two-part exhibition, emphasizes defiant humor of contemporary feminist art



Chuck Nanney, *Untitled*, 1992, c-print

The Decade Show: Frameworks of Identity in the 1980s is presented by the New Museum, the Museum of Contemporary Hispanic Art, and The Studio Museum in Harlem

1978

1983

1988

1994

1998

1977

1983-1990

1987

1990

1995



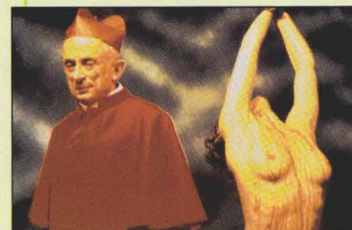
Earl Staley, *Mermaid*, 1976, acrylic on canvas

"Bad" Painting challenges conventions of high art; exhibition title enters art historical lexicon

Museum moves to SoHo and mounts landmark exhibitions such as *Hans Haacke: Unfinished Business*, *Christian Boltanski: Lessons of Darkness*, and *Sots Art*, which introduces Komar and Melamid and others to New York audiences

The Living Paintings, three London-based artists posing as *bas-reliefs*, hang from gallery walls and draw record crowds

Andres Serrano, a mid-career survey of the decade's most controversial artist, provokes criticism and debate



Andres Serrano, *Heaven and Hell*, 1984, cibachrome. Courtesy the artist

Greatly expanded and refurbished New Museum reopens to the public