

A generation apart

New Museum Triennial takes its cue from the militant students of South Africa



new town. A recreation of the Statue of Liberty's copper skin, fabricated in its actual dimensions of two tonnes, is on display at the New Museum, less than three miles away from the 2011 original that was given to the US from France in the late 19th century. For *We the People, 2011*, the Nigerian-born, Berlin-based artist Duke No undertaken the statue's sculpture as a symbol of freedom by donating the figure.

He is one of 30 artists, artist groups and temporary institutions in *The Unrepresentable*, the museum's second edition of its triennial. Within the main building of the New Museum, triennial also known as *The Glass Pavilion*, it is to observe the emergent generation of international artists both between the mid-

1970s and the mid-90s, Fungile, the curator of the 2012 edition, says that the exhibition acknowledges the failure, if not impossibility, of representing a generation in isolation.

"The context in which these artists emerged and have that affected their idea of time and material" is what matters, says Lee, who describes this era as the catalogue foreword as "retroactive ally relationships, the emergence of integrated world capitalism, regional and global economic crises, the rise of fundamentalism, and international interventions and failures to intervene". Lee spent two years travelling to visit that 28 countries before making her selection of

artists, many of whom have never exhibited in the US before.

Working with a budget of less than \$500,000, Lee says that she had to be creative about the exhibition's role in the development of artists' works. "Which are often multi-million dollar projects". Furthermore, artist education and research projects, for instance, are a major component of the exhibition, resulting in works that do not have physical form in the museum's galleries: Wu Tsang's performance *Full Body/Question*, 2011, took place during Performa 11 in New York City last summer. Noelle Fata is conducting educational programmes expected to continue for at least two years; and Sanku

Blonde conceived an audio-visual project in 2009, a logography and writers to across Africa by land, observing their experiences for going *Inside: Inside Africa* (Photography Project) - see also the site *Unrepresentable* - based around meeting with ordinary men and the potential 1976 student protests in Africa and an expressive and defined resistance to it at the African National Congress in 1986. [in E.E.](#)

The Unrepresentable 2012 is Museum Triennial New Museum, New York until 22 April

Duke No, *We the People*, 2011, and Minam Apong, *We Were There Like Fishermen...* (detail), 2008