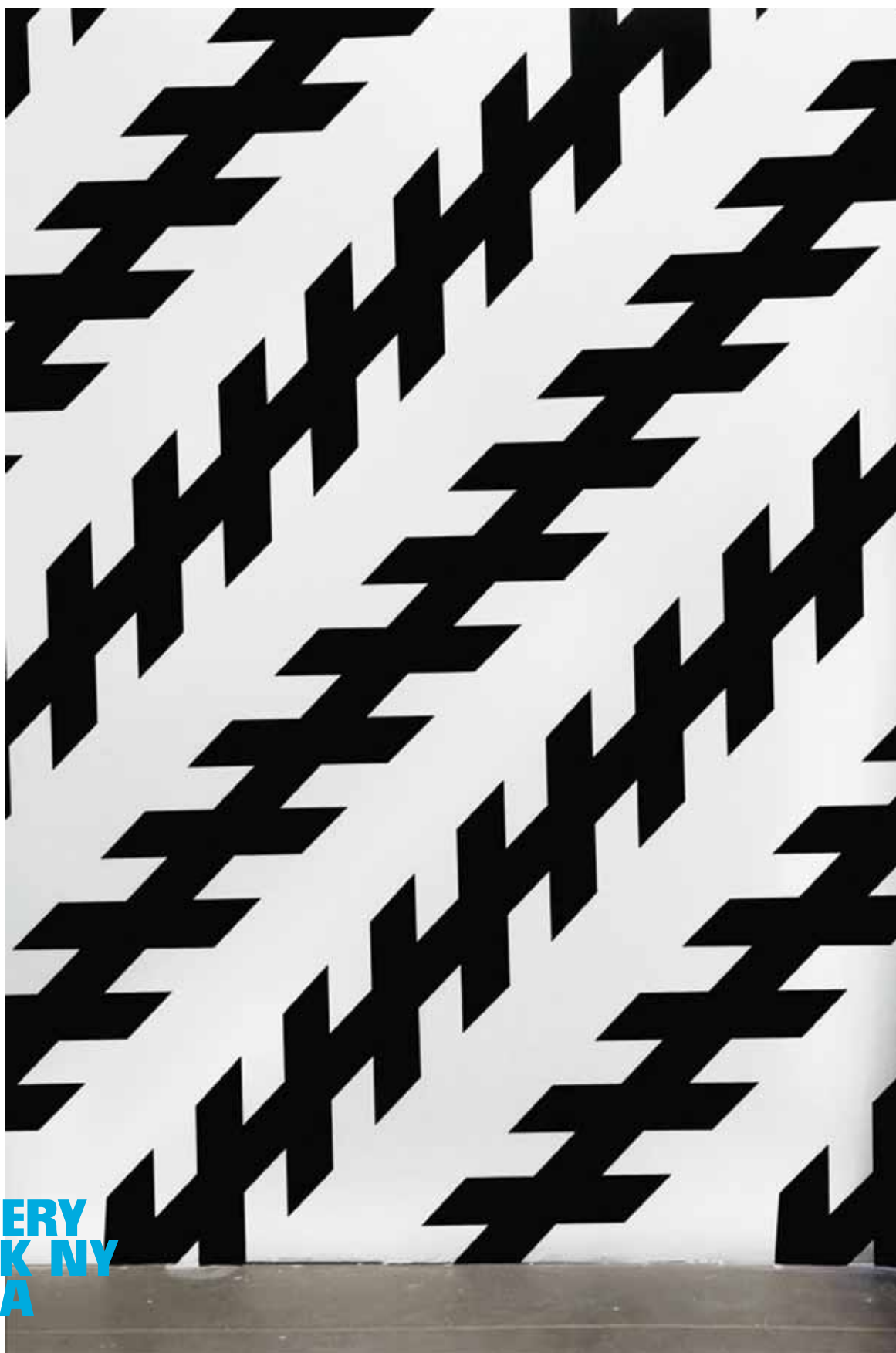


# PAPER

VOL. 11  
FALL/WINTER 2011



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

# Director's Letter

As we approach our thirty-fifth anniversary year, we have many exciting developments to share. The New Museum continues to take risks by presenting both unknown and under-recognized work and offering challenging and timely programs that illuminate the world we live in. Our exhibition, education, and public programs are at the heart of the Museum's mission. This year, we are putting a special emphasis on artists' commissions and new productions as well as enhancing our digital platforms and programs to be more responsive to both new art and to our burgeoning online community.

Our widely praised summer exhibition "Ostalgia" will be up in its entirety through September 25. In a glowing review, *The New York Times* said: "The whole exhibition looks, and sounds, terrific... It also conveys a depth of thought and feeling that seems unavailable to most of what's in New York galleries right now... By contrast, even the slightest work in 'Ostalgia' feels grounded in realities larger than itself... A highlight of the year." This is your last chance to catch this superb exhibition of fifty artists from twenty countries across Eastern Europe and the former Soviet Republics who have been under the radar for New York audiences. As part of the exhibition, we are very pleased to present a special installation outdoors on Governors Island by Andrei Monastyrski, founder of the Moscow-based group Collective Actions, through Monday September 26 in collaboration with the Trust for Governors Island.

Two of our recent exhibitions are currently on the road: "Lynda Benglis," which opened at the Museum of Contemporary Art in Los Angeles in late July, and "Rivane Neuenschwander: A Day Like Any Other," which opened at the Miami Art Museum and will make its final stop at the Irish Museum of Modern Art this November. Both exhibitions received excellent reviews in the *Los Angeles Times* and *The Miami Herald*, respectively. "George Condo: Mental States," which was at the Museum Boijmans Van Beuningen this summer, will open at the Hayward Gallery in London this October during Frieze week.

On October 26, we are proud to present the highly anticipated first New York survey of the work of the Belgian-born, Stockholm-based artist Carsten Höller. Höller is a fascinating and complex artist who is little known in New York despite the fact that his work has been featured in many major international surveys over the past decade. Initially trained as a scientist, Höller creates artworks that encourage viewers to embrace doubt and uncertainty in their physical perception of the world around them. These works take familiar objects and devices and turn them into machines for self-exploration and transformation. This exhibition, which is participatory and engages all the senses, will occupy the entire Museum, and continues the New Museum's tradition of presenting important benchmark exhibitions for under-recognized midcareer artists. With canary mobiles, flotation tanks, and goggles that turn everything upside down, "Carsten Höller: Experience" is an exhibition not to be missed.

In observance of the tenth anniversary of 9/11, the New Museum will show Elena del Rivero's moving work [*Swi:t*] *Home: A CHANT*. Made from thousands of scraps of paper that blew into her loft adjacent to Ground Zero, *A CHANT* is an evocation of the ephemerality of life and a tribute to the lives lost that day. The New Museum experienced 9/11 firsthand and was forced to close for several weeks while all of Manhattan south of Houston Street was blocked off. We vowed to stay and rebuild the New Museum Downtown, eventually selecting our Bowery location, and we were one of the first non-profit construction projects to get underway after 9/11. We are proud to be an international cultural destination as well as a catalyst for the renaissance of the Bowery neighborhood.

As an outgrowth of our role as a community anchor and catalyst, last spring we inaugurated the Festival of Ideas for the New City—the first in a regular biennial program designed to look at ways to improve urban life, emphasizing the importance of culture to that conversation. This major collaborative initiative involved scores of Downtown organizations, from large universities to arts institutions and community groups, working together to effect change. The Festival, held from May 4 to 8, attracted over 70,000 visitors and was a game changer—a transformational experience that created enormous excitement and provided a laboratory for creative thinking and action. The next Festival will take place in spring of 2013.

The Festival complements and alternates with another regular initiative, "The Generational"—the New Museum's signature triennial—which will open in February 2012. Under the direction of Eungie Joo, who has traveled widely in Africa, Asia, the Middle East, and South America, this second edition of the Triennial promises to introduce artists who are unfamiliar here and to reveal the diversity of the art world around the globe. As part of this initiative, Joo has instituted a number of artist residencies, which grew out of the Museum as Hub global institutional partnership. The Hub network very much informed the selection of this Triennial and the expanded idea of the exhibition as a platform for the creation of new works.

Finally, we are very excited to announce that we will be using the ground floor space in our adjacent building at 231 Bowery for new productions by emerging artists from around the world. This new pop-up program, Studio 231, will complement the Museum's space and program at 235 Bowery. 231 Bowery loft spaces have been home and studio to such artists as James Rosenquist, Robert Indiana, and Will Insley, and the space invites a less formal and more spontaneous presentation of new works. London-based sculptor and performance artist Spartacus Chetwynd will inaugurate this new series of commissioned projects, which will give international emerging artists the opportunity to realize ambitious new works conceived especially for the space. Studio 231 takes the Museum back full circle to its founding roots when it began in a raw, unfinished loft space, much like an extension of the artist's studio.

The world is changing at an increasingly rapid rate and the New Museum's role is not to be nostalgic. Our founding mission is to stay ahead of the curve and to be responsive to art as it is being made in the changing landscape around us. At the New Museum, the only constant is change. We've documented our own rich history of growth and change in the recently launched and extraordinarily unique Digital Archive, which can be found at [newmuseum.org](http://newmuseum.org). This year, thanks to generous support from the Andrew W. Mellon Foundation, Bloomberg Philanthropies, the Booth Ferris Foundation, the Henry Luce Foundation, and the Institute of Museum & Library Services, we will be enhancing our digital platforms and programs to remain innovative and responsive to both new art and our new online community, which has exploded since we opened on the Bowery in 2007. These new grants have enabled us to bring on an archivist and a scholar-in-residence who will continue to work on the archive and significantly enhance it. We will also be forging stronger connections between the New Museum digital programs and Rhizome, our affiliate organization in residence—one of the most forward-looking nonprofits dedicated to online art and community.

On the subject of collaborations—which we deeply believe in and promote—this year the New Museum and Rhizome will curate and produce four performances in association with the 2011 Performa biennial: two are works in progress for the Triennial by Public Movement and Wu Tsang; another is by Spartacus Chetwynd; and another, by Nicoline van Harskamp, is programmed by Rhizome. We are also initiating another partnership this year—with New York City Center. Over the course of the year, look for new art on the video wall in their new lobby, programmed by the New Museum. The New Museum is expanding its space and reach—at 231 Bowery, online, at City Center, at national and international venues hosting New Museum projects, and through our collaborative partnerships with other institutions in New York and around the world. Our ambitious programs are only possible through the generous support of our loyal community of Trustees, patrons, Members, donors, and artists—and the talent of our amazing staff. Thank you all!



Lisa Phillips  
Toby Devan Lewis Director



Photo: Lina Bertucci

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[cover]

Carsten Höller

*Zöllner Stripes*, 2001.

Black wall paint or black vinyl adhesive film on white walls, dimensions variable.

Installation view, "One, Some, Many/ Deux plus tout, 3 Shows by/3 expos de Carsten Höller,"

National Gallery of Canada, Ottawa, Shawinigen Space, Shawinigen, Canada, 2007.

Courtesy Air de Paris, Paris, Gagosian Gallery, London, Galleria Massimo de Carlo, Milan,  
and Esther Schipper Gallery, Berlin.

Photo: National Gallery of Canada, Ottawa / Terence Brennan

Festival of Ideas for the New City, May 7, 2011

Photo: Benoit Pailley



The New Museum is located  
at 235 Bowery

(at Prince Street between  
Stanton and Rivington Streets,  
one and a half blocks south of  
Houston Street).

General Admission: \$12  
Seniors: \$10  
Students: \$8  
18 and under: FREE  
Members: FREE

Wednesday: 11 AM–6 PM  
Thursday: 11 AM–9 PM  
Friday, Saturday, and  
Sunday: 11 AM–6 PM  
Monday and Tuesday: CLOSED

Free Thursday Evenings  
from 7–9 PM

Subway: 6 to Spring Street  
or N or R to Prince Street.  
Bus: M103 to Prince and  
Bowery or M6 to Broadway  
and Prince.

For more information and  
detailed directions,  
please visit  
[newmuseum.org/directions](http://newmuseum.org/directions).

tel. 212.219.1222  
fax. 212.431.5328  
[newmuseum.org](http://newmuseum.org)



# Ostalgia

THROUGH SEPTEMBER 25, 2011  
LOBBY, 2ND, 3RD, 4TH, AND 5TH FLOORS

The exhibition “Ostalgia” takes its title from the German word *ostalgie*, a term that emerged in the 1990s to describe a sense of longing and nostalgia for the era before the collapse of the Communist Bloc. Twenty years ago, a process of dissolution began, leading to the breakup of the Soviet Union and of many other countries that had been united under Communist governments. From the Baltic republics to the Balkans, from Central Europe to Central Asia, entire regions and nations were reconfigured, their constitutions rewritten, their borders redrawn. “Ostalgia” looks at the art produced in and about some of these countries, many of which did not formally exist two decades ago. Mixing private confessions and collective traumas, the exhibition traces a psychological landscape in which individuals and entire societies negotiate new relationships to history, geography, and ideology.

Some of the works in “Ostalgia”—both from the East and West—describe the collapse of the Communist system and offer a series of personal reportages on aspects of life under Communism and in the new post-Soviet countries. “Ostalgia” does not make a case for a unified history of art in the former Eastern Bloc; instead it illuminates similar atmospheres and sensibilities across nations and points to dramatic differences, for “Ostalgia” is more about a state of mind than a specific place in time.

One of the highlights of the exhibition is the inclusion of legendary photographer Helga Paris, who presents her poignant portraits of female factory workers in divided Germany. Below is a text Paris composed for the exhibition catalogue.

Helga Paris, 2011:

*I've always been drawn to the everyday, the unspectacular. But I didn't photograph it clinically, aseptically; rather, I tried to reproduce it as realistically and as hauntingly as possible. This means that when I photographed women in factories or people on the street, I had to create a certain level of trust in a very short amount of time, to bring the people to a state of inner peace, where they could meet my gaze with a certain degree of self-confidence. In this peace, every face is an experience; in particular, the rather unremarkable, unattractive ones gain an unforeseen beauty. And I take all my photographs in natural light, without using a flash. I do not stage things; I always keep the surroundings authentic.*

*In my family, ever since the 1930s, we took a lot of simple photographs: amateurish, small black-and-white photos with scalloped edges. I still have a number of shoeboxes filled with these old pictures from my youth and early childhood. I have these images in my head as well. I think they really made an impression on me. From my study of fashion, I acquired a knowledge of aesthetics and composition, so my self-taught photography skills were able to develop quickly.*

*My subjects are people. The need to document everyday life in photographs developed out of necessity. In East Germany, only favorable photographs were shown in the papers and to the public—ideally of the happiest people possible. Real life was hardly ever documented. That formed the background for my extensive “Halle” series. I wanted to create documents that showed the brutal decay of the houses and the people who lived in them.*

*In the past twenty years, a lot has changed in the part of Berlin where I live. When I first moved here, there were a lot of elderly people, laborers, and office workers, even artists. There were a lot of children playing in the streets and courtyards. There were a lot of pubs where people drank their beer, but hardly any restaurants and no wine bars. Most houses were scarred by the War until 1989; you still saw the bullet holes and deterioration that had accumulated over more than forty years. There was a reason for it—all the houses had become public property after the War and rent was so incredibly low that the houses couldn't be renovated or maintained. After 1989, many houses were returned to their former owners or sold, modernized, and leased at very high rents. This gentrification brought wealthy, younger people from West Germany. Now everything looks very neat: The houses have regained their former beauty, and, in the meantime, those young people have had many children—apparently Prenzlauer Berg now has the most children in all of Europe. But you don't see these children playing alone in courtyards or on the street anymore. The streets are all full of cafés and restaurants where people sit out in the sun and chat.*

*Other districts are still neglected and populated by impoverished people. After 1989, the social gap brought about many changes which, of course, can be read in people's faces. My photographs have often been described as social documentation. I think that's an accurate term because I basically wanted to produce documents of the era to show what things were like at that time.*

Photo: Benoit Pailley



CURATED BY

Massimiliano Gioni,  
Associate Director and Director of Exhibitions  
WITH Jarrett Gregory, Assistant Curator

EXTENDED LABELS BY  
Chris Wiley

Helga Paris  
*Women at the Treff-Modelle Clothing Factory, Berlin, 1984.*  
 Suite of 20 gelatin silver prints,  
 9 1/2 x 14 1/2 in (24 x 36 cm) each.  
 Courtesy the artist



THE NEW YORK TIMES

*"...even the slightest work in 'Ostalgia' feels grounded in realities larger than itself. The result is a meal for adults, and a quiet highlight of the year."*

THE VILLAGE VOICE

*"...this summer's most thoughtfully radical exhibition."*

THE DAILY BEAST

*"impressive..."*

THE KANSAS CITY STAR

*"Ostalgia' is impressively ambitious in both depth and scope."*

THE VILLAGE VOICE

*"...richly 'underground'—an array of unmarketable underdog art, infused with forbidden impulses, all, however obsessively private, unavoidably political."*

THE FINANCIAL TIMES

*"...surveys art produced in or about the nations that a dying empire shook out of its tattered sleeve."*

LEAD PRODUCER

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ADDITIONAL SUPPORT provided by Lietta and Dakis Joannou, and the Toby Devan Lewis Emerging Artists Exhibitions Fund. Artist travel is made possible, in part, by the Trust for Mutual Understanding. Support for Paulina Ołowska's work is made possible by the Polish Cultural Institute in New York.

T MU



The accompanying publication is made possible by the J. McSweeney and G. Mills Publications Fund at the New Museum.



# Elena del Rivero

## *[Swi:t] Home: A CHANT*

SEPTEMBER 7 - OCTOBER 2 2011  
LOBBY GALLERY



*[Swi:t] Home: A CHANT*, 2001-2006  
Courtesy the artist and  
Corcoran Gallery of Art, Washington, D.C., 2008.  
Photo: Chan T Chao

This September, the New Museum presents New York-based artist Elena del Rivero's *[Swi:t] Home: A CHANT* (2001-2006) in the lobby gallery to commemorate the tenth anniversary of the World Trade Center tragedy on September 11, 2001. As part of the Museum's commemoration of the anniversary, visitors receive free admission on Sunday September 11, 2011.

Prior to the 9/11 attacks, Del Rivero lived and worked on Cedar Street, directly across from the World Trade Center. In the aftermath of the event and as a result of the sheer force of destruction, her space was filled with ashes, dust, and debris. She was in her native Spain on the day of the terrorist attacks, but when she returned home, she began the task of carefully salvaging and cataloging the office memos, personal notes, and other documents that had blown through the collapsed windows of her loft. Over several years, these scraps were gradually and meticulously cleaned, inventoried, removed of personal identity, and then hand sewn on to rolls of fabric. Strung from the ceiling of the New Museum's lobby gallery, the lengths of cotton flow like waterfalls or clouds of smoke, turning the installation into a powerful evocation of the event and the individual lives affected by it. Immersed in the intricacies of the installation, viewers see 3,136 pieces of found burned papers carefully stitched to cotton mesh, amounting to more than 500 feet of material. The work was installed previously at the Corcoran

Gallery of Art in Washington, D.C., in 2008, and the Instituto Valenciano de Arte Moderno (IVAM), Valencia, Spain, and has been adapted especially for the New Museum.

Del Rivero uses simple materials and humble gestures to produce emotionally resonant installations. Her work is often built upon actions like cleaning and sewing that have a domestic tenor. She brings these activities

from the private space of the home into the public arena of the gallery, giving her works the familiarity of memory but with a unique poetic charge. Much of her recent work has used paper as the primary medium, transforming it into dramatic forms that expose her personal history in order to create spaces of reflection and community.

*The artist was born in Valencia, Spain, and has lived in New York since 1991. She has had solo exhibitions at the Drawing Center and Art in General in New York, and at the University of Salamanca, the Museo de Arte Contemporáneo Reina Sofía, Madrid, and the Caixa Foundation, Barcelona, in Spain. Her work has also been included in group exhibitions in museums in the United States and around the world. Del Rivero's art is in the collections of the Museum of Modern Art in New York, the National Gallery in Washington, D.C., Fog Art Museum at Harvard University, and the Museo Nacional Centro de Arte Reina Sofía in Madrid, among others.*

#### EXHIBITION SUPPORT

The presentation of Elena del Rivero's work is made possible through a partnership with the Embassy of Spain and the Consulate of Spain in New York. Additional support is provided by Acción Cultural Española (AC/E) and the Toby Devan Lewis Emerging Artists Exhibitions Fund. *Chant:* is a project of Creative Capital.

Special thanks to *New York* magazine for sponsoring free admission on Sunday, September 11, to commemorate the 10th anniversary of 9/11.



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Foundation /



AC/E  
ACCION CULTURAL  
ESPAÑOLA

# Spartacus Chetwynd

## *Home Made Tasers*

OCTOBER 25 2011 - JANUARY 1 2012  
231 BOWERY

This fall, the New Museum will present a new installation and series of performances by Spartacus Chetwynd. Taking place in a new exhibition space at 231 Bowery as part of the Studio 231 program, this will be the first American museum exhibition by the London-based artist. Over the past ten years, Chetwynd and her traveling band of amateur actors have realized a number of exhibitions and performances throughout Europe. Utilizing handmade costumes and sets, her work draws on a wide range of influences from film and television, literature, art history, and philosophy. As in her previous projects, her installation at the New Museum will be conceived specifically for the site and will be activated by performances and direct interaction with the viewer for the duration of the exhibition.

Chetwynd uses a variety of historical theatrical forms, from Brechtian drama to puppet shows, often within the same performance. The result is an experience that is accessible, humorous, and disorienting. Chetwynd initially studied anthropology and uses the idea of bricolage as both a physical practice and the organizing principle to bring together the disparate images and characters within her work. The carnivalesque world she creates is one in which figures like Emperor Nero, Mae West, Karl Marx, and Jabba the Hutt can comfortably—if not peacefully—coexist. The informality of Chetwynd's performances and the effortless mix of high and low sources make them remarkably democratic spaces for exploring ideas about history, class, and contemporary culture. For instance, her recent exhibition at Sadie Coles HQ, London, titled "Odd Man Out," invited viewers to enter a carefully choreographed world in which every decision they made had a range of political consequences.

A number of Chetwynd's projects have focused on the local environment outside of the gallery space and have embraced the everyday theater of the street. In her 2005 performance *The Walk to Dover*, she retraced the journey of Charles Dickens's titular character David Copperfield on a seven-day expedition from London to Dover in which she and her merry band of travelers suffered both hardships and joyous adventures as they expanded the scope of their theater to include the contemporary English countryside. Her project for the New Museum will continue her attempt to create new collective narratives from diverse strands of culture.

*Chetwynd was born in London in 1973. She studied social anthropology at University College London, received a BA from the Slade School of Fine Art in 2000, and earned a master's degree in painting in 2004 from the Royal College of Art. Chetwynd has performed and exhibited widely across the United Kingdom and Europe. Her solo exhibitions include "Delirious," Serpentine Pavillon, London (2006); "Spartacus Chetwynd," migros museum für gegenwartskunst, Zurich, Switzerland (2007); "Help! I'm Trapped in a Muzuzab Factory," Le Consortium, Dijon (2008); and "Odd Man Out," Sadie Coles HQ, London (2011). Her group exhibitions include "The Golden Resistance, Tate & Egg Live," Tate Britain, London (2003); "Beck's Futures," ICA, London (2005); and "Altermodern," Tate Triennial 2009.*

*A Tax Haven Run By Women, 2010*  
Frieze Art Fair, London

Photo: Marie Luisa. Copyright the artist  
Courtesy Sadie Coles HQ, London

*A Tax Haven Run By Women, 2010*  
Frieze Art Fair, London

Photo: Polly Brennan. Copyright the artist  
Courtesy Sadie Coles HQ, London

*The Snail Race, 2008*  
Massimo De Carlo, Milan, Italy

Copyright the artist  
Courtesy Massimo de Carlo, Milan, and Sadie Coles HQ, London



#### EXHIBITION SUPPORT

"Spartacus Chetwynd: Home Made Tasers" is made possible, in part, by the Toby Devan Lewis Emerging Artists Exhibitions Fund.



# Carsten Höller

## *Experience*

OCTOBER 26 2011 - JANUARY 15 2012  
LOBBY, 2ND, 3RD, AND 4TH FLOORS

*Giant Triple Mushrooms*, 2009.  
Polyester mushroom replicas in various sizes, polyester paint, synthetic resin, acrylic paint, wire, putty, polyurethane, rigid foam, stainless steel, dimensions variable.  
Installation view: "Divided Divided,"  
Museum Boijmans Van Beuningen, Rotterdam.  
Photo: Attilio Maranzano



This autumn, the New Museum will present the first New York survey exhibition of the work of the artist Carsten Höller (b. 1961, Brussels, lives and works in Stockholm). Over the past twenty years, Höller has created a world that is equal parts laboratory and fun house, exploring such themes as safety, childhood, love, happiness, transportation, and the future. Höller left his early career as a scientist in 1994 to devote himself exclusively to art-making, and his work is often reminiscent of research experiments. His pieces are designed to explore the limits of human sensorial perception and logic through carefully controlled participatory experiences.

The New Museum's exhibition will include work produced over the past twenty years in an immersive, interactive installation choreographed in collaboration with the artist. Höller will actively engage the Museum's architecture, with each of the three main gallery floors and lobby of the building presenting a focused selection of pieces that demonstrates different visual or experiential dimensions of his work. Included will be Höller's signature stroboscopic light installations; disorienting architectural environments; a spinning mobile; a spectacular mirrored carousel; and a sensory deprivation pool. Also included will be a recreation of Höller's *Experience Corridor*, where viewers are invited to undertake simple but affecting experiments that distort their perception of the world around them.

The selected works emphasize the experimental quality of Höller's work and reveal the complex universe of one of the most significant European artists to emerge in the past twenty years. He came to prominence in the 1990s alongside a group of artists including Maurizio Cattelan, Pierre Huyghe, Philippe Parreno, Rirkrit Tiravanija, and Andrea Zittel who worked across disciplines to reimagine the experience and the space of art. Höller stands out among this group for the manner in which his installations drew on the history and method of scientific experimentation to destabilize the viewer's perception of physical space and time. In providing this first opportunity for the public here to examine the full scope of Höller's artistic experiments, the exhibition follows in the New Museum's long tradition of introducing the most adventurous international artists to an American audience.

Carsten Höller's work is first and foremost concerned with altering our

basic assumptions about what we see, feel, and understand as humans. Over the years, the artist has employed psychotropic drugs, flashing lights, and architectural alterations to overwhelm viewers with visual stimuli and challenge accepted self-perceptions. For example, a new immersive light installation uses a sequence of flashing lights to give viewers the sensation that the space around them is rotating. Höller has also exhibited a variety of adapted amusement park rides, their speeds slowed until they move almost imperceptibly. His *Mirror Carousel* (2005) provides riders with a radically different physical experience than the traditional fairground merry-go-round, while at the same time reflecting and illuminating the space surrounding it. In such works, Höller invites us to reconsider the meanings of play and participation. In concert with his giant mushroom sculptures and hyperrealistic sculptures of animals, the artist creates a visionary world that hovers below the surface of what we experience every day.

Höller's art has often taken the form of proposals for radical new ways of living. He has created sculptures and diagrams for visionary architecture and transportation alternatives, like his renowned slide installations. These concepts may seem impossible in the present day, but suggest new models for the future. The artist's proposals and structures invite the viewer to reimagine the social and sensorial possibilities of domestic space. His models of utopian architectural structures and works like his recent *Swinging Corridor* inspire doubt about the way we typically inhabit our built environment and prompt the viewer to reconsider their psychological understanding of space. During the 1990s, Höller collaborated with artist Rosemarie Trockel to create structures shared between humans and animals such as pigs, birds, and mosquitoes, calling into question hierarchies of species and the roles of the observer and the observed. Recently, Höller has invited viewers to share the exhibition space with a variety of creatures from reindeer to canaries to mice.

At the New Museum, viewers will be encouraged to test a variety of sculptural experiences. In one of Höller's *Psycho Tanks*, visitors will float weightlessly on the surface of a sensory deprivation pool, providing a strange out-of-body experience. In these scenarios, as in his other work, Höller treats the viewer as the subject and audience for his radical and disorienting experiments.

CURATED BY

Massimiliano Gioni,  
Associate Director and Director of Exhibitions



*Mirror Carousel*, 2005.  
Mirrors mounted on MDF panels, light bulbs, stainless steel seats, stainless steel chains, steel construction, electric motor, cables, 295 1/4 x 185 in (750 x 470 cm)  
Installation view: "Logic," Gagosian Gallery, London.  
Photo: Attilio Maranzano



EXHIBITION SUPPORT

Major support for this exhibition is made possible by the VICTORIA – the Art of being Contemporary Foundation and the Qatar Museums Authority, and by the generous support of Ken Kuchin.

Additional support is provided by Barbro Osher Pro Suecia Foundation.

The accompanying publication is made possible by the J. McSweeney and G. Mills Publications Fund at the New Museum.

MEDIA PARTNER



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# The Generational

FEBRUARY 15 - APRIL 22 2012

The 2012 iteration of “The Generational,” the New Museum’s Triennial, will feature works by approximately thirty-five international artists born since the mid-1970s. The exhibition elaborates upon primary research in places rich in cultural production but often overlooked by US museums, including Argentina, Canada, Denmark, Egypt, Korea, Lebanon, Mexico, Nigeria, South Africa, Thailand, the UK, and India. “The Generational” explores the art practices of an inspired, inventive, and informed generation of artists—one that negotiates complex relationships to time and experience of the contemporary. Among the works presented will be several new commissions—including sculpture, performance, bi-weekly salons, and video production—currently in development.

To facilitate meaningful dialogue with participating artists and audiences during the development of the exhibition, “The Generational” features residencies and public programs that support the production of new works—enabling artistic investigation, experimentation, and exchange on both formal and informal levels. Residencies began in February 2011 with Public Movement (est. 2004, Tel Aviv) and Adrián Villar Rojas (b. 1980, Rosario; lives and works in Buenos Aires), focusing on research for triennial projects. In June and July of 2011, the New Museum embarked on a concentrated period of residency and public programming activities with featured artists Wu Tsang (b. 1982 in Worcester, MA; lives and works in Los Angeles) and Shaina Anand (b. 1975 in Bombay; lives and works in Mumbai) and Ashok Sukumaran (b. 1974 in Sapporo; lives and works in Mumbai) of CAMP and PAD.MA.

In November 2011, Public Movement and Wu Tsang will continue their residencies with two works for Performa 11, organized by the New Museum. Public Movement will present *Positions*, a work that invites people to participate in a choreographed public action in New York. Wu Tsang will continue to develop his project *Full Body Quotation* with a performance that will provide the foundation for a new work for “The Generational” exhibition.

Exploring the potential of museums to support contemporary art activity beyond the exhibition of works, the residencies set in motion core ideas that propel new projects for the Triennial and beyond. The 2012 iteration of “The Generational” expands on the model developed by the Museum as Hub initiative, a laboratory for art and ideas realized through a partnership of six international arts organizations in Cairo, Egypt; Eindhoven, the Netherlands; Mexico City, Mexico; Seoul, Korea; and New York (New Museum, founding partner) that supports experimentation, ideas in development, and contemporary art activity from around the world.

In conjunction with “The Generational,” the New Museum will publish two books: an exhibition catalogue that expands upon ideas and concerns that are urgent to the generation in addition to the *International Art Spaces Directory*, co-published with *Art Asia Pacific*, which profiles hundreds of the most significant art spaces from around the world.

*The 2012 iteration of “The Generational” is organized by Eungie Joo, Keith Haring Director and Curator of Education and Public Programs.*



[above]  
Adrián Villar Rojas  
*Las Mariposas Eternas*  
(*The Eternal Butterflies*), 2011.  
Clay (unfired), cement, burlap, wood,  
glass, plastic and fossils,  
480 x 450 x 500 cm.  
Courtesy the artist

[left]  
Wu Tsang  
*PIG (Politically Involved Girls)*, 2009  
Performance Documentation,  
REDCAT, Los Angeles.  
Courtesy the artist

## EXHIBITION SUPPORT

“The Generational” is made possible by a generous grant from The Andy Warhol Foundation for the Visual Arts.

Major support is provided by the Friends of the Generational, co-chaired by Shelley Fox Aarons, Lonti Ebers, and Toby Devan Lewis, and Steering Committee Members: Sueyen P. Locks, Kathleen O’Grady, and Lyn and Sam Schwab.

Support for the accompanying publications is made possible by the J. McSweeney and G. Mills Publications Fund at the New Museum, and a grant from the Elizabeth Firestone Graham Foundation.

Curatorial travel and research for “The Generational” has been underwritten by The Andy Warhol Foundation for the Visual Arts and the Asian Cultural Council.

Artist residencies will be presented through the Museum as Hub initiative, organized in conjunction with the “The Generational.” These residencies are made possible by a generous gift from Laurie Wolfert.

Artist travel is supported by a grant from the Ford Foundation.



# Museum as Hub

OCTOBER 12 - DECEMBER 4 2011

DECEMBER 14 2011 - FEBRUARY 5 2012



“Museum as Hub: Steffani Jemison and Jamal Cyrus: Alpha’s Bet Is Not Over Yet!” is an exhibition, reading room, and discussion space inspired by the energy and intentions of radical, independent Black periodicals published during the first half of the twentieth century. Borne out of *Book Club* (2010)—a think tank and reading group organized by Steffani Jemison and Jamal Cyrus for Project Row Houses, Houston—“Alpha’s Bet” investigates approaches to language, the written word, self-education, and the distribution of knowledge.

The exhibition considers two hundred years of dialogues that comprise a range of approaches to address these ideas, including spiritual (The Supreme Alphabet of the Nations of Gods and Earths), pedagogic (anti-phonics and whole language politics), visionary (Hamptonese, spirit writing and protective writing), and populist (“ebonics” and “Black English”). Despite their divergent ideologies, all of these examples maintain that words are not passive vessels or known quantities. This perspective is reflected in the exhibition’s title, a quote by Rammellzee (1960–2010). A visionary theorist and musician, Rammellzee argued that language, as a social agreement, has the potential to be reimagined in order to disrupt structures of power.

“Alpha’s Bet” presents an interactive newsstand display featuring hundreds of complete reproductions of African American periodicals published between 1902 and 1949. These reprints are joined by a series of newly commissioned posters by contemporary artists, as well as a collection of contemporary chapbooks, zines, and self-published books. The installation is designed to encourage browsing of the materials, and provides space for both concentrated reading and conversation. Through readings, reexaminations, and discussions, “Alpha’s Bet” seeks to activate this body of work as future material—pledges from the past toward new possibilities in the present.

“Museum as Hub: Steffani Jemison and Jamal Cyrus: Alpha’s Bet Is Not Over Yet!” is co-organized by Ryan Inouye, Curatorial Assistant, and Ethan Swan, Education Associate.

[top left]  
Documentation of periodicals  
Photo: Steffani Jemison

[top right]  
Rabih Mroué  
*Who is Afraid of Representation*

[right]  
Joana Hadjithomas and Khalil Joreige  
*Aida save me*

“Museum as Hub: Beirut Art Center: Due to unforeseen events...” is a multipart project that includes an exhibition, Beirut Art Center’s *Mediatheque*, and a series of public performances and screenings. Examining issues that are relevant to contemporary art practice and the recent history and politics of Lebanon, the project addresses the relation between art and public space, the critical reception of artwork, and censorship.

In the Museum as Hub, Beirut Art Center presents an exhibition that examines specific cases in which the production or presentation of artworks in Lebanon were altered from their original idea, raising unexpected questions and unfolding new meaning in the process. The exhibition includes descriptions of each case in addition to new commissions, in which artists are invited to respond to the alteration of their work, using archival documentation as well as new texts, images, and objects. “Due to unforeseen events...” features works by Ziad Abillama, Tony Chakar, Joana Hadjithomas and Khalil Joreige, Rabih Mroué, and Kirsten Scheid.

In the resource center, Beirut Art Center presents its *Mediatheque*, a digital archive that offers public access to works—including video, image, sound, and text—by an expanding number of artists working in Arab countries as well as Iran, Turkey, and Armenia. The *Mediatheque* also includes a selection of events presented at Beirut Art Center.

“Museum as Hub: Beirut Art Center: Due to unforeseen events...” is organized by guest curators Sandra Dagher and Lamia Joreige.



## MUSEUM AS HUB SUPPORT

Museum as Hub and public programs are made possible, in part, through the support of the New York City Department of Cultural Affairs and the New York State Council on the Arts. Curatorial travel and research has been underwritten by The Andy Warhol Foundation for the Visual Arts and the Asian Cultural Council. 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.



# Festival of Ideas for the New City

MAY 4 - 8 2011



The Festival of Ideas for the New City, which launched last May, is a major new collaborative initiative involving scores of Downtown organizations, from large universities to arts institutions and community groups, working together to effect change. The Festival, a first for New York, aimed to harness the power of the creative community to imagine the future city and explore the ideas destined to shape it. The first Festival took place May 4–8, 2011, in locations around Downtown Manhattan in an area spanning East to West including the Lower East Side, the East Village, SoHo, Nolita, and Chinatown—and served as a platform for artists, writers, architects, engineers, designers, urban farmers, planners, and thought leaders to exchange ideas, propose solutions, and invite the public to participate.

The Festival of Ideas for the New City was initially conceived by the New Museum three years ago as a natural outgrowth of its ongoing commitment to public education and civic outreach. The concept quickly attracted a core group of Downtown “Organizing Partners” who met regularly over two years. The eleven Organizing Partners are: The Architectural League; Bowery Poetry Club; C-Lab/Columbia University; Center for Architecture; The Cooper Union; The Drawing Center; New Museum (Founding Partner); New York University Wagner; PARC Foundation; Storefront for Art and Architecture; and Swiss Institute. Together, the Organizing Partners reached out to hundreds of other groups and organizations to participate in the Festival.

We kicked off the Festival with a three-day conference of symposia, lectures, and workshops with visionaries and leaders—including exemplary mayors, forecasters, architects, artists, economists, and technology experts—who addressed the four broad Festival themes: *The Heterogeneous City*; *The Networked City*; *The Reconfigured City*; and *The Sustainable City*. The conference opened with a sold out keynote by visionary thinker and architect Rem Koolhaas and concluded with an inspiring, standing-room-only Mayoral Panel where former mayors of Seattle and Medellín traded stories with current mayors of Braddock and Philadelphia.

On Saturday May 7, an innovative, minimal-waste, outdoor StreetFest took place along the Bowery. More than 100 local grassroots organizations, small businesses, and nonprofits presented model products and practices, animating local streets and the Sara D. Roosevelt Park. The Festival premiered a new environmentally inspired tent module for street fairs designed by Family and PlayLab, a young collective of architects and artists. More than 50,000 visitors engaged in cooking demonstrations with urban farmers, rooftop gardening classes, oral history projects, bike tours, and a variety of affordable and healthy, locally grown, sustainable food options.

Starting Saturday afternoon and spilling into Sunday, more than 100 independent projects, exhibitions, and performances opened at numerous Festival partner venues Downtown, expanding on the Festival’s themes and activating a broad geographic area. Projects included artist-commissioned roller shutter storefront gates; projections of poems in languages spoken in the Lower East Side; a prototype of an urban campground; a marathon event where architects and designers presented their ideas about reconfiguring public space in a rapid-fire format; and an exhibition exploring the political, economic, and social relevance of preservation and its role in architectural thinking—just to name a few. One of the highlights of the Festival was a series of artist-commissioned videos that were projected on the façade of the New Museum, transforming the nighttime pedestrian experience into one of contemplation and wonder.

The Festival demonstrated the power of collaboration to make a difference and influence public awareness. Through the Festival, partnerships were forged, friendships established, and a new network of education, cultural, and community organizations was launched. Together we will continue to advocate for the importance of creative capital to the quality of life in New York and any future city, and we look forward to the next Festival of Ideas for the New City in 2013.

[above, L-R]

Mayoral Panel, from left: Michael Nutter, Greg Nickels, John Fetterman, Sergio Fajardo, moderator Kurt Anderson.

Spacebuster by Raumlabor, presented by Storefront for Art and Architecture and the Audi Urban Future Initiative.

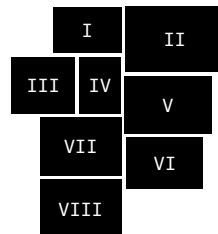
“Cronocaos,” an exhibition by Rem Koolhaas and the Office for Metropolitan Architecture, presented by the New Museum at 231 Bowery.

Photos: Benoit Pailley

## THE FESTIVAL IN NUMBERS

2	Robots built by local teenage girls, Girlzilla and Dogzilla (Lower Eastside Girls Club)
11	Organizing Partners involved in the inaugural Festival
20	Former CETA artists participated at Bowery Poetry Club reunion
25	Gallons of primer and 42 gallons of exterior paint used for Courtyard Painting by Molly Dilworth at the Old School
100	Project Partners engineered events and performances that expanded on the Festival’s themes
100	Downtown venues activated, spanning a broad geographic area
115	StreetFest Participants presented model products and practices in a unique outdoor environment
520	Artists participated in a project or showed work in the 2011 Festival
1,070	Visitors toured the Bowery Mission
2,000	3D glasses handed out to 6,000 visitors for Marco Brambilla screening at the Basilica (Nuit Blanche New York)
70,000	Visitors attended the Festival conference, StreetFest, and Projects





- I. There Are No Recipes, presented by Anne Apparau at StreetFest. Photo: Ruthie Abel
- II. Courtyard Painting by Molly Dilworth: Lodge 441/ Old School, presented by Hendershot Gallery. Photo: Zach Dilgard
- III. Flash:Light, *New Jerusalem for the New City*, presented by the Basilica of St. Patrick's Old Cathedral and Nuit Blanche New York. Photo: Maria Gotay
- IV. Keynote Address: Rem Koolhaas. Photo: Benoit Pailley
- V. "The Worms" tents by Family & PlayLab at StreetFest. Photo: Craig Hayes
- VI. Bushwick Art Park, presented by Trust Art at StreetFest. Photo: Maggie Lee
- VII. Flash:Light, *Let Us Make Cake*, presented by Nuit Blanche New York. Photo: Benoit Pailley
- VIII. Ibid.

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# Public Programs



[left]  
Gray, in performance at the New Museum, July 21, 2011.  
Nicholas Taylor, left, Michael Zegarski, right.  
Photo: Linda Covello

Ibid.  
Nicholas Taylor, left, Michael Holman, right.

[below]  
Portrait of Felix Kubin.  
Photo: Simone Scardovelli



## Get Weird

Get Weird is the New Museum's popular new music series. This past July, the legendary No Wave industrial-sound band Gray (formed in 1979 by the painter Jean-Michel Basquiat and performance artist Michael Holman) reunited for their first performance in twenty years. For their performance at the New Museum, Gray created an immersive video environment and a through-composed concert experience, which culminated in a twelve-minute operetta merging operatic vocals, conga drumming, and a libretto taken from a suicide hotline transcript. Other recent Get Weird performances have focused on exhibition-related content, including the George Condo-inspired concert (and costume contest!) by Naked On The Vague and the psychedelic trance-inducing concert and invocation (with accompanying dream machine visuals) by Max G. Morton and friends in conjunction with our exhibition of Brion Gysin.

On September 23, in conjunction with the exhibition "Ostalgia," Get Weird presents composer, animator, DJ, and radio playwright Felix Kubin. In his exploration of sound art and experimental music in Eastern Europe, Kubin offers a special presentation drawn from the audio program "Parasol Elektoniczny: Rumours From The Eastern Underground," which he curated for MACBA. Following this presentation, Kubin will perform a concert of music created for theater and radio play, artfully obliterating conventional orchestral sources.

*Get Weird is organized by Ethan Swan, Education Associate.*

### GET WEIRD SUPPORT

Felix Kubin's performance is supported by



### NEW SILENT SUPPORT

The New Silent Series receives major support from The Andy Warhol Foundation for the Visual Arts. Additional support is provided by the New York City Department of Cultural Affairs, the New York State Council on the Arts, and the Foundation for Contemporary Arts.





# New Silent

The New Silent Series, organized and curated by Lauren Cornell, Director of Rhizome, 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. Upcoming New Silent highlights include the New York premiere of a performance of *Donna Haraway's Expanded Benefits Package* by Matthew Lutz-Kinoy on September 16; a performance by Nicoline van Harskamp at Judson Church, presented as part of Performa 11 in November; and in December, New Silent presents a panel on the "Digital Art Market" in which artists and gallerists explore how digital art can be sold to collectors.

On October 21, New Silent presents the launch of Fatima Al Qadiri's new EP *Genre-Specific Xperience*. For this event Al Qadiri, a New York-based artist and musician, showcases five pieces of music that reinterpret five sub-genres of dance music: Juke, Hip hop, Dubstep, Electro-Tropicalia, and early-'90s Gregorian Trance. Each track will be accompanied by the premiere of an accompanying music video, created by some of the most exciting young artists working in video today: Ryan Trecartin, Rhett LaRue, Kamau Patton, Tabor Robak, Leilah Weinraub, and Sophia Al-Maria. An after-party that pays homage to the genres that inspired *GSX* follows.

## Performa 11

NOVEMBER 1 - 21 2011

The New Museum and Rhizome are proud to curate and present the work of artists Spartacus Chetwynd, Nicoline van Harskamp, Public Movement, and Wu Tsang as part of the dynamic, performance-driven festival Performa. Performa 11, the fourth biennial of new visual art performance, will be held in New York City from November 1–21, 2011.

In June, the New Museum embarked on an extended residency with performer and filmmaker Wu Tsang. Through a series of contextualizing and investigative programs, audiences contributed to the development of Tsang's new project *Full Body Quotation (FBQ)*. Conceived during a month of intensive and exploratory rehearsals with a cast of New York-based performers, *FBQ* samples audio clips and quotations from the unknown (and known) canon of transgender cinema—channeling them into live performance. By appropriating, re-embodying, and remixing these voices, *FBQ* explores self-representation and context as a performance in and of itself. The New Museum presents *FBQ* as a live performance in November as part of Performa 11, which will support the development of a new work for "The Generational."

Public Movement explores the political and aesthetic possibilities that reside in a group of people acting together. Operating in public space, Public Movement studies and creates public choreographies, forms of social order, and overt and covert rituals. Earlier this year, Public Movement spent a month in residence, conducting interviews with community boards, 9/11 memorial designers, government officials, NYPD, rescue response members, theorists, artists, and others to begin developing a project for New York. For Performa, Public Movement presents *Positions*, a work that invites participants to take a stand on any number of divisive issues. Individuals embody their preferences, beliefs, and aspirations in public space as part of a choreographed demonstration, in which political and philosophical points of view manifest into physical positions. The work will be presented off-site in New York City on November 5 and 6. Locations will be announced closer to the performance. *Positions* is Public Movement's first presentation in the US and leads up to their participation in "The Generational."

### PUBLIC PROGRAMS SUPPORT

*Full Body Quotation* is presented as part of Wu Tsang's Museum as Hub residency organized in conjunction with the 2012 Generational. The Artist Residency Program is made possible by a generous gift from Laurie Wolfert. Artist travel is supported by a grant from the Ford Foundation.



Photo of Fatima Al Qadiri.  
Courtesy the artist

Public Movement  
*Spring in Warsaw, 2009.*  
Documentation.  
Photo: Tomasz Pasternak

Public Movement's participation in the 2012 Generational and *Positions* is co-presented by the New Museum and Artis-Contemporary Israeli Art Fund. Public Movement's Museum as Hub residency is organized in conjunction with the 2012 Generational.

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



# Events

VIP PREVIEW AND OPENING RECEPTION  
FOR "OSTALGIA" AND "CHARLES ATLAS: JOINTS ARRAY"



I

II

III

IV

V



VI

VII

VIII

IX

16



X

XI

XII

XIII

XIV

ART STUDY TOUR: VENICE,  
TURIN, AND MILAN



I

II

III

IV

V

VIP PREVIEW AND OPENING RECEPTION  
FOR "OSTALGIA" AND "CHARLES ATLAS: JOINTS ARRAY"

I. Jack van Hulst, Wiesje van Hulst; II. Ethan Sklar, Max Dolgicer, Dinorah Delfin; III. Anastasia Komarova, Yana Balan; IV. Chrissie Iles, Francesco Bonami; V. Tatiana Mikhelson, Lisa Phillips; VI. Borre Saethre, Lia Gangitano; VII. Guest, Mark Climako, Olga Filatova, Yevgeniy Fiks, Grekov; VIII. Evgeny Antufev, Massimiliano Gioni, Victoria Mikhelson, Nikolay Oleynikov, Vladimir Arkhipov; IX. Saul Dennison, Ellyn Dennison; X. Helga Paris; XI. Donna De Salvo, Jarrett Gregory; XII. Atmosphere; XIII. Charles Atlas, Jenny Moore; XIV. Cheers!

All photos © PatrickMcMullan.com.

ART STUDY TOUR: VENICE,  
TURIN, AND MILAN

I. 54th Venice Biennale - ILLUMInations; II. Studio visit with artist and Leadership Council Member Elisa Sighicelli in Turin; III. Alard von Rohr-Demmin, art historian and contemporary art advisor, speaks to the New Museum group in Venice; IV. Private performance of Allora & Calzadilla's *Stop, Repair, Prepare* at Castello di Rivoli - Museo d'Arte Contemporanea, Turin; V. New Museum Trustees Ellyn Dennison, Toby Devan Lewis, and Saul Dennison at the Turin home of Leadership Council Members Elisa Sighicelli and A. Ruben Levi.



NEW MUSEUM SPRING GALA AND AFTER-PARTY  
HONORING GILBERT & GEORGE AND GAELE NEESON AND STEFAN EDLIS



I



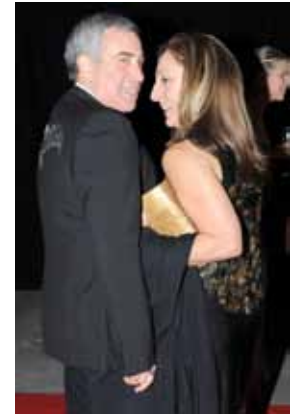
II



III



IV



V



VI



VII



VIII



IX



X



XI



XII



XIII



XIV



XV

NEW MUSEUM BLOCK PARTY



I



II



III



IV



V

NEW MUSEUM SPRING GALA AND AFTER-PARTY  
HONORING GILBERT & GEORGE AND GAELE NEESON AND STEFAN EDLIS

I. Briane Walker, Genevieve Jones, Arden Wohl, Jessica Nagil; II. Dianne Wallace, Rachel Feinstein; III. Malcolm Morley; IV. Ellyn Dennison, Mitzi Eisenberg, Saul Dennison, Stefan Edlis, Lisa Phillips, Gael Neeson; V. Phil Aarons, Shelley Fox Aarons; VI. Karen Wong, Charlotte Ford, Josephine Meckseper; VII. Leonard Feinstein, Susan Feinstein; VIII. Gilbert & George; IX. Stefano Tonchi, Rose Byrne, Malcolm Carfrae; X. Lonti Ebers, John Reinhold, Toby Devan Lewis; XI. Cassie Coane, Harley Viera-Newton; XII. Sue Hostetler, Jon Diamond; XIII. George Condo, Anna Condo; XIV. Jeanne Greenberg Rohatyn, Yvonne Force Villareal, Eungie Joo, Thelma Golden; XV. Brian Wolk, Lorenzo Martone.

NEW MUSEUM BLOCK PARTY

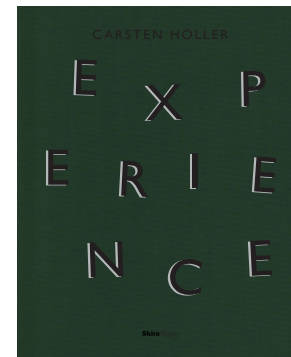
I. Guests in Sara D. Roosevelt Park; II. Bob Holman reads Dr. Seuss; III. Activities inspired by "Ostalgia"; IV. 5th Annual New Museum Block Party; V. Geo Wyeth performs.





# Store

NEWMUSEUMSTORE.ORG



## NEW MUSEUM REPURPOSED CLUTCH BY SHEILA ODESSEY

Sheila Odessey handcrafts unique handbags with various recycled plastics. This collection of repurposed clutches is made from the New Museum Store's shopping bags. \$80 / \$72 MEMBERS

## INVITATION TO A MURAL (2010) SCARF BY PAULINA OLOWSKA

Olowska's art stands in the tradition of both the modern movement and the Bauhaus style, and is stamped by the artist's fascination with modern utopias. Limited Edition of 100; digital print on silk. \$300 / \$270 MEMBERS

## ALPHABET ANIMALS PLACEMAT COLORING BOX

Made from silky food grade silicone, these kids' placemats feature creative, playful designs that will amuse and inspire little tykes. Just clean off with a damp cloth for more coloring fun. \$33 / \$29.70 MEMBERS

## LAWRENCE WEINER BICYCLE EDITION

Exclusively for the New Museum Store, this edition is created with a Pashley bicycle that has been customized with hand-painted artwork and decals, designed by Lawrence Weiner. Etch Signed and Numbered Edition of 10, plus 2 artist proofs \$3,000

## CATALOGUE: "CARSTEN HÖLLER: EXPERIENCE"

"Carsten Höller: Experience" will be accompanied by a fully illustrated catalogue that takes the form of a scientific dictionary with entries covering key themes and ideas in the artist's practice. Co-published by Rizzoli and the New Museum, contributors include New Museum curator Massimiliano Gioni, as well as Daniel Birnbaum, Germano Celant, Lynne Cooke, Hal Foster, Tim Griffin, Jessica Morgan, Hans-Ulrich Obrist, Dorothea von Hantelmann, and others. \$60 / \$48 MEMBERS

# Membership

A PERFECT DAY AND EVENING IN OUR NEIGHBORHOOD AS DESCRIBED BY NEW MUSEUM MEMBERS

## Eric Adolfsen,

pictured at PEELS



### PEELS / 325 BOWERY

Before the Museum opens, I take my breakfast at this corner shop a few blocks north on the Bowery. Their iced coffee and a Weck jar full of granola, organic yogurt, local honey, and dried fruit compote are tops.

### BALTER SALES / 209 BOWERY

I generally don't drink alcohol during the day. Instead, I dream about future cocktails yet-to-be-consumed while browsing the offerings at this barware institution a block south of the Museum.

### AGAINST NATURE ATELIER / 159 CHRYSTIE STREET

A return of craft in New York City is epitomized by this fashion studio one block east and one block south of the Museum. They make their own suits, and jewelry is smithed in the backroom workshop.

### FRED VANDEBUNT / UNDISCLOSED BOWERY LOCATION

Unlike my fiancée, I'm not very fashionable—but I can fool most people with a haircut from my friend, the celebrity hairstylist / chef / fisherman / wild Dutch man. The home he shares with his lovely girlfriend is a creative studio that doubles as the best dance floor on the Bowery...

### LE LABO / 233 ELIZABETH STREET

Since my (soon-to-be) sister started working at this perfumery, I've learned more about smells than I ever thought I'd need to know. Now that I do, I've come to appreciate the science behind scents and their effects.

### BILLY'S ANTIQUES AND PROPS / 76 EAST HOUSTON STREET

There's always something fun to look at inside this tented antique shop. It may not be the cheapest, but this is New York, and it's wonderful if you have a weakness for vintage oddities (as I have).

### WHOLE FOODS TO GO / 95 EAST HOUSTON + LUNCH ON THE GAWKER ROOF

Eating with my friend Joe Brown on Gawker's roof (sorry, not open to the public!)—we picked up lunch at Whole Foods, where I was ecstatic to find kombucha on draft for less than the \$5 I usually have to shell out for the (inferior) bottled variety.

## Carmine Boccuzzi and Bernard Lumpkin,

pictured at THE BOX with performance artist Narcissister



Kick things off after work at the MCNALLY JACKSON independent bookstore, which has a great section on contemporary art and photography.

Then wander down Prince Street for a pre-theater prix fixe at JACQUES French bistro, where you can enjoy a Couscous Royale and Moroccan mint martini while the friendly maitre d', Mehdi Mokrani, regales you with anecdotes about growing up in Algiers and road-tripping in the USA.

After dinner, enjoy a leisurely stroll past chic shops and boutiques along Elizabeth Street en route to the NEW YORK THEATRE WORKSHOP, acclaimed for its innovative off-Broadway productions like this fall's *The Select*, a new play by Elevator Repair Service based on Hemingway's *The Sun Also Rises*.

By now it's eleven o'clock, which means the Bowery is just waking up. Hop in a cab down to THE BOX nightclub to catch a show by superstar performance artist Narcissister (also my real sister!). You might've seen her at THE KITCHEN or the NEW MUSEUM, and she never ceases to amaze. Now that's a perfect evening in the NEW MUSEUM's 'hood—starting and ending with art.

For more information about membership, please contact Leigh Ann Osborne at [losborne@newmuseum.org](mailto:losborne@newmuseum.org) or 212.219.1222 x234.



# 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 a generous gift from Hugh J. Freund.

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