

---

# PAPER

---

VOL. 13  
FALL/WINTER 2012



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

---

# Director's Letter

---

Another season is in full swing and we have a wonderful year ahead, one full of surprises. Last year was a banner year—including record-breaking attendance and our most successful Gala yet. But most importantly, our exhibitions received tremendous coverage—Carsten Höller, “The Ungovernables” Triennial, Barlow, Djurberg, Dean, Lidén, Altfest, and “Ghosts in the Machine” all generated far-reaching critical reception and public response. This year’s program promises to rival last year’s. Some of the highlights include a Museum-wide exhibition devoted to the work of Rosemarie Trockel, one of the titans of her generation yet curiously unfamiliar to US audiences. This show, which opens at the end of October, will undoubtedly change that as it traces over thirty years of her work in materials as diverse as paper, ceramic, and wool (see pages 4-5). In February, the curators will take a retrospective look back at the year 1993 in New York, with twenty years’ hindsight. This was a watershed year despite the recession’s effect on real estate and art, which put an end to the steep commercial gains of the ’80s. The collapse opened up room for other practices, allowing strong new tendencies and voices to emerge during this transitional time.

Our program is the heart of what we do and, to an extent, every activity we engage in has become a program in itself. This past summer, we relaunched our website as a stand-alone Museum destination, complete with its own programming streams: First Look: New Art Online, the Art Spaces Directory, the Digital Archive, and Six Degrees—our blog about activities beyond the Bowery. We are immensely proud of this dynamic and unique site, which now

has over 1.8 million visitors annually. It was a massive team effort by the staff, Rhizome, and a Trustee task force. We are so grateful to a visionary group of funders for supporting this initiative: the Andrew W. Mellon Foundation, Bloomberg Philanthropies, Booth Ferris Foundation, Henry Luce Foundation, and the Institute of Museum and Library Services.

IDEAS CITY (formerly the Festival of Ideas for the New City) will be back in New York next May. The topic under consideration for 2013 is “Untapped Capital.” In the interim, we have designed and developed an annual international conference program that will focus on vibrant cities around the globe. IDEAS CITY: Istanbul launched this October in conjunction with the first Istanbul Design Biennial. We kicked off the three-day conference with a keynote by Amanda Burden, Commissioner and Chair of the New York City Planning Commission.

As our international activities continue to expand through various partnerships and initiatives, such as IDEAS CITY, Museum as Hub, the Art Spaces Directory, our artist residency program, and our global exhibition program, we are also expanding the international profile of our Board of Trustees. This year, I am pleased to announce that we have added four outstanding new Board Members: Leonid Mikhelson from Moscow, José Olympio Pereira from São Paulo, Hank Latner from Toronto, as well as Gael Neeson from Chicago and Aspen.

We continue to learn from all of our partners who help connect us to the best contemporary art as well as to diverse cultures and perspectives.



Lisa Phillips  
*Toby Devan Lewis Director*



Photo: Lina Bertucci

---

# Table of Contents

---

|                      |    |                                                    |
|----------------------|----|----------------------------------------------------|
| CURRENT EXHIBITIONS  | 3  | Jonathan Horowitz: Your Land/My Land: Election '12 |
|                      | 4  | Rosemarie Trockel: A Cosmos                        |
|                      | 6  | Come Closer: Art Around the Bowery, 1969–1989      |
|                      | 7  | Haroon Mirza: Preoccupied Waveforms                |
|                      | 8  | Judith Bernstein: HARD                             |
| UPCOMING EXHIBITIONS | 9  | NYC 1993                                           |
|                      |    | Museum as Hub                                      |
|                      | 10 | New Online                                         |
|                      | 11 | IDEAS CITY                                         |
|                      | 12 | Public Programs                                    |
|                      | 14 | Rhizome                                            |
|                      | 15 | Store                                              |
|                      | 16 | Events                                             |
|                      | 18 | Membership                                         |
|                      | 19 | Thank You                                          |



# Jonathan Horowitz: Your Land/My Land: Election '12

OCTOBER 10–NOVEMBER 18, 2012  
LOBBY

“Your Land/My Land: Election '12” is an installation by New York-based artist Jonathan Horowitz (b. 1966, New York City) that coincides with the 2012 American presidential election season. The installation is being staged simultaneously at seven museums across the United States and provides a space for people to gather, watch coverage of, and talk about the presidential election.

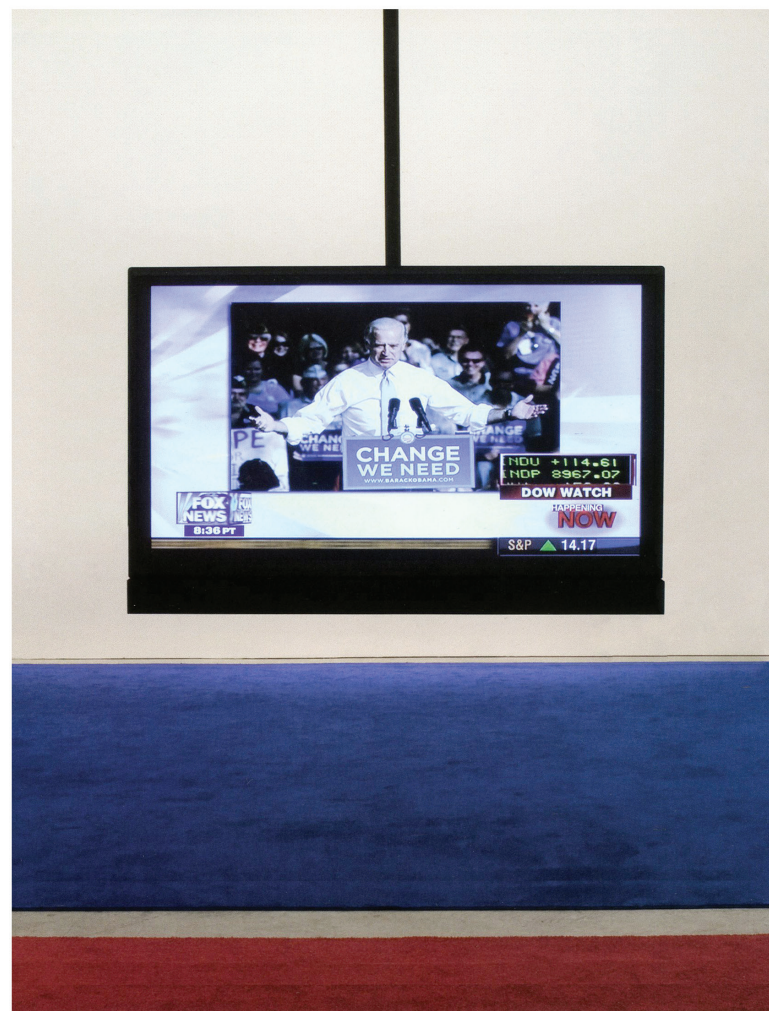
The title references the song “This Land is Your Land” written by folk musician Woody Guthrie in 1940, originally addressing the issue of land ownership. At each location, red and blue area rugs divide the exhibition space into opposing zones, reflecting America’s color-coded political and cultural divide. Back-to-back monitors are suspended between the carpets, with one broadcasting a live feed of Fox News, the other of MSNBC.

When “Your Land/My Land: Election '12” opens, a portrait of President Obama, as the elected representative of all Americans, hangs between the red and blue zones, and a portrait of Mitt Romney sits on the floor. If Obama wins, the position of the two portraits will remain the same. Should Obama be unseated, their positions will be switched.

Since the early 1990s, Horowitz has created work that combines the imagery and ambivalent attitude of Pop Art with the engaged criticality of Conceptualism. Often based on popular commercial sources, his work examines the deep-seated links between consumerism and political consciousness. Recent solo exhibitions include “Minimalist Works from the Holocaust Museum,” Dundee Contemporary Arts, Scotland (2010), “Apocalypto Now,” Museum Ludwig, Cologne (2009), and the retrospective exhibition, “And/Or,” P.S.1, New York (2009).

To post comments about the presidential election and to learn more about Jonathan Horowitz’s project “Your Land/My Land: Election '12,” visit [yourlandmyland.us](http://yourlandmyland.us). The website is accessible on the computer at the back of the Lobby; to connect to the project on Twitter, use #YLML.

Other participating venues include Contemporary Art Museum St Louis, MO, Contemporary Art Museum Raleigh, NC, Contemporary Arts Museum Houston, TX, Hammer Museum, Los Angeles, Utah Museum of Contemporary Art, Salt Lake City, UT, and Telfair Museums, Savannah, GA.



Jonathan Horowitz, *Culture War* (CNN vs. Fox), 2008. Two plasma screens: one with CNN live feed, one with Fox News live feed. Installation view: Gavin Brown's enterprise, New York, 2008. Courtesy the artist and Gavin Brown's enterprise, New York

## EXHIBITION SUPPORT

Jonathan Horowitz's “Your Land/My Land: Election '12” at the New Museum is made possible, in part, by the Toby Devan Lewis Emerging Artists Exhibitions Fund.

The New Museum is located at 235 Bowery

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

General Admission: \$14  
Seniors: \$12  
Students: \$10  
Under 18: 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/visit](http://newmuseum.org/visit).

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



# Rosemarie Trockel: A Cosmos

OCTOBER 24, 2012–JANUARY 20, 2013  
SECOND, THIRD, AND FOURTH FLOORS

“Rosemarie Trockel: A Cosmos” presents a world shaped by Trockel’s ideas and affinities. Occupying the Museum’s three main galleries, the exhibition conjures an imaginary universe in which Trockel’s own artwork from the past thirty years shares space with objects and artifacts, spanning different eras and cultures, that map many of her artistic interests.

Over the course of her artistic career, Rosemarie Trockel (b. 1952, Schwerte, Germany) has deflected any identifiable stylistic signature: films and videos, knit paintings, projects for children, ceramics, drawings, and collages, plus a panoply of sculptures in a myriad of materials, are among the extraordinarily varied forms that comprise her body of work. Nonetheless, certain constants underpin her diverse activity: contending notions of feminism, purported antagonisms between amateur and professional, celebrity and anonymity, and between the fine, as opposed to the applied, arts and crafts. More broadly, Trockel probes interrelations between humans and animals, and our impact, as a species, on the natural world.

The epicenter of “Rosemarie Trockel: A Cosmos” is a small, tiled room devoted exclusively to Trockel’s work—a curious mix, reminiscent of a *Wunderkammer*, or a cabinet of curiosities, of the fantastical, the erotic, and the perverse. The galleries and floors that radiate from this nucleus are installed typologically, as in a traditional natural history museum, or thematically, as in many museums of modern art. These very distinct installation strategies generate fundamentally different ways of viewing.

Trockel’s work in ceramic is the focal point of the Museum’s Fourth Floor, pairing sculptures that engage issues of reproduction and replication, as in the monumental *Replace Me* (2011), with forms more organic and primitive, as in *Spiegelgrab* (2006). The Third Floor is devoted to Trockel’s works made with wool—the material with which she is most often associated. Large-scale monochromatic knit paintings are juxtaposed with smaller works of the same material.



The Second Floor presents a broad selection of Trockel’s work in conjunction with a selection of artifacts created by individuals not normally recognized as artists—kindred spirits that Trockel describes as having “elective affinities” with her own practice. Many worked in the field of natural history. Maria Sybilla Merian was a pioneering botanist and entomologist from the late seventeenth century whose contributions to the advancement of scientific knowledge were considerable at the time, although later unjustifiably eclipsed. Two copies of her extraordinary publication *Metamorphosis Insectorum Surinamensium*, which include illustrations of the vast flora and fauna

Merian discovered on a two-year journey to Suriname in 1699, are on view. The delicate glass models of sea creatures, presented in the same gallery, were produced by father and son Leopold and Rudolph Blaschka in the late nineteenth century as research tools for naturalists with no access to living specimens. Elsewhere throughout the exhibition, self-taught artists who created in isolation or obscurity, such as James Castle, Morton Bartlett, Judith Scott, and Manuel Montalvo, are represented by objects often made with the humblest of materials or economy of means that offer a view into the personal worlds of their makers. Trockel’s appreciation of such variously under-recognized individuals stems from her empathy with the questions their work addresses, and the directness and inventiveness with which it is realized. Whether operating within the framework of a disciplinary field, like botany, or propelled by more autonomous internal directives, these figures provide models of dedication to their chosen vocations that, for Trockel, are exemplary and inspiring.

The imaginary world limned in “A Cosmos” is meant to be neither definitive nor exhaustive. Just as the territory it maps remains open to new discoveries, individual works may be considered as representative of fields of knowledge and experience that together elucidate Trockel’s multifaceted practice in fresh and unprecedented ways.

## CURATED BY

“Rosemarie Trockel: A Cosmos” has been curated by Lynne Cooke, former Deputy Director and Chief Curator, Museo Centro de Arte Reina Sofía, in collaboration with Rosemarie Trockel. The New Museum’s presentation has been organized in conjunction with the artist and curator by Massimiliano Gioni, Associate Director and Director of Exhibitions, and Jenny Moore, Associate Curator.

After its presentation at the New Museum, the exhibition will travel to the Serpentine Gallery, London. The exhibition was first on view at Museo Nacional Centro de Arte Reina Sofía from May 23–September 24, 2012.

## CATALOGUE

The exhibition is accompanied by a 217-page catalogue, produced by Museo Centro de Arte Reina Sofía and published by the Monacelli Press, featuring essays by Lynne Cooke, Dore Ashton, Suzanne Hudson, and Anne Wagner.

## ORGANIZED BY

This exhibition is organized by the Museo Nacional Centro de Arte Reina Sofía in collaboration with the New Museum.

*Mechanical Reproduction*, 1995. Acrylic on paper, 8 x 10 in (20.5 x 25.5 cm). Courtesy Sprüth Magers, Berlin/London, and Gladstone Gallery, New York/Brussels. Private collection. © Rosemarie Trockel / VG Bild-Kunst, Bonn 2012





From a French Magazine, 2005. Silkscreen print on plastic, 32 1/4 x 24 3/4 in (82 x 63 cm). Courtesy Sprüth Magers, Berlin/London, and Gladstone Gallery, New York/Brussels. Private collection. © Rosemarie Trockel / VG Bild-Kunst, Bonn 2012

---

## “A Cosmos” Public Programs

---

TROCKEL'S COSMOS: LYNNE COOKE AND SUZANNE HUDSON IN CONVERSATION

SATURDAY OCTOBER 27, 2012, 2 PM  
FREE FOR NEW MUSEUM MEMBERS/\$8 GENERAL ADMISSION

Taking the exhibition's format as a model, this conversation between curator Lynne Cooke and art historian Suzanne Hudson will explore Trockel's multifaceted oeuvre and expand on its dynamic intersections with artworks from other figures and times.

EXPLORING “A COSMOS” WITH *CABINET* MAGAZINE

SATURDAY JANUARY 12, 2013, 2-6 PM  
\$8 NEW MUSEUM MEMBERS/\$12 GENERAL ADMISSION

An afternoon of talks, films, and other activities, delving into natural history, zoology, scientific discovery, knitting, and more.

### EXHIBITION SUPPORT



The exhibition is made possible by the generous support of the LUMA Foundation and Ellen and Michael Ringier.

Additional support is provided by Lisa A. Schiff, Åke and Caisa Skeppner, and the Consulate General of the Federal Republic of Germany in New York.

The accompanying exhibition publication is made possible by the Barbara Lee Family Foundation and the J. McSweeney and G. Mills Publications Fund at the New Museum.

Special thanks to Sprüth Magers and Gladstone Gallery.



# Come Closer: Art Around the Bowery, 1969–1989

SEPTEMBER 19, 2012–JANUARY 6, 2013  
FIFTH FLOOR

“Come Closer: Art Around the Bowery, 1969–1989” is an exhibition that takes the Bowery as subject, site, and center for creative ingenuity in the 1970s and 1980s. Featuring original artwork, ephemera, and performance documentation by twenty-three artists who lived and worked on or near the Bowery, “Come Closer” is a direct result of the Museum’s Bowery Artist Tribute. Both a celebration and exploration of the Museum’s neighborhood, the Bowery Artist Tribute is a vibrant resource for visitors and neighbors to tap into the history of the area, its creative residents, and their contributions to contemporary culture. Realized as a website ([boweryartisttribute.org](http://boweryartisttribute.org)), a permanent installation in our Fifth Floor Resource Center, public programming, and a publication series, the Bowery Artist Tribute asks artists for their impressions and recollections.

Many of the works in “Come Closer” were discovered through these interviews as the project encourages artists to consider the relationship between the Bowery and their creative practice. The unique focus of this project has inspired artists to reassess their personal archives, unearthing visions of the Bowery that range from hopeful to dystopic. Because of the neighborhood’s long history of marginalization and neglect, these works have suffered a similar disregard and many of the exhibited works have not been shown for decades.

The exhibition’s title invokes the spirit of these works, which invite a re-examination of this once-condemned zone. This re-examination takes many forms. Martin Wong’s subjective, deeply personal portraits of the neighborhood demonstrate his search for humanity among its decaying brick buildings. Keith Haring, Marcia Resnick, and Charles Simonds all created unsanctioned public art which redrew territorial boundaries and adjusted the landscape. All of the participating artists pursued DIY practices, pushing generations of institutional rigidity aside for a diversification of materials, gestures, and voices. As this influx of artists helped shape the Bowery, the neighborhood helped shape generations of artists.

Works by the following artists are included in the exhibition: Barbara Ess, Coleen Fitzgibbon, Keith Haring, John Holmstrom, Curt Hoppe, Colette Lumiere, Marc H. Miller, Adrian Piper, Adam Purple, Dee Dee Ramone,

Joey Ramone, Marcia Resnick, Bettie Ringma, Christy Rupp, Arleen Schloss, Charles Simonds, Eve Sonneman, Billy Sullivan, Paul Tschinkel, Anton van Dalen, Arturo Vega, Robin Winters, and Martin Wong. To provide a more expansive reading of performance, exhibition, and studio spaces on the Bowery, this exhibition also incorporates posters, snapshot photographs, and publications from the period.

## “Come Closer” Public Programs

The event programming for “Come Closer” thoughtfully expands the reach of the exhibition to include many artists whose work is not physically represented in the exhibition itself while elaborating important themes of community and neighborhood through a series of talks, screenings, and concerts.

GET WEIRD: ARTO LINDSAY

FRIDAY NOVEMBER 30, 2012, 7 PM  
\$12 NEW MUSEUM MEMBERS/\$15 GENERAL ADMISSION

AMOS POE’S NEW YORK: FOUR FILMS, FOUR DECADES

THURSDAY DECEMBER 6–SUNDAY DECEMBER 9, 2012  
FREE FOR NEW MUSEUM MEMBERS/\$8 GENERAL ADMISSION

PARALLEL LINES: VISUAL ART, CBGB, AND DOWNTOWN NIGHTLIFE

THURSDAY DECEMBER 13, 2012, 7 PM  
FREE FOR NEW MUSEUM MEMBERS/\$8 GENERAL ADMISSION

“Come Closer: Art Around the Bowery, 1969–1989,” 2012–13.  
Exhibition view: New Museum. Photo: Jesse Untracht-Oakner



### CURATED BY

“Come Closer: Art Around the Bowery, 1969–1989” is curated by Ethan Swan, Education Associate.

### EXHIBITION SUPPORT

“Come Closer: Art Around the Bowery, 1969–1989” is presented as part of the Bowery Artist Tribute.

The Bowery Artist Tribute is made possible by an endowment established by Hermine and David Heller.

Exhibition support for “Come Closer” is generously provided, in part, by the Robert Mapplethorpe Photography Fund.



# Haroon Mirza: Preoccupied Waveforms

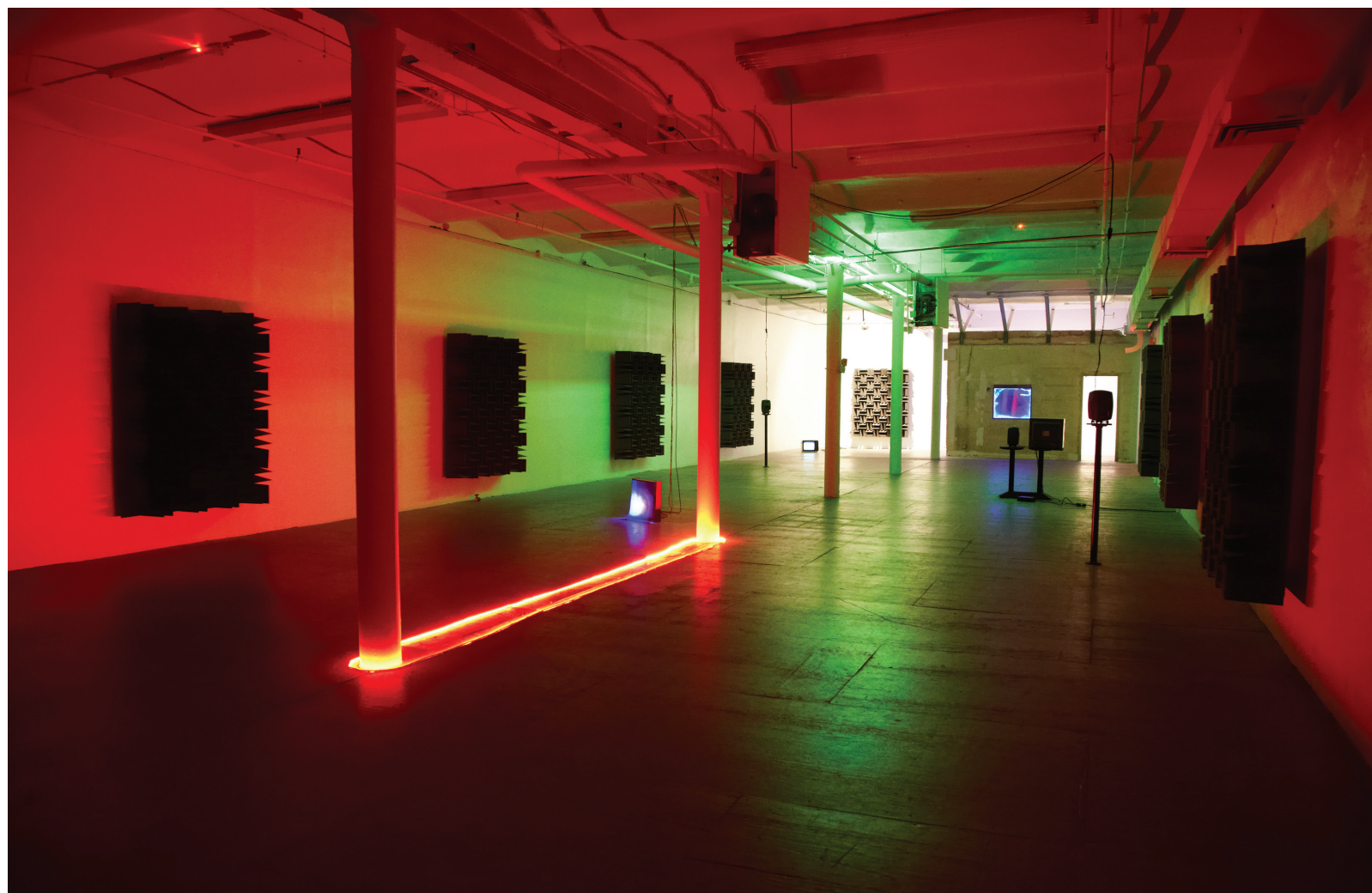
SEPTEMBER 19, 2012–JANUARY 6, 2013  
STUDIO 231

“Preoccupied Waveforms” is the first New York solo show by the artist Haroon Mirza. This exhibition is the fourth in a series of new projects by young international artists at Studio 231, the New Museum’s adjacent, ground-floor space at 231 Bowery. Mirza uses simple industrial materials to radically transform the perceptual experience of architectural space. Over the past ten years, Mirza has deployed a range of analog and digital devices to create dynamic compositions of sound and light. His performances, kinetic sculptures, and immersive installations have made him one of the most celebrated young international artists working today. Mirza was the recipient of both the 2010 Northern Art Prize in the United Kingdom and the Silver Lion Award for most promising young artist at the 54th Venice Biennale (2011).

Mirza’s work is often distinguished by its improvised use of outmoded audiovisual technologies. Turntables, speaker cabinets, monitors, and more contemporary electronic equipment are rewired and integrated into objects that recall antiquated technologies, and work together to create new visual and auditory landscapes. More recently, Mirza has expanded his work to take on entire architectural environments. Strands of LED lights, fragments of video, and amplified electricity are programmed to disrupt and destabilize the exhibition space. Mirza often incorporates references to or even works by other artists into his installations and his pieces extend beyond formal experimentation to consider the social, historical, and political conditions in which his compositions are sited.

Mirza has recently completed a trio of interrelated site-specific exhibitions:  $\backslash\backslash\backslash\backslash\backslash\backslash\backslash$  at the Kunst Halle Sankt Gallen in Switzerland,  $\wedge\wedge\wedge\wedge$  at the University of Michigan Museum of Art, and  $--\{\}\{\}\{\}\{\}\{\}\{\}\{\}$  at the Ernst Schering Foundation in Berlin. These installations, whose titles comprise typographical symbols that represent various wavelengths, each use an array of programmed devices activated throughout diverse architectural spaces. Similarly, his project for the New Museum uses LED lights, video, and remixed samples of music and sounds to dissolve and reconstruct the Studio 231 space.

Haroon Mirza was born in London in 1977. He studied Design Critical Theory and Practice at Goldsmiths College and Fine Art at Chelsea College of Art and Design. Mirza has presented exhibitions and performances at venues including Chisenhale Gallery, London, the Camden Arts Centre, London, and Spike Island, Bristol. His work has been included in a number of group exhibitions internationally including the British Art Show 7 (2010) and Performa 11 (2011). He currently lives and works in London and Sheffield, UK.



Haroon Mirza: Preoccupied Waveforms, " 2012–13. Exhibition view: New Museum. Photo: Jesse Untrecht-Oakner

#### CURATED BY

“Preoccupied Waveforms” is curated by Gary Carrion-Murayari, Curator, and Jenny Moore, Associate Curator.

#### EXHIBITION SUPPORT

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

Additional support for programming at Studio 231 is provided, in part, by the Laurie M. Tisch Illumination Fund.



# Judith Bernstein: HARD

OCTOBER 10, 2012–JANUARY 20, 2013  
LOBBY GALLERY

For over forty years, Judith Bernstein has created provocative drawings and paintings that boldly critique militarism and machismo in a manner that is at once humorous and threatening. As a student at Yale in the '60s, Bernstein developed a fascination with the graffiti she found in men's restrooms. Within these crude sexual scrawlings, Bernstein discovered a window into the male subconscious as well as her own. Her works from this period, predating the wave of feminist artworks in the early '70s, assert female rights and address the underlying connection between sexual aggression and warfare. These mordant antiwar and antisexist statements bristle with the political activism and fury that characterized the Vietnam War era, and continue to resonate viscerally today.

Bernstein's most well-known works are her subsequent series of biomorphic screw drawings. One of these works, *HORIZONTAL* (1973), was censored from the exhibition "FOCUS: Women's Work – American Art in 1974" at the Museum of the Philadelphia Civic Center. At the time, a petition letter was issued in protest, signed by many significant artists, critics, and curators, including the New Museum's founder, Marcia Tucker. *HORIZONTAL* is included in her exhibition at the New Museum along with a focused selection of work from the '60s through the present. The exhibition's title, like Bernstein's work,

carries an explicit meaning as a sexual reference. Yet it is also semantically elastic, conjuring up multiple associations within layers of political, personal, and artistic struggle.

Judith Bernstein was born in 1942 in Newark, NJ, and lives and works in New York City. She received her MFA from Yale University School of Art in 1967. Solo exhibitions include Mitchell Albus Gallery, New York (2008), *The Box*, Los Angeles (2009 and 2011), and Alex Zachary, New York (2010). Her work has been included in group exhibitions, such as "The Comfort of Strangers" at MoMA P.S.1, New York (2010), "The Last Newspaper" at the New Museum, New York (2010), and "The Historical Box" at Hauser & Wirth, Zurich (2011) and London (2012). Her work is in the collections of the Museum of Modern Art, New York, the Whitney Museum of American Art, the Brooklyn Museum, the Jewish Museum, New York, and Yale University Art Gallery, New Haven. Bernstein was a founding member of A.I.R. Gallery where she had her first solo exhibition in 1973. She was an early member of many art and activist organizations including Guerrilla Girls, Art Workers' Coalition, and Fight Censorship.



Judith Bernstein, *HORIZONTAL PLUS #3*, 1975. Charcoal on paper, 9 x 26 ft (274.3 x 792.5 cm). Courtesy the artist and The Box, Los Angeles

#### CURATED BY

"Judith Bernstein: HARD" is curated by Margot Norton, Curatorial Associate.

#### EXHIBITION SUPPORT

"Judith Bernstein: HARD" is made possible, in part, through the generous support of the Producers Council of the New Museum.



# NYC 1993

OPENS FEBRUARY 2013

In February 2013, the New Museum will present one of the first survey exhibitions on the art of the 1990s. Centering on the year 1993, the exhibition will be conceived as a time capsule: an experiment in collective memory that attempts to capture a specific moment at the intersection of art, pop culture, and politics. The social and economic landscape of the early '90s often mirrors and predicts our contemporary experiences both nationally and globally. Conflict in Europe, radical change in the Middle East, the AIDS crisis, national debates on health care, gun control, and gay rights, and caustic partisan politics served as both the background and source material for a number of younger artists who first came to prominence in 1993. At the same time, an increasingly active international network of artists, curators, and dealers contributed to a burgeoning global art world, amplified by the nascent tools of digital information.

"NYC 1993" looks at art made and exhibited in New York twenty years ago, providing a synchronic panorama in which established artists and emerging figures of the time are presented alongside the work of authors whose influence has since faded from the discussion. The exhibition will include a number of historical reconstructions of important installations and exhibitions from 1993, while other works will be reinterpreted and activated from the vantage point of today—highlighting the ways in which certain actions, events, attitudes, and emotions reverberate towards the present. These works will also be complemented by non-art material from photojournalists, writers, musicians, and filmmakers to sketch out the complex intersection between art and the world at large that defined the 1990s and continues to shape artistic expression today.

Art Club 2000, *Untitled (Conrains I)*, 1992-93. Chromogenic color print, 8 x 10 in (20.3 x 25.4 cm). Courtesy the artist and the Estate of Colin de Land



## Museum as Hub: Center for Historical Reenactments: After-after Tears

OPENS JANUARY 2013  
FIFTH FLOOR

This fall, the Museum as Hub begins a residency and research project with Center for Historical Reenactments (CHR), a collaborative platform based in Johannesburg, South Africa. Founded in 2010, CHR explores art's position in global histories by conceptualizing projects that reinterpret the past in order to create spaces for future work and reflection. Rather than simply restaging past events, CHR develops new forms and frameworks to locate our place in the present.

CHR has not only engaged Johannesburg as a primary site of activity but also as a source of social and political memory. Their first project, "PASSAGES: references & footnotes" (2010), featured references that informed artworks, critical texts, and performance materials that engaged a historical site: the Pass Office—where racial classifications were enacted during apartheid. "Xenoglossia, a research project" (2010-12) considered the contested phenomenon of xenoglossy (whereby a person inexplicably comes to speak or write a language unknown to him/her) through fifteen months of

events and interventions that investigated historical contradictions and mutual understandings derived from forms of art and politics.

"After-after Tears" exposes patterns in a rapidly transforming society, focusing on CHR's activities from 2010-12. Their project rethinks the established biennial model—developing over a two-year period rather than a singular event, taking place every two years. It proposes a different understanding of continuity and references a recent phenomenon of "after tears" parties, commonly held after funerals in South African townships. The project not only marks its two-year anniversary but also enacts a radical transformation of its current activities. CHR calls upon past collaborators and advisors to participate in various performances, symposia, exhibitions, and workshops in order to develop future infrastructure. The project includes active CHR members, Donna Kukama, Gabi Ngcobo, and Kemang Wa Lehulere as well as associated collaborators and guest contributors.

## SUPPORT

Museum as Hub is made possible by



Museum as Hub and public programs are made possible, in part, by



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.

Museum as Hub Residency Program is made possible through the lead support of



Additional funding is provided by Laurie Wolfert. Artist travel is supported, in part, by a grant from the Ford Foundation.

# New newmuseum.org

On the occasion of our 35th anniversary, we have reimagined our website [newmuseum.org](http://newmuseum.org). The site features four major new programs that make it a unique destination for our rapidly growing online community. In addition to the programmatic expansion, our new site provides improved functionality, integration of several social media platforms, increased exhibition-related content, a dedicated section for Members, and mobile device optimization.

## Digital Archive

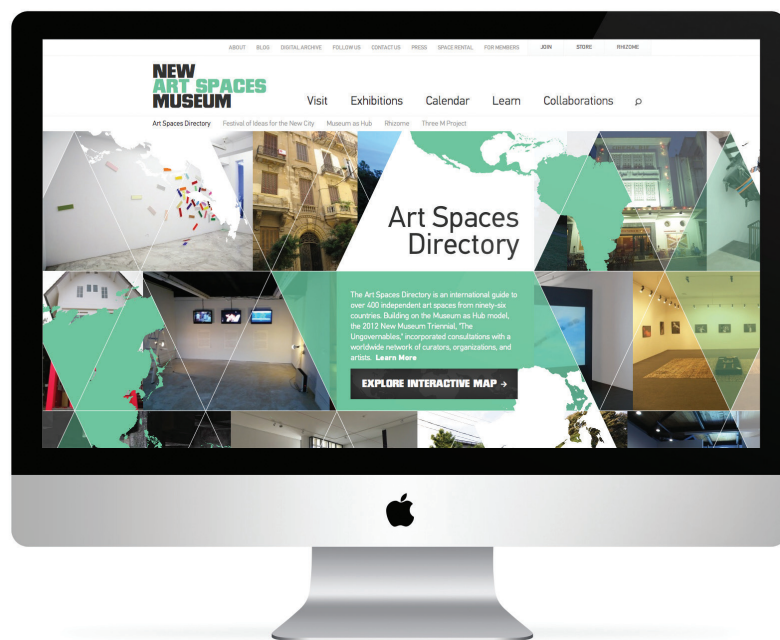
The New Museum Digital Archive documents thirty-five years of the New Museum's history, including exhibitions, public programs, and institutional developments through images, video, audio, and downloadable publications. Through this new digital interface, users can explore more than 8,000 written and visual records, as well as a searchable database of over 4,000 artists, curators, and organizations associated with the New Museum's history.

## Art Spaces Directory

The Art Spaces Directory online is an interactive, international guide to over 400 independent art spaces from ninety-six countries. The only directory of its kind, it features smaller, alternative nonprofit art spaces around the world, many of which are unknown to a general audience and, in many cases, also unfamiliar to professionals.

## Six Degrees Blog

Over its thirty-five year history, the New Museum has developed an extensive international network through its curators, exhibitions, supporters, and signature initiatives like "The Generational" Triennial, Museum as Hub, and IDEA CITY, formerly known as Festival of Ideas for the New City. Our new blog, Six Degrees, brings together a range of global voices and perspectives from the Museum's community.



### SUPPORT

The redesign of the website and its four signature initiatives have been supported by extraordinary funding through grants from the Andrew W. Mellon Foundation, Bloomberg Philanthropies, Booth Ferris Foundation, Henry Luce Foundation, and the Institute of Museum and Library Services. The site was engineered and designed by Kettle.

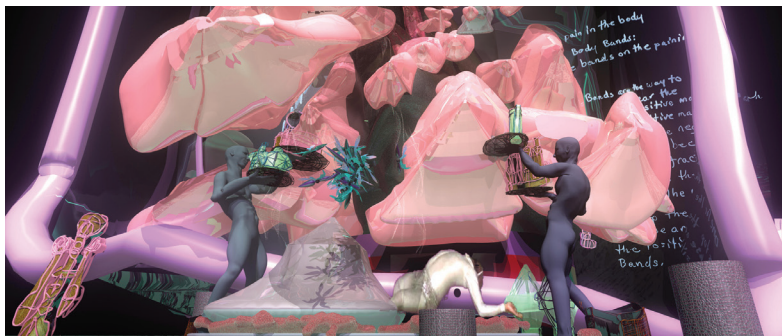
## First Look: New Art Online

A monthly series of innovative online projects and new commissions, the First Look series showcases a new digital artwork each month. The selected works will represent the breadth of art online—from interactive documentary, to participatory applications, to moving-image-based works, all exploring the formal, social, and aesthetic possibilities of the web. Works will vary from pre-existing projects, which have had little exposure, to new commissions.

AUGUST 2012

Taryn Simon and Aaron Swartz: *Image Atlas*

First Look premiered with *Image Atlas*, a project by artist Taryn Simon and technologist Aaron Swartz that was initiated through Rhizome's signature Seven on Seven conference. *Image Atlas* investigates cultural differences and similarities by indexing top image results for given search terms across local search engines throughout the world. For instance, entering the term "party" into the *Image Atlas* reveals varied associations: from winning moments in soccer games in Brazil, to black-and-white portraits of political leaders in North Korea, to flames in Kenya, to colorful streamers and confetti in the US. Through an incredibly simple interface, the *Image Atlas* raises profound questions related to language, international culture, and systems of information. When engaging with the work, users are implicitly encouraged to locate variation—an exercise that points to the persistence of difference in a world supposedly flattened by the homogenizing effects of the global economy, both financial and cultural.



Jacolby Satterwhite, *Reifying Desire 3*, 2012 (still). Video, color, silent, 16:58 min. Courtesy the artist and Monya Rowe Gallery, New York

SEPTEMBER 2012

Aboveground Animation: 3D-Form

"3D-Form" is a presentation of four experimental animations selected from the archive Aboveground Animation. Featured artists include Barry Doupe, Kathleen Daniel, Ryan Whittier Hale, and Jacolby Satterwhite. Beyond Pixar, Adult Swim, or the default avatars of video games, these works explore possibilities for 3-D human forms. Their casts of improbable people are hatched out of personal history or emotion—through a longing for intimacy or an uncertainty for the future. The works in "3D-Form" are distinguished by their integration of diverse forms, such as drawing, dance, and video, with 3-D animation. From Satterwhite's glowing wombs and voguing dancers, Daniel's erotic avatars that writhe, couple, and break apart, Hale's cluster of identical artificial beings that recall sci-fi fantasies, and Doupe's flat characters that operate like open text fields—the works reveal fresh terrain for debates around the post-human body. While each work possesses a distinct formal vocabulary, all are equally brazen. They work through our highly sexualized and objectified pop culture to produce new forms of humanity that are both strange and familiar.

CURATED BY

First Look: New Art Online is curated by Lauren Cornell, Adjunct Curator and former Director of Rhizome.



# IDEAS CITY

SECOND BIENNIAL FESTIVAL ABOUT URBAN FUTURE

NEW YORK CITY, MAY 1–4, 2013

“Untapped Capital” is 2013 Theme

Festival’s International Programs Launch with

IDEAS CITY: Istanbul, October 11–14, 2012

We are pleased to announce that the 2013 iteration of IDEAS CITY, the biennial festival created to explore the future city and to effect change, will take place in downtown New York from May 1–4, 2013. Formerly known as the Festival of Ideas for the New City, IDEAS CITY was founded by the New Museum as a major collaboration between dozens of downtown arts, education, and community organizations to harness the power of the creative community and imagine our collective future. This ambitious initiative is built upon the core belief that arts and culture constitute a driving force behind the vitality of urban centers worldwide.

The inaugural festival was launched in May 2011. It included a three-day conference of symposia, lectures, and workshops with visionaries and leaders, including exemplary mayors, architects, artists, and technology experts; an innovative StreetFest along the Bowery featuring over 100 organizations and small businesses presenting model products and practices for a better city; and hundreds of independent projects and public events attracting over 70,000 participants. The overwhelmingly positive response led to the festival’s establishment as a unique biennial event in New York City with international satellite programs organized in intervening years. The theme for IDEAS CITY 2013 is Untapped Capital. As the world’s resources continue to be endangered, depleted, and destroyed, we all need to imagine new solutions and develop innovative approaches and practices. Rather than focusing on deficits, IDEAS CITY 2013 will encourage intensive examination of surplus resources that may be under-recognized or underutilized: Untapped Capital. There are many ways of thinking about what might define “untapped capital,” ranging from people and raw materials, to

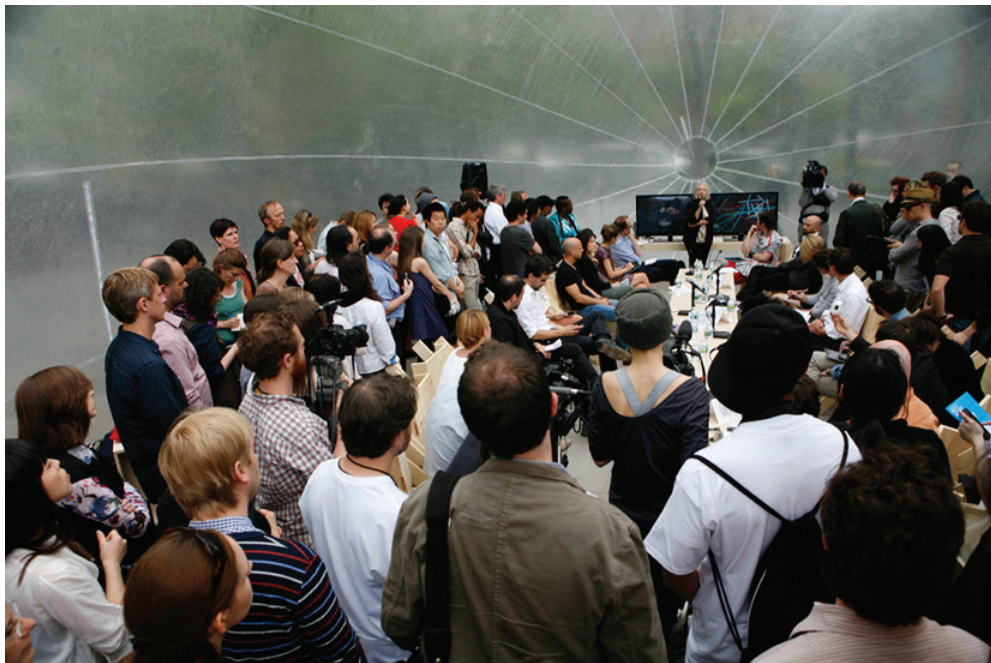
ideas, networks, varied resources, and modes of communication. The topic of Untapped Capital provides a touchstone for alternative thinking about new methodologies, new solutions, and new goals.

The theme of Untapped Capital was also explored in the festival’s first international satellite event, IDEAS CITY: Istanbul, in October 2012. Additional international programs are planned for São Paulo, Brazil, and Delhi, India, in subsequent years.

IDEAS CITY: Istanbul October 11, 12, 14, and 19, 2012

IDEAS CITY: Istanbul was a three-day conference featuring a series of workshops organized by the New Museum, in conjunction with the first Istanbul Design Biennial and the Audi Urban Future Initiative Awards. The conference was a primary resource for identifying key issues around this year’s overarching festival theme of Untapped Capital and further developed an active network of international colleagues.

Keynotes, roundtables, workshops, and panels brought together diverse participants, including a mix of artists, architects, designers, entrepreneurs, urban planners, economists, sociologists, technologists, environmentalists, and governmental representatives. IDEAS CITY events expanded the festival’s network, enriched discussion on biennial topics, and engaged other urgent issues.



Spacebuster at the 2011 StreetFest. Photo: Benoit Pailley



View of Istanbul from SALT Galata

#### 2012/13 EXECUTIVE COMMITTEE

New Museum, Founder  
Architectural League New York,  
Bowery Poetry Club, The Drawing  
Center, Storefront for Art and  
Architecture, NYU Wagner School

#### FOUNDING SUPPORTER

IDEAS CITY is made possible by a  
generous grant from Goldman Sachs  
Gives at the recommendation of  
Hermine & David B. Heller.

**Goldman  
Sachs**  
*Gives*

#### LEAD SPONSOR

 **Audi**  
Urban Future  
Initiative

Curated by **STYLEPARK**

#### PRODUCING SPONSORS

**Brookfield** Lonti Ebers

IDEAS CITY: ISTANBUL

Support for IDEAS CITY: Istanbul  
is made possible, in part, by  
Virginia Lebermann and John  
Wotowicz.



# Public Programs

## Performance Residencies

The evolving role that performance plays within visual art contexts is an increasingly urgent interdisciplinary topic. The New Museum is uniquely positioned to facilitate interdisciplinary dialogues on this topic through programming that has come to emphasize curatorial dramaturgy and the contextualization of process over the typical endgame of formal presentations. Performance residencies this fall and winter extend across multiple months and include “Movement Research in Residence: Rethinking the Imprint of Judson Dance Theater Fifty Years Later” and “Half Straddle in Residence: Chekhov (Thinking of you).”

HALF STRADDLE IN RESIDENCE:  
CHEKHOV (THINKING OF YOU)

Half Straddle’s residency takes a closer look at this season’s unusual trend of radical Chekhov adaptations taking place around New York City at venues such as Soho Rep, Performance Space 122, River to River, and Hartford Stage (not to mention a slew of major commercial productions on Broadway and elsewhere). A series of related programs with notable boundary-defying contemporary theater makers (including a talk with Annie Baker, Kristen Kosmas, Annie-B Parson/Paul Lazar, and Tina Satter on November 18 and a Proposition by Mac Wellman from January 19–20) provides context and research for the development of Half Straddle’s *Seagull* (*Thinking of you*), while exploring the relative concept of theatrical “realism” that originated with Anton Chekhov and Constantin Stanislavski.



Half Straddle

### CURATED BY

“Half Straddle in Residence: Chekhov (Thinking of you)” and “Movement Research in Residence: Rethinking the Imprint of Judson Dance Theater Fifty Years Later” are presented as part of the New Museum’s RE:NEW RE:PLAY residency series, curated by Travis Chamberlain.

### SUPPORT

This program is made possible, in part, through the support of the New York State Council on the Arts and the New York City Department of Cultural Affairs.



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

MOVEMENT RESEARCH IN RESIDENCE: RETHINKING THE IMPRINT OF JUDSON  
DANCE THEATER FIFTY YEARS LATER

The emergence of Judson Dance Theater in New York City in the 1960s is often cited as the beginning of what has become known as “postmodern dance,” coinciding with a moment when the boundaries between dance and other artistic practices were becoming increasingly permeable and fluid. The work produced during this time (and frequently performed at Judson Church) has had a profound effect on the way both audiences and artists conceive of the role of performance and the body in contemporary culture.

“Rethinking the Imprint of Judson Dance Theater Fifty Years Later” provides the focus for a four-month-long residency with Movement Research on the occasion of the fiftieth anniversary of the first performance at Judson Dance Theater (July 6, 1962). In early fall, four artists were nominated by the Movement Research community and attending audience to respond to four research topics in a series of week-long performance residencies, including open rehearsals and audience talkbacks, taking place across the span of several months at the New Museum. These artists will share their findings for further discussion and debate in a final presentation on December 16. An additional series of discussions and performances (including a talk with Yvonne Rainer, Aileen Passloff, and Wendy Perron on October 28) will provide context and further research as they reconsider the legacy, mythology, and influential permutations that continue to echo from the Judson Dance Theater (1962–64).



Deborah Hay, *Ten*, 1968. Performance: Danspace Project, 1982. Photo: Herbert Migdoll. Courtesy *Dance Magazine*

“Thomas Lehmen, Mårten Spångberg, and the Judson Imprint in Europe: Performances and Discussion,” part of “Movement Research in Residence,” is copresented with Goethe-Institute New York.



---

# Propositions

---

Propositions is a public forum that explores ideas in development. Each two-day seminar introduces a topic of current investigation in a speaker's artistic or intellectual practice. Over the course of a seminar session, these developing ideas are presented to the public, responded to, "researched," and discussed to propel them forward in unique ways. The series continued on September 28–29 with A Proposition by Fionn Meade—a curator and writer based in New York who has most recently been the curator at the Sculpture Center, New York, where he organized the exhibitions "Scene, Hold, Ballast," with David Maljkovic and Lucy Skaer, "Knight's Move," a survey of new sculpture in New York, and "Time Again," amongst others. His writing has appeared in numerous publications, including *Artforum*, *Parkett*, *Mousse*, *Bomb*, and *Bidoun*. In his Proposition, Meade considered how and when artworks enact critique

and why these works are intrinsically entangled with the discipline of history. October 19–20 featured A Proposition by Malik Gaines, an artist, writer, and curator based in New York. Gaines is a member of the collective My Barbarian, whose interdisciplinary projects playfully re-enact artistic, political, social, and historical situations. As a curator, he organized "Quadruple-Consciousness" at Vox Populi, Philadelphia, and served on the curatorial team for "Made in L.A. 2012," the first Los Angeles biennial. He holds a PhD in Theater and Performance Studies and is Assistant Professor of Art at Hunter College, City University of New York. As part of Propositions, Gaines explores representations of race in theatrical performance. Additional Propositions have been confirmed with curator Montserrat Albores Gleason (November), curator and lawyer Pati Hertling (December), and playwright Mac Wellman (January).

---

## Rhizome: New Silent

---

STORIES FROM THE NEW AESTHETIC (10/11)

The New Aesthetic is an ongoing research project by James Bridle, investigating the intersections of culture and technology, history and memory, and the physical and the digital. For this event, Bridle was joined by Aaron Straup Cope and Joanne McNeil to discuss stories related to these ideas.

James Bridle is a writer, publisher, and technologist. He writes a regular column for the *Observer* (UK) and his writing has also appeared in *Wired*, *Domus*, *Icon*, and widely online. He speaks worldwide on the intersections of literature, technology, and culture, and writes about what he does at [booktwo.org](http://booktwo.org).

Aaron Straup Cope is currently Senior Engineer at the Smithsonian Institution's Cooper-Hewitt National Design Museum. Before that, he was Senior Engineer at Flickr focusing on all things geo-, machinetag-, and galleries-related between 2004 and 2009. From 2009 to 2011, he was Design Technologist and Director of Inappropriate Project Names at Stamen Design, where he created the [prettymaps](http://prettymaps.com) project.

Joanne McNeil is the editor of Rhizome. She is a 2012 USC Annenberg-Getty Arts Journalism Fellow. Her writing has appeared in *Modern Painters*, *Wired* (UK), the *Los Angeles Times*, and other web and print publications.

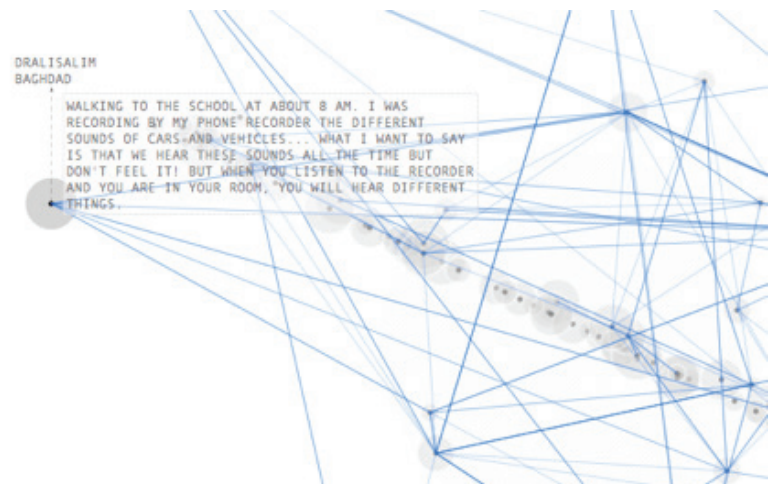
THE FUTURE IS FANTASTIC (IF YOU WANT IT) (11/9)

Fantastic Futures is a collaborative team of students, artists, doctors, and future leaders from Iraq and the United States. For their recently completed Rhizome Commission, Fantastic Futures created a free and open online sound archive that examines concepts of time through the recording, collaging, and sharing of sounds between these two countries. For these young people, faced with huge questions about their future, the website serves as a platform to subvert unjust structures of power used to divide them by instead supporting each other and offering a means through which their stories might be heard. Their goal is nothing short of social justice and the means of achieving that are slow, steady, and subversively poetic.

For this event, which takes place in the New Museum Theater, Fantastic Futures will create a participatory performance of the website, enacted by humans wearing speakers and LED lights. To further explore shared experiences of time, memory, and trauma between countries in conflict, audience members will be blindfolded for a portion of the event to enhance a synesthetic experience—listening to light. By slowing down, and possibly stopping time altogether, Fantastic Futures's performance creates a space for careful listening and pause in the midst of war.



What Airplanes Look Like According to Google Map Satellite Cameras, via the New Aesthetic Tumblr



Fantastic Futures, Courtesy the artist

### SUPPORT

Propositions is made possible by the Charlotte and Bill Ford Artists Talks Fund.

Additional support is generously provided by the Contemporary Council of the New Museum.

Organized by Rhizome, the Rhizome: 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 and the New York State Council on the Arts.

The Future is Fantastic (If You Want It) is made possible in part through the support of the Deutsche Bank Americas Foundation and the Jerome Foundation.

# Rhizome's New Executive Director Heather Corcoran

In August, Rhizome bid farewell to Lauren Cornell as she stepped down from her position of Executive Director after seven amazing years. This fall we welcomed Heather Corcoran as Rhizome's new Executive Director, marking the beginning of a new era in the organization's history.

Corcoran comes to Rhizome from Film and Video Umbrella in London where she served as Deputy Director. She has previously worked as a curator at FACT, the UK's leading center for new media, and at Space, London, as well as the InterAccess Electronic Media Arts Centre in Toronto. Considered a leading figure in media art internationally, Corcoran has also produced large-scale projects with the Barbican Centre, AND Festival, and was a contributing curator for the 2010 Liverpool Biennial.

On the new position, Corcoran says: "I feel passionately that the political and aesthetic implications of new media are profound, and that artists play a crucial role in understanding, developing, and problematizing our technology culture. Rhizome is a significant, leading organization for supporting artistic practices in this area and in my new role I look forward to the opportunity to build on this strong history and community—in New York, with the New Museum, and with new partners internationally."



## Digital Preservation

Since 1999, Rhizome has maintained a growing online archive called the ArtBase. Mirroring Rhizome's mission, the ArtBase collects works of art that critically engage technology. Preserving functionality and ensuring access to works of art that rely on software or hardware is a complex task and an emerging area of practice in museums.

Having pioneered technical methodologies and new cataloging standards for the preservation of born digital works, Rhizome has established itself as a leader in digital preservation.

Recently, a new catalog for the ArtBase was launched (viewable at [rhizome.org/artbase](http://rhizome.org/artbase)), featuring six new collections that contextualize and document works spanning nearly two decades. Covering artistic themes including glitch aesthetics, hypertext, code as creative form, and social justice

through technological intervention, these new collections provide an excellent overview of significant trends in the field.

A current major undertaking of the ArtBase is an initiative to preserve one of the first online communities of contemporary artists: The Thing BBS. This electronic bulletin board, founded in 1991 by artist Wolfgang Staehle, was an international forum for discourse and critique of contemporary art, and is often cited as being one of the first examples of digital artworks being sold through the internet.

On December 15, Ben Fino-Radin, Rhizome's Digital Conservator, will be leading a workshop at Van Abbemuseum (the Netherlands) on the preservation of interactive CD-ROM based material.



### SUPPORT

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





# New Museum Store

HOLIDAY SHOPPING GUIDE

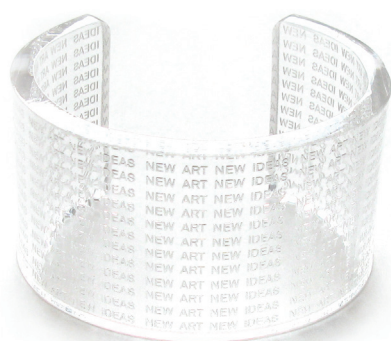
1



2



3



4



5



1

**NEW MUSEUM PASTEL BOX**  
Create new art and new ideas with  
this beautiful pastel set  
REGULAR PRICE: \$15.00  
MEMBER PRICE: \$12.75

2

**NEW BLACK-AND-SILVER T-SHIRT**  
Our classic t-shirt revamped  
in silver  
REGULAR PRICE: \$25.00  
MEMBER PRICE: \$21.25

3

**NEW ART NEW IDEAS BRACELET**  
Each word is etched into crystal-  
clear, high-gloss acrylic  
REGULAR PRICE: \$100.00  
MEMBER PRICE: \$85.00

4

**HELL, YES! MUG**  
Back by popular demand!  
Art by Ugo Rondinone.  
REGULAR PRICE: \$16.00  
MEMBER PRICE: \$13.60

5

**COME CLOSER: BOWERY ARTIST  
TRIBUTE SET**  
Collect all three volumes of  
the *Bowery Artist Tribute*  
REGULAR PRICE: \$15.00  
MEMBER PRICE: \$12.00



# Events

## 35TH ANNIVERSARY SPRING GALA



I



II



III



IV



V



VI



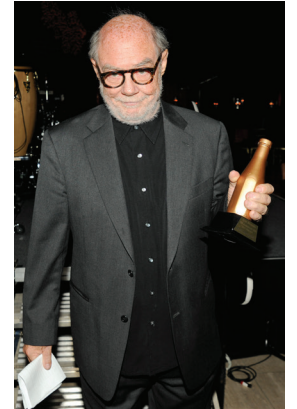
VII



VIII



IX



X

## VIP PREVIEW AND OPENING RECEPTION FOR "GHOSTS IN THE MACHINE"



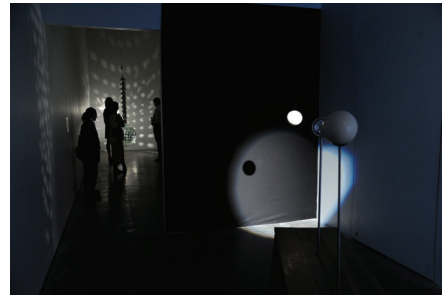
I



II



III



IV



V



VI



VII



VIII



IX



X

## 35TH ANNIVERSARY SPRING GALA

I. Leonard Feinstein, Jane McCarthy, Susan Feinstein, and Richard Flood; II. Jack McCollough and Lazaro Hernandez; III. Charlotte Ford, Lisa Phillips, Mitzi Eisenberg, and Shelley Fox Aarons; IV. Projections by Nuit Blanche New York; V. Sue Hostetler and Caisa Skeppner; VI. Chloë Sevigny; VII. Chuck Close and Jeff Koons; VIII. Wiesje van Hulst, Will Cotton, and Rose Dergan; IX. Olympia Scarry and Francisco Costa; X. Paul McCarthy. Photos: I, V, VI, IX, X, Neil Rasmus/BFAnyc.com; Photos: II, III, VII, VIII, patrickmcmullan.com; Photo: IV, Jesse Untracht-Oakner

## VIP PREVIEW AND OPENING RECEPTION FOR "GHOSTS IN THE MACHINE"

I. Peter Sung, Marie Havens, Jonathan Grassi, and Anita Antonini; II. Carolyn Wade, Susan Fleischer, and John Friedman; III. Allese Thomson and Knight Landesman; IV. Atmosphere; V. Tracey Ryans and Susi Kenna; VI. Johannes VanDerBeek, Johanna VanDerBeek, Sara VanDerBeek, and August VanDerBeek; VII. Joanne Weinrib and David Weinrib; VIII. Sandra Antelo-Suarez and Alejandro Antelo-Suarez; IX. Atmosphere; X. Selig Sacks. Photos: patrickmcmullan.com



## "GHOSTS IN THE MACHINE" AFTER-PARTY



I



II



III



IV



V

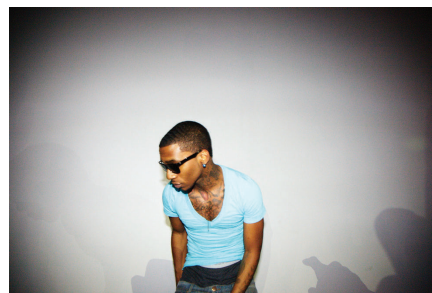
## LIL B IN CONCERT



I



II



III



IV

## ANNUAL MEMBERS WHITE PARTY



I



II



III



IV



V



VI



VII



VIII

## "GHOSTS IN THE MACHINE" AFTER-PARTY

I. David Droga, Lisa Phillips, Lauren Cornell, and Matthew Dipple;  
 II. Cecilia Alemani and Vera Alemani; III. Pamela Batten, Dave  
 Batten, Jenny Moore, Sam Moree, Jody Burns, Martina Mrongovius, and  
 Peter Dizozza; IV. Dreyah Cushman, Eric Diefenbach, and Precious  
 Stargell Cushman; V. Michael Famighetti and Hanna Sandin. Photos:  
 patrickmcmullan.com

## LIL B IN CONCERT

Photos: Jesse Untracht-Oakner

## ANNUAL MEMBERS WHITE PARTY

Photos: I, III, IV, VI, VII, VIII, Sam Polcer/*The L Magazine*;  
 Photos: II, V, Marielle Sales/Guest of a Guest



# Membership

## THE MAKING OF A PARTY

Every year, New York's tastemakers come together at the Next Generation Party to recognize the upcoming New Museum Triennial. The event was created to publicize the Triennial by way of a ripple effect through the creative sector that influences this city. It is a night of revelry that is months in the making. Below we capture how this party comes together in what is less glam and more grunt than the party itself.

### THE PLANNING TEAM

A team from the New Museum begins planning six months in advance: Jen Fleischer, Regan Grusy, Mariana Salem, Joyce Sitterly, and Karen Wong.

### THE COMMITTEE

We discuss who is inspiring fashion, art, technology, journalism, food, and all things creative for prospective committee members. These members will spread the word amongst their circles that ultimately influence the general public.

### THE TALENT

We seek the advice of those in the music industry and the armchair expert opinions of our own team—suggestions range from the absurd, to the comical, to the super cool, but hopefully result in something major.

### THE SPONSORS

To underwrite the cost of the event, we reach out to sponsors who are interested in our mission as much as we are in their brand. Sponsors receive visibility at the event, marketing materials, and press in exchange for funding.

### THE MEDIA

We work with a media sponsor who helps with publicity and sources a liquor sponsor to eliminate the cost of cocktails.

### THE THEME & LOOK

Our events team will transform the venue into something magnificent...not that the Sky Room, this year's venue, needs any help in that department.

### THE NIGHT OF..

Stay tuned for a follow up in the next issue of the New Museum PAPER to see what went down the night of the event. We have high hopes!

### 2012 NEXT GENERATION PARTY

SAVE THE DATE: NOVEMBER 16, 2012  
PUBLIC \$150 / MEMBERS \$125



2011 Next Generation Party. Photos: Leandro Justen/patrickmcmullan.com

For more information about Membership, please contact [membership@newmuseum.org](mailto:membership@newmuseum.org) or 212.219.1222 x234.



# Thank You

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

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

## LEADERS

The Andrew W. Mellon Foundation  
The Andy Warhol Foundation for  
the Visual Arts

 Audi  
Urban Future  
Initiative

Bloomberg Philanthropies  
Booth Ferris Foundation

Brookfield  
Calvin Klein  
collection

Goldman  
Sachs  
Gives

 INSTITUTE of  
Museum and Library  
SERVICES

JOE  
FRESH

 LMDC  
Lower Manhattan  
Development Corporation

markit™

 THE  
ROCKEFELLER  
FOUNDATION

victoria – искусство быть  
contemporary современными  
V—A—C

William Randolph Hearst Foundation

## BOARD OF TRUSTEES

Shelley Fox Aarons, *Secretary*  
Dieter Bogner  
James-Keith Brown  
Saul Dennison, *President*  
Jon V. Diamond  
David Droga  
Lonti Ebers  
Mitzi Eisenberg  
Susan Feinstein  
William E. Ford  
Stephanie French  
John Friedman  
Sunny Y. Goldberg  
Lola Goldring  
Manuel E. Gonzalez  
Julia Gruen  
David Heller  
Maja Hoffmann  
Ruth Horowitz  
Dakis Joannou  
Michèle Gerber Klein  
Jill Kraus  
Ken Kuchin  
Hank Latner  
Joan Lazarus  
Toby Devan Lewis  
Eugenio López  
James C.A. McClennen, *Vice President*  
Leonid Mikhelson  
Gael Neeson  
Catherine Orentreich  
William A. Palmer  
José Olympio Pereira  
Nancy Delman Portnoy  
Aby Rosen  
Ron Rosenzweig  
Paul T. Schnell, *Vice President*  
Laura Skoler, *Vice President*  
Wiesje Van Hulst  
Dianne Wallace  
John S. Wotowicz, *Treasurer*

Lisa Phillips,  
*Toby Devan Lewis Director, ex officio*

## BENEFACTORS

American Express  
Barclays  
Bloomberg  
Christie's  
Deutsche Bank  
Droga5  
First Republic Bank  
Fundación Almine y Bernard Ruiz-  
Picasso para el Arte  
Gagosian Gallery  
Barbara Gladstone  
Agnes Gund  
Hauser & Wirth, New York  
Horace W. Goldsmith Foundation  
The Jacques and Natasha Gelman Trust  
Tina Kim and Jae Chung  
New York City Department of Cultural Affairs  
New York State Council on the Arts  
Qatar Museums Authority  
Skadden, Arps, Slate, Meagher & Flom LLP  
Per Skarstedt  
Sotheby's  
Sprüth Magers  
Swarovski

## FRIENDS

Barbro Osher Pro Suecia Foundation  
(Belvedere) RED  
The Bloomingdale's Fund of the  
Macy's Foundation  
BMF Media Group  
The Booth Heritage Foundation Inc.  
The Bowery Hotel  
Burberry  
Chandelier Creative  
Con Edison  
Condé Nast  
Consulate General of Brazil in New York  
Creative Link for the Arts  
The David Berntson Foundation  
Elizabeth Firestone Graham Foundation  
Embassy of Colombia, Washington, DC  
Embassy of Spain, Washington, DC  
Estée Lauder  
F.J. Sciamé Construction Company, Inc.  
Ford Foundation  
Hugh J. Freund  
María José Garcés  
Gavin Brown's enterprise  
Gensler, New York  
Carol and Arthur A. Goldberg  
Goldman, Sachs & Co.  
Kenyon & Kenyon LLP  
kurimanzutto  
Rachel Lehmann and Jean-Pierre Lehmann  
Sueyun Locks  
Massimo De Carlo  
*New York* magazine  
New York University  
Origins  
Ostrovsky Family Fund  
Pernot Ricard USA  
Phillips de Pury  
Nancy and Fred Poses  
Shaun Caley Regen  
Jeanne Greenberg Rohatyn  
Salon 94  
Mrs. Lily Safra  
Lyndley M. and Samuel C. Schwab  
The Standard, New York  
Eve Steele and Peter Gelles  
Vertigo Films  
*W* Magazine  
Laurie Wolfert  
David Zwirner, New York

adidas America  
American Chai Trust  
Anonymus  
AOL Inc.  
Barbara Lee Family Foundation  
Jill and Jay Bernstein  
Marianne Boesky  
Broad Art Foundation  
Melva Bucksbaum and Raymond Leary  
Chase Private Client  
City Bakery  
Consulate General of Israel in New York  
Consulate General of Spain in New York  
Consulate General of Sweden in New York  
Cowles Charitable Trust  
Creative Edge Parties  
The Danish Arts Council  
Sharon and Christopher Davis  
DeWitt Stern Group  
Deloitte & Touche LLP  
DORMA Americas  
Electronic Arts  
Google  
Graff Diamonds  
Hermès of Paris  
Hewlett-Packard  
Independent Film Channel LLC  
Institut für Auslandsbeziehungen e. V.  
JPMorgan Chase & Co.  
Kettle  
Young-hee Kim  
L & M Arts  
*The L Magazine*  
L'Oréal Paris  
LG Electronics  
Laurie M. Tisch Illumination Fund  
Lladro USA  
MAC Cosmetics  
Martin Margulies  
May and Samuel Rudin Family Foundation  
Kathleen McDonough and Edward Berman  
Metro Pictures  
The Mexican Cultural Institute of New York  
Office for Contemporary Art, Norway  
Omni Wines Distributing Company  
Onswipe  
The Pace Gallery  
Mario J. Palumbo and Stefan Gargiulo  
Pro Helvetia  
Quadrant Structured Investment Advisors  
Robert Lehman Foundation  
The Robert Mapplethorpe Foundation  
Robert Wilson Charitable Trust  
Room & Board  
Andrea Rosen  
Royal Norwegian Consulate General in New York  
Samuel I. Newhouse Foundation  
Melissa and Robert Soros  
SPEC Entertainment  
SUPRA Footwear  
TD Bank Charitable Foundation  
Universal Music Group – Island Def Jam  
Valentino  
Gordon VeneKlasen  
*Wall Street Journal*  
The Woolly

## LEADERSHIP COUNCIL

Leyla Alaton  
Vasilis Bacolitsas and Sofia Nikolaidou  
Alexandra Bowes  
Sunita and Vijay Choraria  
Dimitris and Michaela Daskalopoulos  
Nathalie and Charles de Gunzburg  
Panos Karpidas  
Pauline Karpidas  
Catriona and Simon Mordant  
Patrizia Sandretto Re Rebaudengo  
Maria de Jesus Rendeiro and  
João Oliveira Rendeiro  
Ellen and Michael Ringier  
Tony Salamé  
Elisa Sighicelli and A. Ruben Levi  
Pamela and Arthur Sanders  
Åke and Caisa Skeppner  
Robin Wright

## PRODUCERS COUNCIL

Deborah and Richard Born  
Glori Cohen  
Rebecca and Martin Eisenberg  
Louise Eliasof and James Sollins  
Susan L. and Arthur Fleischer, Jr.  
Stacey and Robert Goergen  
Carol and Arthur A. Goldberg  
Ellie and Mark Gordon  
Marsha and Michael Gustave  
Susan Hancock  
Elizabeth R. Hilpman and Byron Tucker  
Gedale B. Horowitz  
Lisa Ivorian-Jones  
Tina Kim and Jae Chung  
Mihail S. Lari and Scott Murray  
Paul J. Leaman, Jr.  
Jan and Daniel R. Lewis  
Iris Zurawin Marden  
Jennifer McSweeney  
Byron R. Meyer  
George P. Mills  
Michael A. Nachman  
Kathleen O'Grady  
Ruth Miles Pite  
Nancy and Fred Poses  
Almine Rech and Bernard Ruiz-Picasso  
Lisa A. Schiff  
Lyndley M. and Samuel C. Schwab  
Susan and Kent A. Seelig  
Brent Sikkema  
Ann and Adam Spence  
Ellen and Jerome L. Stern  
Michael Ward Stout  
Constance and Jack Tilton  
BJ Topol and Jon Blum  
Laurie and David Wolfert  
Neda Young  
Rosina Lee Yue and Bert A. Lies, Jr.

## ARTISTS

Dennis Adams  
Francis Alÿs  
Richard Artschwager  
Hans Berg  
Christian Boltanski  
Louise Bourgeois  
Mark Bradford  
Miguel Rio Branco  
David Claerbout  
Chuck Close  
George Condo  
Nathalie Djurberg  
Thomas Demand  
Nancy Dwyer  
Olafur Eliasson  
Peter Fischli / David Weiss  
Naomi Fisher  
Tom Friedman  
Douglas Gordon  
Ann Hamilton  
Mona Hatoum  
Gary Hill  
Jim Hodges  
Candida Höfer  
Carsten Höller  
Jenny Holzer  
Pierre Huyghe  
Joan Jonas  
Michael Joo  
Donald Judd  
Isaac Julien  
Anish Kapoor  
William Kentridge  
Karen Kilimnick  
Jim Lambie  
Nikki S. Lee  
Maya Lin  
Nate Lowman  
Christian Marclay  
Malerie Marder  
Paul McCarthy  
Julie Mehretu  
Donald Moffett  
Zwelethu Mthethwa  
Vik Muniz  
Bruce Nauman  
Claes Oldenburg  
Catherine Opie  
Damián Ortega  
Anna Parkina  
Elizabeth Peyton  
Jack Pierson  
Rona Pondick  
Rob Pruitt  
Pipilotti Rist  
Ed Ruscha  
Anri Sala  
Andres Serrano  
Judith Shea  
Lorna Simpson  
Josh Smith  
Haim Steinbach  
Rudolf Stingel  
Hiroshi Sugimoto  
Robert Therrien  
Rirkrit Tiravanija  
Kara Walker  
Jeff Wall  
Ai Weiwei  
Haegue Yang

List current as of October 2012

# frieze

## Out now for iPad

The leading magazine on contemporary art and culture including specially commissioned films, audio and slide-shows

Free sample issue available at [digital.frieze.com](http://digital.frieze.com)



Available on the  
**App Store**