

PAPER

VOL. 15
FALL/WINTER 2013

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



DIRECTOR'S LETTER

Creative entrepreneurship is in the New Museum's DNA—after all, we began as a start-up in a single room. We have always incubated new talent, artists, works, curators, and engaged in important research and development. Though we have grown and matured over the years, we continue to challenge what a museum can be.

2013 has been a big year for the New Museum. We started out with the group show “NYC 1993: Experimental Jet Set, Trash and No Star,” which really touched a nerve and channeled a new generation's interest into that genesis moment—the beginning of the mass internet age.

In May, we held the IDEAS CITY Festival in New York, followed by Rhizome's Seven on Seven Conference. In both instances, great ideas were proposed and the Museum's mission to promote public engagement and incubate new talent, new artworks, and new ideas through cross-disciplinary platforms never seemed stronger.

Then came Venice—a new benchmark for biennials. We celebrated Massimiliano's triumph, as Artistic Director, in organizing “The Encyclopedic Palace”—one of the finest exhibitions ever mounted in Venice. The Biennale was a landmark occasion, a game changer that has subsequently made such heterogeneity seem natural.

“Chris Burden: Extreme Measures” opened last month—a long-overdue assessment of one of the most important artists working today, whose legendary early performances are indelibly etched in our consciousness, but whose sculpture of the past thirty years New York had barely experienced. An article in this issue provides a behind-the-scenes look at what it took to mount this ambitious and supremely challenging exhibition—a process that is usually not visible and, when well done, makes the exhibition look effortless.

As we look towards 2014, we are pleased to present a Museum-wide exhibition of the work of Paweł Althamer, an artist who hails from Poland and whose work has been seen in group exhibitions and biennials for years, but has never had an in-depth examination in the US before. It will be followed by three one-floor exhibitions by Ragnar Kjartansson, Camille Henrot, and Roberto Cuoghi. This coming summer, we will also present the first large-scale survey in the US of contemporary art from the Arab world.

With Johanna Burton at the helm of Education and Public Engagement, there is a re-visioning of the Resource Center as a place for projects and presentations drawn from our archives that relate to exhibitions on view. Public programs are also now curated around seasonal themes such as archives, voice, and choreography, reinforcing the Museum's historical role as a center of scholarship and research.

We held our second global IDEAS CITY event in São Paulo in late October, with Paulo Mendes da Rocha delivering a rousing keynote address on his 86th birthday to overflowing crowds. While we were in Brazil, we announced the launch of a major new initiative—a cultural incubator in our adjacent building at 231 Bowery—the first such enterprise for a museum. The incubator builds on our strength and history of incubating ideas and works through such initiatives as IDEAS CITY, Museum as Hub, Rhizome, Seven on Seven, the Digital Archives, and artist residencies.

We are excited about this bold addition to the program, which reinforces the Museum as a place that brings people together, stimulates creative thinking, and creates community.

Lisa Phillips
Toby Devan Lewis Director



Photo: Lina Bertucci

TABLE OF CONTENTS

ANNOUNCEMENTS

04 + New Museum Incubator

ON VIEW NOW

05 + “Chris Burden: Extreme Measures”

06 + Installing “Chris Burden: Extreme Measures”

COMING SOON

08 + “Paweł Althamer”

EDUCATION & PUBLIC ENGAGEMENT

10 + Museum as Hub Exhibition: “Report on the Construction of a Spaceship Module”

11 + R&D Seasons

12 + Resource Center
Experimental Study Program

COLLABORATIONS

13 + IDEAS CITY: São Paulo

14 + Rhizome

EVENTS & MEMBERSHIP

15 + Events

18 + Membership

19 + Thank You

ANNOUNCEMENTS

HESTER STREET CAFÉ

Join us in welcoming Hester Street Café, a new collaboration with the venerated Lower East Side community market, Hester Street Fair, known as a launching pad for small, independent businesses and artists. The partnership between the New Museum and Hester Street Fair evolved from an existing collaboration fostered by the Museum’s IDEAS CITY Festival.

Hester Street Café at the New Museum will offer New Yorkers and tourists alike a taste of some of the most creative food entrepreneurs in the city, providing a platform for these local food artisans to present their products in a museum environment.

Like the New Museum, Hester Street Fair established itself in the storied neighborhood of the Lower East Side of Manhattan. It was founded in 2010 on the historic grounds of New York City’s largest pushcart market at the turn of the century and was the brainchild of New York–based siblings SuChin Pak (former MTV News Correspondent) and her brother Suhyun Pak, with Ron Castellano and Adam Zeller. Like the Fair, the Café at the New Museum will be an ever-evolving mix of provisions anchored by Intelligentsia Coffee and baked goods from Café Grumpy. The goal for each of the items on the menu is to introduce visitors to small, specialized, and passionate food entrepreneurs.

The menu for the launch of Hester Street Café was created by East Village food connoisseurs Duck’s Eatery and will include goods by: Juisi fresh-pressed juices, Melt ice cream sandwiches, P&H Soda, McNulty’s Tea, Pain D’Avignon breads, Saxelby Cheesemongers, Heritage Meat Shop, and dessert by Baking Soda Shop. The vendors are organized by the Hester Street Fair team and will rotate throughout the year.



Photo: Benoit Pailley

The Café opened on October 2 with a culinary celebration of “Chris Burden: Extreme Measures,” complete with apple tart ships, chocolate meteorites, fruit paste gold bars, and one-ton financiers all inspired by the exhibition!

PRESIDENTIAL VISIT

This past May, Bill and Chelsea Clinton enjoyed a visit to our exhibition “NYC 1993: Experimental Jet Set, Trash and No Star.” We were honored to host the former President, who was inaugurated on January 20, 1993!



FIRST ANNUAL COMMUNITY SERVICE DAY

NewMu staffers spent a day helping out at the Bowery Mission and the M’Finda Kalunga Community Garden this past summer. Our team got busy in the Mission’s kitchen peeling and chopping veggies and serving hot meals. We also put a fresh coat of paint on the Garden’s furniture. For more information about these amazing community organizations, including ways you can get involved, check out their websites: bowery.org and mkgarden.org.

NEXT GENERATION BENEFIT LAUNCHES MATT KEEGAN EDITION

The New Museum is delighted to announce a new Limited Edition by Matt Keegan, which was launched at the Next Generation Benefit on November 20 at the Museum. Keegan has created *3-in-1* (2013), a new sculpture in a series of twenty, published by Lisa Ivorian-Jones. An elegant steel sculpture, powder-coated with silkscreened finish, houses three photographs that the collector can affix to the front of the sculpture with magnets, thereby completing the work.

STUART REGEN VISIONARIES SERIES: MATTHEW WEINER



Photo: Jesse Untracht-Oakner

On September 27, Matthew Weiner, the series creator and executive producer of *Mad Men*, was featured as the New Museum’s 2013 Visionary speaker. Weiner spoke candidly with author A.M. Homes about his career, his characters, and the importance of taking creative risks. The Stuart Regen Visionaries Series at the New Museum, supported by the Stuart Regen Visionaries Fund, honors leading international thinkers in the fields of art, architecture, design, and related disciplines of contemporary culture. Now in its fifth season, the annual series spotlights innovators who shape intellectual life and define the future of culture.

The New Museum is located at **235 Bowery**

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

General Admission: **\$16**
Seniors: **\$14**
Students: **\$10**
Under 18: **FREE**
Members: **FREE**

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

Pay-What-You-Wish
Thursday Evenings: **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.

tel. 212.219.1222
fax. 212.431.5328
newmuseum.org

ANNOUNCEMENTS

INCUBATOR FOR ART, TECHNOLOGY, & DESIGN



Space at 231 Bowery that will be converted into the Incubator workspace. Photo: SO – IL

The New Museum is launching an incubator for art, technology, and design that will be a first for the museum field. Opening in summer 2014 in the Museum's adjacent building at 231 Bowery, this new not-for-profit initiative will create a hybrid educational and professional workspace—a dynamic 24/7 center where more than sixty start-up and creative entrepreneurs will form a vibrant interdisciplinary community geared toward collaboration and innovation. Amplifying the New Museum's mission to explore new art and new ideas, the incubator was conceived by Lisa Phillips and Karen Wong, and is the latest in a series of programs developed by the institution to challenge the boundaries and expand the relevance of museum practice in the twenty-first century.

Members will be selected by the incubator's Director and a staff committee through a competitive application process (to be announced in early 2014) and will pay a monthly membership fee in exchange for workspace, support services, and a full complement of programs. Additionally, artists, thought leaders, and engineers will be invited for special guest residencies and will participate in activities providing further opportunities for collaboration. The incubator's community will be supported by a robust schedule of weekly educational classes and workshops, seminars and presentations, and professional and mentorship events. The New Museum will leverage its Board and staff expertise, as well as its extensive network of affiliations to provide special development opportunities for incubator members. New Museum Trustee David Heller will chair a special advisory board. Members will also have the opportunity to share their work with each other and the public, fostering far-ranging dialogues and information exchange.

Studio-X, part of Columbia University's Graduate School of Architecture, Planning and Preservation (GSAPP) and an ongoing partner of the New Museum, will be an anchor member of the incubator. Studio-X is a distinguished lab with global locations that focuses on independent research by professors and postgraduate students.

New Museum programs such as IDEAS CITY and the Digital Archive project will be a critical part of the incubator community. The New Museum's affiliate organization Rhizome will also support the incubator through its expertise and leadership in contemporary art engaged with technology.

The cultural incubator will be located next door to the Museum's SANAA-designed building in a nineteenth-century structure that once was home and studio to such artists as James Rosenquist and Tom Wesselmann. It will offer eleven thousand square feet of shared workspace, informal gathering spaces, conference rooms, screening rooms, studio space, and other amenities. The facility will be designed by SO-IL architects in collaboration with Gensler.

SUPPORT

The incubator at 231 Bowery is made possible by the generous support of the New Museum Board of Trustees. Public support for this project has been provided by the City of New York through the New York City Department of Cultural Affairs and the New York City Council. The Ford Foundation has provided major support for the artist residencies at the incubator.

CHRIS BURDEN: EXTREME MEASURES

October 2, 2013–January 12, 2014
Museum-wide

Over the past four decades, Chris Burden (b. 1946 Boston, MA. Lives and works in Los Angeles, CA) has created a powerful body of work that has redefined the way we understand performance, sculpture, and installation. One of the most important artists to emerge since 1970, Burden has constantly put physical and psychological limits to the test. “Extreme Measures” is the artist’s first New York survey and first major exhibition in the United States in over twenty-five years. Occupying all five floors of the New Museum, this presentation offers an opportunity to examine the ways in which Burden has continuously investigated the breaking points of materials, institutions, and even himself. The exhibition features a selection of his work spanning a forty-year career and traversing various mediums, where boundaries and constraints, weights and measures are in constant flux and tension. These groundbreaking pieces and Burden’s unique methodologies—his experimental approach to the body and his singular explorations of control, desire, and repression—continue to inspire artists with their boldness and intensity. From his pioneering early performances to his later monumental sculptures, Burden has continually posed questions that challenge our beliefs and attitudes about art and the contemporary world.

Chris Burden came of age in the late 1960s and early 1970s—a period of profound social and political upheaval. His early performances were arguably some of the most radical and influential artworks of the era. These pieces challenged both the artist and the viewer to confront social taboos and took comfort levels to extremes as he submitted to escalating deprivation, pain, and physical peril. Part of an emerging generation of innovative performance artists including Vito Acconci, Eleanor Antin, Joan Jonas, Bruce Nauman, and Adrian Piper, Burden worked outside the confines of the commercial art system and used the body to explore cultural, political, and perceptual questions. By 1980, Burden shifted his practice from performances oriented toward his own body, to sculptural works on an immersive scale where the viewer’s body became more fully implicated. An examination of the physical capacity of materials replaced the exploration of his own physical capacities and extended his fascination with the dynamics of power. *The Big Wheel* (1979), a pivotal early work marking Burden’s transition from performance to sculpture, presents a six-thousand-pound flywheel activated by accelerating a motorcycle. When the motorcycle is running at full throttle, the flywheel spins to a maximum speed of two hundred rotations per minute—at once hypnotic, terrifying, and absurd.

Burden studied architecture and physics in college before deciding to focus on visual arts. His father was an engineer and he inherited a fascination with science and technology, as well as with marvels such as bridges, vehicles, weapons, and machines. However, Burden also developed a keen awareness of the destructive and ego-driven tendencies latent in engineering pursuits.

Through a combination of study, testing, and intuitive problem-solving, Burden has learned to make these complex structures himself. Examples of different bridge models are included on the Third Floor of the New Museum, each using different materials and methods of construction. In *Tyne Bridge Kit* (2004), Burden lays bare the entire process, displaying all the parts that made up his replica of the Tyne River Bridge in the manner of traditional boxed Erector sets. The works on the Second Floor reflect Burden’s fascination with and critique of authority, the military, and dynamics of power. These themes are explored in astounding constructions such as *A Tale of Two Cities* (1981), a large-scale tableau of two city-states at war—Burden’s testament to perpetual combat. This massive installation is comprised of over five thousand toy and model pieces, live plants, and heaps of sand, and takes child’s play and war games to an extraordinary level of complexity, poetry, and absurdity.

“Extreme Measures” also extends to the exterior of the New Museum, where two iconic sculptures subtly alter the visual landscape of Lower Manhattan. *Twin Quasi Legal Skyscrapers* (2013), atop the roof of the building and measuring thirty-six feet in height, speaks of the constantly evolving nature of the urban environment while also evoking the lost Twin Towers. *Ghost Ship* (2005), a thirty-foot double-ended Scottish fishing vessel originally designed to sail a four-hundred-mile unmanned voyage, hangs from the Museum’s façade like a lifeboat at the ready. The two works together serve as an eerie reminder of ever-present threats.



The Big Wheel, 1979. Three-ton, eight-foot diameter, cast-iron flywheel powered by a 1968 Benelli 250cc motorcycle. The Museum of Contemporary Art, Los Angeles. Gift of Lannan Foundation. Photo: Benoit Pailley



A Tale of Two Cities, 1981. Two miniature cities with approx. five thousand toys, sand, plants, boulders; approx. 53,000 lbs. Orange County Museum of Art, Newport Beach. Photo: Benoit Pailley

EXHIBITION SUPPORT

“CHRIS BURDEN: EXTREME MEASURES” is made possible through the lead support of **THE HENRY LUCE FOUNDATION**

Major support is also provided by

The Andy Warhol Foundation for the Visual Arts, Lonti Ebers and Bruce Flatt, Gagosian Gallery, and the National Endowment for the Arts.

Generous support is provided by the Broad Art Foundation, Santa Monica, F.J. Sciam Construction Co., Inc., the Jacques and Natasha Gelman Foundation, LLWW Foundation, Eugenio López, Catriona and Simon Mordant, Nicolas Berggruen Charitable Foundation, Aby and Samantha Rosen, and Åke and Caisa Skeppner.

The International Leadership Council of the New Museum is gratefully acknowledged.

The publication for “Chris Burden: Extreme Measures” is made possible by the Stefan Edlis and Gael Neeson Foundation.

INSTALLING CHRIS BURDEN: EXTREME MEASURES

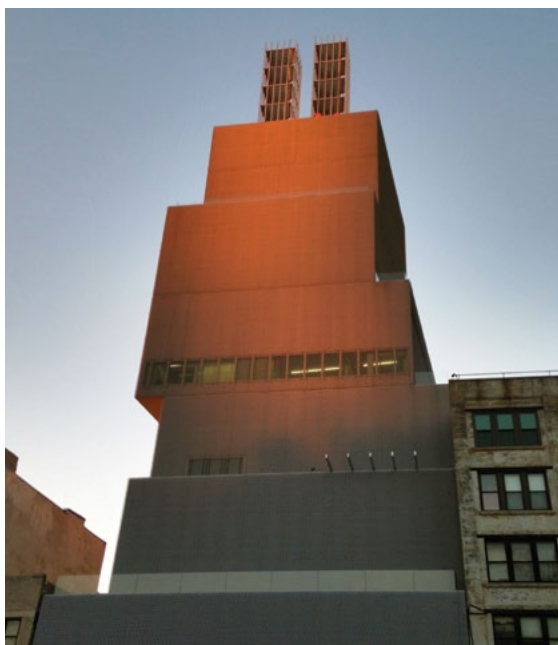
JOSHUA EDWARDS, DIRECTOR OF EXHIBITIONS MANAGEMENT, DEMYSTIFIES THE PROCESS OF INSTALLING THE MOST AMBITIOUS SHOW IN THE NEW MUSEUM'S HISTORY.



Installing *Ghost Ship*, 2005. Thirty-foot handmade sixareen sailboat, aluminum mast, computers and software, hydraulics, GPS system, auto rudder, and rigging; 4,000 lbs. Courtesy the artist and Gagosian Gallery

Twin Quasi Legal Skyscrapers presented some interesting challenges. Despite its appearance, the top box of the New Museum's building is not a complete structure. So the question was, how do we place something somewhere where there is nothing to actually support it? We worked for months to make sure we had engineered the proper I-beams that could support the load of the structures, not to mention the wind, snow, and rain that would also be placed upon them. The I-beams had to be craned into place long before the structures could be installed, and the city permitting and planning took quite a long time. We worked for almost a year with engineers, architects, NYC DOT, and NYC DOB to make sure we had everything lined up and properly vetted. Our staff worked with Chris's assistants for two weeks in Long Island to construct the pieces out of parts that were sent to us from the studio in California. The towers themselves were then trucked into the city on their sides and hoisted into place overnight. We only had one shot at making it work, so ultimately the extensive planning paid off.

Ghost Ship weighs about four thousand pounds and it posed some unconventional engineering challenges. The ship was never meant to be hung in the air in this manner, it was meant to be in water. To support it, we had to work with a team of architects and engineers to design the outrigger structures and the connection points that would secure the ship to the side of the building. Additionally, beyond the engineering, Chris wanted the ship to be rigged as if it was ready to sail. In all of my experience at the Museum, I've never had to sail a ship, so I knew I was out of my depth. Further complicating the matter, due to the size of the crane we were using, we had to shut down the northbound lanes of the Bowery and do all of our work between midnight and 6 a.m. So we not only had to find a maritime rigger, but also one who could come out at 1 a.m. It's not every day that you have to rig a ship in the middle of the street in the middle of the night.



Twin Quasi Legal Skyscrapers, 2013. In collaboration with TK Architecture, Los Angeles, CA. Aluminum Bosch tubing, aluminum tubing, and steel hardware (stainless steel cable, turnbuckles, clips and angles, t-nuts, half-inch bolts); 8,100 lbs each. Courtesy the artist

All the Submarines of the United States of America includes 625 submarines, which represent all the submarines in the US fleet at the time it was made. The piece has been exhibited many times and although it takes many days to install, it's actually a straightforward installation. Each submarine comes in its own container within a large crate, and needs to be unwrapped and placed in a certain location. A representative from the Dallas Museum came to work with us, and I believe it's the fourth time he's installed the piece. He developed a very clever system of wooden mounts that could be used when installing each submarine to ensure they are at the proper height. It's straightforward but takes a little time per submarine. Multiply that process by 625 units and it's easy to see why this one piece took us six days to install.

Installing *All the Submarines of the United States of America*, 1987. 625 miniature cardboard submarines. Dallas Museum of Art purchase with funds donated by the Jolesch Acquisition Fund, The 500 Inc., the National Endowment for the Arts, Bradbury Dyer, III, Mr. and Mrs. Bryant M. Hanley, Jr., Mr. and Mrs. Michael C. Mewhinney, Deedie and Rusty Rose, and Mr. and Mrs. William T. Solomon

1 Ton Crane Truck looks fairly straightforward, but the challenge for us was that it barely fit in the gallery. While we were confident that it would fit (we wouldn't have shipped it from LA to New York if it hadn't), there's always that moment when the work is literally on the threshold and you start to question yourself. We had to make sure we measured everything precisely because making the turn into the gallery only had a three-inch leeway. Beyond getting it into the gallery, we also had to coordinate installing the crane boom off the back of the truck. There are only two inches between the top of the boom and the ceiling, so when we were setting the one-ton weight, we actually had to remove some of the ceiling panels and reinstall them afterwards to make it fit.



Installing *1 Ton Crane Truck*, 2009. Restored 1964 F350 Ford crane truck with one-ton cast-iron weight; 9,000 lbs. Courtesy the artist and Gagosian Gallery



Joshua Edwards installing *The Big Wheel*, 1979

The Big Wheel deals with power dynamics in a literal and a metaphorical way (it's also really interesting to watch). As a viewer, there's a certain excitement in watching something that large move so quickly. From the installation standpoint, it posed a number of problems—running a motorcycle inside a museum is not the easiest thing to do. We actually removed a window panel in order to install an exhaust system, and met with structural engineers to make sure the vibrations from the wheel and the exhaust would be safe. The piece is activated two to three times a day by Museum staff, and it's not only exciting for the viewers, but also for us. Personally, it's a piece that I've been fascinated by for years (I remember studying it extensively in college), and now, many years later, being able to put it together, maintain it, and actually ride it every day is thrilling.





Installing *Three Arch Dry Stack Bridge, 1/4 Scale*, 2013. 974 hand-cast concrete blocks, wood base; 4,000 lbs. Courtesy the artist

One thing that Chris really likes to explore is the engineering of a piece, and small parts becoming large objects. This becomes very obvious with all of the bridges on the Third Floor, and *Three Arch Dry Stack Bridge, 1/4 Scale* is a great example. His assistants put the bridge together over the course of six days here at the Museum, but they had put it together six times before they brought it to New York. They would put it together fully and then completely take it apart again to make sure that they had all the parts lined up and that they could build it within the scheduled time frame. As part of the production of the bridge (which is held together by gravity without the use of mortar), it becomes necessary to use a series of wooden forms. Each form has its own leveling feet, and together, they must all be meticulously placed and level before any other work can commence. The concrete forms are then stacked around them until they can eventually be removed.



Installing *Porsche with Meteorite*, 2013. Restored 1974 Porsche 914 with 390-pound meteorite, steel frame; 5,025 lbs. Courtesy the artist

For *Porsche with Meteorite*, the most difficult part was getting the Porsche inside the elevator and up to the Fourth Floor gallery. We worked with Chris's studio in calculating how big the arm of the balance was going to be, so we knew that getting that into our large elevator wouldn't be a problem. But a Porsche is just a Porsche, there's no way to make it smaller and it wasn't going to fit without modification. We had a harebrained idea that the only way it would fit would be to raise it up at a forty-five degree angle. Some of the staff and I came up with a system where the Porsche was partially driven into the elevator and lifted up with a forklift (pivoting it up on its back wheels). We then built a structure underneath that would hold up the front axle and, in turn, hold the Porsche in position. It took a couple hours (and we had to make sure that each step was done properly, safely, and securely), but ultimately it was a success.



Installing *A Tale of Two Cities*, 1981. Photo: Jesse Untracht-Oakner

A Tale of Two Cities includes twenty-six tons of sand, rock, live plants, toys, and various other materials. It took us three weeks to install, working every day with a group of representatives from the artwork's lender together with our staff. We had to be strategic and map everything out beforehand because once something was placed there wasn't really a chance to fix it. Starting in the back, we worked our way forward, beginning with the mountains and the rough outlines, and then we worked our way from the wall in the direction of where the audience stands. The exhibit includes roughly thirty live plants, so we had to think beyond the opening night to make sure that everything is taken care of during the exhibition's three-month run. We strategically placed a few paths so we could continue to water the plants, and then we came up with the idea of a large grow light that could be extended twenty feet from the edge of the piece so the plants could get the right amount of light.

The final component of the installation is a series of darts that are thrown at the wall from across the room where viewers stand. It's the most harrowing part of the installation because everything is already done and we couldn't access the darts if they didn't stick into the wall. We just had to practice and hope for the best.

Texts excerpted from video interviews. For more details, visit newmuseum.org.

PAWEŁ ALTHAMER

February–April 2014
Second, Third, & Fourth Floors



Paweł Althamer, *Venetians*, 2013. Exhibition view: Venice Biennale, 2013. Photo: Jens Ziehe, Berlin. Courtesy the artist, Foksal Gallery Foundation, Warsaw, and neugerriemschneider, Berlin

Opening in February 2014, the New Museum will present the first US museum exhibition of the work of Paweł Althamer. Since the early 1990s, Althamer (b. 1967 Warsaw, Poland) has established a unique artistic practice featuring an expanded approach to sculptural representation and consistently experimental models of social collaboration. Althamer is predominantly known for the figurative sculptures he creates of himself, his family, and various other individuals within his community. Beyond simple portraiture, these sculptures, in addition to the other activities he is involved in, highlight the complex social, political, and psychological networks in which he lives and operates.

The exhibition will include a new presentation of the artist's work the *Draftsmen's Congress*, originally presented at the 7th Berlin Biennale (2012). Over the course of the exhibition, the blank white space of the New Museum's Fourth Floor gallery will be transformed through the gradual accumulation of drawings and paintings by Museum visitors and a wide array of invited community organizations. The exhibition will also feature a number of Althamer's iconic sculptures and performative videos realized alone or in cooperation with a number of community groups that he has worked with over the past two decades. It will include his most recent body of work, the *Venetians*, a haunting group of sculptures created for the 55th Venice Biennale. Across these varied projects, the exhibition will comprise a portrait of the artist as instigator, organizer, teacher, scientist, and visionary.

OVER THE COURSE OF THE EXHIBITION,
THE BLANK WHITE SPACE OF THE NEW
MUSEUM'S FOURTH FLOOR GALLERY WILL
BE TRANSFORMED THROUGH THE GRADUAL
ACCUMULATION OF DRAWINGS AND
PAINTINGS BY MUSEUM VISITORS AND
A WIDE ARRAY OF INVITED COMMUNITY
ORGANIZATIONS.

CURATED BY

The exhibition is curated by Massimiliano Gioni, Associate Director and Director of Exhibitions, and Gary Carrion-Murayari, Curator. The show will be accompanied by a fully illustrated catalogue featuring an interview with the artist and new writings on all aspects of his practice.

ABOUT THE ARTIST

Paweł Althamer attended the Academy of Fine Arts, Warsaw, from 1988–93, studying alongside his frequent collaborator Artur Żmijewski. His work has been the subject of solo exhibitions at the Westfälischer Kunstverein in Münster (2003), Foksal Gallery Foundation, Warsaw (2004), Zacheta National Gallery of Art, Warsaw (2005), Centre Pompidou, Paris (2006), Fondazione Nicola Trussardi (2007), and Secession, Vienna (2009), among others. His work has been exhibited in a number of major international group shows including the 2013 Venice Biennale, 8th Gwangju Biennial (2010), Skulptur Projekte Münster (2007), 4th Berlin Biennial (2006), and the 9th Istanbul Biennial (2005).

SUPPORT

This presentation is made possible in part through a partnership with the Polish Cultural Institute in New York.





Paweł Althamer, *Draftsmen's Congress*, 2012. Exhibition view: Berlin Biennale, 2012. Photo: Artur Żmijewski. Courtesy the artist, Foksal Gallery Foundation, Warsaw, and neugerriemschneider, Berlin



Paweł Althamer, *Draftsmen's Congress*, 2012. Exhibition view: Berlin Biennale, 2012. Photo: Marta Górnicka. Courtesy the artist, Foksal Gallery Foundation, Warsaw, and neugerriemschneider, Berlin

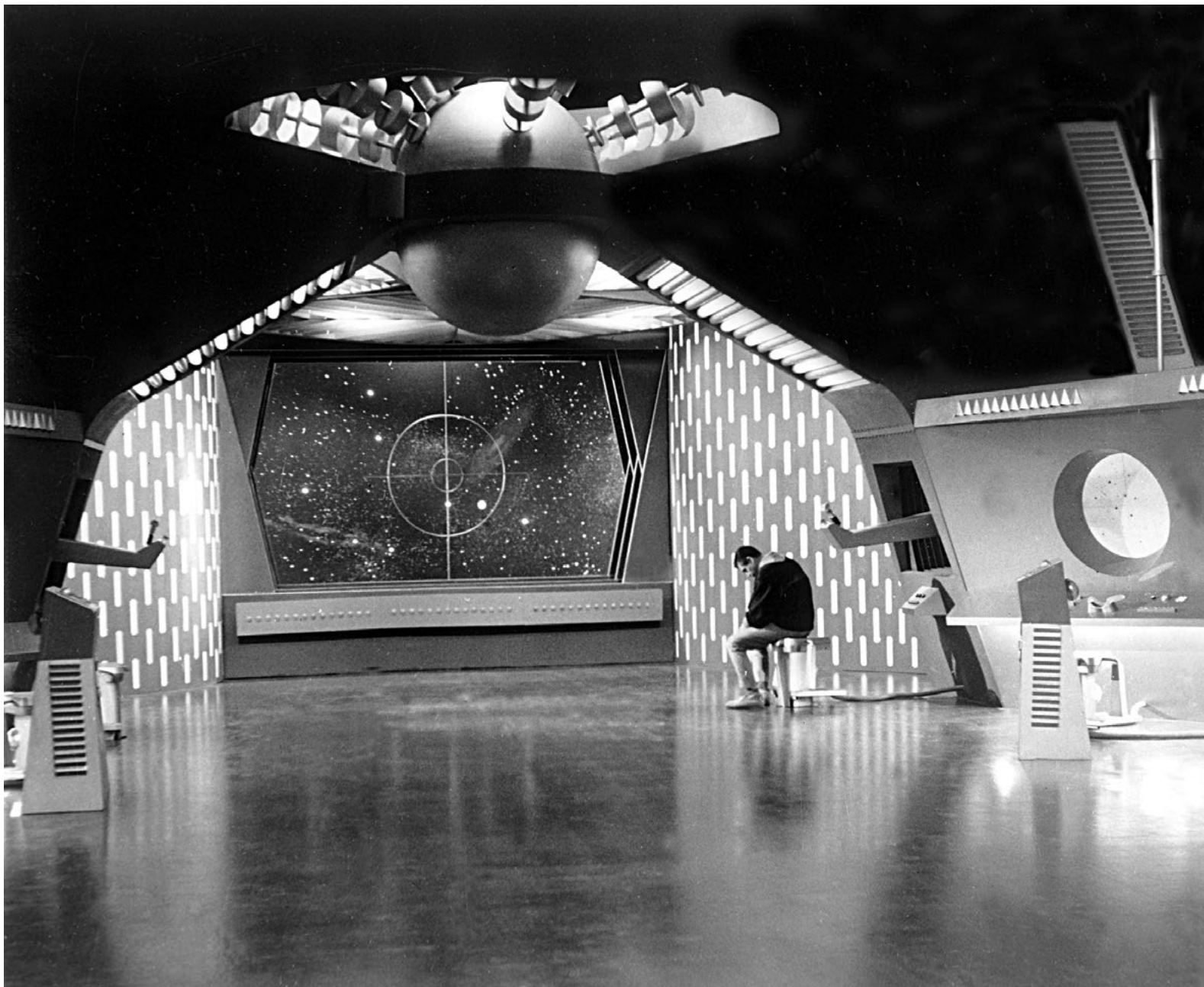
MUSEUM AS HUB: REPORT ON THE CONSTRUCTION OF A SPACESHIP MODULE

TRANZIT'S ANTHROPOLOGICAL SCI-FI

January 22–April 6, 2014
Fifth Floor

ABOUT MUSEUM AS HUB

Museum as Hub supports innovative and emergent projects in contemporary art. As both a physical site and a growing network, the Museum as Hub facilitates artistic and intellectual exchange through forms of exhibition, residency, public programming, editorial and digital projects, and other projects. Currently active partners are art space pool, Seoul, Beirut, Cairo, de_sitio, Mexico City, Inhotim, Brumadinho, Brazil, Miami Art Museum, Townhouse Gallery, Cairo, and the Van Abbemuseum, Eindhoven.



Jindřich Polák, *Ikarie XB-1* [Voyage to the End of the Universe], 1963 (still). Courtesy the National Film Archive, Prague

For their presentation “Report on the Construction of a Spaceship Module” (SM), Tranzit will transform the Fifth Floor gallery of the New Museum into the simulated interior of a spaceship. The vessel will visually recall the iconic Czech science-fiction film *Ikarie XB-1* (1963), which melded postwar utopianism with Soviet utilitarianism. On view in and around the spacecraft will be fifty-plus artworks, mainly video, but also sculpture, print, and installation, by artists hailing from cities around Eastern Europe, notably Vienna, Prague, Budapest, Bucharest, and Bratislava, all of whom Tranzit has worked with previously. The SM offers an allegory of “anthropological science fiction,” where the exhibition space becomes an estranged and exciting universe that dramatizes the cross-cultural translation involved in the presentation of art. The unique model evokes the challenges that contemporary artists experience in assembling works, or that curators come across in organizing exhibitions that stitch together diverse art, selected across generation, cultural context, personal narratives, and time.

Tranzit consists of a network of autonomous but interconnected organizations based in Austria, the Czech Republic, Hungary, Romania, and Slovakia. Much like the Museum as Hub (the

New Museum's international partnership through which the SM is produced), Tranzit organizations actively collaborate with each other to produce art historical research, exhibitions, and new commissions. The work included in the SM will form a loose and actively debated retrospective of their ten-year institutional history, providing a look at art from Eastern Europe through the lens of their organization. The SM installation will include pieces by Babi Badalov, Josef Dabernig, Miklós Erdély, Eva Koťátková, and Jiří Kovanda. The spacecraft's interior will also be used for conversations (via Skype) with participating artists, other curators, and critics—these discussions will be open to the public. About the ambitious three-month project, Tranzit writes, “we hope for the SM to make the facts of time relativity, cultural translation, and spatial distance not only explained by curatorial conventions (texts, wall labels) but also performed by the visitors as they move inside the space and experience it as explorers, interested and disoriented by the new terrain they're discovering.”

Tranzit cofounders Dora Hegyi (Budapest), Vít Havránek (Prague), and Georg Schöllhammer (Vienna) will be in residence throughout the duration of the exhibition to facilitate an active slate of public programs (which will be announced in December 2013). The project is organized by Lauren Cornell, Curator, 2015 Triennial, Museum as Hub, and Digital Projects.

EXHIBITION SUPPORT

The presentation of “Tranzit: Report on the Construction of a Spaceship Module” is made possible through a partnership with



ERSTE Stiftung

MUSEUM AS HUB SUPPORT

Museum as Hub is made possible by



Museum as Hub artist residencies are made possible by



FORD FOUNDATION

Support for Museum as Hub and public programs is provided, in part, by the New York City Department of Cultural Affairs and the New York State Council on the Arts. Additional support for artist residencies is made possible by Laurie Wolfert.

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 B. Heller & Hermine Riegerl Heller.

R&D SEASONS

FALL 2013: ARCHIVES

Spearheaded by the Department of Education and Public Engagement, New Museum R&D (Research and Development) Seasons connects various projects in the galleries, Theater, and Resource Center around a new organizing theme each fall and spring. Programming takes the form of exhibitions, performances, screenings, artist residencies, online publications, an after-school program for teens, and Family Day activities. Artists engage across many of these initiatives to realize projects in multiple forms.

The inaugural fall 2013 R&D Seasons theme is Archives. “XFR STN” (Transfer Station), the first project of the Archives Season, turned the Fifth Floor Education gallery into a full-fledged digitization lab (in summer 2013). There, visitors learned about legacies of video art, but also became familiar with evolving techniques for moving image and digital preservation. It was a project with historical relevance that also posed urgent questions for the immediate future of art.

“PERFORMANCE ARCHIVING PERFORMANCE”

“Performance Archiving Performance” addresses archiving and its relationship to live art as its focus for the second part of the Archives R&D Season. This special presentation includes an exhibition of artist-generated archiving systems by a canary torsi, Jennifer Monson, Julie Tolentino, and Sara Wookey (on view in the Fifth Floor Resource Center from November 6, 2013–January 12, 2014), an accompanying series of performance residencies, and a lineup of performances and talks with artists, curators, and scholars.



Jennifer Monson, “Live Dancing Archive,” 2013. Courtesy the artist

Jennifer Monson: “Live Dancing Archive” (2012–ongoing)

Jennifer Monson’s “Live Dancing Archive” consists of three components—each constituting a specific approach to the practice of archiving ephemeral phenomena such as dance and the ongoing flux of environmental systems. These components include a video installation, a digital archive at livedancingarchive.org, and a solo performance.

On October 24, composer Jeff Kolar accompanied an improvised performance by Jennifer Monson in the New Museum’s Sky Room. An instrument arrangement of hand-built radio transmitters and receivers responded directly to external weather phenomena, wireless technology systems, and human activity. The body of the dancer and the shifting bodies of the audience, in concert with constant shifts in environmental conditions inside and outside of the New Museum, generated interference that provided the raw material for an improvised composition.



Julie Tolentino, “The Sky Remains the Same.” Courtesy the artist

Julie Tolentino: “The Sky Remains the Same” (2006–ongoing)

Exploring the body’s potential as both a medium and container of record, Julie Tolentino’s “The Sky Remains the Same” invites select collaborators (including Ron Athey, Franko B, David Dorfman, David Rousseve, and Lovett/Codagnone) to choose a work from their own performance history to archive into/onto her body.

While in residence from November 11–24, Tolentino archived three works selected for her by the artists Lovett/Codagnone. The archiving process for this particular group of works was constituted by a series of open studios, panels, and public performances.

On November 23, a discussion about the project with Joshua Lubin-Levy, Lia Gangitano, and Sarah Schulman preceded an archival performance of Lovett/Codagnone’s *WEIGHTED*, performed by John Lovett, Alessandro Codagnone, Tolentino, and Stosh Fila.

THE INAUGURAL FALL 2013 R&D SEASONS THEME IS ARCHIVES.

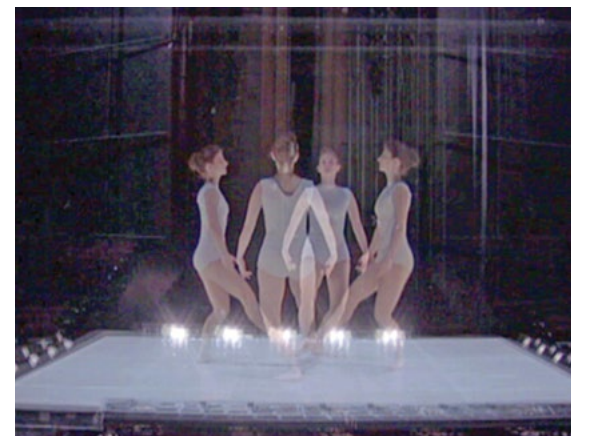


reDANCE, founded by Sara Wookey. Photo: Antoinette Mooy

Sara Wookey: reDANCE (2011–ongoing)

Founded by Sara Wookey, reDANCE is a platform for public engagement that features processes and re-enacted works of renowned choreographers of the Judson Dance Theater era performed by another generation of dance artists. reDANCE explores the immateriality of dance and its archival practices through live performance, workshops, and discussions.

On November 17, Wookey performed the New York City premiere of “Disappearing Acts & Resurfacing Subjects: Concerns of (a) Dance Artist(s),” a new solo work that considers dance as a disappearing act and questions recurring subjects floating in the public sphere—such as the preservation, ownership, and value of dance itself.



Yanira Castro, Heather O, part of “The People to Come” (still). Courtesy the artist

a canary torsi: “The People to Come” (2012–13)

“The People to Come” is a project by a canary torsi, a group led by Yanira Castro, whose work is anchored in live performance and extends into other media and online platforms. “The People to Come” is comprised of a website and performance installation, both of which are activated by a conditional relationship to the participation of audiences through a meticulously designed archiving system. a canary torsi will stage the closing of the online archive for “The People to Come” as a real-time archiving installation in the New Museum Theater, on view beginning December 11 and culminating in a special concert event on December 15 at 4 p.m.

NEW MUSEUM RESOURCE CENTER

Fifth Floor

The Education Department unveils its newly reconfigured Resource Center, which will provide a new platform for making visible histories, research, and broader contexts for artistic and curatorial production. The Resource Center has been newly outfitted with vitrines for exhibiting archival and other objects, as well as two flat-screen monitors, which will be utilized to screen recordings of past performance works and discursive programs. The Resource Center is a flexible space, and will be used by a variety of practitioners—in some cases, operating to showcase the New Museum’s own historical documents; in others, occupied by artists or curators who bring materials from elsewhere. As a hybrid exhibition, research, and reading area, the public is encouraged to use the space as a location for study and discussion.

Kicking off the Resource Center’s renovation and in conjunction with “Extreme Measures,” Chris Burden’s Museum-wide exhibition, “Pushing the Limits” was a presentation of artist drawings, correspondence, ephemera, photographs, and video footage culled from the New Museum’s rich archival collection. Giving insight into the artist’s previous conversations with the institution, the compilation of historical documents featured Burden’s proposal for *Fist of Light*, which was initially turned down by the New Museum in 1986 (and later realized by the Whitney Museum in 1993). The assembly of materials on view represented a variety of strategies by which artists, critics, scholars, and curators have tested the conditions and parameters of the institution. This included documentation of realized and unrealized projects that engaged the Museum’s street-facing windows as an installation space, discursive public programs such as “Cross Talk: A Multicultural Feminist Symposium,” and performance work selected from “The Decade Show Performance Series.” The next presentation in the Resource Center, “Performance Archiving Performance,” opens on November 6 (see page 11).



Linda Montano, “Seven Years of Living Art,” 1986. Courtesy New Museum, New York



Gran Fury, “Love for Sale...Condoms Inside,” 1991. Photo: Fred Scrutin. Courtesy New Museum, New York

EXPERIMENTAL STUDY PROGRAM

This fall, the New Museum launches a nine-week, application-based Experimental Study Program (ESP) for young people aged fifteen to twenty. The program offers twelve teen participants the chance to work closely with artists, engage in critical discussions around contemporary art and culture, and contribute directly to the New Museum Education Department’s ongoing commitment to social analysis and change.

In collaborating with artists from “Performance Archiving Performance,” ESP draws teens into larger conversations that are taking place across New Museum programming. In addition to aligning itself with the Education Department’s new thematic structure (see page 11), ESP is unique in that it pairs teens with artists in meaningful ways through shared research into concepts that are central to artists’ practices. Through this collaboration, teens will explore issues of identity, social justice, and the nature of artistic labor.

For its inaugural semester, ESP features an intensive multi-week collaboration with Yanira Castro of a canary torsí. Pursuing an interest in systems as a form of portraiture (initially developed through the archiving performances of “The People to Come”), Castro will engage teens in research toward a canary torsí’s next project in 2015/2016. ESP participants will additionally partner with Sara Wookey to test exercises for teaching certain methodologies of dance-making as part of the artist’s ongoing reDANCE platform.

The Experimental Study Program is organized by Jen Song, Associate Director of Education, and Audrey Hope, Educator, G:Class and High School Programs.

ESP OFFERS TWELVE TEEN PARTICIPANTS THE CHANCE TO WORK CLOSELY WITH ARTISTS, ENGAGE IN CRITICAL DISCUSSIONS AROUND CONTEMPORARY ART AND CULTURE, AND CONTRIBUTE DIRECTLY TO THE NEW MUSEUM EDUCATION DEPARTMENT’S ONGOING COMMITMENT TO SOCIAL ANALYSIS AND CHANGE.

“Pushing the Limits” was organized by Johanna Burton, Keith Haring Director and Curator of Education and Public Engagement, and Tara Hart, Digital Archivist. “Performance Archiving Performance” is organized by Travis Chamberlain, Associate Curator of Performance and Manager of Public Programs.

IDEAS CITY: SÃO PAULO

October 25–27
São Paulo, Brazil

PRESENTED BY THE NEW MUSEUM IN PARTNERSHIP WITH SESC
Central Theme: Untapped Capital



Bridging Divides panel with Jeff Anderson, Giselle Beiguelman, Arto Lindsay, Jillian C. York, & Carlos Leite (left to right)



Harnessing Resistance conversation with Adam Greenfield (left) & Teddy Cruz (right)



Whose Downtown is it? panel with Charles Renfro (left) & Guilherme Wisnik (right)



Embracing Provocation conversation with Jonathas de Andrade, Jac Leirner, & Lucia Koch (left to right)



World Café Workshop lead by Ligia Nobre (center)

Photos: Claudia Mifano

IDEAS CITY explores the future of cities around the globe with the belief that arts and culture are essential to the health of urban centers. Founded by the New Museum in 2011 with a core group of partners, IDEAS CITY is a major collaborative initiative converging hundreds of arts, education, and civic organizations. It is held every other year in New York alongside annual Global Conferences taking place in international cities. The second IDEAS CITY Global Conference was held in São Paulo, Brazil, from October 25 to 27 and was organized in partnership with Sesc Pompeia.

IDEAS CITY: São Paulo began with a keynote address by Paulo Mendes da Rocha, celebrated Brazilian architect whose extraordinary contributions have dramatically changed the country’s urban landscape. He was awarded the prestigious Mies van der Rohe Award (2000) and the Pritzker Architecture Prize (2006).

The Conference continued with a day of panels and conversations led by an international roster of thought leaders, artists, and innovators, as well as workshops with regional practitioners. Key speakers included Adam Greenfield, Managing Director of Urbanscale, Jac Leirner, Brazilian conceptual artist, Arto Lindsay, composer, musician, collaborative artist, and record producer, Charles Renfro, Partner at Diller Scofidio + Renfro, and Jillian C. York, Director for International Freedom of Expression at Electronic Frontier Foundation, among others.

The Conference expanded the conversation of Untapped Capital, explored at the first international Conference in Istanbul in 2012 and during the Festival in New York in May 2013, with participants focused on under-leveraged opportunities in our cities. The topic of Untapped Capital provided a launching point from which alternative thinking in regards to new methodologies, solutions, and goals can be developed.

Over half of the world’s population will live in cities by 2050, bringing increased opportunities to citizens but also major problems that require solutions. The creative community is an untapped source of enormously powerful capital, especially in its potential to foster greater innovation in other fields and stimulate economic development. The IDEAS CITY initiative rewrites the role of a contemporary art institution and is an unprecedented step in expanding the New Museum’s mission and its potential as an international community leader to draw awareness to the creative population as agents for change.

**IDEAS CITY IS A MAJOR
COLLABORATIVE INITIATIVE
CONVERGING HUNDREDS OF
ARTS, EDUCATION, AND CIVIC
ORGANIZATIONS.**



Architect Paulo Mendes da Rocha delivers the Keynote address
Photo: Alexandre Nunis

IDEAS-CITY.ORG

SUPPORT

Lead Sponsors

Brookfield

Deutsche Bank



Presenting Partner



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

Producing support is provided by Lonti Ebers and Andrea and José Olympio Pereira.

IDEAS CITY Festival Executive Committee

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

RHIZOME

ALEKSANDRA DOMANOVIĆ'S *FROM .YU TO ME* COMMISSION



Aleksandra Domanović, *From .yu to Me*, 2013. Single-channel video with sound. Courtesy the artist

Rhizome will present a major new commission by artist Aleksandra Domanović, online throughout the month of January. *From .yu to Me* is a short film that serves as an allegory for wider social and political turmoil in Europe, focusing on the story of the top-level internet domain for Yugoslavia, .yu, and the two female scientists—Borka Jerman Blažič and Mirjana Tasić—who administered it.

First registered in 1989, the domain was only abolished in 2010—long after Yugoslavia’s dissolution. It is now archived in the Museum of Yugoslav History, making it the museum’s first virtual artifact.

The work is a meditation on technology and digital content, presented against the backdrop of socialism’s collapse in Eastern Europe and the rise in popularity of the internet. It launches on Rhizome’s website, rhizome.org.

Rhizome’s 2013–14 Commissions Program also includes new works by Colin Self, Yung Jake, Aaron Meyers with Lauren McCarthy, Haley Mellin, Lauren McCarthy, Ed Fornieles, and others.

SUPPORT

The Rhizome Commissions program is supported, in part, by funds from Deutsche Bank Americas Foundation, the Jerome Foundation, the National Endowment for the Arts, and by public funds from the New York City Department of Cultural Affairs and New York State Council on the Arts. Additional support is provided by generous individuals and Rhizome members. *From .yu to Me* was commissioned by Rhizome with Abandon Normal Devices and the Fridericianum, Kassel.

RHIZOME WINS INNOVATION AWARD

Rhizome’s leading work in digital conservation was acknowledged and celebrated with an Innovation in Archives award by the Archivists Round Table on October 10.

Since 1996, Rhizome has maintained a growing online archive of born-digital artworks, called the ArtBase. Preserving functionality and ensuring access to these 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 is generating new research that has contributed to establishing itself as a leader in digital preservation. In addition to this Innovation in Archives award, Rhizome’s knowledge of digital preservation was recently featured as a cornerstone of the New Museum’s exhibition “XFR STN.”

The award was presented by James Shulman, President of ArtStor, and accepted by Rhizome’s Heather Corcoran, Executive Director, and Ben Fino-Radin, former Digital Conservator.

SEVEN ON SEVEN GOES GLOBAL

Following the fourth sold-out Seven on Seven Conference in New York this past spring, Rhizome is pleased to announce its signature program has expanded internationally. The first London edition of the acclaimed event, which brings together luminary figures at the forefront of art and technology to create innovative new projects in a single day, was held at the Barbican Centre on Sunday October 27.

Over the course of twenty-four hours, seven teams, each comprised of a leading artist and technologist, were challenged to work together to develop something new, be it an application, concept, artwork, product, or whatever they imagine. Each team then presented their project at the event for the first time.

Seven on Seven London participants included Turner Prize-winning artists Susan Philipsz and Mark Leckey, Haroon Mirza, Graham Harwood, Aleksandra Domanović, Jonas Lund, and Cécile B. Evans. Technologists included Naveen Selvadurai (cofounder, Foursquare) and Michelle You (founder, Songkick), among others. The event exists to bring the art and technology communities together into meaningful dialogue.



Seven on Seven was founded at the New Museum in 2010 by Fred Benenson, John Borthwick, Lauren Cornell, and Peter Rojas, and celebrates its five-year anniversary in New York on Saturday April 19, 2014.

SUPPORT

Seven on Seven London is supported by Wieden+Kennedy, betaworks, Arts Council England, and South Place Hotel.

EVENTS

55TH VENICE BIENNALE: THE ENCYCLOPEDIC PALACE

We congratulate Massimiliano Gioni, our Associate Director and Director of Exhibitions, on the success of the 55th Venice Biennale. Gioni served as the youngest Artistic Director in the Biennale’s history and his exhibition “The Encyclopedic Palace” has been critically celebrated.

“Exceptional.”

ROBERTA SMITH, *NEW YORK TIMES*

“Massimiliano Gioni's urbane biennale is the most dazzling in memory.”

COLINE MILLIARD, *ARTINFO*

“Gioni is currently the living master of the tightly formatted narrative group show.”

JERRY SALTZ, *NEW YORK MAGAZINE*

“The Encyclopedic Palace, curated by Massimiliano Gioni, a young director from the New Museum of Contemporary Art in New York, and featuring work by more than 150 artists from 38 countries, is a triumph. Instead of a sprawling, unstructured hodgepodge, we find an intelligent, well-argued proposition, which suggests that contemporary art is setting off in new directions. Walking through it isn’t enervating at all, but energizing and exciting.”

ALASTAIR SOOKE, *TELEGRAPH*



Marino Auriti, *Palazzo Enciclopedico del mondo* [Encyclopedic Palace of the World], ca. 1950s. Model of *Palazzo Enciclopedico del mondo*, Giardini. Exhibition view: “Il Palazzo Enciclopedico,” 55th Venice Biennale. Photo: Francesco Galli. Courtesy la Biennale di Venezia

“A quiet success... A serious, standard setting endeavor.”

HOLLAND COTTER, *NEW YORK TIMES*

“Curator Massimiliano Gioni’s choice of *Il palazzo enciclopedico* (The Encyclopedic Palace) as the lodestar for this Biennale exhibition is beguiling and provocative in equal measure.”

LYNNE COOKE, *ARTFORUM*

The New Museum held an intimate dinner in honor of Gioni at Palazzo Pisani Moretta.

Hosts of the evening also included Lietta & Dakis Joannou, Federico Marchetti, Leonid Mikhelson, Stefano Tonchi, and Beatrice Trussardi.



1



2



3

1 Cecilia Alemani & Massimiliano Gioni; 2 Dinner atmosphere; 3 Lisa Phillips, Stanley Buchthal, Maja Hoffmann, & Darren Walker. Photos: Edward Smith

EVENTS

OPENING RECEPTION & DINNER FOR LLYN FOULKES, ELLEN GALLAGHER, & ERIKA VOGT



1



2



3



4



5



6



7

ANNUAL SUMMER WHITE PARTY



8



9



10



11

1 Karen Wong & Ellen Gallagher; 2 Ellyn & Saul Dennison; 3 Matthew Botwin, Jennifer Krasinski, & Meghan Dailey; 4 Tucker Groendyke & Catherine Lucchesi; 5 Dinner atmosphere; 6 Llyn Foulkes; 7 Jenny Moore, Erika Vogt, & Margot Norton. Photos: Nick Hunt/PatrickMcMullan.com

8 Todd DiCiurcio, Yvonne Force Villareal, Sean Mellyn, guest, Casey Fremont, & Megan DiCiurcio; 9 Ben Tagoe, Clare Quinlan, & Josh Elkes. 10 Ruby McNeil & David Dicker; 11 Astrid Chastka, Alessandro Ronfini, Everett Hollander, & Jamie Darrow; Photos: Clint Spaulding/PatrickMcMullan.com

EVENTS

TRIENNIAL COCKTAIL PARTY

In celebration of the 2015 New Museum Generational Triennial with Shelley and Phil Aarons in East Hampton, NY.



1



2



3

OPENING RECEPTION & DINNER FOR “CHRIS BURDEN: EXTREME MEASURES”



4



5



6



7



8



9



10

1 Ryan Trecartin & Lauren Cornell; 2 Host Shelley Fox Aarons & guests; 3 Atmosphere

4 Thomas Dozol, Michael Stipe, Rick Herron, & guest; 5 Larry Gagosian & Nancy Rubins; 6 Maya Lin & Lisa Phillips; 7 James Keith Brown & Eva Shaye; 8 John Furgason, Jeremy Shockley, Ashley Menendez, & Chris Widdle; 9 Massimiliano Gioni, George Condo, & Massimo de Carlo; 10 Joshua Edwards & Chris Burden. Photos: Nick Hunt/PatrickMcMullan.com

MEMBERSHIP

MEMBER PROFILE: RAY & SARAH

Q: WHEN DID YOU JOIN THE MUSEUM?

A: January 2011, just before the George Condo exhibition opened.

Q: HOW DID YOU BECOME INVOLVED?

A: We have been going to New Museum exhibitions for a very long time. It has always been a place to see amazing shows and learn more about artists we love. Some of our most memorable experiences were at the old location on Broadway, where we saw shows by William Kentridge, Adrian Piper, and Paul McCarthy. Those New Museum exhibitions cemented our love for contemporary art.

Q: WHAT ARE YOUR FAVORITE MEMBER PERKS?

A: Studio visits are our favorite Member perk. We hear new perspectives on artists' works and get to see works-in-progress with other young professionals, which strengthens the community of art lovers. Another amazing perk is hanging out with your fabulous Associate Director of Development, Joyce Sitterly.

Q: NEIGHBORHOOD?

A: Upper East Side

Q: HOW LONG HAVE YOU BEEN IN NEW YORK?

A: On and off since 1999

Q: FAVORITE RESTAURANTS?

A: Cascabel Taqueria, Jones Wood Foundry



Q: SUMMARY OF YOUR PROFESSIONAL ENDEAVORS

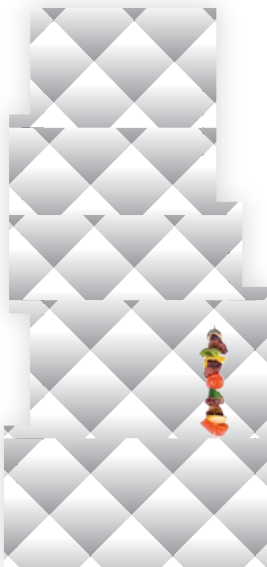
A: We are fortunate that our careers have overlapped considerably in the past few years, which has enabled us to travel the world together. Sarah began her career as an artist and Ray began in finance law. Ray became more active in art and Sarah became more active in business, so the intersection of both was art advising. We share a deep love for building private collections, including our own. These days, Ray does much of the art advising as Sarah has taken a more active role in designing interiors for her clients. Ray is the producer and interviewer for *SPOTTLESS*, a documentary film about the state of the contemporary art world. We also have a number of passion projects, including artcaste.com, which is an encyclopedia of artist bios and an art news site.

HOLIDAY LIMITED EDITION GIFT MEMBERSHIP

Take an Olfactory Tour of the Bowery



LAUNDROMAT



STREET MEAT



COFFEE

Give the gift of Membership this holiday season

DESIGNED IN COLLABORATION WITH RAFAEL DE CÁRDENAS / ARCHITECTURE AT LARGE

Set of three air fresheners come with a New Museum Membership:
Individual, Dual, Deluxe, and Premium levels available.

FOR MORE INFORMATION, CONTACT MEMBERSHIP@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 have supported our exhibitions, programs, and operations this year.

Sincere thanks to all New Museum Members whose support is crucial to our mission and program.

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

Deutsche Bank



Charlotte Ford

FORDFOUNDATION

GAGOSIAN GALLERY

Goldman Sachs Gives

Joe FRESH



markit

New York City Council



New York Regional Economic Development Council

Skadden, Arps, Slate, Meagher & Flom LLP



US Department of Housing and Urban Development

victoria – the art of being contemporary
victoria – искусство быть современным
v — a — c

William Randolph Hearst Foundation

BOARD OF TRUSTEES

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

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

BENEFACTORS

Anomaly
Bloomberg
Broad Art Foundation, Santa Monica
Brookfield Incorporações
Chase Private Client
Christie's
Steven A. and Alexandra M. Cohen
Deutsche Bank
Droga5
F.J. Sciamè Construction Company, Inc.
First Republic Bank
Fundación Almine y Bernard Ruiz-Picasso para el Arte
Barbara Gladstone
Agnes Gund
Hauser & Wirth
Horace W. Goldsmith Foundation
Jacques and Natasha Gelman Foundation
Lambent Foundation
LLWW Foundation
Mondriaan Fund
National Endowment for the Arts
New York State Council on the Arts
New York University
Nicolas Berggruen Charitable Trust
Paula Cooper Gallery
Nancy and Fred Poses
Aby and Samantha Rosen
Per J. Skarstedt
Stefan Edlis and Gael Neeson Foundation
Beatrice Trussardi
David Zwirner, New York

FRIENDS

Barclays
Fabiola Beracasa and Jason Beckman
Bloomingdale's Fund of the Macy's Foundation
BNP Paribas
The Bowery Hotel
Briggs, Inc.
Burberry
Con Edison
Ronald and Frayda Feldman
Galleria Gio Marconi
Gavin Brown's enterprise
Gensler, New York
JPMorgan Chase & Co.
Kenyon & Kenyon LLP
Luhring Augustine Gallery
Philomene Magers
Massimo de Carlo
Metro Pictures
New York City Center
New York magazine
Origins
Phillips
Isabel Rose and Jeff Fagen
Mrs. Lily Safra
Lyndley M. and Samuel C. Schwab
Monika Sprüth
The Standard, East Village
Swarovski
Target
Valentino
Susanne Vielmetter
Vogue
W magazine
YOOX Group

SUPPORTERS

American Chai Trust
Jill and Jay Bernstein
Marianne Boesky
Melva Bucksbaum and Raymond Learsy
Burt's Bees
City Bakery
Consulate General of Sweden in New York
The Cosmopolitan Hotel of Las Vegas
Creative Edge Parties
David Hart & Co.
DeWitt Stern Group
EditionedArt
Estee Lauder
Gawker
Graff Diamonds
Intermix
Jimmy Choo
L & M Arts
Z magazine
Laurie M. Tisch Illumination Fund
MAC Cosmetics
Make Up For Ever
May and Samuel Rudin Family Foundation
Microsoft Corporation
NARS
NMS Group
NewsCred
Mario J. Palumbo and Stefan Gargiulo
Pratt Institute
Red Bull North America
The Robert Mapplethorpe Foundation
Robert Wilson Charitable Trust
Room & Board
Andrea Rosen
Samuel I. Newhouse Foundation
School of Visual Arts
SourceMedia
SVEDKA
TD Bank Charitable Foundation
Gordon VeneKlasen
WilmerHale

INTERNATIONAL LEADERSHIP COUNCIL

Leyla Alaton
Karen and Leon Amitai
Alexandra Bowes
Ximena Caminos and Alan Faena
Sunita and Vijay Choraria
Michaela and Dimitris Daskalopoulos
Nathalie and Charles de Gunzburg
Qiao Hua and Ai Jing
Panos Karpidas
Pauline Karpidas
Elisa Sighicelli and Ruben Levi
Catriona and Simon Mordant
Patrizia Sandretto Re Rebaudengo
Maria de Jesus Rendeiro and João Oliveira Rendeiro
Ellen and Michael Ringier
Elham and Tony Salame
Ashleigh and Azad Shivasani
Caisa and Åke Skeppner
Gabriela and Fabio Szwarcwald
Robin Wright
Neda Young

PRODUCERS COUNCIL

Deborah and Richard Born
Glori and Meir Cohen
Wendy Cromwell
Sandra and Leo DelZotto
Rebecca and Martin Eisenberg
Louise Eliasof and James Sollins
Ann and Lee Fensterstock
Susan L. and Arthur Fleischer, Jr.
Charlotte Ford
Sharyn and Stuart Frankel
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
Ellen Kern
Tina Kim and Jaewoong Chung
Michèle Gerber Klein
Chiswell Langhorne
Mihail S. Lari and Scott Murray
Paul J. Leaman, Jr.
Iris Zurawin Marden
Jennifer McSweeney
Byron R. Meyer
George P. Mills
Michael Nachman
Kathleen O'Grady
Ruth Miles Pite
Nancy and Fred Poses
Almine Rech and Bernard Ruiz-Picasso
Carole Server and Oliver Frankel
Lisa A. Schiff
Lyndley M. and Samuel C. Schwab
Susan and Kent A. Seelig
Ann and Adam Spence
Ellen L. and Jerome L. Stern
Michael Ward Stout
Constance and Jack Tilton
Laurie and David Wolfert

GALA PORTRAIT COMMISSION 2013

Generously Donated By

John Baldessari

ARTISTS

Limited Editions Program 2013

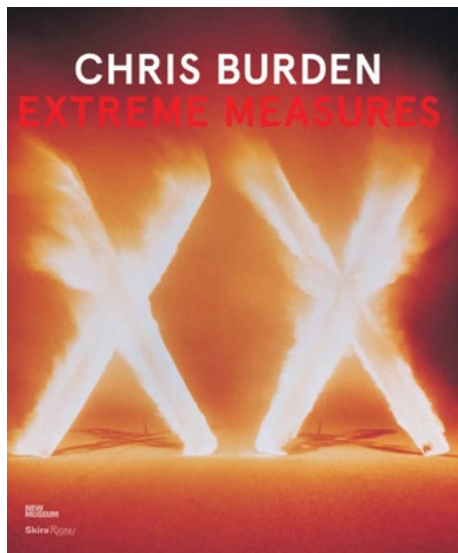
Tauba Auerbach
Huma Bhabha
Andy Coolquitt
Nathalie Djurberg and Hans Berg
Jessica Jackson Hutchins
Matt Keegan
Marilyn Minter
Martin Puryear
Katrín Sigurðardóttir
Josh Tonsfeldt

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

List current as of October 2013

NEW MUSEUM STORE HOLIDAY × 2013

NEWMUSEUMSTORE.ORG



CHRIS BURDEN: EXTREME MEASURES

Edited by Lisa Phillips & Jenny Moore

New Museum + Rizzoli, 2013; Hardcover

\$75/\$60 Members



BIGSHOT DIY DIGITAL CAMERA KIT

Designed by Shree K Nayar

Inspired by the 2004 Academy Award-winning documentary *Born into Brothels*, Shree Nayar, Professor of Computer Science at Columbia University, designed this novel do-it-yourself kit to attract young minds to both science and photography. Once assembled, crank the camera to juice up its Li-Pol battery and use Bigshot to unleash the photographer in you—capture your world in regular, panoramic, or 3-D photos.



KEITH HARING STACKING GAME

Designed by Vilac

Stack eighteen colorful Keith Haring wooden figures any way you'd like!

\$40/\$34 Members



KAWS LIMITED-EDITION HELMET

To promote bicycle safety, the New Museum Store and Safe Streets Fund teamed up with the renowned artist KAWS to produce a limited-edition helmet. This custom Bern Watts helmet features KAWS's signature Xs and eyes design.



Limited Edition of 500

\$80



FEATURES

Sensor: 3MP (2048 x 1536)
Photos: regular, panorama, 3-D
Storage: 120 photos
Flash: 1 watt LED
Display: 1.4" LCD

Power: rechargeable battery
Backup power: Dynamo
Interface: USB 2.0
Software: Windows and Mac OS

\$125



OFF POCKET™ PHONE CASE

Designed by Adam Harvey & Johanna Bloomfield

Millions of people are tracked through their mobile devices. It's not just when you're using your phone; it's 24/7, everywhere you go. The OFF Pocket™ is a privacy accessory for mobile phones that blocks wireless signals. To use the OFF Pocket™, simply place your phone inside the case and close it. Your phone is now OFF: Untrackable. Unhackable. Undistractable.

\$100



I FAKED IT! NECKLACE

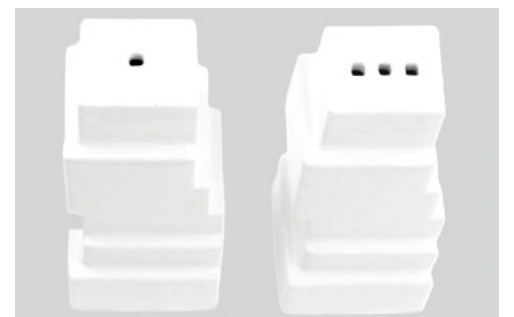
Designed by Erin Stafford

This declaration or confession, “I Faked It!,” started with the desire for a resolution. It is an empowering statement that allows the artist and the wearer to have the last word. It is about faking orgasms, something that many women have experienced, but the statement is also about faking happiness in order to keep up appearances. “I Faked It!” is a metaphor for female identity and its inherent contradictions.

Edition of 500

Gold-plated sterling silver with cultured pearl necklace

\$200/\$170 Members



NEW MUSEUM SALT & PEPPER SHAKERS

New Museum, 2013; Glazed ceramic

\$95/\$80.75 Members