The New Museum has always been a forward-looking institution. We support artists who are responding to a changing world and envisioning the future. We also continue to probe the possibilities of how museums can evolve to serve the demands of new audiences in a dramatically shifting world. How can we continue to be vital community hubs, vibrant education centers, catalysts for invention, and providers of transformative experiences?

In recent weeks, we have demonstrated how far the Museum stretches to advance our mission and think towards the future. First, Rhizome’s Seven on Seven Conference—where top technologists are paired with leading artists to create new works in twenty-four hours—was a stunning example of how the Museum brings diverse talent together to share ideas and generate new works. This was followed by IDEAS CITY, our biennial Festival that is a major collaborative initiative involving hundreds of cultural, educational, and community organizations working together to effect change in cities. The Festival was anchored by a major conference of international thought leaders, followed by participatory workshops, an innovative StreetFest, and over one hundred independent projects and public events, including “Adhocracy,” an exhibition presented at Studio 231 that addresses the theme for this year: Untapped Capital. We have also expanded the initiative internationally with a conference in Istanbul last October and one planned for São Paulo this fall and other cities in subsequent years.

The New Museum strongly believes that the cultural community is essential to the vitality of the future city. We also believe that the cultural sphere is still a relatively untapped source of very powerful creative capital, especially in its ability to foster greater innovation in other fields and stimulate economic development. IDEAS CITY is an unprecedented step in expanding both our institution’s mission and its potential as a community hub, drawing the creative population together as agents for change.

These two programs—Seven on Seven and IDEAS CITY—are emblematic of the way the Museum is bringing cross-disciplinary communities together to cultivate new art and new ideas. The New Museum is a true cultural center and incubator that extends way beyond bricks and mortar through our web programs, festivals, think tanks, and residencies.

As we embrace the present and look toward the future, sometimes we look back to better understand the present. Our current exhibition, “NYC 1993: Experimental Jet Set, Trash and No Star” reviews a year in New York twenty years ago, a time with incredible resonance today. It has attracted a big audience, press attention, and most importantly, a lot of conversation. I hope you all have the opportunity to see the exhibition before it closes on May 26! Following 1993, we have two solo exhibitions: one on the work of West Coast maverick Llyn Foulkes, who has yet to have a museum exhibition in New York, and whose work will be a surprise to East Coast audiences. This will run concurrently with a major presentation of the work of Ellen Gallagher, an artist at mid-career who has been very influential in the years since 1993. This fall, the Museum will also present the first solo museum exhibition of another West Coast titan, Chris Burden.

None of these great programs would be possible without the support of our Members. We thank you for encouraging us to continue to probe, reinvent, and reimagine what the museum and the museum experience can be.

I hope to see many of you in Venice for the 55th Venice Biennale. We congratulate Massimiliano Gioni, our Associate Director and Director of Exhibitions at the New Museum, on his appointment as the youngest Artistic Director in the Biennale’s history, and we look forward to seeing him spin his magic with great pride and anticipation.

Lisa Phillips
Toby Devan Lewis Director

Photo: Lina Bertucci
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Last Chance!

CLOSING MAY 26, 2013

NYC 1993: Experimental Jet Set, Trash and No Star

"A New Museum show makes the argument that the innocuous-seeming, which-year-was-that-again? year, may, in fact, have changed absolutely everything."

CARL SWANSON, NEW YORK MAGAZINE

"The show offers a happy dose of nostalgia porn for some, or an unhappy reminder that the world hasn’t changed as much as we may have hoped in the last 20 years. Either way, it is meant to take the viewer back in time, and whether you were 25 or 5, if you were alive in that time and place in history, you will certainly feel something."

ALANNA MARTINEZ, ARTINFO

EXHIBITION SUPPORT

Support for the exhibition is provided by the Horace W. Goldsmith Foundation.

Additional funding is provided by Martin and Rebecca Eisenberg, the Fundación Almine y Bernard Ruiz-Picasso para el Arte, and the Robert Mapplethorpe Photography Fund.

The accompanying exhibition publication is made possible by the J. McSweeney and G. Mills Publications Fund at the New Museum.
Ellen Gallagher: Don't Axe Me

This summer, the New Museum will present the first major New York museum exhibition of the work of artist Ellen Gallagher. Spanning the past twenty years, “Don’t Axe Me” will provide the opportunity to thoroughly examine the complex formal and thematic concerns of one of the most significant artists to emerge since the mid-1990s. The title of the exhibition, “Don’t Axe Me,” evokes her radical approach to image, text, and surface—drawing equally from modernism, mass culture, and social history. This focused survey at the New Museum will run concurrently with Gallagher’s exhibition at the Tate Modern, London (May 2013).

Over the past two decades, Gallagher has created a subtle and diverse body of work exploring notions of materiality, history, and language. In her early paintings, Gallagher dispersed fields of repeated bulging lips and eyes—borrowed from the imagery of minstrel performances—on grid-like backgrounds of penmanship paper. In constructing these works, which hover between drawing and painting, Gallagher inserted charged images into the language of modernist painting. She would continue to incorporate historical material in subsequent works—most famously using mid-century advertisements for African-American beauty products from Ebony magazine and other publications from the same period, abstracting the portraits of female wig models and their captions with stylized layers of yellow Plasticine, dabs of oil paint, pencil marks, and incisions directly into the paper. Gallagher’s formal processes exemplify the visual and linguistic transformation and historical reimagining that has defined her work ever since. These fragments continue to appear excised from their original context and subsumed into the rich layers of her paintings and drawings.

Gallagher’s visual cosmology has also continued to expand since the 1990s, including images and references to figures as diverse as writers Gertrude Stein and Herman Melville, the musician Sun Ra, Freud, and historical figures such as Eunice Rivers and Peg Leg Bates. She consistently creates surprising, dynamic relationships between characters, writing new narratives about the past and present in a manner that evokes both poetry and science fiction. Her work also reflects a sustained engagement with the natural world and, in particular, with the sea, both as a historical and cultural protagonist and as an inspiration for the kinds of formal explorations of complex figure-ground relationships she creates across the surfaces of her work. Through her unique technical approach, Gallagher produces fluid spaces where science, art, and popular culture continually meet, interact, and transform in novel ways.

The exhibition traces the transformations, excavations, and accumulations of Gallagher’s practice through a number of her iconic paintings, drawings, prints, and film installations. A major new series of paintings will be presented alongside some of the artist’s most celebrated works. These include several of her early paintings, as well as a selection of works on paper using watercolor, ink, cut paper, and other diverse materials. “Don’t Axe Me” will also feature the first New York presentation of Osedax (2010; made in collaboration with Edgar Cleijne)—an immersive environment consisting of 16mm film and painted slide projections inspired by a species of undersea worm that burrows into the bones of whale carcasses.

The exhibition highlights the humor, historical depth, psychological complexity, and formal inventiveness inherent in Gallagher’s rich oeuvre. “Don’t Axe Me” will be on view in the New Museum’s third- and fourth-floor galleries from June 19–September 15, 2013, and is organized by Gary Carrion-Murayari, Curator.

Ellen Gallagher (b. 1965 Providence, RI) attended Oberlin College; SEA (Sea Education Association), Woods Hole, MA; Studio 70, Fort Thomas, KY; School of the Museum of Fine Arts, Boston; and Skowhegan School of Art, ME. Gallagher has had solo exhibitions and projects at a number of international institutions including the Institute of Contemporary Art, Boston (2001), Des Moines Art Center (2001), the Drawing Center, New York (2002), the Whitney Museum of American Art (2005), the Freud Museum, London (2005), Tate Liverpool (2007), and South London Gallery (2009). She has participated in a number of major group exhibitions including the 1995 and 2010 Whitney Biennials, SITE Santa Fe’s Fifth International Biennial (2004), and “La Triennale” at the Palais de Tokyo (2012). Gallagher lives and works in Rotterdam, the Netherlands, and New York.

EXHIBITION SUPPORT
Support for “Ellen Gallagher: Don’t Axe Me” is provided, in part, by Michael Cohn and the American Chai Trust, and Bernard Lumpkin and Carmine Boccuzzi.
In June 2013, the New Museum will present the long-overdue career retrospective of Llyn Foulkes, which will also mark the first New York museum exhibition of works by the artist. One of the most influential yet under-recognized artists of his generation, Foulkes makes work that stands out for its raw, immediate, and visceral qualities. Coming from a tradition of West Coast artists working in assemblage in the '60s, such as Ed Keinholz and Bruce Conner, Foulkes has consistently challenged audiences, pushing his work into new territories and expanding its range and depth.

His presentation at the New Museum will feature over one hundred works from the scope of his fifty-year career, some of which have not been seen for decades. Works included in the exhibition range from his emotionally charged constructions of the early 1960s and his impeccably painted landscapes of the American West, to deeply disturbing portraits from the late 1970s and his remarkable recent narrative tableaux, which seamlessly blend painting with found materials to create an extraordinary illusion of depth. His exceptionally diverse body of work resists categorization and defies expectations, distinguishing Foulkes as a truly unique and significant artistic voice.

Llyn Foulkes (b. 1934 Yakima, WA) studied music and art at Central Washington College of Education and at the Chouinard Art Institute in Los Angeles. In 1959, he began showing with Ferus Gallery in Los Angeles, where he had his first solo exhibition in 1961. Shortly after, his first solo museum exhibition was held at the Pasadena Museum of Art in 1962. Foulkes was included in many important group exhibitions, including “Whitney Museum Annual of American Painting” (Whitney Museum of American Art; 1967), the 9th São Paulo Biennial (1967), and the Paris Biennial (1967). He formed his own band (Llyn Foulkes and The Rubber Band) in 1973, which performed at various venues including The Tonight Show Starring Johnny Carson in 1974, and in 1979 he began building his epic music Machine, which he continues to perform on today. Foulkes received a Solomon R. Guggenheim Fellowship in 1977 and had his first survey exhibition at the Museum of Contemporary Art in Chicago (1978). His first retrospective was held in 1995 at the Laguna Art Museum and he was featured in “Helter Skelter: L.A. Art in the 1990s” at the Museum of Contemporary Art, Los Angeles (1992). In 2011, he was featured in seven “Pacific Standard Time” exhibitions (at institutions in Southern California) as well as the Venice Biennale, and in 2012 his paintings were included in Documenta 13, where he also performed.

"LLYN FOULKES" is organized by the Hammer Museum, Los Angeles, and is curated by Ali Subotnick, Curator. The New Museum's presentation is organized in conjunction with Subotnick by Margot Norton, Assistant Curator.

EXHIBITION SUPPORT

The exhibition was made possible by major gifts from Susan Steinhauser and Daniel Greenberg/The Greenberg Foundation in honor of Mickey Gribin; Kayne Foundation-Maggie Kayne; and The Andy Warhol Foundation for the Visual Arts.

Llyn Foulkes, Flanders, 1961-62. Mixed mediums, 54 x 36 x 14 in (137.2 x 91.4 x 35.6 cm); 16 x 15 3/4 in (40.6 x 40 cm). Collection of Ernest and Eunice White
**Erika Vogt:**
**Stranger Debris Roll Roll Roll**

**JUNE 5–SEPTEMBER 22, 2013**
**LOBBY GALLERY**

“Stranger Debris Roll Roll Roll” will be the first solo museum presentation of the work of Erika Vogt. Vogt uses a range of media and techniques in order to explore the mutability of images and objects. Within her installations, she fuses elements of sculpture, drawing, video, and photography to produce multilayered image spaces. She challenges prescribed art-making systems, conflating and confusing their logic, as sculptures take on the properties of drawing and photographs take on the nature of film. Building on her background in experimental filmmaking, Vogt’s visually dense videos combine both still and moving images, digital and analog technologies, and playfully incorporate drawings and objects from her previous projects. In her recent work, exemplified by installations such as Notes on Currency (2012), The Engraved Plane (2012), and Grounds and Airs (2012), Vogt took as her subject the ritual use and exchange of objects, such as currency, and investigated the empathetic relationship between objects and people.

At the New Museum, Vogt will continue this recent investigation in a new installation for the Lobby Gallery, entitled Stranger Debris Roll Roll Roll (2013). For this work, the artist will compose a dense arrangement of cast plaster and found objects that float in the gallery space like a field of debris. Some of the littered forms suggest cast-off relics; others evoke tools of an indeterminate functionality. A series of vertically aligned pulleys levitate these sculptural forms above the floor, demarcating the gallery space as a volumetric drawing through which the viewer can navigate. Included within this surreal landscape are three of Vogt’s most recent videos, in which objects are exchanged. Graphic aspects of the videos are echoed in the installation itself, creating a tension between the objects and images on screen and their deployment as physical presences within the space of the gallery.

Erika Vogt (b. 1973 East Newark, NJ) received her BFA from New York University and her MFA from California Institute of the Arts. Vogt has had solo exhibitions at Overduin and Kite, Los Angeles (2011), and Simone Subal Gallery, New York (2012). Her work has been included in a number of group exhibitions at venues including the Whitney Museum of American Art, New York (as part of “2010,” the 75th Whitney Biennial; 2010); Foam, Amsterdam, the Netherlands (2011); San Francisco Museum of Modern Art (2011); Henry Art Gallery, Seattle (2011); Portland Institute of Contemporary Art, OR (2012); and the Hammer Museum, Los Angeles (as part of the Los Angeles Biennial “Made in LA 2012”; 2012). She lives and works in Los Angeles.
Center for Historical Reenactments: After-after Tears

From May 22–July 7, 2013, Museum as Hub will present “After-after Tears,” a project exploring the operational strategies of Center for Historical Reenactments (CHR), a Johannesburg-based platform founded in 2010. Over the course of two years, CHR gained local and international recognition through diverse projects that mobilized around historical events and sites in order to explore how officially obsolete systems and ideologies continue to condition contemporary life.

“After-after Tears”—a reference to “after tears” parties held in the wake of funerals in black South African townships—is a fitting frame for a project that follows CHR’s decision to commit an institutional “death” in December 2012. This act ended the collective’s previous activity—a decision to not simply conclude a single phase but rather to challenge the way institutions ossify around methodology, purpose, funding structure, and form.

Encompassing new installation and performance work commissioned while CHR members are in residence at the New Museum this spring, as well as project reflections and documentation, “After-after Tears” will examine the collective’s working philosophy and probe key questions that shaped its formation. Performances and a daylong proposition will explore future modalities of contemporary art activity (see website for details). “After-after Tears” is conceived by CHR members, Donna Kukama, Gabi Ngcobo, and Kemang Wa Lehulere, and organized by Ryan Inouye, Assistant Curator, Museum as Hub.

Museum as Hub facilitates exchange and dialogue around international art and ideas. Founded in 2007, the initiative includes exhibitions on the Museum’s Fifth Floor, as well as residencies, commissions, public programming, and editorial and digital projects.

XFR STN: A project with the MWF Video Club

The XFR STN (Transfer Station) is an open-door artist-centered media archiving project. It initially arose from the need to preserve the Monday/Wednesday/Friday Video Club distribution project. MWF was a co-op “store” of the artists’ group Colab (Collaborative Projects, Inc.), directed by Alan Moore and Michael Carter from 1986–2000, which showed and sold artists’ and independent films and videos on VHS at consumer prices. The XFR STN at the New Museum will also address the wider need in the community of artists for access to media migration services as a means to preserve creative production. In addition to digitizing a portion of MWF Video Club’s collection (currently housed in a storage unit in Staten Island), the XFR STN will be used to preserve various materials from the New Museum’s own rich archive (including formats such as U-matic and audio tapes). Finally, the XFR STN, in keeping with the original policies of the MWF Video Club, will be open to any artist-originated content (analog or digital tape) whose format has become obsolete. The XFR STN will operate publically, informally exhibiting the material that is transferred, as well as rendering it available online through the platform of an online archive. Consistent with the dictum “distribution is preservation,” the project argues for circulation as a mode of conservation. XFR STN will serve as a collection and dissemination point for artist-produced content, as well as a hub for information about these past projects (including production materials and personal recollections). The project is both a pragmatic public service and an activity as metaphor: an opportunity to present aspects of a mediatic production process in continuous dynamic transformation.

EXHIBITION SUPPORT

Museum as Hub is made possible by Museum as Hub and public programs are made possible, in part, by New York State Council on the Arts with the support of Governor Andrew M. Cuomo and the New York State Legislature. NYSCA

Museum as Hub Residency Program is made possible through the lead support of Rockefeller Brothers Fund, the Skadden, Arps Education Programs Fund, and the William Randolph Hearst Endowed Fund for Education Programs at the New Museum.

Additional funding is provided 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.
Adhocracy

“Adhocracy” is an exhibition that brings together an international group of designers, practitioners, networks, and platforms responding to epochal changes and questioning the very definition of design. The exhibition explores a new direction in contemporary design through twenty-five projects—presented through artifacts, objects, and films. In the place of standardized, industrialized perfection, the exhibition embraces imperfection as evidence of an emerging force of identity, individuality, and nonlinearity in design. As design welcomes the new technologies of the information age, the field itself is being reshaped. Some have built their practice around the collaborative ideology of the open source movement; others explore the opportunities opened up by new low-cost fabrication technologies. Some are exploring new economic models of production; others are challenging the established hierarchies between designers and end-users.

In the last few years, exponential technologies have substantially transformed how we work, communicate, and relate. Network culture today permeates everyday life and this has profoundly impacted the way designers think and work and the nature of the objects they produce. This exhibition explores these transformations and offers a critical contextualization within the history of design. “Adhocracy” is purposefully heterogeneous, embracing everything from medical innovation to cultural and political criticism, and improvise, with networks of production, in search of a new language and a new commons. If design is no longer the domain of a select few creating products of consumption for “the many,” according to the top-down model of bureaucratic industrialism, what is it? This exhibition argues that rather than the closed object, but the workshop, and its lifeline is the network. As the theater of a fast-moving debate over society’s future, design is today engaged in a struggle between bureaucracy and improvisation, authority and the irrepressible force of networks, in search of a new language and a new commons.

The exhibition includes several projects centered around on-site laboratories of production, such as Blablablab’s “Be Your Own Souvenir” project, where visitors to the exhibition can have their body scanned and reproduced in miniature by 3-D printers, and Unfold’s “Stratigraphic Manufactury,” in which a “digital artisan” can create 3-D print porcelain artifacts on-site. Visitors are encouraged to interact with many of the installations, including an app censored by Apple that maps every US drone strike from 2004 through the present.
The second IDEAS CITY Festival took place in downtown Manhattan from May 1–4, 2013. IDEAS CITY was founded in 2011 by the New Museum as an unprecedented collaborative initiative that involves hundreds of arts, education, and community organizations in an ongoing, multi-platform discussion on the future of cities around the globe. Guided by the belief that arts and culture are essential to the continued health and vitality of urban centers everywhere, IDEAS CITY partners work together to exchange ideas, propose solutions, share with the public, and effect change.

IDEAS CITY is a biennial Festival in New York City with additional annual Global Conferences organized in key urban centers around the world. IDEAS CITY: Istanbul took place in the fall of 2012 and IDEAS CITY: São Paulo will be held in fall 2013. These global events help to identify urgent issues and invite an ever-growing number of international thought leaders to participate in the initiative. This year, the overarching theme is Untapped Capital—under-recognized and underutilized resources and surpluses that can be harnessed as catalysts for change.

The IDEAS CITY Festival in New York began on Wednesday May 1 with a Keynote address by Joi Ito, Director of MIT Media Lab, followed by a daylong Conference on Thursday May 2, with mayors and visionary leaders representing a range of disciplines. A series of participatory Workshops took place on Friday May 3 followed by several evening events. On Saturday May 4, an innovative StreetFest along the Bowery featured 125 local artists, architects, poets, technologists, historians, community activists, entrepreneurs, and ecologists who shared their ideas of Untapped Capital and encouraged the public to actively shape their city. Throughout the entire Festival, over one hundred independent projects, large-scale installations, murals, exhibitions, and public programs, were presented around downtown Manhattan, many of which enlivened unexpected areas of the neighborhood.

“As an institution dedicated to new art and new ideas, the New Museum strongly believes that the cultural community is essential to the vitality of the future city. We also believe that the cultural sphere is still a relatively untapped source of enormously powerful creative capital, especially in its potential to stimulate economic development and foster greater innovation in other fields. The IDEAS CITY initiative is an unprecedented step in expanding both our institution’s mission and its potential as a community hub, drawing the creative population together as agents for change.”—Lisa Phillips

EXECUTIVE COMMITTEE

New Museum (Founder); The Architectural League of New York; Bowery Poetry Club; Cooper Union; The Drawing Center; New York University Wagner School; and Storefront for Art and Architecture.

### IDEAS CITY Festival

#### Highlights

**IDEAS CITY CONFERENCE**

The Conference kicked off with a Keynote address by Joi Ito, a leading technologist, creative entrepreneur, and thinker on innovation and global technology policy. Ito is the Director of the Massachusetts Institute of Technology’s Media Lab—the innovation center that brought us the technologies behind Amazon’s Kindle and Activision’s Guitar Hero games. He examined the Untapped Capital of the internet as it continues to transform society in substantial and positive ways. Subsequent panels addressed the topics of Youth, Play, Waste, and Ad Hoc Strategies, concluding with a Mayoral Panel that included Manuel Diaz, Christophe Girard, Jim Gray, Bill Purcell, and Will Wynn; moderated by Kurt Andersen.

**IDEAS CITY WORKSHOPS AT THE OLD SCHOOL**

New York City’s first parochial school, located in Nolita, was transformed into an educational hive for a day of animated discussion and problem solving with over twenty diverse Workshops organized by IDEAS CITY and partners. The Workshops explored how to rethink unused spaces in the city, how artists can provide vital consultation for commercial development, and how to build bicycle generators, among other topics. IDEAS CITY World Café Workshops addressed place-making, neighbors, preservation, and networks on the Bowery.

**PITCHING THE CITY: NEW IDEAS FOR NEW YORK, PRESENTED BY ARCHITIZER AND THE MUNICIPAL ART SOCIETY OF NEW YORK AT ST. PATRICK’S OLD CATHEDRAL**

This high-energy pitch session challenged five designers who presented their ideas for a better New York to a jury of experts and the public. At the end, the audience voted on their favorite idea, + Pool, by Family and PlayLab.

**IDEAS CITY STREETFEST**

The StreetFest activated the Bowery, Stanton, Rivington, and Chrystie Streets as well as Sara D. Roosevelt Park on Saturday May 4. “MirrorMirror” by Davidson Rafalidis, the winning structures of the IDEAS CITY StreetFest Tenting Design Competition, premiered at the Festival. Scores of inventors, small business owners, entrepreneurs, and ecologists shared their products and concepts, demonstrating the value of untapped creative capital. Visitors painted with bacteria, constructed solar-powered radios using recycled materials, preserved endangered language, got life coaching from teens, learned about neighborhood collations and issues, and sampled dishes by local food vendors. Highlights included The Speechbuster an urban mobile table and platform for discussion, commissioned by Storefront for Art and Architecture and designed by Jimenez Lai and Grayson Cox, and “Bowery Reimagined,” presented by the New Museum in collaboration with Columbia University, the Cooper Union, and Princeton University.
Joi Ito keynote address. Photo: Benoit Pailley

Pitching the City presented by Architizer and the Municipal Art Society of New York. Photo: Daniel Levin

Center for Urban Pedagogy at StreetFest. Photo: Maggie Lee

MirrorMirror tents by Davidson Rafailidis at StreetFest. Photo: Jesse Untracht-Oakner

Snarkitecture performance at the Mulberry Street NightFest. Photo: Daniel Levin
Public Programs

NEA 4 in Residence

During the culture wars of the early ’90s, the work of four solo performers, funded in part by the US government, came under attack for the frank treatment of themes of gender, sexuality, subjugation, and personal trauma. In 1990, the work of Karen Finley, John Fleck, Holly Hughes, and Tim Miller (aka the NEA 4) was defunded by the National Endowment for the Arts (NEA) after Congress amended the statute governing federal funding for the arts to include considerations of “general standards of decency and respect for the diverse beliefs of the American public.” Subsequently, the NEA ceased funding for individual artists altogether. These four residencies reconsider the impact of these events while engaging with each artist on the terms of their current practices.

KAREN FINLEY: SITE-SPECIFIC AT THE NEW MUSEUM

“Sext Me if You Can” was an interactive site-specific performance installation staged in the New Museum Lobby May 23–26. In this work, Karen Finley created paintings inspired by “sexts” that she received from participating patrons. The paintings were subsequently made available for purchase in the New Museum Store. Through this process, the erotic exchange with the performing artist—bound by rules of commerce—transforms into a lasting and collectible work of visual art. On May 3, Finley’s roundtable “The Money Shot” investigated artists’ strategies for thinking outside the dollar, working within the institution, and funding one’s practice as an outsider.

Photo of Karen Finley by Timothy Greenfield-Sanders

HOLLY HUGHES: DISCIPLINE AND LEGACY IN QUEER PERFORMANCE

Holly Hughes quizzes queer strategies for teaching queer performance and performing queer histories. On May 5, Hughes’s roundtable “Queer(ing) Performance Pedagogy” asked the question: What might a radical queer approach to teaching radical queer performance look like today? On May 10, Hughes was joined by Cynthia Carr (author of Fire in the Belly: The Life and Times of David Wojnarowicz) and artists Malik Gaines, Emily Reysdon, and Alexandro Segade to consider the past, present, and possible future of “Expanded Forms of Reenactment in Queer Performance.”

Photo of Holly Hughes

JOHN FLECK: A SNOWBALL’S CHANCE IN HELL REVISITED

John Fleck’s A Snowball’s Chance in Hell (1992) was a response to the experience of being thrust into the spotlight of controversy as a result of the defunding of his previous work Blessed Are All the Little Fisher (1989) by the NEA. Fascinatingly, neither of these works has ever been performed in New York City. On Saturday June 15, Fleck hosts a screening of documentation of these notorious works and discusses plans for a potential future premiere of A Snowball’s Chance in Hell in New York City. On Thursday June 20, after a week of intensive on-site investigation and rehearsals, Fleck presents a workshop performance of Snowball, reimagined for 2013.

Photo of John Fleck

TIM MILLER: EXHIBIT Q: QUEER BODIES PERFORMANCE WORKSHOP

Tim Miller leads a performance workshop during Gay Pride Week 2013, culminating in a world premiere of his ensemble-devised performance on Friday June 28 at 7 p.m. In Miller’s own words: “This performance workshop brings together a group of queer-identified and queer-allied participants to create an original performance [Exhibit Q: Queer Bodies] that explores the charged border between our ‘queered’ bodies and society...our narratives and our politics...our private selves and public view.”

Support

NEA 4 in Residence

Support for "NYC 1993: Experimental Jet Set, Trash and No Star" exhibition-related programming is provided by the Horace W. Goldsmith Foundation.

Additional funding is provided by Martin and Rebecca Eisenberg, the Fundación Almine y Bernard Ruiz-Picasso para el Arte, and the Robert Mapplethorpe Photography Fund.

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

G:Class

YOUTH MURAL PROJECT

Youth artists from the New Museum’s G:Class, Chinatown YMCA, and University Settlement worked together to create a 250-square-foot mural on the wall of 273 Bowery at Houston and Bowery. Drawing from a theme of Untapped Capital and led by the community mural—making organization Groundswell, students conceptualized, developed, and painted their mural with input from staff from the New Museum and other community organizations. As part of the program, kids served on a panel to select the final winner for Art Production Fund’s IDEAS CITY “After Hours 2: Murals on the Bowery” community mural competition. A community painting day occurred as part of IDEAS CITY StreetFest on Saturday May 4.

Youth Mural Project. Photo: Jenna Bascom

PROFESSIONAL DEVELOPMENT FOR TEACHERS

This spring, the New Museum’s G:Class programs will collaborate with leadership from the New York Collective of Radical Educators to offer New York City high school teachers workshops on incorporating contemporary art in their classrooms. NYCORE is a self-organizing group of public school educators committed to fighting social justice in their school system and society at large. In a series of workshops taking place in the Museum’s galleries and classroom, teachers will examine artists and artworks featured in “NYC 1993: Experimental Jet Set, Trash and No Star,” and consider their relevance to high school students and school curriculums.

Support

G:Class Youth Mural Project and Professional Development for Teachers

The Global Classroom is made possible, in part, by the Bloomingdale’s Fund of the Macy’s Foundation, Con Edison, the May and Samuel Rudin Family Foundation, and the New York City Department of Cultural Affairs. Additional support provided by the Laurie M. Tisch Illumination Fund.

Generous endowment support is provided by the Keith Haring Foundation School and Youth Programs Fund, the Rockefeller Brothers Fund, the Skadden, Arps Education Programs Fund, and the William Randolph Hearst Endowed Fund for Education Programs at the New Museum. Additional endowment support provided by the JPMorgan Chase Professional Development Workshop Program for Teachers.

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.
IDEAS CITY
Public Programs

ELASTIC CITY

Since 2010, Elastic City has worked with artists, choreographers, directors, and writers to create “Walks” and “Ways” that poetically engage their surrounding environments. In spring 2013, Elastic City begins a partnership with the New Museum Education Department, drawing upon institutional programming and support to develop an experimental series of public engagements. Elastic City will lead a number of “Walks” for Museum visitors, high school students, and community groups that introduce different ways of seeing, experiencing, and inhabiting the space of the Museum. In conjunction with the New Museum’s IDEAS CITY StreetFest, Elastic City launched Willing Participant, an initiative that seeks to assemble a group of people to generate an organized public response to urgent issues of the day.

NEW MUSEUM UNTAPPED

Inspired by the central theme of IDEAS CITY 2013—Untapped Capital—the Department of Public Engagement approached four New Museum staffers (each with a unique background in music) to co-curate the music program for the StreetFest on Saturday May 4. The four curators were: Doron Ben-Avraham (IT), Rick Herron (Visitor Services), kristen wawruck (Development), and Brian Traister (IT). Each curator programmed one act in response to an overall theme conceived through group consensus. This project points towards the potential for working within the institution to explore collaborative curatorial processes. Artists included: Michael Alan, La Big Vic, Lorna Dune, Tim “Love” Lee, Rose Lou, Maria Minerva, Pearl Necklace, and Erika Spring.

SUPPORT

Presented in conjunction with IDEAS CITY (see p. 10).
Rhizome’s fourth annual Seven on Seven Conference presented by HTC®—bringing together figures at the forefront of art and technology to create innovative new ideas—took place on April 20 at the New School’s Tishman Auditorium. Seven on Seven paired seven leading artists with seven influential technologists in teams of two, and challenged them to develop something new—be it an application, social media, artwork, product, or whatever they imagine—over the course of a single day. The seven teams worked together at locations around New York City on Friday April 19 and unveiled their ideas the following day. The conference featured Evgeny Morozov, author of The Net Delusion and To Save Everything, Click Here: The Folly of Technological Solutionism, as the keynote speaker.

The 2013 participant teams were: Jill Magid + Dennis Crowley (Foursquare), Fatima Al Qadiri + Dalton Caldwell (App.net), Matthew Ritchie + Billy Chasen (turntable.fm), Cameron Martin + Tara Tiger Brown (LA Makerspace), Paul Pfeiffer + Alex Chung (Giphy.com), Jeremy Bailey + Julie Uhrman (Ouya), and Rafael Lozano-Hemmer + Harper Reed (Obama for America).

Rhizome | Tumblr Internet Art Grant

Rhizome and Tumblr are pleased to announce their partnership on a unique art commission program that will combine the burgeoning artist community on Tumblr with Rhizome’s institutional expertise in the world of new media and internet art. The Internet Art Grant will expand upon Rhizome’s existing Commissions program to specifically target Tumblr’s significant creative community. Founded in 2001, Rhizome’s Commissions program supports emerging artists by providing grants for the creation of new works of digital art. Commissioned pieces can take the form of web-based artwork, works that employ mobile platforms, performance, video, installation, or sound art.

Submissions will be judged by a panel of leaders in art and from Tumblr including Massimiliano Gioni, Associate Director and Director of Exhibitions at the New Museum and Artistic Director of the 55th Venice Biennale; Laurie Anderson, noted experimental performance artist and musician; Jon Rafman, a leading contemporary artist whose work has incorporated the Tumblr platform; and Tumblr’s Editorial Director, Topherchris, who has been credited with reinvigorating the art of the animated GIF.

SUPPORT
Support for the Internet Art Grant is provided by Tumblr.

Preservation of Born-digital Art

In February, Rhizome unveiled the first results of a major ongoing digital conservation initiative. Rhizome’s team has busily been working to restore what was one of the first online communities of contemporary artists: The Thing BBS, a pre-World Wide Web electronic Bulletin Board System that served as one of the first online community hubs for contemporary artists in New York City. Pictured here is a restoration of The Thing’s login screen, as shown in the New Museum exhibition “NYC 1993: Experimental Jet Set, Trash and No Star.” In conjunction with this exhibition, on March 8, Rhizome hosted “The Internet Before the Web: Preserving Early Networked Cultures,” a conversation between founder of The Thing, Wolfgang Staehle, historian and archivist Jason Scott, and Rhizome’s Digital Conservator Ben Fino-Radin.

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.
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Lenticular Print Edition
PRICE: $400.00

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Just like your concert tee from the '90s, with a full list of the artists printed on back
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DANIEL JOSEPH MARTINEZ, “NYC 1993” TOTE
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Edited by Massimiliano Gioni, Gary Carrion-Murayari, Jenny Moore, and Margot Norton
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Events

VIP PREVIEW AND OPENING RECEPTION FOR “ROSEMARIE TROCKEL: A COSMOS”

VIP PREVIEW AND OPENING RECEPTION FOR “NYC 1993: EXPERIMENTAL JET SET, TRASH AND NO STAR”

VIP PREVIEW AND OPENING RECEPTION FOR “ROSEMARIE TROCKEL: A COSMOS”
I Shaun Regen, George Condo, and Anna Condo; II Philomene Magers; III Atmosphere; IV Judith Bernstein and Mary Heilmann; V Michael Cohn and Nancy Portnoy; VI Toby Devan Lewis and Laura Skoler; VII April Hunt; VIII Lynne Cooke and Rosemarie Trockel; IX Kathy Halbreich, Lisa Phillips, and Monika Sprüth; X Alexis Dahan and Olivier Zahm; XI Igor DaCosta and Cecilia Wolfsan. Photos: Leandro Justen © PatrickMcMullan.com

VIP PREVIEW AND OPENING RECEPTION FOR “NYC 1993: EXPERIMENTAL JET SET, TRASH AND NO STAR”
NEW MUSEUM SPRING GALA 2013

Membership

Members ’90s Party

ERIN CHOPLIN, STANDARD MEMBER
1. Unfortunately, I was coming straight from something else, so I didn’t dress up! Normally, I totally would have—I loved the theme!
2. My favorite part was the music and dancing (great DJs!) and making the animated GIFs that projected on the wall.
3. I received my Membership as a gift.

Visit NewMuseum.org/members for a list of Member events including the annual White Party on June 26!

SCOTT SANDERS, STANDARD MEMBER
1. Jordan Catalano, my inspiration for everything.
2. Brooding in the corner (a ’90s thing to do).
3. Super-fun parties and amazing art.

MARY NELSON SINCLAIR, DELUXE MEMBER
1. The Craft meets ’90s Kate Moss.
2. The Ian Schrager-hotel vibe of the party.
3. I’m an artist and the New Museum is a good source of inspiration.

ALLISON GALGIANI, STANDARD MEMBER
1. I was too young to actually enjoy these styles at the time, so I was probably fulfilling a long-overdue desire to channel Kurt Cobain.
2. I liked that there was a wide variety of people from all over the city. The New Museum is accessible to a variety of age and wealth demographics. Also, the DJs (Andrew Andrew) did an amazing job!
3. I am a recent MA art history graduate. I love the way the shows are curated and feel that they still provide a certain point of view that is absent at some of the other more entrenched art institutions.

Art Study Tour Brazil

The New Museum’s Art Study Tour program is a special opportunity for patrons to explore contemporary art on a national and international scale. In past years, the New Museum has visited Korea, India, Belgium, England, Germany (on the occasion of Documenta 13), and Italy. This January, the New Museum’s Art Study Tour group traveled to Brazil to experience the thriving contemporary art scene in Rio de Janeiro and São Paulo, as well as Belo Horizonte to visit the monumental art park Inhotim. Led by curators Lauren Cornell and Richard Flood, and Lisa Phillips, Toby Devan Lewis Director, this ten-day trip included highlights such as studio visits with Ernesto Neto, Jac Leirner, and Vik Muniz, tours of prestigious private collections, and the opportunity to explore examples of work by some of the most influential Brazilian architects including Lina Bo Bardi, Oscar Niemeyer, and Paulo Mendes da Rocha. With its beautiful landscape, vibrant culture, and ever-growing contemporary art scene, Brazil was one of the New Museum’s most exciting trips yet!

Ernesto Neto in his studio in Rio de Janeiro
International Leadership Council Member Åke Skeppner and Producers Council Member Laurie Wolfert in Ernesto Neto’s studio
Art Study Tour group outside the Lina Bo Bardi Casa de Vidro
Lisa Phillips, Toby Devan Lewis Director, explores the Rio de Janeiro Botanical Gardens with Art Study Tour guests
Art Study Tour group in front of Chris Burden’s Beam Drop at Inhotim, Belo Horizonte

Visit NewMuseum.org/members for a list of Member events including the annual White Party on June 26!
Thank You

The New Museum gratefully acknowledges the support of the following individuals, corporations, foundations, public agencies, and members that support our exhibitions, programs, and operations. Sincere thanks to all New Museum Members whose support is crucial to our mission and program.

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