

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

TEL +1 212.219.1222  
FAX +1 212.431.5326  
newmuseum.org

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Gabriel Einsohn, Communications Director  
press@newmuseum.org

Andrea Schwan, Andrea Schwan Inc.  
andrea@andreaschwan.com

## **NEW MUSEUM UPCOMING EXHIBITIONS**

### **Rivane Neuenschwander: A Day Like Any Other** June 23–September 19, 2010



Rivane Neuenschwander, *As mil e uma noites possíveis (One Thousand and One Possible Nights)*, 2008

This is the first midcareer survey of works by Brazilian artist Rivane Neuenschwander (b.1967, Belo Horizonte, Brazil), and will spotlight Neuenschwander's unique contribution to the narrative of Brazilian Conceptualism, as well as the expanded field of her highly individualized practice. Neuenschwander merges painting, photography, film, sculpture, immersive installations, and participatory actions. Her authorship is primary, but she also functions as an editor, collaborator, social organizer, and commissioning agent. Motifs that repeat with regularity include mapping, measuring, colonization, and categorization. Selected works in the exhibition will include maps exposed to equatorial rains as they morph into exquisite geographical fantasies; an immersive installation that investigates paranoia in an age in which privacy is no longer an individual's natural right; and collages of constellations created with confetti made from *Arabian Nights* books, organized into a calendar that will reflect the length of the exhibition; among many other works on view. The show will span the third- and fourth-floor galleries and will be accompanied by a catalogue, co-published with Editora Cobogó, documenting the exhibition, along with essays by Richard Flood, Chief Curator, New Museum; Paulo Herkenhoff, Director, Museum of Fine Arts, Rio de Janeiro; Lars Bang Larsen, Curator; Jasmil Raymond, Curator, DIA Art

Foundation; and Rachel Thomas, Senior Curator and Director of Exhibitions at the Irish Museum of Modern Art. The exhibition is organized by the New Museum in collaboration with the Irish Museum of Modern Art, and is curated by Richard Flood. After its New York debut at the New Museum the exhibition will travel to three other US venues, and will conclude at the Irish Museum of Modern Art.

## Brion Gysin: Dream Machine

July 7–October 3, 2010



Brion Gysin and William S. Burroughs, W.R. Hearst, Jr., c. 1965. Gelatin silver print, typescript, offset lithograph, letterpress, and crayon on paper, 12 ¼ x 9 ½ in (31 x 24 cm). Los Angeles County Museum of Art, Los Angeles; Purchased with funds provided by the Hiro Yamagata Foundation. Photo credit: Digital Image © 2009Museum Associates/LACMA/Art Resource, NY

“Brion Gysin: Dream Machine” will be the first US retrospective of the work of Brion Gysin (b. 1916, Taplow, UK; d. 1986, Paris), an irrepressible innovator, serial collaborator, and subversive spirit who continues to inspire artists today. The exhibition will include over 300 drawings, books, paintings, photo-collages, films, slide projections, and sound works, as well as the *Dreamachine*—a kinetic light sculpture that utilizes the flicker effect to induce visions. In 1959, Gysin created the Cut-Up Method, wherein words and phrases were randomly collaged to unlock unknown meanings, culminating in *The Third Mind*, a book-length collage created with his lifelong collaborator William S. Burroughs. Transferring the idea of the Cut-Up to magnetic tape, Gysin became the father of sound poetry. Throughout his life, Gysin was a collaborator and an inspiration to artists, poets, and musicians, such as John Giorno, Brian Jones, David Bowie, Patti Smith, Genesis-P-Orridge, and Keith Haring. More than two decades after his death, Gysin’s work and radical inderdisciplinarity continues to attract the interest of a new generation of artists, including Rirkrit Tiravanija, Cerith Wyn Evans, Trisha Donnelly, and Scott Treleavan. The exhibition is curated by Laura Hoptman, Kraus Family Senior Curator, and will be on view in the New Museum’s second-floor gallery. It will be accompanied by an illustrated catalogue co-published with Hugh Merrell, Ltd., which will include scholarly essays and appreciations by contemporary artists, musicians, and poets.

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## Free

October 2010–January 2011

Over the past decade, the Internet has transformed society and offered artists and cultural producers new models for expression. It has also created polarizing tensions. Questions around what content is made available online have pronounced differences in international values and has incited heated debates on topics including privacy, freedom of expression, and copyright. The exhibition “Free” will present a group of visionary artworks by fifteen emerging artists working across media—including Internet-based work, video, installation, sculpture, photography and sound—that reflect the radical new ways that culture is invented and distributed. The exhibition will make a case for a new kind of public art, one that responds to a vastly more connected, newly transparent society. The featured works explore new forms of open sharing and participation in art, and will engage complicated questions surrounding economics and intellectual property, as content across culture is increasingly available for free. “Free” is curated by Lauren Cornell, Executive Director of Rhizome and New Museum Adjunct Curator. The exhibition catalogue will take form of a frequently updated Web site, edited by Cornell with guest contributions from featured artists, writers, and technology theorists.

## The Last Newspaper

October 2010–January 2011

Conceived in response to pronouncements of the daily newspaper's demise as a tangible record of events, "The Last Newspaper" investigates what is possibly lost and what might be gained in a world where an avalanche of interpretation compromises the increasingly vulnerable privileging of facts. "The Last Newspaper" is a multi-platform, multimedia laboratory inhabiting an art-filled landscape surrounding an architecturally innovative office. Resident partners will actively pursue such disciplines as geography, cartography, physical anthropology, information architecture, data analysis, oral history, and community organization. These research and reportage-based activities will be surrounded by artworks including photography, collage, sculpture, and installation. These works reflect newspapers' infinite permutations and possibilities while critiquing their complicity with dominant ideologies. A broadsheet, assembled and produced on site by the Barcelona-based curatorial office, Latitudes, will provide a regularly published record of the enterprise. The exhibition is co-curated by Richard Flood, Chief Curator, and Benjamin Godsill, Curatorial Associate.

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## Condo: A Survey (working title)

January–May 2011

Co-organized with the Hayward Gallery in London, the New Museum will present the first survey of twenty-five years of work by American artist George Condo (b. 1957, Concord, New Hampshire). Concentrating on painting, but including drawing and sculpture as well, the exhibition will offer a comprehensive survey of a career that has been innovative in his assimilation and appropriation of elements of the greatest Western artists of the past 500 years—from Velázquez to Picasso to Arshile Gorky—as well as in his creation and development of what has come to be called "artificial realism," which allowed him to develop portraiture of a race of entirely imagined entities. Condo's production is famously prodigious, and this tightly edited collection of works dating from 1985 to the present will be presented in thematic sections developed in close collaboration with the artist. A dramatic installation of a collection of more than fifty portraits in myriad styles, sizes, and types will be the centerpiece of the exhibition. A catalogue featuring essays by Ralph Rugoff, Director, Hayward Gallery; Francesco Bonami, Curator, Fondazione Re Rebaudengo Sandretto; and Laura Hoptman, Kraus Family Senior Curator, New Museum, among others will accompany the exhibition.



George Condo, *Red Antipodular Portrait*, 1996. Oil on canvas, 60 x 48 in. (152.4 x 121.92 cm), Collection of Nicholas Springer, Normandy. Photo credit: Maggie L. Kundtz

## Lynda Benglis

February 9–June 5, 2011



Lynda Benglis, *Eat Meat*, 1969–75, Bronze, 24 x 80 x 54 in (61 x 203 x 137 cm), Courtesy Cheim & Read, New York, © Lynda Benglis. DACS, London/VAGA, New York 2009

This is the first museum retrospective of the seminal American sculptor Lynda Benglis (b.1941, Lake Charles, Louisiana), known for her pioneering and challenging work that questions the rigors of modernism and Minimalism by merging content and form. Spanning forty years, this exhibition includes her extraordinary early poured latex sculptures; wax reliefs of the late 1960s; groundbreaking video work; *Torsos and Knots* of the 1970s; the 1975 installation *Primary Structures (Paula's Props)*; pleated metal sculptures of the 1980s and '90s; and her more recent works in polyurethane such as *The Graces*, 2003–05. The exhibition will also include documentary material on Benglis's landmark performances and media interventions. Her interest in process led her to expand the possibilities of materiality from latex pouring to cast glass and gold leaf. Taking the body and landscape as primary references, Benglis creates works that have great immediacy and

physicality, and sometimes even defy gravity. A 300-page, fully illustrated hardcover monograph accompanies the exhibition. The exhibition is organized by the Irish Museum of Modern Art, Dublin, in collaboration with Van Abbemuseum, Eindhoven; Le Consortium, Dijon; Rhode Island School of Design, Providence; and the New Museum, New York, where it will be expanded and overseen by Laura Hoptman, Kraus Family Senior Curator.

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## The Generational Spring 2012

“The Generational,” the New Museum’s signature triennial, is an important showcase for emerging artists from around the world. The first edition of the triennial—“Younger than Jesus” —opened in the spring of 2009, and included work by fifty artists from twenty-five countries all under the age of thirty-three. The next “Generational” will be curated by Eungie Joo, Keith Haring Director and Curator of Education and Public Programs.

Since joining the New Museum staff in 2007, Joo has developed the New Museum’s unique educational and public programs. She has spearheaded the Museum as Hub, an international partnership of five international arts organizations that functions as a cultural laboratory and serves as an important resource for the public to learn about contemporary art from around the world.

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## About the New Museum

Founded in 1977, the New Museum is a leading destination for new art and new ideas. It is Manhattan’s only dedicated contemporary art museum and is respected internationally for the adventurousness and global scope of its curatorial program. For more information, visit [newmuseum.org](http://newmuseum.org).