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FOR IMMEDIATE RELEASE

MARCH 24, 2010

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New Museum Presents REDUX, Third Stage of Evolving Exhibition

New York, NY...The New Museum presents “**In and Out of Context: REDUX**,” the third and final stage of the “Museum as Hub: In and Out of Context,” exhibition on view from **March 24 through July 25, 2010**. For this final stage, artists Ayreen Anastas, Julieta Aranda, and Rene Gabri will present an evolving series of works, publications, events, and discussions to explore the museum as a site of exchange and catalyst for experimentation.

Through individual and collective works, Anastas and Gabri’s project, *Project for a Revolution in New York*, or *How to arrest a Hurricane* explores art’s potential place in economic, national, and urban struggles by activating a pool of collaborators to develop a series of works, events, occurrences, and interventions within the museum and in the city. Opportunities for exchange and participation begin with the April 15 event, “Potentials for Collective Research and Action: Activism, Analysis and Aesthetics at a Crossroads,” organized by Programs for Research and Outreach (PRO) in association with Anastas and Gabri. Julieta Aranda’s project, *All the memory of the world (We can remember it for you)*, consists of several newly commissioned sculptures, a wall installation that will develop over a three month period, a publication, screening, and discussions that exposes “declarative memory,” a kind of representation of the past that requires articulation. For Aranda, such articulations are part of a mnemonic process in which we seek to track the truth and our witnessing of it—a type of memory that is contested but for which we become accountable.

As a project that thrives on its own evolution, “In and Out of Context: REDUX” invites repeated visits by the public. Details of scheduled events, discussions, and opportunities for participation are outlined below and at newmuseum.org/exhibitions. “Museum as Hub: In and Out of Context: REDUX” is organized by Eungie Joo, Keith Haring Director and Curator of Education and Public Programs.

Julieta Aranda

All the memory of the world (We can remember it for you)

“I remember how to drive a car, even though I haven’t driven one in years. I remember the date of the French revolution. I remember the first time I saw the ocean as a child; I remember my first cat, I remember the smell of my grandmother’s basement, I remember Newton’s laws of gravitation, I forgot my keys in a taxi last night.”

Memory functions at different levels. We remember “how” and we remember “that.” We remember things that never happened. Different people have different recollections of the same event. In *All the Memory of the World (We can remember it for you)*, Julieta Aranda considers the ways in which different people have unique recollections of the same event, how memory is articulated as a representation of the past, and how memory is fabricated, both imagined and misremembered. *All the memory of the world (We can remember it for you)* is an examination of mnemonic processes in an evolving presentation that touches upon personal memories, false memories, processes of historical memory, institutional memory, amnesia, confabulation, erasure, and clairvoyance as a memory of the future.

Inspired by Alain Resnais’s 1956 film *Toute la mémoire du monde*, the project includes a screening of Resnais’s film on June 10. Over the course of the exhibition, Aranda’s project evolves as layers on one wall of the Museum as Hub space, and will be accompanied by a newspaper publication. Each of these elements will address a particular aspect of memory to investigate its implications and responsibilities in the production of present reality.

Ayreen Anastas, Rene Gabri, Programs for Research and Outreach, and others

Project for a Revolution in New York, or How to arrest a Hurricane

Project for a Revolution in New York, or How to arrest a Hurricane asks, “If 1989 marked the great victory of so-called free-market-capitalism over the state-capitalism of the Soviet Union, what exactly does 2009 mark? Can one live through revolutionary times without a revolution?” Departing from a suspicion that history has not ended, they acknowledge that though the recent financial collapse will not be the last, it does mark a point of no return. For them, increasingly contracted periods between cycles of boom/bust and a growing awareness that government’s most important role today is to serve the interests of capital, makes it difficult to imagine that current political arrangements can continue without increasing conflicts.

For their Museum as Hub commission, Ayreen Anastas and Rene Gabri, in collaboration with Programs for Research and Outreach (PRO), propose a project that takes up art’s potential place within these struggles and emerging conflicts. Looking back and deriving inspiration from earlier moments and movements, they attempt to assemble one possible diagram for a desiring or revolutionary machine. The project consists of a concatenation of events, seminars, gestures, and utterances attempting to address and break out of a perceived contemporary malaise, a collective (and thus political) depression accompanied by a palpable catatonia. Given its ambitions, the project involves a pool of artists, agitators, thinkers, and former or aspiring revolutionaries.

Taking the form of overlapping programs, the ambition of the project is to share a process with a public that can also become involved.

Programs for Analysis

The programs for analysis are a grouping of objects, documents, notations, publications, videos, and events which point towards, and formulate critical questions about our contemporary moment. The program has as its base an evolving exhibition. As part of this program, Anastas and Gabri will release the second volume of their ongoing publication series entitled *The Meaning of Everything*.

Programs for Praxis

The programs for praxis are a grouping of initiatives intended to confront theory within the lived world, and more specifically, onto the surface of New York City. During the course of the exhibition, and possibly beyond, small groups will be formed, comprised of invited and volunteer individuals who will take up some of the questions of the analytical program. This process will not only involve mapping various points of tension and resistance within the city, but also explore the limits between theories and embodied struggles. More importantly, by opening up the process of thought and engagement to public participation, this program attempts to sever boundaries between museum and city, producers and audience, researchers and activists, and experts and amateurs.

Programs for Poiesis

At various points within the project, attempts will be made to digest the unfolding analysis and experiences into works, events, occurrences, or interventions within the museum and in the city.

RELATED PUBLIC PROGRAMS

Potentials for Collective Research and Action: Activism, Analysis and Aesthetics at a Crossroads

Organized by Programs for Research and Outreach (PRO) in association with Ayreen Anastas and Rene Gabri; this event will shift between elements of a seminar, screening, lecture and discussion.

New Museum Theater

Thursday, April 15

Part I: 4 P.M. – 6:30 P.M.; Part II: 7 P.M. – 9 P.M.

Free, limited seating available

After all these introductions I wish to say something

This cinema event by Ayreen Anastas and Rene Gabri is an open-ended “film” emerging out of various lines of inquiry and influences ranging from Situationist experiments, concepts of cinema verité, and performance art of the 1960s and 70s. This screening will be the first and last time this work is shown.

New Museum Theater

Thursday, May 14, 7 P.M.

Free, limited seating available

Toute La Mémoire Du Monde / All The Memory Of The World screening and discussion with Julieta Aranda and guests

This 1956 film by Alain Resnais is a portrait of the Bibliotheque Nationale in Paris. Artist Julieta Aranda and invited guests will lead a discussion following the film.

New Museum Theater

Thursday, June 10, 7 P.M.

Free, limited seating available

FUNDING

Museum as Hub is made possible by the New York City Department of Cultural Affairs and the New York State Council on the Arts. 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. Propositions is made possible by Eve Steele and Peter Gelles, with endowment support generously provided by the Charlotte and Bill Ford Artist Talks Fund.

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.

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