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**New Museum Announces “Generational” Triennial Will Open in
February 2012**

Major Works to Evolve from Artist Residencies

New York, NY...On view from **February 15–April 22, 2012**, the second New Museum “Generational” triennial will examine the practices of emerging artists born since the mid-1970s. **Eungie Joo**, Keith Haring Director and Curator of Education and Public Programs, who was appointed Curator of the 2012 “Generational” last year, will reflect her primary curatorial research in cities rich in cultural production, but often overlooked by US museums.

To facilitate meaningful dialogue with participating artists and audiences during the development of the exhibition, “The Generational,” for the first time, includes **residencies** and **public programs** that **support the production of new works**—enabling artistic investigation, experimentation, and exchange on both formal and informal levels. The New Museum will embark on a concentrated period of residency and public programming activities this June and July 2011 with featured triennial artists **Wu Tsang** (b. 1982 in Worcester, MA; lives and works in Los Angeles) and **Shaina Anand** (b. 1975 in Bombay; lives and works in Mumbai) and **Ashok Sukumaran** (b. 1974 in Sapporo; lives and works in Mumbai) of CAMP and PAD.MA. Additional residencies began this past February with **Public Movement** (established 2004, Tel Aviv) and **Adrian Villar Rojas** (b. 1980, Rosario; lives and works in Buenos Aires) focusing on research for triennial projects, and other residencies will follow in the months leading up to the opening.

Exploring the potential of museums to support contemporary art activity beyond the exhibition of works, the residencies set in motion core ideas that will propel new projects for the triennial and beyond. This year’s “Generational” expands on the model developed by the **Museum as Hub** initiative, a laboratory for art and ideas realized through a partnership of six international arts organizations in Cairo, Egypt; Eindhoven, the Netherlands; Mexico City, Mexico; Seoul, Korea; and New York (New Museum, founding partner) that supports experimentation, ideas in development, and contemporary art activity from around the world.

Additional information on the triennial and a full artist list will be announced in fall 2011.

SUMMER 2011 RESIDENCIES AND RELATED PUBLIC PROGRAMS

Wu Tsang in Residence: We Remember Stories, Not Facts

June 2011

Wu Tsang is an artist and activist who works in collaboration with LETS GO LIBERATION, a mobile legal clinic that serves low-income trans populations in Los Angeles. Through performance, video, and formal documentary, he explores concepts of voice, embodiment, and performative strategies to investigate the complex relationship between past and present, representation and reality. Tsang's residency, *We Remember Stories, Not Facts*, uses the New Museum theater as studio and discussion space, providing him with the opportunity to work with collaborators behind closed doors while also organizing a series of



Wu Tsang, *PIG (Politically Involved Girls)*, 2010. Performance documentation, REDCAT, Los Angeles. Courtesy the artist

contextualizing and investigative public programs. Residency activities will feed the development of a performance during Performa in November 2011 that will, in turn, provide the foundation for a projected moving-image installation for "The Generational." Tsang's project *Full Body Quotation* will sample audio clips and quotations from the unknown (and known) canon of transgender cinema—channeling them into live performance. In the tradition of drag realness, Tsang maintains a studied and irreverent relationship to the social "realities" that produced the original films. By appropriating, re-embodiment, and remixing these voices, *Full Body Quotation* explores self-representation and context as a performance in and of itself.

June 10 | 7 PM

How to Cut a Queen: A Conversation with Jonathan Oppenheim, Ivan Monforte, and Wu Tsang

Jonathan Oppenheim is the editor of *Paris is Burning*, a 1990 documentary about Harlem's House and Ball culture. Ivan Monforte works with Gay Men's Health Crisis to help provide HIV prevention education to the House and Ball community and will be organizing this year's twenty-first annual Latex Ball at Roseland Ballroom. This discussion with artist-in-residence Wu Tsang revisits the context and impact of *Paris is Burning* and considers the role that editing plays in documentary storytelling and the politics of representation.

June 23 | 4–9 PM

The Table: Kingdom, Nguzunguzu, and Total Freedom in collaboration with Wu Tsang

The New Museum and Rhizome present *The Table*, a five-hour, day-into-night performance by DJ/producers Kingdom (Ezra Rubin), Nguzunguzu (Asma Maroof and Daniel Pineda), and Total Freedom (Ashland Mines) in collaboration with Wu Tsang. *The Table* is a live performance/webcast that brings together a group of artists who believe in DJing as a form of art. *The Table* places the four DJs on four opposing sides of a table in the middle of the floor. The artists face each other, working together and/or against each other to produce a constant stream of ad-libbed new ideas in sound. The unusual setup gives the audience an unconventional role as co-conspirator, huddled around the table like students at a schoolyard brawl. The particular placement of the table uses bad feng shui to pleasantly disrupt our expectations of entertainment and hospitality. *The Table* is part of an ongoing series of parties/sound/experiences that began in Los Angeles.

June 26 | 2 PM

Hail the New Puritan Screening with Charles Atlas and Matt Wolf in conversation:

Organized by WU Tsang

A screening of Charles Atlas's *Hail the New Puritan* (1985–86) is followed by a conversation between Atlas and artist Matt Wolf, organized by Wu Tsang, that explores new possibilities of narrative expression in documentary filmmaking. Atlas's work will be featured in the New Museum's lobby gallery this July.



CAMP, *Al jaar qabla al dar (The neighbour before the house)* (working stills), 2009. A series of video probes into the landscape of East Jerusalem shot by residents operating a PTZ security camera. Courtesy the artists

Shaina Anand and Ashok Sukumaran in Residence

July 2011

Shaina Anand and Ashok Sukumaran work individually and collectively with other artists, programmers, filmmakers, and theoreticians to investigate access to local communities, the transmission of information, and the implications of technology in the context of economic globalization. Anand and Sukumaran, together with Sanjay Bhangar founded CAMP in 2007 as a space “in which ideas and energies gather, and become interests and forms.” With 0x2620, Berlin; the Alternative Law Forum, Bangalore; Majlis, and Point of View, Mumbai, CAMP also initiated PAD.MA, Public Access Digital Media Archive, a searchable, viewable online archive of annotated video material, primarily footage, and not-completed films, free to download for non-commercial use. PAD.MA opens up a set of images, intentions, and effects present in video footage, resources that conventions of video-making, editing, and spectatorship have tended to suppress or leave behind. During their residency, Anand and Sukumaran will introduce their practices through a series of public programs and conduct research that will inform their contributions to the “The Generational.”

July 16 | 2 PM

Al Jaar Qabla al Daar (The Neighbor before the House, Jerusalem, 2009–11)

Screening and Discussion with Shaina Anand and Ashok Sukumaran

The Neighbor before the House is a series of video probes by CAMP (Shaina Anand, Ashok Sukumaran, and Nida Ghouse, with Mahmoud Jiddah, Shereen Barakat, and Mahasen Nasser-Eldin) into the landscape of East Jerusalem. Shot with a PTZ (pan-tilt-zoom) security camera, these images show that before and after instrumental “surveillance” there is inquisitiveness, jest, memory, desire, and doubt that pervade the project of watching. Often the image leads the commentary. At other times, the narrative spills out first and the live camera operator seeks an image that might provide evidence. Palestinian residents evaluate what they see, and reflect on the nature of their distance from others. They observe nearby archeological digs, their homes, the West Bank barrier, both near and far settlement activity, and other seemingly mundane aspects of the relentless occupation of East Jerusalem. The project unfolded over a month in neighborhoods and homes in the Old City, Sheikh Jarrah, and Silwan, and in other areas of Greater Jerusalem, including Beit Hanina and Azariyah. The project stems from earlier work by CAMP and Shaina Anand around critical documentary, participation, and surveillance systems.

July 22 | 7 PM

CAMP, or the Love of Technology

A Talk by Shaina Anand and Ashok Sukumaran

CAMP’s projects tend to engage with an expanded world of technology, and specifically with the idea that mediation is everywhere, not restricted to “new media” or its electronic forms. So the sea is a medium for trade, the internet is a medium for video, and conversations are a medium for surprising encounters with people one may befriend. CAMP’s model for an art nestled in the world works with the peculiar affordances and radiant qualities of such technologies: wooden ships, cycle rickshaws, state records, browser applications, electricity, cheap CCTV equipment, and a rooftop for screenings in Mumbai. This talk presents a set of proposals that will attempt to recast the role that such equipments and media/mediations play in art, collectivity, and sensibility in general.

July 28 | 7 PM

PAD.MA, and the Possible

Presented by Shaina Anand and Ashok Sukumaran

Three years ago, CAMP co-initiated the online footage archive PAD.MA. This was a specific proposal for how video material could exist and be “thrown forth” beyond the limits of the filmmaking economy, and past YouTube. Now containing several hundred hours of densely annotated, transcribed, and open-access footage, PAD.MA poses many questions for digital archiving, film, and online video. It also seeds a set of possibilities and practices around footage, distribution, screening, referencing, and writing through video. Implications for the contexts of art, documentary, and theory will be the subject of this presentation.

RESIDENCY SUPPORT

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ABOUT THE NEW MUSEUM

The New Museum is the only museum in New York City exclusively devoted to contemporary art. Founded in 1977, the New Museum was conceived as a center for exhibitions, information, and documentation about living artists from around the world. From its beginnings as a one-room office on Hudson Street to the inauguration of its first freestanding, dedicated building on the Bowery designed by SANAA in 2007, the New Museum continues to be a place of ongoing experimentation and a hub of new art and new ideas.

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