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FOR IMMEDIATE RELEASE

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**NEW MUSEUM TO CELEBRATE REOPENING WITH SPECIAL COMMISSIONED
PROJECTS BY YOUNG-HAE CHANG HEAVY INDUSTRIES, UGO RONDINONE,
JEFFREY INABA, AND SHARON HAYES**

New York, NY...Coinciding with the opening of the its much-anticipated new building on the Bowery and unveiling of the major inaugural exhibition “Unmonumental,” the New Museum will present four special commissioned projects that highlight the institution’s longstanding commitment to new work by a diverse range of emerging and established international artists.

The new New Museum building was conceived to include both full-scale formal galleries and areas where exhibitions and special projects may be presented in unexpected ways. One of these surprising spaces is a glass-walled, light suffused gallery at the rear of the building’s ground floor, adjacent to the New Food café and visible from the street through a 15-foot plane of glass at the building’s entry. Here, the New Museum will present the first American museum solo exhibition by Korean-based new media team YOUNG-HAE CHANG HEAVY INDUSTRIES, a project organized in collaboration with Rhizome, the New Museum’s new media affiliate organization.

New York-based Swiss artist Ugo Rondinone will present an exuberant, highly visible, large-scale, neon-lit outdoor installation work—a brilliant rainbow proclaiming “HELL YES!” *Hell, Yes!* will be the first in an ongoing series of installations presented on the building’s facade, on a ledge created by the setback of the architecture at the building’s second floor. The Façade Sculpture Program has been made possible by an endowment from the Jacques and Natasha Gelman Trust.

Donor Hall, a super graphic information environment by Jeffrey Inaba, architect and Director of the Southern California Institute for Future Initiatives, will appear on the Museum’s lower level in the Theater lobby.

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New York artist Sharon Hayes will present a site-specific performance and sound work installed in an alcove off of a landing along the grand internal staircase that connects the third and fourth floor galleries.

Detailed descriptions of each of the four commissioned projects follows:

YOUNG-HAE CHANG HEAVY INDUSTRIES

BLACK ON WHITE, GRAY ASCENDING

December 1, 2007–March 23, 2008

YOUNG-HAE CHANG HEAVY INDUSTRIES (YHCHI) is a two-artist collective based in Seoul, South Korea. Using Flash animation techniques, they create fast-moving, text-based artworks that are synchronized with original scores. Seemingly an extremely simple format—text on monochromatic backgrounds—YHCHI carefully choreographs texts that weave complex and evocative narratives. The work invokes the genre of film noir, and the hard-boiled literary styles of Raymond Chandler and Phillip K. Dick. Their imaginative, witty and often politically pointed narratives offer layered and compelling stories in which identities are assumed and discarded, and ideologies of all persuasions are held up and questioned. For *BLACK ON WHITE, GRAY ASCENDING*, their project for the New Museum, the artists have expanded their usual single-channel format to create an unprecedented seven-channel installation that tells a chilling story of abduction and assassination from seven separate points of view, set to an eerily laid-back bossa nova score. The installation is at once as nostalgic as a 1960s suspense film and as current as the daily headlines. *BLACK ON WHITE, GRAY ASCENDING* was organized by Laura Hoptman, Senior Curator and Lauren Cornell, Director, Rhizome, and is presented in the New Museum's Glass Gallery located on the lobby level from December 1, 2007–March 23, 2008.

YOUNG-HAE CHANG HEAVY INDUSTRIES was featured at the 2007 Istanbul Biennial, the 2006 Sao Paulo Biennial, at the Tate Gallery in London, and the Moderna Museet in Stockholm. Their work has appeared on numerous websites including the Centre Pompidou (centrepompidou.fr), the Tate (tate.org.uk) and Rhizome (rhizome.org).

Lead support for YOUNG-HAE CHANG HEAVY INDUSTRIES is provided by Tina Kim and Jaewoong Chung, the New York State Council on the Arts, and Suk-Mynn Yoon and Sanghee Lee.

Ugo Rondinone

Hell Yes!

December 1, 2007–November 9, 2008

Swiss artist Ugo Rondinone has spent the last twenty years working in a diverse range of mediums, including painting, drawing, photography, video, installation, and sculpture. Whether trance-inducing mandala paintings, large-scale drawings from nature, or moody multichannel video environments, Rondinone's work explores notions of emotional and psychic profundity

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found in the most banal elements of everyday life. Since 2000, Rondinone has included the practice of making signs in his varied oeuvre. He takes phrases from pop songs and everyday exclamations and makes them into rainbow-hued, neon sculptures that are joyous affirmations of love, life, and sexual freedom. For the opening of the New Museum at 235 Bowery, Rondinone will reprise his 2001 work *Hell Yes!* The installation encapsulates the philosophy of openness, fearlessness, and optimism that surrounds the New Museum's reemergence in the contemporary art community, as well as its history as the home of socially committed contemporary art. The sign will be installed on the outdoor ledge of the Museum from December 1, 2007– November 9, 2008. *Hell Yes!* was organized by Laura Hoptman, Senior Curator

Ugo Rondinone was born in Brunnen, Switzerland and currently lives and works in Zurich and New York City. He has had a number of solo exhibitions internationally, most recently at the Matthew Marks Gallery, New York. He has participated in group exhibitions including the 54th Carnegie International, Biennale d'art contemporain de Lyon, France, and "Drawing Now: Eight Propositions" at the Museum of Modern Art, New York. Rondinone represented Switzerland in the Venice Biennale in 2007.

The Façade Sculpture Program has been made possible by an endowment from the Jacques and Natasha Gelman Trust. Additional generous support has been provided by the Fundación Almine Y Bernard Ruiz-Picasso para el Arte and Pro Helvetia, Swiss Arts Council.

Jeffery Inaba

Donor Hall

December 1, 2007–November 9, 2008

Jeffery Inaba uses a radical approach to research and design to make opaque information come alive. Inaba has created *Donor Hall* for the New Museum's lower-level hallway, a bold, immersive graphic environment that identifies and quantifies public and private philanthropy around the world. The presentation is based on research on dozens of organizations—from sports, media, politics, education, religion, finance, paramilitary, and non-governmental organizations—and tracks the amounts of money various organizations donate to culture. *Donor Hall* covers the walls along the path leading to the Museum's theater. The graphics convey information via traditional pie charts, in addition to images of actual pies, as well as pie-shaped foodstuffs, including hamburgers, sushi rolls, cheese wheels, and pizza. Superimposed on the charts are international pictograph-style depictions of animals associated with prosperity. Also imbedded in the imagery is hypertext drawn from classical American literature. By organizing allusive, disparate, and incongruous bits of data into legible interfaces, Inaba makes a world driven by such data and sustenance more open to understanding and change. The exhibition is on view from December 1, 2007–November 9, 2008.

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Jeffery Inaba is based in Los Angeles, and is the principal of INABA, a firm specializing in strategic planning, cultural research, urban design, and architecture. Inaba previously taught at the Harvard University Graduate School of Design, where he collaborated with Rem Koolhaas in directing a research group that examined the impact of modernization on cities worldwide. *Donor Hall* was organized by Richard Flood, Chief Curator.

Sharon Hayes

I march in the parade of liberty, but as long as I love you I'm not free.

December 1, 2007–January 30, 2008

New York-based artist Sharon Hayes works in performance, video, and installation, creating situations that expose dramatic frictions between collective activities and personal actions. With interventions that are inspired by the language of politics and the dramaturgy of theater, Hayes has staged protests, delivered speeches, and organized demonstrations in which crowds and individuals are invited to rethink their role in the construction of public opinion. Hayes will create a site-specific performance piece for the New Museum, which will have both a live component and a recorded element that will be broadcasted in, an unusual interstitial space located between galleries. Continuing the artist's interrogation on the infinitesimal distance that separates the public from the private, Hayes's new work will be a reflection on the difference between speaking and listening—a kind of confession combining the idiom of politics, the transmission of secrets, and the language of love.

Hayes's performance will be presented periodically from noon on December 1 through 6 p.m. on December 2—during the extended period of time the Museum is open free of charge to the public as Target 30 Free Hours—and will be restaged sporadically through January 30, 2008.

Sharon Hayes was born in Baltimore, Maryland. She has exhibited work at Art in General, New York, P.S. 1 Museum of Contemporary Art, New York, Andrew Kreps Gallery, New York, and The Project in Los Angeles, among other venues. Her videos, performances, and installations have been presented internationally and in forty-five lesbians' living rooms across the United States. In 1999, Hayes was a MacDowell Colony Fellow and also received a New York Foundation for the Arts Fellowship. The project was organized by Massimiliano Gioni, Director of Special Exhibitions.

ABOUT THE NEW MUSEUM

Founded in 1977, the New Museum is the first and only contemporary art museum in New York City and among the most respected internationally, with a curatorial program unrivaled in the United States in its global scope and adventurousness. With the inauguration of our new, state-of-the-art building on the Bowery, the New Museum will be the destination for new art and new ideas.

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LOCATION, HOURS, AND ADMISSION

The New Museum is located at 235 Bowery (at Prince Street between Stanton and Rivington Streets, one and a half blocks south of Houston)

The Museum will be open to the public Wednesday through Sunday, from 12 p.m. to 6 p.m. with extended evening hours on Thursday and Friday from 6-10 p.m. CIT is the lead sponsor of CIT Free Thursday Evenings (from 7-10 p.m). The Museum is closed to the public on Monday and Tuesday, except for prescheduled group tours on Tuesday.

General Admission: \$12
Seniors: \$8
Students: \$6
18 and under: free

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