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“AFTER NATURE” EXPLORES VISIONS OF THE END AND THE WILDERNESS OF THE FUTURE: MAJOR EXHIBITION AT THE NEW MUSEUM SPANS THREE FLOORS IN SUMMER 2008

New York, NY... This summer the New Museum will present “**After Nature**,” on view from July 17 through September 21, 2008. Unfolding as a visual novel, the show depicts a future landscape of wilderness and ruins. It is a story of abandonment, regression, and rapture—an epic of humanity coming apart under the pressure of obscure forces and not-so-distant environmental disasters. This exhibition brings together an international and multigenerational group of contemporary artists, filmmakers, writers, and outsiders, many of whom are showing in a New York museum for the first time. Organized by Massimiliano Gioni, Director of Special Exhibitions, the show spans three floors and includes over ninety works.

Part dystopian fantasy, part ethnographic museum of a lost civilization that eerily resembles our own, “**After Nature**” brings together artists and artworks that possess a strange, prophetic intensity. Departing from the fictional documentaries of filmmaker **Werner Herzog**, the exhibition is an anthology of visions and epiphanies—a hallucinated panorama of a world on the verge of disappearance. When seen in this context, **Zoe Leonard**’s giant sculpture of a crippled tree, **Maurizio Cattelan**’s fallen horse, **Reverend**



Werner Herzog, still from *Lessons of Darkness*, 1992.
16mm film, sound, color, 52 min. Courtesy Werner Herzog Film GmbH, Munich



Maurizio Cattelan, *Untitled*, 2007.
Taxidermied horse skin and fiberglass resin, 118 1/8 x 66 7/8 x 31 1/2 in (300 x 168.5 x 80 cm). Courtesy Marian Goodman Gallery, New York

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Howard Finster's delirious sermon cards, and **Eugene Von Bruenchenhein's** apocalyptic finger paintings resonate like a requiem for a vanishing planet. **Fikret Atay, Roger Ballen, Robert Kusmirowski, Diego Perrone,** and **Artur Żmijewski** seem fascinated by mystic apparitions, arcane rites, and spiritual illuminations, while artists as diverse as **Allora and Calzadilla, Nancy Graves,** and **William Christenberry** depict a universe in which the traces of humans have been erased and new ecological systems struggle to find a precarious balance.

The works of **Huma Bhabha, Berlinde De Bruyckere,** and **Thomas Schütte** share an archaic quality. Their magical realism transforms sculpture into myth-making and gives birth to a cast of fantastical creatures, including sylvan beings, totemic figures, and neo-primitive idols. These elements find life in **Tino Sehgal's** intricate choreographies and living sculptures: for the duration of the exhibition interpreters and dancers carry out gestures that could be described as mysterious rituals and states of ecstasy. Recuperating ancient techniques, **Paweł Althamer** uses grass and animal intestines to produce vulnerable sculptures and puppets for a new form of storytelling. Other works, like the animations of **Nathalie Djurberg,** the imaginary maps of **Roberto Cuoghi,** or the video confessions of **Erik van Lieshout,** guide viewers to the edge of the Earth, taking us for a walk in the fictional woods of our near future, while expressing a sincere preoccupation for the world as it is now.

The exhibition will include work by Allora and Calzadilla, Paweł Althamer, Micol Assaël, Fikret Atay, Roger Ballen, Huma Bhabha, Maurizio Cattelan, William Christenberry, Roberto Cuoghi, Bill Daniel, Berlinde De Bruyckere, Nathalie Djurberg, Reverend Howard Finster, Nancy Graves, Werner Herzog, Robert Kusmirowski, Zoe Leonard, Klara Liden, Erik van Lieshout, Diego Perrone, Thomas Schütte, Dana Schutz, Tino Sehgal, August Strindberg, Eugene Von Bruenchenhein, and Artur Żmijewski.

ABOUT THE NEW MUSEUM

Founded in 1977, the New Museum is Manhattan's only dedicated contemporary art museum and among the most respected internationally, with a curatorial program known for its global scope and adventurousness. With the inauguration of our new, state-of-the-art building on the Bowery, the New Museum is a leading destination for new art and new ideas.



William Christenberry, detail from the "Building with False Brick Siding, Warsaw, Alabama" series, 1974–94. Digital pigment prints, 20 x 24 in (50.8 x 61 cm) and 16 x 22 in (40.6 x 55.9 cm). Courtesy Pace/MacGill, New York



Roger Ballen, *Tommy, Samson and a mask*, 2000. Selenium-toned gelatin silver print, 28 x 28 in (71.1 x 71.1 cm). Courtesy Gagosian Gallery, New York



Nathalie Djurberg, still from *My Name Is Mud*, 2003. Charcoal animation and digital video, sound, 5:54 min. Courtesy Zach Feuer Gallery, New York, and Giò Marconi, Milan