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**New Museum Announces Full Schedule of 2012 Triennial Programs and Works Occurring Outside of Gallery Spaces**

Projects by artists and collectives including Public Movement, House of Natural Fiber, Nicolás Paris, Adrian Villar Rojas, and Bona Park will be presented through Salons, Workshops, Site-specific Installations, and Public Actions

New York, NY... The 2012 New Museum Triennial is the only recurring exhibition in the United States devoted to presenting young artists from around the globe. Opening to the public on February 15, 2012, “**The Ungovernables**” is the Museum’s second Triennial and will feature thirty-four artists, artist groups, and temporary collectives. The participating artists all were born between the mid-1970s and mid-1980s, and most have never before exhibited in the US. Through both materials and form, works included in “The Ungovernables” explore impermanence and an engagement with the present and future. Many of the works are provisional, site-specific, and performative, reflecting an attitude of possibility and resourcefulness.



Public Movement, *Positions: (NYC, Union Square South, 11/6/11)*, 2011. Documentation. Co-presented by New Museum and Artis Israeli Contemporary Art Fund. Courtesy the artists. Photo: Jesse Untracht-Oakner.

The 2012 Triennial is curated by Eungie Joo, Keith Haring Director and Curator of Education and Public Programs, with Ryan Inouye, Curatorial Assistant. The exhibition will be on view throughout the entire New Museum on the Bowery from **through April 22, 2012**. For a full list of participants visit: [newmuseum.org/ungovernables](http://newmuseum.org/ungovernables).

According to Joo: “The Ungovernables” acknowledges the impossibility of fully representing a generation in formation and instead embraces the energy of that generation’s urgencies. These urgencies are formal and philosophical, material and ideological. They stem from the unique experiences of the generation that came of age in the aftermath of the independence and revolutionary movements that promised to topple Western colonialism. However, these revolutions became mired in military dictatorships, the emergence of integrated world capitalism, regional and global economic crises, the rise of fundamentalism, and international

interventions as well as failures to intervene. Faced with a somewhat bleak inheritance, artists in “The Ungovernables” embrace their complex relationship to history and assert remarkable pragmatism and hopefulness in their work. Rejecting proscribed relationships to history and society, artists in “The Ungovernables” enact the present they desire through their work and the form of the works reflects this.

“The Ungovernables” includes artists’ [residencies](#) conducted over the past year (including three that extend beyond the opening of this exhibition) and several works that are “invisible” within the galleries—works that take place before, during, and after the exhibition, most occurring outside the Museum’s gallery spaces. These works—by artists and collectives **Public Movement**, **House of Natural Fiber**, **Nicolás Paris**, **Adrián Villar Rojas**, and **Bona Park**—are presented through salons, workshops, seminars, site-specific installations, and public actions.

## Public Movement

### “SALONS: Birthright Palestine?”

#### Various Locations in Manhattan

March 1–April 21

Public Movement (founded 2006, Tel Aviv) is a performative research group that investigates and stages political actions in public spaces. In the last five years, Public Movement has explored the regulations, forces, agents, and policies, formations of identity and systems of ritual which govern the dynamics of public life and public space. Public Movement has organized events, rituals, and political situations through consultation and collaboration with scholars, experts, and ongoing group debates and discussions. “SALONS: Birthright Palestine?” (2012) is a series of performative public debates, specifically staged as congressional sessions, summit meetings, visioning sessions, diplomatic consultations, secret gatherings, and demonstrations that function as new forms of gathering in relation to the museum exhibition. “SALONS” celebrates the choreographies of Birthright ideological youth journeys to Israel; examines the status of New York Muslim communities, and the uses and misuses of political branding; deconstructs the role played by Birthright in the production of the American Jewish community/lobby; and considers the appropriation of such strategies toward the potential creation of Birthright Palestine. In the final salon, the public will vote on whether to initiate Birthright Palestine. If the vote is affirmative, then the final Public Movement action for New York City will occur. However, if the vote is negative, the final Public Movement action for New York City will be canceled. Public Movement’s actions in New York City began with *Positions*, two choreographed demonstrations in Washington Square Park and Union Square South (November 2011). The three projects were developed by Public Movement during a Museum as Hub Residency that began in February 2011. “SALONS: Birthright Palestine?” (2012) is co-commissioned by New Museum and Artis Contemporary Israeli Art Fund, New York.



Adrián Villar Rojas, *Ahora estaré con mi hijo, el asesino de tu herencia (Now I Will Be with My Son, the Murderer of Your Heritage)*, 2011. Installation view, Argentinian Pavilion, 54th Venice Biennale. Courtesy the artist. Photo: Oliver C. Haas

## Adrián Villar Rojas

In the sculpture of Adrián Villar Rojas (born 1980, Rosario, Argentina; lives and works in Rosario), monumentality is juxtaposed with transience. Rendered in clay, the works depend on cracking surfaces—suggesting the inevitable failure of the object, of meaning, and the guaranteed transformation of all ideas and objects back to dust. For his Triennial project, Villar Rojas will present a site-specific sculpture for the Museum’s fourth floor gallery. *A person loved me* (2012) takes the form of now-obsolete, devastated robotic machinery or defensive weaponry. The scale of the object is unreadable, its operator and function incomprehensible. We sense failure, obsolescence, decline, ignorance. But like an artifact from the future, this ruin might contain a lesson; a warning; some vital information about systems, energy, and the motivations of mankind. The monumental machine suspends time, leveling each detail in a petrified representation of collapsed eras and ideals. In conjunction with the Triennial, Villar Rojas will also produce an outdoor work for the World Financial Center Plaza from March 1–29, 2012, commissioned by Arts Brookfield. Obscuring the relationship between indoor and outdoor,

intimate and monumental, the sculpture examines working processes in the construction of site-specific and public art. A reconstitution of the process of the production of *A person loved me*, his public work incorporates elements of this sculpture, translated into a new landscape.



Bona Park, *The box in a plastic bag (La boîte-en-sac plastique)*, 2010. Performance. Installation view: Space Hamilton, Seoul. Courtesy the artist. Photo: Jungmin Kwon

### Bona Park

*The box in a plastic bag (la boîte-en-sac plastique) New York version* (2012) is an artwork in which the people who have shaped the 2012 New Museum Triennial, such as carpenters, curators, editors, artists, museum office workers, are given a questionnaire about their dinner habits in advance of the exhibition opening reception. Based on their individual responses, Bona Park (born 1977, Seoul, Korea; lives and works in London and Seoul) purchases groceries for each of the respondents to prepare dinner at home, after the event. The participants carry their respective grocery bags at the opening reception, and it is only when the public notices the matching bags and asks a participant why s/he is carrying the bag that the artist's

contribution becomes visible. With these stand-ins for the artist, Park reverses the public positions of the many people who work behind the scenes in the preparation of an exhibition, repaying their extended duties with groceries reflecting her interpretations of their personalities, desires, and needs.

### Nicolás Paris

Trained in architecture, Nicolás Paris (born 1977, Bogota, Colombia; lives and works in Bogota) was a primary school teacher in Meta, Colombia, before pursuing a career as an artist. Paris's work, often constructed as group experiences, is oriented around interests in pedagogical strategy, architecture as a model, and education as a system. He employs drawing as a tool that provides a common language for participants, moving them toward a process of action, reflection, and dialogue. Underlying Paris's work in general is an interest in the question of when art happens as well as a call for social action by artists and institutions. He argues that "art is a discipline that has the responsibility to build social capital, to build new ways to connect different ways of perceptions. Art institutions have the responsibility to build value and common language between people, between communities, and different disciplines and institutions."

Paris's interventions in the institutional space of the museum, the privileging of process over product, and the deployment of drawing as a tool for mediating dialogue and reflection provide a platform for exploring pedagogical methods with teachers and students. In October 2011, the New Museum's Education department embarked on a project with Paris that mines the artist's practice for new strategies to invigorate and subvert existing pedagogical models. This winter, Paris will collaborate with New Museum staff on a series of programs for diverse audiences. Projects include professional development for New York City high school teachers (Jan. 30) and an intensive two-part program for teachers in the New York Collective of Radical Educators (Feb. 2 and 9); in-class workshops for New York City public school students at City As School High School; and programming contributions for family audiences as part of the New Museum's monthly First Saturdays for Families program (Feb. 4). Paris will continue working with New Museum education staff developing new programs and intervening in others for the next twelve to eighteen months.



New Museum First Saturdays for Families: Artist workshop with Nicolás Paris. Courtesy New Museum

**House of Natural Fiber**  
**A Proposition by House of Natural Fiber**  
**New Museum Theater (235 Bowery)**

**Day 1: Thursday March 8, 7 p.m.—Initial proposition and lecture**

**Day 2: Friday March 9, 7 p.m.—Guest speaker responds, followed by discussion**

House of Natural Fiber (founded 1999, Yogyakarta, Indonesia), is a New Media art laboratory concentrating on the principles of critique and innovation through interactivity with people and environments. Their most involved collaboration, “Intelligent Bacteria—*Saccharomyces cerevisiae*,” combined research, workshops, and performance to address a national issue relating to the increased excise taxes on alcohol, which in



*House of Natural Fiber, VJ school, organized by House of Natural Fiber, part of cellsbutton: Yogyakarta International Media Art Festival, Yogyakarta, Indonesia, 2007*

some cases tripled the price of a bottle of wine. In response, many Indonesians began fermenting their own alcoholic drinks, resulting in three deaths from the consumption of homemade alcohol. In collaboration with microbiologists from the University of Gajah Mada, House of Natural Fiber (HONF) began offering free, public, fruit-fermentation tutorials the following May. At the same time, sound artists and DJs from HONF began exploring the sonic potentials of the fermentation process. The resonant, staccato bubbling that results from the chemical transformation resembles the gibbering, overlapping rhythms of breakcore, a hybrid form of techno music that has been the subject of HONF’s ongoing project “breakcore\_LABS.” By amplifying the sounds of different fruits fermenting, HONF created a “bacteria orchestra”—a soundtrack to the group’s DIY solution to a societal issue. For “The Ungovernables” exhibition, HONF will present a new project through the New Museum’s ongoing Propositions series, a public forum that explores ideas in development. Like the “bacteria orchestra” project, HONF will explore a similar experiment structure addressing water filtration. In addition to their Propositions presentation, HONF will conduct a series of workshops with the Museum’s G:Class (Global Classroom) students.

In addition to the above projects, “The Ungovernables” exhibition will present numerous related public programs including several Propositions events and a major [roundtable discussion on Thursday February 16](#), with **over twenty participating artists** and moderated by Eungie Joo.

**For a full schedule of Triennial-related public programs visit:** [newmuseum.org/ungovernables](http://newmuseum.org/ungovernables).

### **Support**

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### **Museum as Hub Residency Program**

Artist residencies will be presented through the Museum as Hub initiative, organized in conjunction with “The Ungovernables.” The Museum as Hub Residency Program is made possible by the lead support of the Rockefeller Foundation. Artist travel is supported, in part, by a grant from the Ford Foundation. Additional generous support for the Residency Program is provided by Laurie Wolfert. Public Movement’s participation is co-presented by the New Museum and Artis Contemporary Israeli Art Fund, with additional support from the Ostrovsky Family Fund, the Consulate General of Israel in New York, and the Israeli Lottery Fund.

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