

MUSEUM AS HUB IN AND OUT OF CONTEXT: REDUX

MARCH 26–JULY 25, 2010 | FIFTH FLOOR



Julieta Aranda, *Memories of things present #1*, 2008. Handmade paper from newspapers, water resulting from the paper-making process, glass bottles, vinyl appliqués, and pedestal, dimensions variable. Photo: Julieta Aranda

For “In and Out of Context: REDUX,” artists Ayreen Anastas, Julieta Aranda, and Rene Gabri 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, Gabri, and Programs for Research and Outreach (PRO)’s *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.

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, a screening, and discussions that expose “declarative memory,” a kind of representation of the past that requires articulation. For her, 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/events.

Julieta Aranda

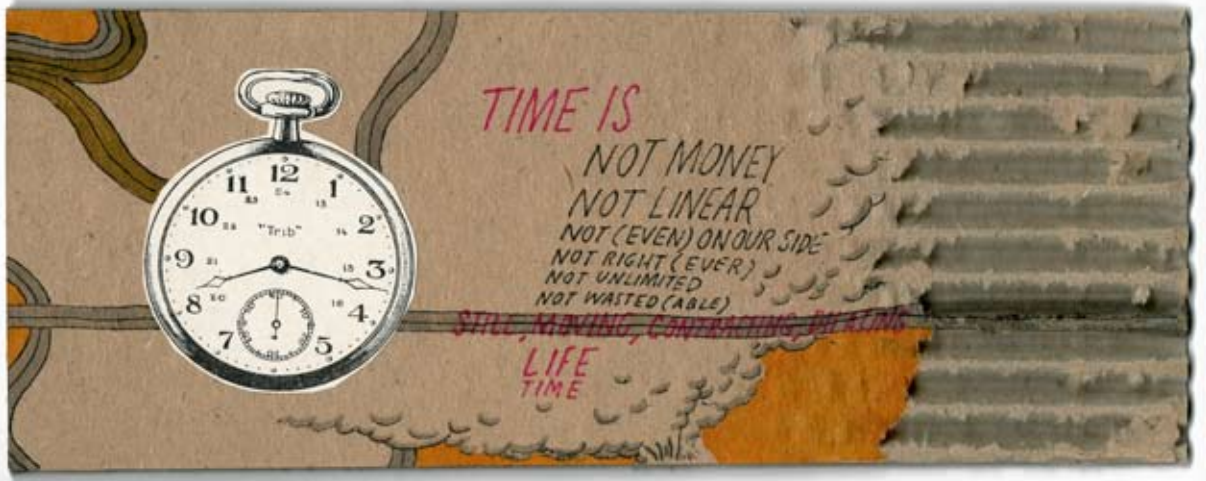
All the memory of the world /
(We can remember it for you)

“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.

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MUSEUM



Ayreen Anastas, Rene Gabri, *we will all feel the pinch, before noon or soon thereafter, / or / i am a political prisoner / you are a political prisoner / she is a political prisoner / he is a political prisoner / we are political prisoners / they are political prisoners*, 2005–10 (detail). Works on paper, notebooks, diagrams, cutouts, and miscellaneous ephemera, dimensions variable

Ayreen Anastas, Rene Gabri, Programs for Research and Outreach, and additional participants (forthcoming)
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 and create some possibility for involvement.

Programs for Analysis

The programs for analysis are a grouping of objects, documents, notations, publications, videos, and events that 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.

Museum as Hub is made possible by the New York City Department of Cultural Affairs and the New York State Council on the Arts.

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Public Programs

FRIDAY, MARCH 26, 7 PM | Lecture by Rodney McMillian
SATURDAY, MARCH 27, 12 PM | Performance by Rodney McMillian, Tracie D. Morris, and Chicava HoneyChild, followed by a discussion
A Proposition by Rodney McMillian: 13 unrelated ideas
FREE for Members, \$8 General Public

THURSDAY, APRIL 15 | PART I: 4 PM–6:30 PM
PART II: 7 PM–9 PM
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.
FREE, limited seating available

FRIDAY, APRIL 23, 7 PM | Lecture by Miwon Kwon
SATURDAY, APRIL 24, 12 PM | Guest lecture by Alexander Nagel, followed by a discussion
A Proposition by Miwon Kwon: Ends of the Earth (and Back)
FREE for Members, \$8 General Public

THURSDAY, MAY 14, 7 PM
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. The screening will be the first and last time this work is shown.
FREE, limited seating available

FRIDAY, MAY 21, 7 PM | Lecture by Matthew Barney
SATURDAY, MAY 22, 12 PM | Guest lecture, followed by a discussion
A Proposition by Matthew Barney
FREE for Members, \$8 General Public

THURSDAY, JUNE 10, 7 PM
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.
FREE, limited seating available

FRIDAY, JUNE 25, 7 PM | Lecture by Sam Durant
SATURDAY, JUNE 26, 12 PM | Guest lecture, followed by a discussion
A Proposition by Sam Durant
FREE for Members, \$8 General Public

Propositions is made possible by Eve Steele and Peter Gelles, with endowment support generously provided by the Charlotte and Bill Ford Artist Talks Fund.

Please visit newmuseum.org for detailed directions and information.

Visitors can participate in free, docent-led public tours of the Museum’s current exhibitions Wednesday–Friday at 12:30 p.m., and Saturday and Sunday at 12:30 and 3 p.m. For information on group tours, please visit newmuseum.org/learn or call 212.219.1222 x235.

New Museum First Saturdays For Families take place on the first Saturday of every month from 10–12 p.m. and are free to the public. Tickets are given on a first-come, first-served basis. For more information, please visit newmuseum.org/learn/school_and_youth or call 212.219.1222 x235.