

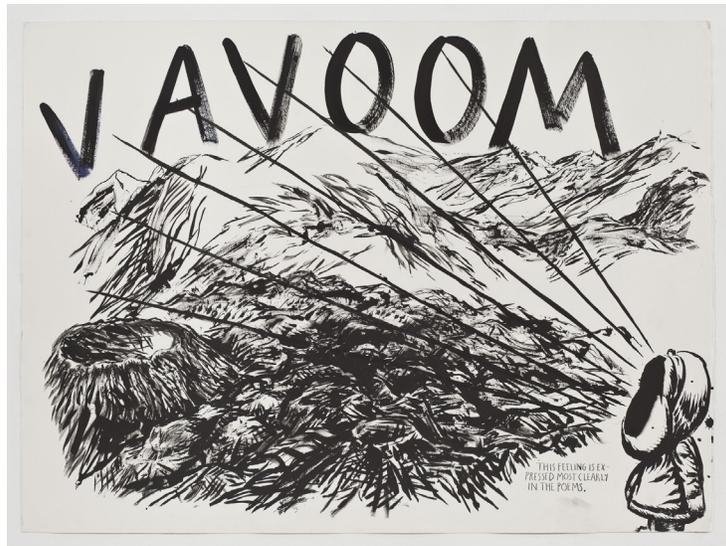
NEW
235 BOWERY
NEW YORK NY
10002 USA
MUSEUM

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TEL +1 212.219.1222
FAX +1 212.431.5326
newmuseum.org

PRESS CONTACTS:
Paul Jackson, Communications Director
Allison Underwood, Press & Social Media Manager
press@newmuseum.org
212.219.1222 x209
Andrea Schwan
info@andreaschwan.com
917.371.5023

2017 WINTER/SPRING EXHIBITIONS + ARTISTS-IN-RESIDENCE



Raymond Pettibon, No Title (This feeling is), 2011. Pen and ink on paper, 37 1/4 x 49 1/2 in (94.6 x 125.7 cm). Private collection. Courtesy Regen Projects, Los Angeles

OPENING WINTER 2017

“Raymond Pettibon: A Pen of All Work”

February 8–April 9, 2017

Second, Third, and Fourth Floors

For over thirty years, Raymond Pettibon (b. 1957, Tucson, AZ) has been chronicling the history, mythology, and culture of America with a prodigious and distinctive voice. Through his drawings' signature interplay between image and text, he moves between historical reflection, emotional longing, poetic wit, and strident critique. Since the late 1970s, he has produced thousands of drawings and energetic installations that have been executed in museums and galleries around the world. These works poignantly evoke the country's shifting values across time, from the idealistic postwar period in which he was born to the collapse of the American counterculture in the '70s and '80s to the painful military and social conflicts of the present. Although Pettibon is unquestionably a pivotal figure of American art since the 1990s, he has never before had a major museum survey exhibition in New York. Occupying the three main floors of the New Museum, “Raymond Pettibon: A Pen of All Work” will be the largest presentation of Pettibon's work to date and will feature more than 700 drawings from the 1960s to the present. It will also include a number of his early childhood drawings, self-produced zines, and artist's books, as well as several videos made in collaboration with fellow artists and his musician friends. This unique collection of objects and distinctly immersive

installation will provide insight into the mind of one of the most influential and visionary living American artists. The exhibition is curated by Gary Carrion-Murayari, Kraus Family Curator, and Massimiliano Gioni, Edlis Neeson Artistic Director. The exhibition will be accompanied by a fully illustrated catalogue copublished by the New Museum and Phaidon Press Limited. The catalogue will include an interview with Raymond Pettibon conducted by Massimiliano Gioni as well as contributions by Benjamin Buchloh, Gary Carrion-Murayari, Sarah Lehrer-Graiwer, Frances Stark, and Lynne Tillman.

“Jonathas de Andrade: O Peixe”
January 25–April 9, 2017
Lobby Gallery

“Jonathas de Andrade: O Peixe” is the first solo museum presentation in the US of the work of Jonathas de Andrade (b. 1982, Maceió, Brazil), one of the most promising Brazilian artists of his generation. Over the last decade, de Andrade has developed works in photography, video, and installation that stem from observations of everyday life in Brazil and what he regards as its “urgencies and discomforts.” In particular, many of de Andrade’s works consider how Brazilian national identity and labor conditions have been constructed against a backdrop of colonialism and slavery. In his diverse examinations of Brazilian culture and history, he reinterprets the methodologies of education and the social sciences, using nuances of fiction, artifice, and appropriation to undermine assumptions and confound the sensation of truth. The exhibition showcases de Andrade’s most recent work, *O peixe [The Fish]* (2016), a video shot in 16 mm that follows an unusual ritual among fishermen in northeastern Brazil and offers a reflection on nature, death, and relationships of power. The exhibition is curated by Natalie Bell, Assistant Curator.

“A.K. Burns: Shabby But Thriving”
As part of the Spring R&D Season: BODY
January 18–April 23, 2017
Fifth Floor

A.K. Burns will be the artist-in-residence through the Department of Education and Public Engagement’s Spring R&D Season: BODY. Using science fiction as a point of departure, Burns has developed a cycle of works and installations that draws on theater, Surrealism, philosophy, and ecological anxieties. The work is serial and organized around five elements: power (the sun), water, land, body, and the void. The larger project reorients the audience within a speculative present. *A Smeary Spot* (2015), the opening episode, was shot in both the desert and a black box theater; it serves as an introduction into a parallel cosmology where aspects move or flow, are controlled, measured, used, or cared for, raising larger questions about how value is allocated and perceived. In her forthcoming commission for the New Museum, Burns will continue this series, staging an in-process, video-based installation that reworks the subject—and thereby subjugation—of the body. Burns’ exhibition and residency will include a series of public programs exploring the body’s relationship to law and the environment, including a day-long event about rights under the Trump administration on Sunday, February 5, which will feature information sessions with lawyers and grassroots organizers on five issues: civil disobedience and protest, healthcare, policing and prisons, environmental contamination, and immigration. The exhibition is curated by Johanna Burton, Keith Haring Director and Curator of Education and Public Engagement, and Sara O’Keeffe, Assistant Curator.

OPENING SPRING 2017

Lynette Yiadom-Boakye
May 3–September 3, 2017
Fourth Floor

This exhibition brings together a selection of works by British artist Lynette Yiadom-Boakye (b. 1977, London), a 2013 Turner Prize finalist and one of the most renowned painters of her generation. Yiadom-Boakye’s lush oil paintings embrace many of the conventions of historical European portraiture, but expand on that tradition by engaging fictional subjects who often serve as protagonists of the artist’s short stories as well. These imagined figures are almost always black, an attribute Yiadom-Boakye sees as both political

and autobiographical, given her own West African heritage. Often immersed in indistinct, monochrome settings, her elegant characters come to life through the artist's bold brushwork, appearing both cavalier and nonchalant, quotidian and otherworldly. In part because they inhabit neutral spaces, her subjects' idle, private moments provoke the imagination of viewers and remain open to a range of narratives, memories, and interpretations. This exhibition is curated by Natalie Bell, Assistant Curator, and Massimiliano Gioni, Edlis Neeson Artistic Director, and is accompanied by a fully illustrated publication.

“Kaari Upson: Good thing you are not alone”

May 3–September 10, 2017

Third Floor

This exhibition marks the first New York museum presentation of work by Los Angeles–based artist Kaari Upson (b. 1972, San Bernardino, CA). Encompassing drawing, painting, sculpture, and video, Upson's works track open-ended, circuitous narratives that weave elements of fantasy, physical and psychological trauma, and the often-fraught pursuit of an American ideal. A decade ago, Upson immersed herself in what became perhaps her best-known project, which began with her visit to the site of a burned-down house. For the prodigious *The Larry Project* (2005–ongoing), she unearthed a well of projected histories, images, and artifacts inspired by forgotten fragments from the abandoned personal archive of a man whom she had never met. Upson has continued this near-obsessive forensic approach in subsequent projects such as *MMDP* (*My Mother Drinks Pepsi*) (2014–ongoing), a series of videos and sculptures of fossil-like, aluminum-casted Pepsi cans based on the interdependent relationship between herself and her mother, and informed by commodity culture. For her exhibition at the New Museum, Upson will debut a new series of works that center around a family living in a tract house in Las Vegas. The series will explore an environment characterized by its architectural mirroring, yet haunted by the psychological tensions inherent in striving toward an imaginary perfect double. This exhibition is curated by Margot Norton, Associate Curator, and is accompanied by a fully illustrated publication.

“Carol Rama: Antibodies”

April 26–September 10, 2017

Second Floor

“Carol Rama: Antibodies” is the first New York museum survey of the work of Italian artist Carol Rama (b. 1918, Turin, Italy–d. 2015, Turin, Italy) and the largest presentation of her work in the US to date. While Rama has been largely overlooked in contemporary art discourses, her work has proven prescient and influential for many artists working today, attaining cult status and attracting renewed interest in recent years. Rama's exhibition at the New Museum will bring together over one hundred of her paintings, objects, and works on paper, highlighting her consistent fascination with the representation of the body. Seen together, these works present a rare opportunity to examine the ways in which Rama's fantastical anatomies opposed the political ideology of her time and continue to speak to ideas of desire, sacrifice, repression, and liberation. “Carol Rama: Antibodies” celebrates the independence and eccentricity of this legendary artist whose work spanned half a century of contemporary art history and anticipated debates on sexuality, gender, and representation. Encompassing her entire career, the exhibition traces the development from her early erotic, harrowing depictions of “bodies without organs” through later works that invoke innards, fluids, and limbs—a miniature theater of cruelty in which metaphors of contagion and madness counteract every accepted norm. The exhibition is curated by Helga Christoffersen, Assistant Curator, and Massimiliano Gioni, Edlis Neeson Artistic Director, and is accompanied by a fully illustrated publication.

ABOUT NEW MUSEUM

The New Museum is the only museum in New York City exclusively devoted to contemporary art. Founded in 1977, the New Museum is 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 building on the Bowery designed by SANAA in 2007, the New Museum continues to be a place of experimentation and a hub of new art and new ideas.