

**NEW**  
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**FOR IMMEDIATE RELEASE**

January 30, 2012

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**New Museum Presents “The Parade: Nathalie Djurberg  
with Music by Hans Berg”—  
the Artist’s Most Ambitious Multimedia Installation to Date**

New York, NY...The New Museum is pleased to announce the third exhibition for its recently inaugurated ‘**Studio 231**’ series in the museum’s adjacent, ground-floor space at 231 Bowery. “**The Parade: Nathalie Djurberg with Music by Hans Berg**” will be on view from **May 2–August 26, 2012**. This is Djurberg’s most ambitious multimedia installation to date. Originally organized by the Walker Art Center, Minneapolis, Djurberg will adapt this spectacular installation for the New Museum’s ‘Studio 231’ space.

In the hands of Swedish artist Nathalie Djurberg, animation becomes a medium for transgressive and nightmarish allegories of desire and malcontent. Since 2001, she has honed a distinctive style of filmmaking, using the pliability of clay to dramatize our most primal urges—jealousy, revenge, greed, submission, and gluttony. Set to music and sound effects by her collaborator, Hans Berg, Djurberg’s videos plumb the dark recesses of the mind, drawing sometimes disturbing connections between human psychology and animal behavior. Increasingly, the artists’ interdisciplinary collaborations have blurred the cinematic, the sculptural, and the performative in immersive environments that pair moving images and musical compositions with related set pieces.



Nathalie Djurberg, *The Parade*, 2011. Installation view: Walker Art Center, Minneapolis, 2011. Courtesy Walker Art Center, Minneapolis. Photo: Gene Pittman

For new work, ***The Parade*** (2011), she has created **five** captivating **animations and an unnerving menagerie of more than eighty freestanding bird sculptures**. Drawing on avian physiology, rituals of mating and territorial display, and the social phenomenon of flocking, she has assembled a fantastical procession of species all fashioned from modest materials such as clay, wire, and painted canvas. These hybrid, sometimes monstrous forms speak to the artist’s recurring interest in physical and psychological transformation, as well as pageantry, perversion, and abjection. In the accompanying claymotion videos, humans and animals alike act out upsetting scenarios of torture, humiliation, and masquerade, further mining the interplay of brutality and guilt at the heart of Djurberg’s work. Berg’s eerie film scores—

composed of elements both found and invented—suffuse the entire installation, merging to form a unified soundscape. With these films, both artists have begun to conceive narrative in spatial terms as aspects of character, setting, sound, and action migrate from one story to the next across the exhibition space.

The exhibition is curated by Eric Crosby and Dean Otto for the Walker Art Center and organized at the New Museum by Gary Carrion-Murayari, Curator.

### **About the Artists**

Born in Lysekil, Sweden, in 1978, Nathalie Djurberg received her MFA from Malmö Art Academy in 2002, and since that time she has exhibited widely in solo and group exhibitions around the world. Most notably, in 2009 she presented her installation *The Experiment* in the exhibition “Making Worlds” at the 53rd Venice Biennale, for which she was awarded the prestigious Silver Lion for Promising Young Artist. In 2008, Djurberg participated in the New Museum’s “After Nature” exhibition curated by Massimiliano Gioni. She currently lives and works in Berlin with Hans Berg.

Hans Berg was born in Rättvik, Sweden, in 1978. He is a Berlin-based electronic music producer and self-taught musician. He began playing the drums in punk and rock bands at the age of fourteen. By fifteen, Berg started creating electronic music—which he has made ever since—when he purchased his first synthesizer and sampler. Berg and Djurberg met in Berlin in 2004. Since then, he has composed the music for all of her films and installations.

### **About ‘Studio 231’**

Nathalie Djurberg is the third artist featured in the New Museum’s new ‘Studio 231’ series, which presents commissioned projects in the museum’s adjacent, ground-floor space at 231 Bowery. The Museum inaugurated the series in October 2011 with a new installation and performances by Spartacus Chetwynd, followed by an exhibition by Enrico David. This new initiative will give international, emerging artists the opportunity to realize ambitious new works conceived especially for the space. These projects at 231 Bowery also seek to foster a new relationship between the artists and the public by allowing artists to create work outside the confines of the main museum building and in closer proximity to the energy of the street and to the creative space of the artist’s studio.

### **Support**

“The Parade” is made possible by the generosity of the Leadership Council of the New Museum. Additional support is provided by Martin Margulies and Heather and Tony Podesta.

Support for programming at ‘Studio 231’ is provided, in part, by the Laurie M. Tisch Illumination Fund.

Generous support for ‘Studio 231’ is provided by Elyn and Saul Dennison, Mitzi and Warren Eisenberg, Susan and Leonard Feinstein, Hermine and David Heller, Lietta and Dakis Joannou, Toby Devan Lewis, and the Board of Trustees of the New Museum.

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**New Museum to Present First New York Solo Exhibition of Work by Sculptor Phyllida Barlow**

New York, NY...The New Museum will present the first New York solo exhibition of the work of British sculptor Phyllida Barlow. For her New Museum presentation, Barlow will create a new, site-specific sculptural installation in the Museum's fourth floor gallery. This exhibition is part of a series focusing on a single project or body of work within an artist's larger practice. The series began last May with presentations by Apichatpong Weerasethakul and Gustav Metzger. **"Phyllida Barlow: siege"** is on view from **May 2–June 24, 2012**, and is curated by Gary Carrion-Murayari, Curator.

Barlow has been a seminal influence on British sculpture for the past forty years, having taught a generation of notable British artists. She began making work in the early 1970s, breaking away from earlier British sculpture exemplified by the formal abstractions of artists such as Anthony Caro. Instead, inspired by American sculptors like Eva Hesse, Barlow embraced a mode of working that drew stronger ties between the sculpture and the artist's body. She also took on a broader and more experimental approach to materials. Her works often use **disparate substances** such as **concrete, felt, wooden pallets, polystyrene, and fabric**, often within the same work. These materials are a **reflection of the urban environment** in which she works and are often sourced directly from the streets. Barlow's sculpture takes on an ephemeral, contingent quality as **works assembled on site** will often be broken down after an exhibition and recycled into future work.

Since the beginning of her career, Barlow's sculptures have been appreciated for their playful formalism and the relationship they have to the built environment. Her works are often **inspired by objects that direct or impede our movement through space**. Barriers, scaffolding, and security fences are reinterpreted into rough-hewn constructions with exuberantly painted surfaces. Assembling her sculptures



Phyllida Barlow, *untitled: blocks*, 2011. Polystyrene, fabric, timber, cement. Overall installed dimensions: 283 1/2 x 468 1/2 x 409 1/2 in (720 x 1190 x 1040 cm). Installation view: "RIG." Hauser & Wirth, Piccadilly, London, UK, 2011. Courtesy the artist and Hauser & Wirth. Photo: Peter Mallet

quickly and intuitively, they become distant memories of objects rather than faithful reconstructions. In her installations, Barlow scales her work to fully inhabit and transform a given architectural space. Ranging from intimately scaled objects occupying corners and corridors, to works that take on an imposing and overwhelming scale, her installations challenge and parody the heroic monumentalism of her forebears. Barlow reveals that sculpture can accurately capture the joyfulness, absurdity, and transience of life.

“Phyllida Barlow: siege,” will be accompanied by a fully illustrated catalogue featuring an interview between the artist and Curator, Gary Carrion-Murayari, a monographic essay by Tate Modern curator Nicholas Cullinan, and a text on Barlow by fellow sculptor Thomas Houseago.

### **About the Artist**

Phyllida Barlow was born in 1944 in Newcastle-upon-Tyne, England. She currently lives and works in London, England. Barlow attended Chelsea School of Art, London, and then the Slade School of Fine Art, London, graduating in 1966. She taught sculpture in London art schools for over 40 years, retiring in 2008. She has had solo exhibitions at venues including the Henry Moore Foundation, Leeds, England (1995), Baltic Centre for Contemporary Art, Gateshead, England (2004), BAWAG Contemporary, Vienna, Austria (2010) and the Kunstverein Nürnberg, Germany (2011). Barlow has participated in group exhibitions at the Kunstmuseum Basel, Switzerland, Bergen Kunsthall, Norway, Haus der Kunst, Munich, Germany, and with Nairy Baghramian at the Serpentine Gallery, London. She is the recipient of the 2012 Aachen prize and will have an exhibition at the Ludwig Forum, Aachen, Germany, also in May 2012.

### **Support**

“Phyllida Barlow: siege” is made possible by the generosity of the Leadership Council of the New Museum and by the Toby Devan Lewis Emerging Artists Exhibitions Fund.

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**New Museum to Present Exhibition of Works by Tacita Dean**

**Works to Feature Portraits of Creative Figures including  
Merce Cunningham, Leo Steinberg, Julie Mehretu,  
Claes Oldenburg, and Cy Twombly**



Tacita Dean, Still from *Craneway Event*, 2009. 16mm color anamorphic film, 108 mins. Courtesy the artist, Marian Goodman Gallery, New York / Paris, and Frith Street Gallery, London

New York, NY...This May, the New Museum will present an exhibition of works by British artist Tacita Dean—the most substantial presentation of the artist's work in New York to date. The presentation focuses on a group of recent pieces that capture five important American artists and thinkers of the last fifty years and features Merce Cunningham, Leo Steinberg, Julie Mehretu, Claes Oldenburg, and Cy Twombly. These works are beautifully crafted portraits of each individual, opening a lens onto their artistic processes and personal memories. This installation, organized in close collaboration with Dean, brings together an under-recognized strand of her practice and provides insight into the way in which her filmmaking intersects with painting, sculpture, writing, and dance. This exhibition is part of a series of focus shows concentrating on a single project or body of work within an artist's larger practice which began last May with presentations by Apichatpong Weerasethakul and Gustav Metzger. **"Tacita Dean: Five Americans"** will be on view from **May 6–July 1, 2012**, and is curated by Massimiliano Gioni, Associate Director and Director of Exhibitions, and Margot Norton, Curatorial Associate.

Tacita Dean emerged in the 1990s alongside artists like Damien Hirst and Tracey Emin, with work that stood out for its formal elegance and intellectual rigor. Over the past twenty years, Dean has produced more than forty 16mm films and a rich body of drawings, photographs, and writing. She has often

attempted to capture subjects—people, objects, buildings, and natural phenomena—at the moment of their disappearance, tracing their contours and fixing their image as they dissolve into painterly expressions of light and shadow. This approach has taken on an increased poignancy as the facilities that produce and process her preferred 16mm film stock have begun to disappear themselves. Dean has been an outspoken advocate of film as a distinct and vital artistic medium, finding in the material properties of celluloid the only appropriate vehicle for her alchemical meditations on light and the beauty of obsolescence.

Portraiture has been a consistent theme for Dean since the beginning of her career. Individuals like artists Robert Smithson and Mario Merz, as well as the doomed explorer Donald Crowhurst, feature in her work as sympathetic figures who share an interest in isolating time and pursuing the impossible. More recently, she has turned her lens onto a group of visual artists whose work initially has little in common with her own. These filmic portraits forgo a biographical narrative of their subjects and instead link each artist to the physicality of their production and the subtle mechanics of their thinking. In *Manhattan Mouse Museum* (2011), Dean captures the artist **Claes Oldenburg** in his studio as he gently handles and dusts the small objects that line his bookshelves. The film is less about the artist's iconography than the embedded intellectual process that allows him to transform everyday objects into remarkable sculptural forms. *Edwin Parker* (2011) is a portrait for the seminal late painter **Cy Twombly**. The film, which takes its title from Twombly's given name, captures the artist as he ruminates on a series of his sculptures in his Lexington, Virginia, storefront studio. In *Craneway Event* (2009), Dean films members of the **Merce Cunningham** dance company as they rehearse an anthology of the choreographer's work in an unused factory overlooking the San Francisco Bay—all carefully and magically guided by the hand of Cunningham. *GDGDA* (2011) is an intimate look at Dean's peer, the painter **Julie Mehretu**, as she completes a spectacular, mural-sized work. In her photographic series *Line of Fate* (2011), Dean follows the hand of art historian **Leo Steinberg** as he writes quietly in his Manhattan apartment. In each work, Dean uses an economy of means to capture the ineffable creativity and emotion that drives these five remarkable figures. The pieces themselves are fitting and poetic homages to these individuals and their unique ability to capture and shape the way we see and feel the world around us.

"Tacita Dean: Five Americans," will be accompanied by a fully illustrated catalogue featuring writings by Dean on the works in the exhibition and essays on the artist by Massimiliano Gioni and the artist Mark Wallinger.

### Support

"Tacita Dean: Five Americans" is made possible by the generosity of the Leadership Council of the New Museum and by the Toby Devan Lewis Emerging Artists Exhibitions Fund.

### About the Artist

Tacita Dean was born in 1965 in Canterbury, Kent, UK, and currently lives and works in Berlin. She studied at Falmouth School of Art and the Slade School of Fine Art. She has had solo exhibitions at Tate Britain, London (2001), Museum für Gegenwartkunst, Basel (2000), MACBA, Barcelona (2001), and the Solomon R. Guggenheim Museum, New York (2006). Recent survey exhibitions of her work include "Analogue" organized by the Schaulager, Basel, in 2006, and "Still Life" organized by the Nicola Trussardi Foundation, Milan, in 2009. Dean's most recent work *FILM* (2011) was conceived for the Unilever Series, the Tate Modern's series of commissions for its Turbine Hall. Her work is in the collections of the Museum of Modern Art, New York, the Solomon R. Guggenheim Museum, New York, and the Tate Modern, London. Dean was nominated for the Turner Prize in 1998 and was the winner of the Hugo Boss Prize in 2006.

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**New Museum to Present Focused Survey of Work by Klara Lidén**

New York, NY... This May, the New Museum will present the first large-scale, American museum exhibition of the artist Klara Lidén, featuring a selection of works in the Museum's second floor gallery. Lidén's exhibition at the New Museum is part of a series of focus shows that began last May with presentations by Apichatpong Weerasethakul and Gustav Metzger. "**Klara Lidén: Bodies of Society**" will be on view from **May 6–July 1, 2012**, and is curated by Massimiliano Gioni, Associate Director and Director of Exhibitions, and Jenny Moore, Assistant Curator.

In her practice, Lidén regularly mines the anxieties of urban space to create ingenious and psychologically charged installations. She scavenges the streets of cities around the world for discarded materials, which she uses to build sculptural hideaways in unexpected places. Following in the tradition of urban alchemists like Gordon Matta-Clark, Lidén uses her body as a tool and a weapon to radically alter the space of the museum and expose it to the material and political realities of the world outside. Lidén consistently engages with the folds and fabrics of cities she passes through, **adapting public space to her own needs** in the creation of surprisingly intimate, domesticated environments.



Klara Lidén, *Self Portrait with Key to the City*, 2005. Digital print. Courtesy the artist, Galerie Neu, Berlin, and Reena Spaulings Fine Art, New York

This vision of the artist as a subversive creator is highlighted in her work *Elda för Kråkorna* (2008), where Lidén closed off a portion of a New York gallery and opened the space to pigeons flying in from the street. The viewer was denied access while it was offered to the birds. For her show at the New Museum, Lidén will create a progression of spaces that culminate in a **site-specific work that intervenes in the museum's architecture**, creating a place physically and psychologically apart. Her work demonstrates how an individual can navigate a constantly transforming urban landscape and carve out spaces of creativity to imagine new ways of living.

This exhibition will also feature a number of Lidén's **videos realized over the past decade**. She has performed **impromptu acrobatic routines** in a Stockholm subway car in *Paralyzed* (2003) and **moonwalked her way through the streets of Manhattan at night** in *The Myth of Progress–Moonwalk* (2008), which premiered in the New Museum exhibition "After Nature," (2008) and gave Lidén her first New York museum presentation. In these works, Lidén moves alone through urban settings gliding at a rhythm separate from the world around her. Also included will be Lidén's *Untitled (Poster Paintings)* (2007–10)—minimal objects composed of layers of stolen advertising posters excised by the artist directly from city streets. Covered with a layer of white paint, the works archive the advertisements that punctuate urban life and encourage viewers to adapt, respond to, and erase these ever encroaching corporate images.

"Klara Lidén: Bodies of Society," will be accompanied by a fully illustrated catalogue featuring essays by Massimiliano Gioni and Helen Molesworth, chief curator of the Institute of Contemporary Art Boston, and a text on Lidén by the artist Pipilotti Rist.

### **About the Artist**

Klara Lidén was born in 1979 in Stockholm, Sweden. She attended the School of Architecture at the Royal School of Technology in Stockholm from 2000 to 2004; the Berlin University of the Arts in Berlin, Germany, in 2003; and the University College of Arts, Crafts and Design in Stockholm from 2004 to 2007. Lidén has been the subject of numerous solo presentations, including major exhibitions at the Serpentine Gallery, London, and the Moderna Museet, Stockholm. In 2009, Lidén represented Sweden at the 53rd International Art Exhibition Venice Biennale. Her work resides in the collections of the Museum of Modern Art, New York; Moderna Museet, Stockholm; and the Astrup Fearnley Museet for Moderne Kunst, Oslo, Norway; among others. Lidén currently lives and works in Berlin and New York City.

### **Support**

"Klara Lidén: Bodies of Society" is made possible by the generosity of the Leadership Council of the New Museum and by the Toby Devan Lewis Emerging Artists Exhibitions Fund. Additional support for the "Klara Lidén: Bodies of Society" publication is provided by the Barbara Lee Family Foundation.

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**New Museum to Present First Solo Museum Exhibition of Works by New York-based Artist Ellen Altfest**

NY, New York... This May the New Museum will feature the first solo museum presentation of the work of New York-based artist Ellen Altfest. Altfest is a figurative painter whose intimately scaled works convey a distinct approach to realism and a sustained commitment to looking. Her painstaking depictions result in paintings that expand perception while exposing overlooked or under-appreciated aspects of her subject matter. Painting from life, over a long period of time, she chooses subjects ranging from plants, rocks, logs, and gourds to a more recent fascination with the male figure. The exhibition at the New Museum will present a group of works from this latest series. "**Ellen Altfest: Head and Plant**" will be on view in the Lobby Gallery from **May 6–June 24, 2012**, and is curated by Jenny Moore, Assistant Curator.



Ellen Altfest, *Head and Plant*, 2010. Oil on canvas, 11 x 10 in (27.9 x 25.4 cm). Courtesy the artist and White Cube, London.  
Photo: Todd-White Art Photography

Folds of skin, an opened armpit, a tuft of hair, the delicate veins in the hand—discrete elements of ordinary male bodies—are intensely scrutinized and rendered in exquisite detail with immeasurable care. A universe of information lies within the shallow depth of field and thin layers of oil paint that comprise each work. This excess of information renders Altfest's figures unfamiliar and abstract, as if one were seeing these parts of the body for the first time.

Eschewing traditional compositional formats in favor of unexpected cropping and juxtapositions, Altfest creates a compelling friction in the picture plane. *Head and Plant* (2010–), as the title denotes, is a painting of a male head and a potted cactus. The conventions of portraiture are upended, however, by Altfest's decision to obstruct the face of the male figure with a plant. Instead of an identifiable visage, one is met with the confounding presence of a cactus, whose intrusion appears as matter of fact as it is absurd. *The Back* (2008–2009) depicts a body on its side, turned away from the viewer. Errant hairs, pink blemishes, and the curve of a shoulder blade serve as landmarks on this vast expanse of corporeality. With a heightened sense of realism and a narrowing of focus, Altfest reveals the extraordinary complexity of ordinary things.

**About the Artist**

Ellen Altfest was born in 1970 in New York City. She received her MFA from Yale University and attended Skowhegan School of Painting and Sculpture in 2002. She has been awarded residencies at the Chinati Foundation, Marfa, Texas, where she presented a solo exhibition, and the Dorland Mountain Art Colony, Temecula, California. Her work was included in "USA Today" at the Royal Academy of Arts, London, the National Academy Museum's Annual Exhibition in New York and will be featured in "It is what it is. Or is it?" at the Contemporary Arts Museum Houston, Texas. She currently lives and works in New York City.

**Exhibition Support**

"Ellen Altfest: Head and Plant" is made possible through the support of the American Chai Trust. Additional support is provided by the Toby Devan Lewis Emerging Artists Exhibitions Fund and the Producers Council of the New Museum.

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