

**NEW**  
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**MUSEUM**

**FOR IMMEDIATE RELEASE**  
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## **NEW MUSEUM ANNOUNCES ITS EXHIBITION LINEUP FOR 2018**

New York, NY...The New Museum announces its exhibition lineup for 2018. Following **2018 Triennial: “Songs for Sabotage,”** the Museum will feature the first US survey of **John Akomfrah** and first New York survey of **Thomas Bayrle** in summer 2018, followed by a museum-wide retrospective of **Sarah Lucas** in fall 2018. Confirming the New Museum’s commitment to giving international artists their first museum exposure in New York, these will be joined by exhibitions devoted to the artists **Hiwa K**, **Anna Boghiguian**, the **Black School** and **Kameelah Janan Rasheed**, **Naufus Ramírez-Figueroa**, **Aslı Çavuşoğlu**, and **MOTHA** and **Chris E. Vargas**.

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### **SPRING 2018 EXHIBITION LINEUP**

#### **MAIN GALLERIES EXHIBITION**



Manolis D. Lemos, *dusk and dawn look just the same (riot tourism)*, 2017 (still). Mixed media installation, video, and score by Julien Perez; installation: dimensions variable; video: 3 min. Courtesy the artist and CAN Christina Androulidaki gallery, Athens

#### **2018 Triennial: “Songs for Sabotage”**

**February 13–May 27, 2018**

**Lobby Gallery, Second Floor, Third Floor, Fourth Floor**

“Songs for Sabotage” brings together works across mediums by twenty-six artists, artist groups, and collectives from nineteen countries, the majority of whom are exhibiting in the United States for the first time. The exhibition questions how individuals and collectives around the world might effectively address how culture connects to the forces that structure

our society. Together, the artists in “Songs for Sabotage” propose a kind of propaganda, engaging with new and traditional media in order to reveal the built systems that construct our reality, images, and truths. The exhibition amounts to a call for action, an active engagement, and an interference in political and social structures urgently requiring them.

“Songs for Sabotage” explores interventions into cities, infrastructures, and the networks of everyday life, proposing objects that might create common experience. The exhibition takes as a given that these structures are linked to the entrenched powers of colonialism and institutionalized racism that magnify inequity. Through their distinct approaches, the artists in “Songs for Sabotage” offer models for dismantling and replacing the political and economic networks that envelop today’s global youth. Invoking the heightened role of identity in today’s culture, they take on the technological, economic, and material structures that stand in the way of collectivity.

These artists are further connected by both their deep engagements with the specificity of local context and a critical examination—and embrace—of the internationalism that links them. Their works range widely in medium and form, including painted allegories for the administration of power, sculptural proposals to renew (and destroy) monuments, and cinematic works that engage the modes of propaganda that influence us more and more each day. Viewed in ensemble, these works provide models for reflecting upon and working against a system that seems doomed to failure.

“Songs for Sabotage” is curated by Gary Carrion-Murayari, Kraus Family Curator at the New Museum, and Alex Gartenfeld, founding Deputy Director and Chief Curator at the Institute of Contemporary Art, Miami, with Francesca Altamura, Curatorial Assistant. It is accompanied by a fully illustrated catalogue copublished by the New Museum and Phaidon Press Limited.

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## **SOUTH GALLERY EXHIBITIONS**



Nathaniel Mellors, *The Vomiter (Ourhouse)*, 2010. Animatronic sculpture with silicon hose, peristaltic pump, painted silicon, wood, steel, paper pulp, and bucket. Photo: Alexander Newton. Courtesy the artist; the Box, Los Angeles; Matt's Gallery, London; Monitor, Rome; and Stigter van Doesburg, Amsterdam

### **“Nathaniel Mellors: Progressive Rocks” February 6–April 15, 2018**

The fantastical and wryly comical videos, sculptures, and installations by Los Angeles– and Amsterdam-based artist Nathaniel Mellors (b. 1974, Doncaster, UK) employ absurdist satire to incisively critique morality, national identity, religion, and power structures in

society. Conflating narrative tropes and methods from television sitcoms, theater, science fiction, mythology, and anthropology, Mellors writes the scripts for each of his projects, which he also directs, edits, and produces. His raucous films feature a book-eating creature named “The Object,” who literally digests a family’s library in *Ourhouse* (2010–ongoing); a Neanderthal in perpetual free fall over the San Joaquin Valley in *Neanderthal Container* (2014); and two messianic beings, in the form of a cardboard box and a giant egg, who attempt to make sense of a culture that they created millions of years prior in *The Aalto Natives* (2017, in collaboration with Erkkka Nissinen, originally conceived for the Finnish Pavilion at the Venice Biennale). For his exhibition at the New Museum, Mellors will create a new environment including video projection and animatronic sculpture.

The exhibition is curated by Margot Norton, Curator, and will be on view in the New Museum’s recently inaugurated South Galleries, a space designated for premiering new productions at the Museum. The South Galleries preserve the character of the New York’s loft spaces, where many artists historically worked and exhibited.

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Alexandra Pirici, *Aggregate*, 2017. Performance: Neuer Berliner Kunstverein, Berlin. Photo: Adrian Parvulescu

**“Alexandra Pirici: Co-natural”  
February 6–April 15, 2018**

Alexandra Pirici (b. 1982, Bucharest, Romania) uses sculpture, performance, and choreography to address symbolic manifestations of history through frameworks that define bodily presence in both real and virtual space.

Pirici’s new work, *Co-natural* (2018), is an ongoing action with live performers and a holographic image. The work considers the increasing fragmentation of presence and self, enabled by digital technologies, financialization, and, more broadly, by modernity’s division of nature from culture, body from mind or spirit, and individual from collective. *Co-natural* attempts to enact a dispersion of bodily presence, commenting on contemporary processes of abstraction that separate sign from substance and image from material support. Yet the work also mines this fragmentation for its potential to create a different idea of the self, one distributed across time, space, bodies, history, and memory.

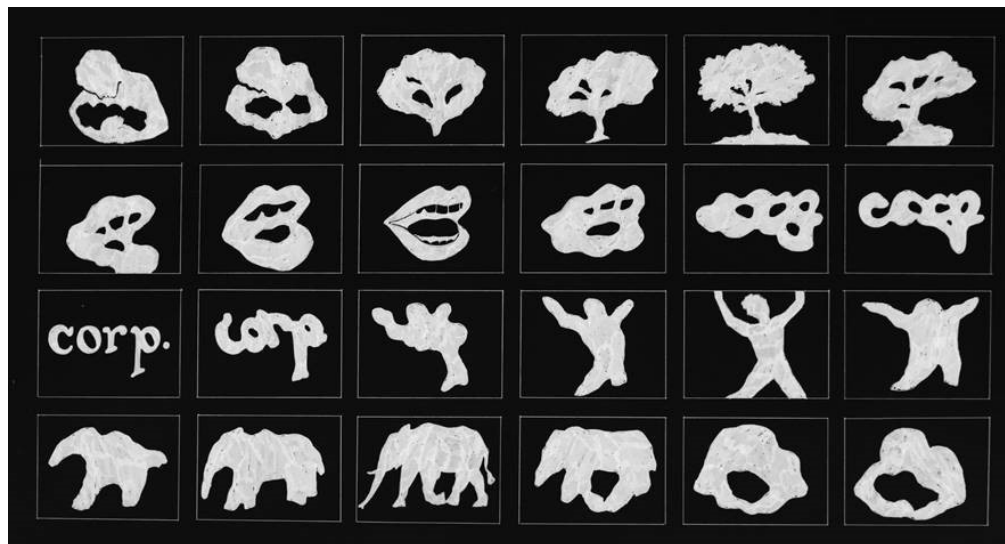
This new work, conceived especially for the New Museum’s South Galleries, continues Pirici’s recent interrogations of the collective body through choreography that links different temporal and spatial events in real time. Exploring memorials and monuments; artworks and objects in museum collections, lost, or stored in freeports; as well as abstractions of the living subject into quantifiable, monetizable data—through physical bodies, voice, and ghostly



images—the work resituates them in new relations and entanglements. Pirici contextualizes the hologram, a fragment of a “whole,” through live action; the hologram becomes a mediator of presence, revealing the ways in which images and living bodies influence each other. *Co-natural* proposes a single, modular organism made of both living and digital matter that gradually assembles and disperses again over the course of each day of the exhibition.

The exhibition is curated by Helga Christoffersen, Associate Curator, and will be on view in the New Museum’s recently inaugurated South Galleries, a space designated for premiering new productions at the Museum. The South Galleries preserve the character of the New York’s loft spaces, where many artists historically worked and exhibited.

## **FIFTH FLOOR GALLERY EXHIBITION**



Anna Craycroft, *Storyboard: Animating Personhood*, 2017. Ink on paper, 20 x 36 in (50.8 x 91.4 cm). Courtesy the artist

### **“Anna Craycroft: Motion Into Being”**

**As part of the Spring 2018 R&D Season: Animation**

**January 17–May 13, 2018**

Anna Craycroft (b. 1975, Eugene, OR) is artist-in-residence for the Department of Education and Public Engagement’s Spring 2018 R&D Season: ANIMATION. Craycroft’s residency includes an exhibition and public programming considering the rights and ethics of personhood. Questions of who and what qualifies as a person have become increasingly contentious as the agency of all beings—from nonhuman animals to corporations to artificial intelligence—has fractured legal and theoretical discourse. To chronicle these controversies, Craycroft has transformed the Fifth Floor Gallery into a site for producing an animated film, which she will develop over the course of the exhibition; visitors physically enter the stage where Craycroft shoots new footage every week for the duration of the residency. Drawing on traditions of folklore and fables, which often use anthropomorphism to narrate moral tales, the animated film—while in process and in its final form—confronts the physical and philosophical lenses used to construct and qualify personhood.

Craycroft’s residency includes a series of public programs exploring these issues, including a panel discussion, a choreographic response by artist Will Rawls, and the premiere of Craycroft’s film followed by a conversation with art historian Gloria Sutton. Please visit the

Museum's website for more information and a full schedule of programs.

The exhibition is organized by Johanna Burton, Keith Haring Director and Curator of Education and Public Engagement, and Sara O'Keeffe, Assistant Curator, with Kate Wiener, Education Associate.

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## **STOREFRONT WINDOW INSTALLATION**



Sara Magenheimer, *Break Up Song*, 2018 (still). HD video, silent, color; 5:26 min. Courtesy the artist

### **“Sara Magenheimer: NOON”**

**January 24–April 15, 2018**

Working across a range of media including video, sound, performance, sculpture, collage, and installation, New York–based artist Sara Magenheimer (b. 1981, Philadelphia, PA) disrupts, manipulates, and defamiliarizes language with bold combinations of image and text. Her videos incorporate traditional filmic editing techniques alongside those inspired by music and collage. In syncopated progressions of pictures and words, Magenheimer pushes against the bounds of narrative, charting circuitous storylines through vernacular associations that invite individual interpretations. Through surprising juxtapositions of language, graphic compositions, and idiosyncratic imagery, she reveals how visual and verbal signs mutate and guide manifold pathways to understanding.

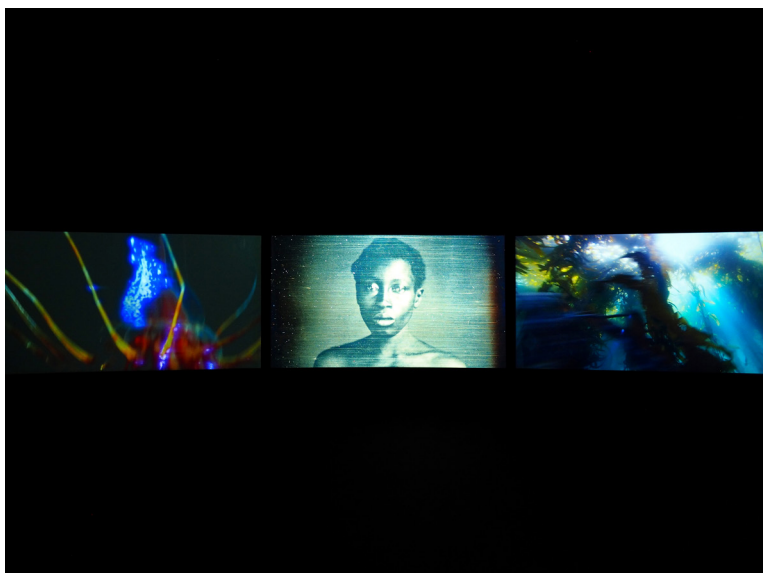
Magenheimer will present a new video installation in the window of the New Museum's 231 Bowery building. This project is part of a new series of window installations, which relaunched the program the New Museum originally mounted in the 1980s. In conjunction with her window installation, a selection of Magenheimer's films will also be on view as part of the Museum's ongoing Screens Series.

This project is curated by Margot Norton, Curator.

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## SUMMER 2018 EXHIBITION LINEUP

### MAIN GALLERIES EXHIBITIONS



John Akomfrah, *Vertigo Sea*, 2015 (still). Three-channel HD video installation, color, 7.1 sound; 48:30 min

#### **John Akomfrah**

**June 20–September 2, 2018**

#### **Second Floor**

The New Museum will present the first American survey exhibition of the work of British artist, film director, and writer John Akomfrah (b. 1957, Accra, Ghana). Since the early 1980s, Akomfrah's moving image works have offered some of the most rigorous and expansive reflections on the culture of the black diaspora, both in the United Kingdom and around the world. Akomfrah's work initially came to prominence in the early 1980s as part of Black Audio Film Collective, a group of seven artists founded in 1982 in response to the 1981 Brixton riots. The collective produced a number of films notable for their mix of archival and found footage, interviews and realist depictions of contemporary England, and layered sound collages. In works like *Handsworth Songs* (1986), Akomfrah and Black Audio outlined the political and economic forces leading to social unrest in Margaret Thatcher's England. Akomfrah and Black Audio's works were remarkable for their trenchant political inquiries and consistently experimental approach. They were also pioneering in seeking to inject narratives of Black British history and culture into popular media through documentaries made for British television.

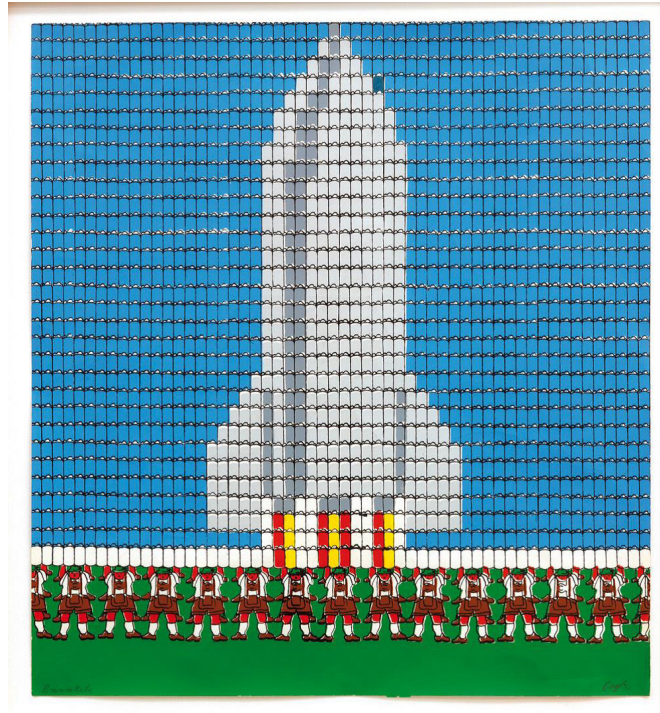
Throughout the 1990s, Akomfrah's subject matter expanded beyond the social fractures of contemporary British society to focus on a wider historical context, from the persistent legacy of colonialism to the roots of the contemporary in classical literature. Moving into the early 2000s, Akomfrah also produced a series of atmospheric works addressing personal and historical memory. In the past several years, his multichannel video works have evolved into epic, immersive installations and are shown in museums around the world.

Although Akomfrah's work has had a direct and profound influence on subsequent generations of British artists working across media—his impact can be seen on artists from the Otolith Group to Jeremy Deller—the importance of his work has yet to have been fully felt in America. The centerpiece of the exhibition at the New Museum will be Akomfrah's celebrated three-screen video installation *Vertigo Sea* (2015). The work, which first premiered at the 2015 Venice Biennale and will have its first New York presentation at the New Museum, focuses on the ocean as an environmental, cultural, and historical force, connecting literature and poetry, the history of slavery, and contemporary issues of migration and climate change. The exhibition will also include *The Unfinished Conversation* (2012), Akomfrah's complex reflection on the life

and ideas of cultural theorist Stuart Hall, *Signs of Empire* (1983), the first multi-channel work produced by Black Audio Film Collective, and a new version of Akomfrah's *Transfigured Night* (2013/2018), a two-channel work looking at the relationship between the United States and post-colonial African history.

The exhibition is curated by Gary Carrion-Murayari, Kraus Family Curator, and Massimiliano Gioni, *Edlis Neeson Artistic Director*.

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Thomas Bayle, *Bierrakete* [Beer Rocket], 1969. Silkscreen print on cardboard, 18 1/8 x 16 1/2 in (46 x 42 cm). Courtesy the artist. Photo: Wolfgang Günzel

**“Thomas Bayle: Playtime”**  
**June 20–September 2, 2018**  
**Third Floor and Fourth Floor**

The New Museum will present a major retrospective exhibition of the works of Thomas Bayle (b. 1937, Berlin, Germany). This solo exhibition—Bayle's first major New York museum survey—will bring together works from the last fifty years and highlight Bayle's experiments in advertising, commercial display, and political activism, which offer prescient commentary on the power of propaganda and the marketing of desire.

One of the most important artists to have emerged from the 1960s German economic boom, Bayle has received belated recognition for his influential works and processes, from using photocopy machines and other mid-twentieth-century technologies to creating analog visualizations of digital culture. Bayle's thematic investigations have ranged from a visual analysis of mass culture and consumerism to reflections on the intersection of technology with global politics. Presented on the third and fourth floors of the Museum, this comprehensive survey will bring together over 115 works, including paintings, sculptures, drawings, wallpapers and prints, early computer-based art, videos, and 16mm films, as well as Bayle's experiments in advertising, fashion, commercial display, and political activism.

The exhibition will present selections from Bayle's most iconic series, including several of his rarely exhibited “painted machines”—hand-painted kinetic works inspired by images of Chinese pageants. It will also include an extensive selection of his silk-screen

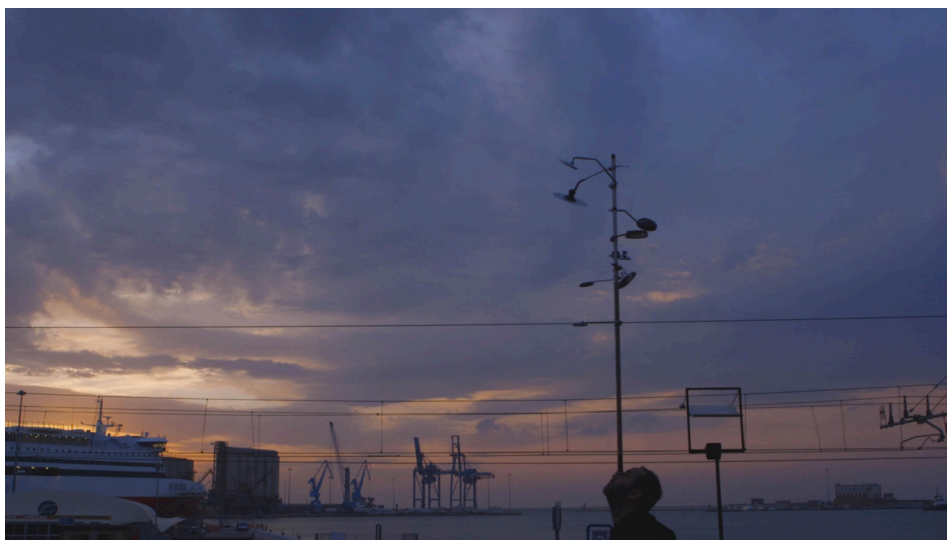


prints, depicting a variety of figures and objects from consumer culture. These “super-forms” comprise densely composed images where smaller units are used to build larger figurative forms, a method inspired by Bayrle’s professional experience as a jacquard weaver. The fourth floor of the exhibition will include a number of large-scale works by Bayrle, including his monumental *Flugzeug (Airplane)* (1984), presented alongside his recent kinetic sculptures made of repurposed automobile parts, as in his much-celebrated inclusion in dOCUMENTA 13 (2012). The five decades’ worth of work in this exhibition will demonstrate the critical prescience of Bayrle’s output and the profound influence he has had on younger artists working around the world today.

The exhibition is curated by Massimiliano Gioni, *Edlis Neeson Artistic Director*, Gary Carrion-Murayari, Kraus Family Curator, and Helga Christoffersen, Associate Curator. The exhibition will be accompanied by a fully illustrated catalog published by Phaidon, with contributions from Kerstin Brätsch, Mark Godfrey, Alex Kitnick, Oliver Laric, and Christine Mehring, as well as a new interview between the artist and Massimiliano Gioni.

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## **SOUTH GALLERY EXHIBITIONS**



Hiwa K, *Pre-Image (Blind as the Mother Tongue)*, 2017 (still). Single-channel HD video, sound, color; 18 min. Courtesy the artist; KOW, Berlin; and Prometeogallery di Isa Pisani, Milan/Lucca

### **“Hiwa K: Blind as the Mother Tongue”**

**May 2–August 19, 2018**

Drawing on vernacular forms and performative actions, the work of Iraqi-Kurdish artist Hiwa K (b. 1975, Sulaymaniyah, Iraq) is often inspired by chance encounters, collaborative processes, and his own experiences, including fleeing Iraq on foot in the late 1990s. “Blind as the Mother Tongue,” his first solo exhibition in the US, gathers a selection of works that address experiences of estrangement and forms of perception and misperception. The exhibition will include the artist’s recent video *Pre-Image (Blind as the Mother Tongue)* (2017), which debuted at dOCUMENTA 14 in Athens, as well as a new sculpture produced for the exhibition.

Hiwa K has previously exhibited at the International Exhibition of the 56th Venice Biennale (2015); the Serpentine Gallery, London (2015); New Museum, New York (2014); and La Triennale, Paris (2012), among others.

The exhibition is curated by Natalie Bell, Associate Curator.

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Anna Boghiguian, *Untitled*, 2016. Pencil, paint, and encaustic on paper, 45 x 82 5/8 in (114.5 x 210 cm). Courtesy the artist and Sfeir-Semler Gallery

**Anna Boghiguian**  
**May 2–August 19, 2018**

This exhibition marks the first US solo exhibition of Anna Boghiguian (b. 1946, Cairo, Egypt), whose expressive works in painting, drawing, collage, and sculpture contemplate intersections of history, philosophy, literature, music, as well as her own observations of cosmopolitanism around the world. While some recent works take up global issues such as migration, colonialism, and social inequality, Boghiguian is also known for poetic and introspective investigations of sensory experiences.

Boghiguian has exhibited internationally for many years, including recent solo exhibitions at Castello di Rivoli, Turin (2017), and Carré d'Art, Nîmes (2016). Her work has been included in major group exhibitions at SITE Santa Fe (2016); the Armenian Pavilion, Venice Biennale (2015); the 14th Istanbul Biennial (2015); New Museum, New York (2014); and dOCUMENTA 13, Kassel (2012).

The exhibition is curated by Natalie Bell, Associate Curator.

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**LOBBY GALLERY EXHIBITION**



Naufus Ramírez-Figueroa, *Mimesis of Mimesis*, 2016.  
 Photo: Florian Braakman

**Naufus Ramírez-Figueroa**  
**June 6–September 9, 2018**

Working in performance, sculpture, drawing, and printmaking, Naufus Ramírez-Figueroa (b. 1978, Guatemala City, Guatemala) creates dreamlike scenes that build on references to literature, folklore, magic, and childhood memories. Engaging fantasy and allegory, Ramírez-Figueroa's installations combine sculpture and experimental theater to construct complex tableaux that are both tragic and humorous. Following his recent participation in the International Exhibition of the 57th Venice Biennale, this will mark the artist's first solo exhibition in the US.

The exhibition is curated by Natalie Bell, Associate Curator.

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## **FIFTH FLOOR GALLERY EXHIBITION**

### **The Black School x Kameelah Janan Rasheed May 23–September 16, 2018**

For the New Museum's annual summer art and social justice residency and exhibition, the Black School (Joseph Cuillier and Shani Peters) and Kameelah Janan Rasheed will explore the pasts and futures of critical black pedagogies. Looking to the United States's examples of pit schools and other covert learning structures as well as the Freedom Schools of 1964, the Oakland Community School, and early twentieth-century black literary societies, the artists will realize two interconnected projects in an installation on the Fifth Floor. The Black School will reimagine a traditional classroom space for art-making workshops rooted in creative activist tactics. Meanwhile, drawing from the local histories of her hometown of East Palo Alto, CA, Kameelah Janan Rasheed will build a kinesthetic learning environment containing a text-, object-, and video-based installation, as well as a resource library with Xerox machines for self-publishing, to consider black traditions of independent schools, publishing, and radical imagination.

Working with the summer Teen Apprentice Program, the artists will facilitate newly developed curriculum through public and private workshops, programs, and classes for youth and adults throughout the residency.

The Black School is an experimental art school that uses black history to educate black and POC students and allies on how to become radical agents of social and political change. Co-administrators Cuillier and Peters are university professors and teaching artists, as well as individual artists actively working in the intersection of object-based making and social practice.

Kameelah Janan Rasheed is a visual artist and writer exploring language and narration through an interdisciplinary practice that includes installation, poetry, publications, performance-lectures, and learning environments. Rasheed is a former high school history teacher now working as a curriculum writer, teaching artist, and MFA professor focused on research-based art practices.

The exhibition is curated by Emily Mello, Associate Director of Education, and Johanna Burton, Keith Haring Director and Curator of Education and Public Engagement.

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## **STOREFRONT WINDOW INSTALLATION**



Aaron Fowler, *A1*, 2017. Steel security doors, acrylic paint, afro wigs with the tags, CDs, screws, hoodies, shoestrings, gold chain, converse shoe, speaker boxes, crates, and emoji balls, 156 x 84 x 60 in (396.2 x 213.4 x 152.4 cm). Courtesy the artist. Photo: Erin Desmound

### **Aaron Fowler**

#### **May 2–August 19, 2018**

New York–based artist Aaron Fowler (b. 1988, St. Louis, MO) creates elaborate assemblage paintings from discarded found objects and unconventional materials sourced from his local surroundings. Through intuitive layering of castoff furniture, oil and acrylic paint, and collaged elements including iridescent CDs, water bottles, LED lights, sneakers, and plastic bags, Fowler meticulously constructs hybrid tableaux infused with a sense of raw urgency. Taking compositional cues from American history painting and religious iconography, Fowler inserts both imagined and concrete narratives from the artist's personal experience. Each work illustrates a poignant subject or event that holds significance for the artist, from portraits of incarcerated family members and friends lost in acts of violence to fantastical scenarios incorporating historical figures, role models, and public icons.

Fowler will present a new installation of his work in the window of the New Museum's 231 Bowery building. This project is part of a new series of window installations, which relaunches the program the New Museum originally mounted in the 1980s. This project is curated by Margot Norton, Curator.

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## **FALL 2018 EXHIBITION LINEUP**

### **MAIN GALLERIES EXHIBITION**



Sarah Lucas, *Self-portrait with Fried Eggs*, 1996. C-print, 60 x 48 in (152.4 x 121.9 cm).  
Courtesy the artist and Sadie Coles HQ, London; and Gladstone Gallery, New York and Brussels

#### **Sarah Lucas**

**September 26, 2018–January 20, 2019**

**Second, Third, and Fourth Floors**

The New Museum will present the first American survey of the work of British artist Sarah Lucas (b. 1962, London, UK). Over the past thirty years, Lucas has become one of Britain's most influential artists, creating a distinctive and provocative body of work that subverts traditional notions of gender, sexuality, and identity. Since the late 1980s, Lucas has transformed found objects and everyday materials such as cigarettes, vegetables, and stockings into absurd and confrontational tableaux that boldly challenge socially constructed norms. This presentation, which will encompass the three main galleries of the New Museum, will include a comprehensive selection of her sculptures, photographs, and installations, revealing the breadth and ingenuity of her art. The exhibition will particularly address the ways in which Lucas engages with the legacy of surrealism—from her clever transformations of everyday objects to her exploration of sexual ambiguity and the tension between the familiar and the disorienting or absurd. Drawing on art historical references, cultural stereotypes, and tabloid culture, Lucas's works embrace ambiguity and paradox and take a demonstrative stance against puritanism, conformism, and misogyny with distinct irreverence and wit. The combination of these strategies results in a powerful evocation of the themes of death, sex, gender, and religion, as they continue to influence contemporary life.

The exhibition is curated by Massimiliano Gioni, *Edlis Neeson Artistic Director*, and Margot Norton, Curator. The exhibition is accompanied by a fully illustrated catalogue copublished by the New Museum and Phaidon Press Limited. The catalogue includes an interview with Sarah Lucas conducted by Massimiliano Gioni, as well as contributions by Whitney Chadwick, Angus Fairhurst, Quinn Latimer, Maggie Nelson, Linda Nochlin, Margot Norton, and Anne Wagner.

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## LOBBY GALLERY EXHIBITION



Aslı Çavuşoğlu, *Untitled 2* from *Murder in Three Acts*, 2012. Obsidian, wood, brass, and aluminum, dimensions variable. Photo: Kivanç Dönmez. Courtesy the artist

### **Aslı Çavuşoğlu**

**September 19, 2018–January 13, 2019**

Culminating her forthcoming residency at the New Museum, Istanbul-based artist Aslı Çavuşoğlu (b. 1982, Istanbul) will present her first US solo exhibition, in the Museum's Lobby Gallery. While Çavuşoğlu's works engage diverse visual languages and fields of study, they often take aim at abuses of power in politics and society at large, both historically and in the present. Çavuşoğlu's recent exhibitions include Manifesta 11 (2016); the fourteenth Istanbul Biennial (2015); the New Museum Triennial (2015); and Performa 11 (2011), among others.

The exhibition is curated by Natalie Bell, Associate Curator.

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## FIFTH FLOOR GALLERY EXHIBITION



Chris E. Vargas, *Transgender Hiroes*, 2013. MOTHA promotional broadside, offset print on newsprint, 28 x 33 in (71 x 83.8 cm). Courtesy the artist

### **MOTHA and Chris E. Vargas**

**September 26, 2018—January 6, 2019**

MOTHA and Chris E. Vargas will be artist-in-residence through the Department of Education and Public Engagement's 2018 Fall R&D Season. With wry humor and incisive critique, Vargas's interdisciplinary practice parodies mainstream social and institutional codes to reimagine queer and trans experience and representation. Vargas is the founder of the Museum of Transgender Hirstory & Art (MOTHA), a semi-fictional shape-shifting institution that takes many forms including traveling exhibitions, acquisitions, lectures, and a residency program. Co-opting the form of a traditional art museum, MOTHA examines the power of institutions to legitimize certain hierarchies, and serves as a malleable platform for exhibiting transgender art and history. At the New Museum, Vargas will continue working on his project *Transgender Hirstory in 99 Objects* (2015–ongoing), a visual and material exploration of artifacts that hold significance in narrating the history of transgender communities. A creative and critical exploration of LGBTQ archives, Vargas's ongoing project takes the forms of multiple gallery exhibitions (of which this will be the fourth), a book, and a touring performance in which the artist appears as "Executive Director" of MOTHA.

The exhibition is curated by Johanna Burton, Keith Haring Director and Curator of Education and Public Engagement, and Sara O'Keeffe, Assistant Curator.

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## **SOUTH GALLERY EXHIBITIONS**

Fall 2018 exhibitions to be announced

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## **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.

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## **SUPPORT**

### **2018 TRIENNIAL: "SONGS FOR SABOTAGE"**

Lead Support for the 2018 Triennial: "Songs for Sabotage" is provided by the Friends of the Triennial.

#### **Co-Chairs:**

Shelley Fox Aarons, Lonti Ebers, Ken Kuchin, and Toby Devan Lewis

#### **Friends:**

Sarah Arison, Blue Rider Group at Morgan Stanley, Alexandra Bowes and Stephen Williamson, James Keith Brown and Eric G. Diefenbach, Abbie and Patrick Dean, Sandra and Leo DelZotto, Rebecca and Marty Eisenberg, Charlotte Feng Ford, Carol and Arthur Goldberg, Tina Kim and Jaewoong Chung, Carlos Marsano, Mario J. Palumbo, Jr. and Stefan Gargiulo, Tom Pegues and Don Capoccia, Phillips, Lisa Roumell and Mark Rosenthal, Lyn and Sam Schwab, Courtney Finch Taylor, Laurie and David Wolfert, Neda Young, Rosina Lee Yue



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Special thanks to our hotel partners:

Hotel 50 Bowery, a Joie de Vivre Hotel

Hotel Indigo Lower East Side New York

HGU New York

Hotel on Rivington

**“NATHANIEL MELLORS: PROGRESSIVE ROCKS”**

Support for this exhibition has been provided by Frame Contemporary Art Finland.

This exhibition is made possible with support provided by the Toby Devan Lewis Emerging Artists Exhibitions Fund.

Publication support provided by Leeds Beckett University.

**“ALEXANDRA PIRICI: CO-NATURAL”**

“Alexandra Pirici: Co-natural” was made possible through the generous lead support of the European ArtEast Foundation and Art Encounters.

This project is made possible with support provided by the Toby Devan Lewis Emerging Artists Exhibitions Fund and the Artemis Council of the New Museum.

The exhibition is realized in collaboration with the Kunstenfestivaldesarts, Brussels.

Additional support is provided by the Romanian Cultural Institute in New York.

Special thanks to CINETic and The National Dance Center Bucharest.

**“ANNA CRAYCROFT: MOTION INTO BEING”**

Artist commissions at the New Museum are generously supported by the Neeson / Edlis Artist Commissions Fund.

Artist residencies are made possible, in part, by:  
Laurie Wolfert  
The Council for Artists Research and Residencies of the New Museum

Additional support is provided by:  
The Toby Devan Lewis Emerging Artists Exhibitions Fund  
The Artemis Council of the New Museum

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**SARAH LUCAS**

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