

**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  
Nora Landes, Press Associate  
press@newmuseum.org  
212.219.1222 x209  
Andrea Schwan, Andrea Schwan Inc.  
917.371.5023  
info@andreaschwan.com

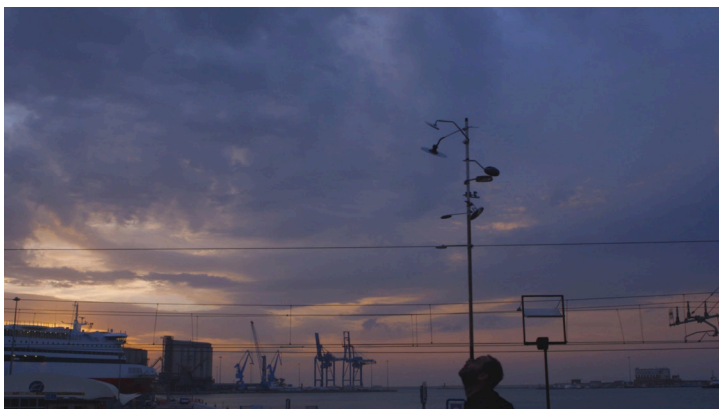
**FOR THE SUMMER 2018 SEASON, THE NEW MUSEUM  
TO PRESENT SOLO EXHIBITIONS BY ARTISTS HIWA K,  
ANNA BOGHIGUIAN, NAUFUS RAMÍREZ-FIGUEROA, THE  
BLACK SCHOOL X KAMEELAH JANAN RASHEED, AND  
AARON FOWLER**

New York, NY...For its summer 2018 season, the New Museum presents solo exhibitions by **Hiwa K** and **Anna Boghigui** in its recently debuted South Galleries, along with **Naufus Ramírez-Figueroa** in the Lobby Gallery. The program also features a presentation by **The Black School x Kameelah Janan Rasheed**, the artists in the Museum's annual summer art and social justice residency and exhibition on the Fifth Floor, along with a window installation by artist **Aaron Fowler**. These join the Museum's lead exhibitions of the season, "**Thomas Bayrle: Playtime**" and "**John Akomfrah: Signs of Empire**," which open on June 20.

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**SOUTH GALLERIES EXHIBITIONS**  
**Hiwa K: Blind as the Mother Tongue**  
**May 2–August 19, 2018**

Drawing on vernacular forms and collaborative and performative actions, Iraqi-Kurdish artist Hiwa K (b. 1975, Sulaymaniyah, Iraq) makes work inspired by political events, chance encounters, oral histories, and his own experiences, including fleeing Iraq on foot in the late 1990s. Hiwa K approaches his subjects with curiosity, pragmatism, and spontaneity, and his



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

videos, performances, and objects speak to themes of political memory and belonging—as well as what the artist refers to as “placelessness” and “zones of possibility.” Hiwa K often distances himself from the standard position of the artist, instead appearing in his

works as an interviewer, guide, bandleader, or political organizer; many of his artistic projects take shape through self-education, informal collaborations, and exploratory trials.

“Blind as the Mother Tongue,” his first solo exhibition in the US, gathers a selection of works that address experiences of estrangement and alternative modes of seeing, learning, and remembering. The exhibition will include the artist’s recent video *Pre-Image (Blind as the Mother Tongue)* (2017), which debuted at documenta 14 in Athens and presents a powerful allegory for the experience of exile. The exhibition also includes several video works that take up the political histories and trauma specific to Sulaymaniyah, the artist’s hometown in Kurdish Iraq. For his New Museum exhibition, Hiwa K will debut a new sculpture that gives shape to his recent inquiries into early colonial encounters between the Inca and Spanish Empires, and reflects on misperception and misinterpretation in the circulation of culture.

The exhibition is curated by Natalie Bell, Associate Curator.

### **Anna Boghiguan: The Loom of History** **May 2–August 19, 2018**



Anna Boghiguan, *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

“The Loom of History” marks the first US solo exhibition of Armenian-Egyptian artist Anna Boghiguan (b. 1946, Cairo, Egypt), whose raw and expressionistic works combine painting, drawing, writing, collage, and sculpture to contemplate the past and present through intersections of economics, philosophy, literature, and myth. Her New Museum exhibition brings together a selection of recent cutout paper figures, mixed-media works on paper, collaged paintings in beehive frames, large-scale painted sailcloth, and hand-painted texts on

the gallery wall. Collectively, the works in “The Loom of History” address subjects that have long animated Boghiguan’s practice, including wars and revolutions, histories of materials and labor, and the ancient roots of modern imperialism. In particular, a number of works in the show address the economics of the cotton trade and its fundamental relationship to slavery in the United States—a violent and abusive history whose legacy has shaped racial inequities that persist today.

Since the 1970s, Boghiguan has traveled continuously, and her work has charted her impressions and observations of various societies, as well as her experiences of non-belonging as a foreigner and outsider. While her recent cutout paper figures and curtainlike paintings on sailcloth reference forms of popular storytelling or folk theater, her tabletlike drawings—a touchstone of her largely portable oeuvre—appear as a fragmented film script or exploded book. Other cutout figures and drawings in “The Loom of History” bear testament to the artist’s poetic and introspective investigations of sensory organs such as the ear, a motif that beckons the viewer to hark back to the past, or face its perennial

return.

The exhibition is curated by Natalie Bell, Associate Curator.

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## **LOBBY GALLERY EXHIBITION**

**Naufus Ramírez-Figueroa: The House at Kawinal**

**June 6–September 9, 2018**



Naufus Ramírez-Figueroa, *Life in His Mouth, Death Cradles Her Arm*, 2016 (still). Single-channel video, sound, color; 8:51 min. Courtesy the artist; Mendes Wood DM; Proyectos Ultravioleta, Guatemala City; and Sies + Höke, Dusseldorf

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 transfigure everyday images and objects into symbolic tableaux. Though the artist's works often exude a sense of whimsy and

playfulness, they also allude to tragic and traumatic events that have shaped the social and political climate of present-day Guatemala.

"The House at Kawinal," the artist's first solo exhibition in the US, will present a recent performance for video, *Life in His Mouth, Death Cradles Her Arm* (2016), together with a new body of sculptures inspired in part by the artist's research into the effects of the construction of the Chixoy Hydroelectric Dam in Guatemala in the early 1980s. To build the dam, the Guatemalan government forcibly displaced thousands of Achi Mayan people through brutal military-led massacres that wiped out villages throughout the Chixoy River Valley. The flooding caused by the dam also submerged the Late Mayan (1100–1524 AD) city of Kawinal, the ruins of which are now largely invisible and inaccessible. For his New Museum installation, Ramírez-Figueroa presents a series of figurative works that suggest a lost and fragmented domestic space and evoke this violent displacement to reflect on its lasting impact on families, indigenous heritage, and the natural landscape.

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 examples of pit schools and other covert learning structures in the United States, 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 an installation with text, objects, and video, as well as a resource library equipped with a Xerox machine, to consider black traditions of independent schools, publishing, and radical imagination. Working with the Teen Apprentice Program, the artists will facilitate a 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.



Students attending a Freedom School, Mississippi, 1964. Photo: Ken Thompson



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## **STOREFRONT WINDOW**

**Aaron Fowler: Bigger Than Me**

**May 2–August 19, 2018**



Aaron Fowler, *Lex Brown Town*, 2017. Christmas tree trunks, fake palm tree, pianos, shirtsleeves, shirts, acrylic and enamel paint, paint tubes, dirt, tire, car parts, hair weave, Minions backpack, graduation cap, CDs, LED rope lights, and Plexiglas on wood panels and truck topper, 16 x 12 x 3 ft (4.9 x 3.7 x 1 m). Courtesy the artist

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 his 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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## **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.

## **SUPPORT**

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

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

Special thanks to KOW, Berlin.

### **“Anna Boghiguian: The Loom of History”**

This project is made possible with support provided by the Artemis Council of the New Museum.

### **“Naufus Ramírez-Figueroa: The House at Kawinal”**

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

Special thanks to the Producers Council of the New Museum.

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### **“The Black School x Kameelah Janan Rasheed”**

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

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### **“Aaron Fowler: Bigger Than Me”**

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