

**NEW**  
**235 BOWERY**  
**NEW YORK NY**  
**10002 USA**  
**MUSEUM**

**FOR IMMEDIATE RELEASE**  
September 25, 2018

**NEW MUSEUM'S FALL 2018 SEASON FEATURES  
SOLO EXHIBITIONS AND INSTALLATIONS BY  
MARGUERITE HUMEAU, MARIANNA SIMNETT,  
ASLI ÇAVUŞOĞLU, CHRIS E. VARGAS,  
AND DAN HERSCHLEIN**

**New York, NY...**For its fall 2018 season, the New Museum presents the first US museum solo exhibitions of **Marguerite Humeau** and **Marianna Simnett**, along with residencies and exhibitions of **Aslı Çavuşoğlu** and **Chris E. Vargas**, and a new window installation on the Bowery by **Dan Herschlein**. These exhibitions join "Sarah Lucas: Au Naturel," the Museum's lead exhibition of the season.

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**SOUTH GALLERIES EXHIBITIONS**

**"Marguerite Humeau: Birth Canal"**

**September 4, 2018–January 6, 2019**

"Birth Canal," the first US solo museum exhibition by Marguerite Humeau (b. 1986, Cholet, France), debuts a new body of sculpture within an installation of light, sound, and scent. Humeau's work centers on the origins of humankind and related histories of language, love, spirituality, and war. She prefaces each project with a period of intense investigation in which she engages diverse authorities on her chosen subject, including historians, anthropologists, paleontologists, zoologists, explorers, linguists, and engineers. Through her interdisciplinary, speculative inquiry, Humeau enriches her own thinking as an artist and researcher, and refashions historical quests in ways that reflect the technological age in which we live.

For "Birth Canal," Humeau studies the origins of Venus figurines, prehistoric female goddess statuettes found throughout the world. Her research expands on the idea that early modern humans may have ingested animal brains for their psychoactive effects: in this theory, Venus figurines functioned as recipes, marking out an anatomical guide for shamans and those seeking spiritual ecstasy through altered consciousness. In her installation, Humeau envisions a scene from 150,000 years ago, when Mitochondrial Eve, the most recent matrilineal ancestor common



"Marguerite Humeau: Birth Canal," 2018. Exhibition view: New Museum, New York. Photo: Maris Hutchinson / EPW Studio

to all humans, is estimated to have lived. Ten digitally rendered sculptures, meticulously realized in cast bronze or carved stone, beckon the viewer into a dark space that smells faintly sweet and mineral-like, its odor inspired by bodily liquids associated with birth. Formally ambiguous, the sculptures resemble both brains and Venus figures, and represent shamanic women of different ages. Seen and heard in an ominous state of polyphonic trance—part convocation, part choral lament—they prophesy the future extinction of their offspring, humankind. With allusions to animism, totemism, and spiritual travel, Humeau's installation creates a forum for these imagined voices and premonitions, underscoring the brevity of human existence relative to cosmic and geologic time.

The exhibition is curated by Natalie Bell, Associate Curator.



"Marianna Simnett: Blood In My Milk," 2018. Exhibition view: New Museum, New York. Photo: Maris Hutchinson / EPW Studio

### **"Marianna Simnett: Blood In My Milk" September 4, 2018–January 6, 2019**

"Blood In My Milk" is the title of a new film and sound installation by Marianna Simnett (b. 1986, Kingston upon Thames, United Kingdom), conceived for the artist's first institutional solo exhibition in the US. In her film-, light-, and sound-based work, Simnett makes use of narrative structures and fantastical modes of storytelling, like fables, to guide a cast of characters through events that expose the subtle mechanics of violence and control that surround us.

Composed of new multichannel edits of four of Simnett's most important works to date—*The Udder* (2014), *Blood* (2015), *Blue*

*Roses* (2015), and *Worst Gift* (2017)—"Blood In My Milk" is a survey of her filmic universe and a continuation of her ongoing investigation of anxieties around the body and the self. Experienced as a single story line unfolding across five screens and featuring never-before-shown material, this new work chronicles Simnett's exploration of organs, body parts, and infection through the lens of medical treatment and procedures. A tour de force of the past five years of Simnett's work, "Blood In My Milk" constitutes the artist's first encompassing visual epic, bringing her many characters in dialogue with one another across time and space—medical experts and scientists perform routine injections and operations alongside children's games of hide-and-seek, farmers carry out disinfection rituals, and cockroaches turn into biobots—to construct paranoid tales of sickness and transformation, often with Simnett herself as the protagonist. Accompanied by a new soundtrack, "Blood In My Milk" conveys a sense of discomfort with sterile environments and the invisible alien substances in our bodies that medical and industrial procedures aim to conceal.

"Marianna Simnett: Blood In My Milk" is curated by Helga Christoffersen, Associate Curator.

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## **LOBBY GALLERY EXHIBITION**

### **“Aslı Çavuşoğlu: The Place of Stone”**

**September 18, 2018–January 13, 2019**

In her research-driven practice, Aslı Çavuşoğlu (b. 1982, Istanbul, Turkey) takes up questions of history and belief by examining objects, images, and cultural symbols that have endured over time. Çavuşoğlu addresses national identity and the rhetoric used to construct political projects as she interrogates the past and present through oral histories, archives, artifacts, and raw materials such as pigments derived from the natural world.

Çavuşoğlu’s New Museum exhibition debuts *The Place of Stone* (2018), a mural-like grid of fresco panels painted with ultramarine pigments. In this new body of work, Çavuşoğlu expands her ongoing research into specific colors, exploring the origins of lapis lazuli and the associated cultural histories of the color blue.

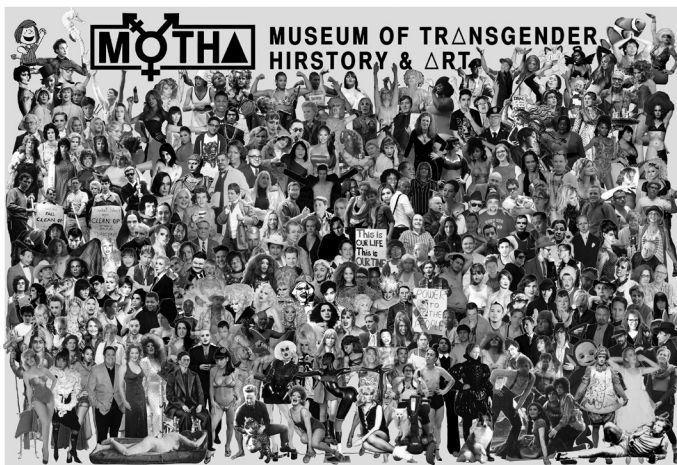
The work and exhibition borrow their title from the English translation of Sar-i Sang, the name for the site of lapis mines in Afghanistan where the majority of this semiprecious blue stone has been sourced since the seventh century BC. Çavuşoğlu’s use of fresco, an artistic form that has traditionally incorporated lapis, further calls upon the traces of this history: to this day, frescos yield information about lapis lazuli’s trade and distribution, as well as its meanings in different places and time periods.

Central to Çavuşoğlu’s project is the role of lapis lazuli in defining the symbolic value of the color blue—once used to designate the heavenly or divine, and now serving as the choice of both institutions and corporations that define themselves as democratic—as well as its current status as a conflict stone mined and sold by the Taliban. Spanning the length of the Museum’s Lobby Gallery, Çavuşoğlu’s frescos trace patterns, motifs, and unpopulated landscapes that follow the color blue across centuries and diverse geographies, marking its transitions and shifting associations, from the sacred to the political to the emotional.

The exhibition is curated by Natalie Bell, Associate Curator.



Aslı Çavuşoğlu, *The Place of Stone*, 2018 (detail).  
Fresco on 22 aerolam panels, 49 1/4 x 49 1/4 in (125 x 125 cm) each. Courtesy the artist



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

## **FIFTH FLOOR GALLERY EXHIBITION**

### **“MOTH A and Chris E. Vargas: Consciousness Razing—The Stonewall Re-Memorialization Project” September 26, 2018–February 3, 2019**

In 2013, Chris E. Vargas founded the Museum of Transgender Hirstory & Art (MOTH A), a semi-fictional, transient institution that serves as a platform for exhibitions, publications, and performances. Taking up the contested legacy of the word *history*, Vargas notes that “for millennia, the patriarchy has had



versions of history; for a few years in the 1970s, some white feminists had *herstory*; but it hasn't been until now that transgender people have finally had a gender-neutral *hirstory* all their own." For the Department of Education and Public Engagement's Fall 2018 R&D Season: GENERATION, Vargas brings MOTH A to the New Museum to continue his project of reimagining how queer and trans art and experiences are represented.

In this exhibition, Vargas questions what we think we know about the 1969 Stonewall riots in New York, often cited as a formative event for gay liberation and the modern LGBTQI civil rights movement in the US. In 2016, to commemorate the riots, President Obama designated the Stonewall Inn and the adjacent Christopher Park a national monument. Yet for years, many of the activists who led the fight against violence and police brutality against queer and trans people—including Sylvia Rivera, Marsha P. Johnson, Miss Major Griffin-Gracy, and many others—were not properly recognized in popular accounts of Stonewall. Today, mainstream LGBTQI histories increasingly acknowledge these figures, even while eliding their more radical demands and their critiques of racism, economic marginalization, and transphobia.

In order to expand the way this history is memorialized, MOTH A has invited an intergenerational group of artists to propose new monuments to the Stonewall riots. These speculative commemorations—by Chris Bogia, Jibz Cameron, Nicki Green, Martine Gutierrez, Sharon Hayes, Thomas Lanigan-Schmidt, Catherine Lord, Devin N. Morris, D'hana Perry, Keijaun Thomas, Geo Wyeth, and Sarah Zapata—inhabit a 1:7 scale model of Christopher Park and take up Stonewall's legacy in radically different ways. Rather than construct a neat historical trajectory, the overall project contends that attempting to narrate a stable history does the past a disservice. Instead, MOTH A finds new ways to uncover, recast, and recuperate elements of the past.

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



Dan Herschlein, *The Enthusiast*, 2015. Wood, pigmented joint compound, paint, wax, video camera, video, cabinet, sweater, bottles, whiskey, chair, belt, drill gun, pulleys, and rope, dimensions variable. Courtesy the artist and JTT, New York

## **STOREFRONT WINDOW**

**"Dan Herschlein: The Architect"**

**September 4, 2018–January 6, 2019**

In his performances, figurative sculptures, and drawings, Dan Herschlein (b. 1989, Bayville, NY) stages psychological tableaux that evoke feelings of isolation, anxiety, and a fracturing of the self. His life-size sculptural and relief works are meticulously crafted using cast plaster as well as common carpentry materials such as wood, joint compound, and wax. The fragmented spaces he creates suggest the uncanny atmosphere of nightmares, merging markers of domesticity—sofas, tables, recliners, and windows—with human figures or disembodied limbs.

Herschlein's installation invites viewers to peer through false window frames

behind the New Museum's Storefront Window, calling attention to the act of looking and the way windows function as lenses into private spaces, whether physical or emotional. Beyond the backsides of interior walls, their slats oozing with plaster, a headless figure with a crumpled,

sacklike body sits on the ground. A hole in one wall has been torn open, exposing a dark nighttime scene. The figure reaches toward a severed arm suspended in the space, underscoring a mood of estrangement and yearning. Like many of Herschlein's works, "The Architect" alludes to the architectures of the mind and explores how bodies and domestic spaces can serve as vessels of memory, symbols of longing, or witnesses of loss.

"Dan Herschlein: The Architect" joins a new series of window installations that relaunched a program the New Museum originally mounted in the 1980s.

This project is curated by Natalie Bell, Associate 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.

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## **SUPPORT**

### **"Marguerite Humeau: Birth Canal"**

Lead support for this exhibition is provided by the International Leadership Council of the New Museum.

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

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

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We are grateful to the Artemis Council of the New Museum.

Thanks to CLEARING, New York/Brussels, and Fonderia Artistica Battaglia, Milan.

### **"Marianna Simnett: Blood In My Milk"**

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

We are grateful to the Artemis Council of the New Museum.

Thanks to the Roxy Hotel.

**“Aslı Çavuşoğlu: The Place of Stone”**

Lead support for Aslı Çavuşoğlu’s residency and exhibition is provided by SAHA Association.

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

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.

We are grateful to the Artemis Council of the New Museum.

**“MOTHA and Chris E. Vargas: Consciousness Razing—The Stonewall Re-Memorialization Project”**

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

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Research & Residencies Council of the New Museum

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**“Dan Herschlein: The Architect”**

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

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