

Nueva York
Noviembre 2010
Artes

Museo del Barrio

**104th Street (1230 Fifth Avenue)
East Side-museum mile**

t: (212). 831-7272

f: (212) 831-7927

<http://www.elmuseo.org/>

Tuesday - Sunday

11am - 6pm



- El Museo del Barrio, New York's leading Latino cultural institution, welcomes visitors of all backgrounds to discover the artistic landscape of Latino, Caribbean, and Latin American cultures.
- Their richness is represented in El Museo's wide-ranging collections and exhibitions, complemented by film, literary, visual and performing arts series, cultural celebrations, and educational programs. A dynamic artistic, cultural, and community gathering place, El Museo is a center of cultural pride on New York's Museum Mile.
- El Museo was founded 40 years ago by artist and educator Raphael Montañez Ortiz and a coalition of parents, educators, artists, and activists who noted that mainstream museums largely ignored Latino artists. Since its inception, El Museo has been committed to celebrating and promoting Latino culture, thus becoming a cornerstone of El Barrio, and a valuable resource for New York City. El Museo's varied permanent collection of over 6,500 objects, spans more than 800 years of Latin American, Caribbean, and Latino art, includes pre-Columbian Taíno artifacts, traditional arts, twentieth-century drawings, paintings, sculptures and installations, as well as prints, photography, documentary films, and video.

On view

NUEVA YORK (1613-1945)

September/2010-January/2011

VOCES Y VISIONES:

Four Decades Through el Museo del Barrio's Permanent Collection

October 17, 2009 - December 12, 2010



Joaquín Torres García, *New York Docks*, 1920, óleo s/tela

Nueva York (1613-1945)

9/2010 al 1/2011

Presented in collaboration with the New-York Historical Society, this intriguing exhibition reveals the powerful role that Latinos and Spanish-speaking countries have played over three centuries to help shape New York into the most culturally vibrant city in the world. Art works, documents, printed books, artifacts, an installation by Puerto Rican artist Antonio Martorell, and a documentary by Ric Burns all serve as testaments to this dynamic history.

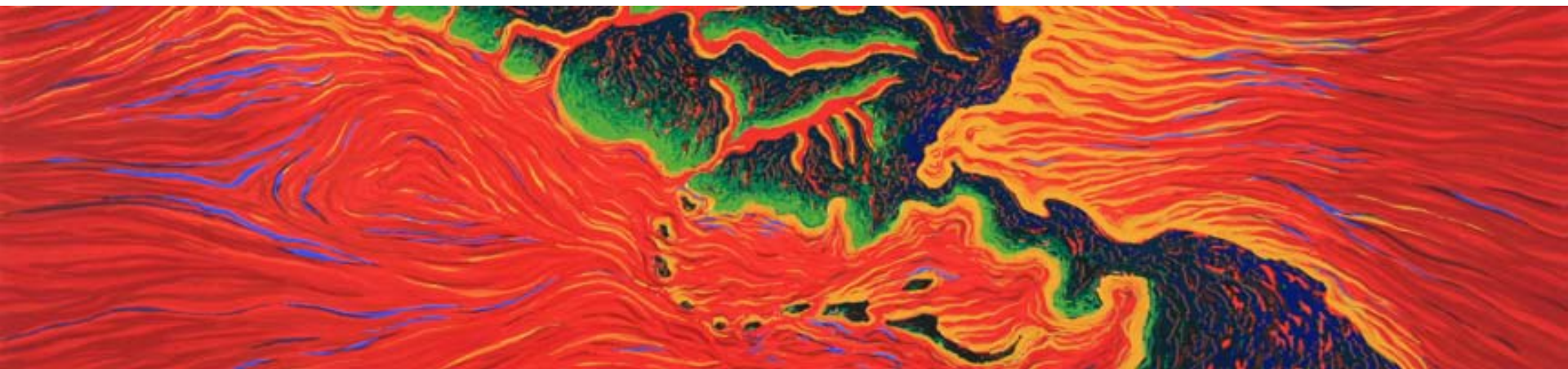


VOCES Y VISIONES:

Four Decades Through El Museo del Barrio's Permanent Collection

October 17, 2009 - December 12, 2010

- Curated by Elvis Fuentes, Curator, El Museo del Barrio
- The premiere exhibition in our new *Carmen Ana Unanue Permanent Collection Galleries* celebrates *El Museo's* 40th anniversary.
- Over 100 works created by a cross-section of Latino, Caribbean, and Latin American artists trace the museum's history and the artistic contributions and milestones that have been part of *El Museo's four decades*. Highlighting the strengths of the collections, this installation ranges from artifacts of the ancient Taíno people and their legacy to traditional objects, postwar and contemporary art, including graphics, photography and mixed media installations.



RELATED

Nueva York IQ Quiz

Gallery Tours Every Saturday in October

El Simposio: Nueva York

NUEVA YORK at the Woodlawn Cemetery

Nueva York IQ Quiz

- Join us for an exciting night of variety and trivia as performance artist **Carmelita Tropicana** leads the audience through a series of *Nueva York* trivia contests for cash and prizes. The evening will feature a guest appearance by José Martí, 19th century revolutionary, author, and critic; a *Familia Feud* including battling teams New York Historical Society vs. El Museo del Barrio; and an audience quiz, where audience teams will test their own *Nueva York* trivia knowledge for a cash prize. Team sign-up begins at 6:00pm!
- Carmelita Tropicana is an internationally renowned performance artist, playwright, actress, and winner of an Obie award for sustained excellence in performance. Her work has been produced and presented in numerous venues including INTAR theatre, Centro Andaluz de Arte Contemporáneo, Performance Space 122, and Thalia Theatre. She is currently working with filmmaker Ela Troyano on a multi media project *YoTube* and a solo *Ole!*



Photo courtesy of Carmelita Tropicana.
Photo by Uzi Parnes.

El Simposio: Nueva York

- Saturday, November 13, 2010 - 3:00 pm - 8:30 pm - El Café - Admission: Free

El ***Museo's Latin American Art Symposium*** expands on the exhibition *Nueva York (1613 - 1945)* by inviting scholars and curators to discuss the role of Latino and Spanish-speaking artists in New York over three centuries. The program will include a conversation between renowned scholars Mike Wallace (Chief Historian, *Nueva York: 1613 - 1945*) and Marcus Burke (Senior Curator of Paintings, The Hispanic Society of America), moderated by Juan Flores (Professor of Social and Cultural Analysis; Director, Latino Studies, New York University).

3:00pm

JOSE MARTI: Art Critic in Exile

Elvis Fuentes (Curator) looks at Cuban writer José Martí's fertile relationship with the visual arts: his art criticism work focusing on late 19th century New York, and his representation in Modern and Contemporary Cuban art



- Geandy Pavón, *Wrinkle Martí*, 2010.
- Oil on canvas, 48 x 36 inches.

3:15pm

CINE LATINO:

New York's Spanish-language Theaters Then and Now

In the 1930s, there were three Spanish-language movie theaters in New York. This conversation with Carlos A. Gutiérrez (Co-founding Director, Cinema Tropical) and James Fernández (Associate Professor, Department of Spanish and Portuguese, New York University) focuses on Teatro Hispano in East Harlem.



Teatro Hispano.

San Antonio Conservation Society Foundation.
La Chata Noloesca Collection (Fifth Avenue & 116th Street).

4:30pm

NUEVA YORK: Art/History of the City

In a conversation moderated by Juan Flores, Mike Wallace and Marcus Burke explore the history of New York through the relationships that developed along a NORTH-SOUTH axis within the Americas and the Caribbean, and the resulting influence of Latinos and Spanish-speaking communities in the city's history and development.



The Duty of the Hour: to Save Her [Cuba] Not Only from Spain but from a worst Fate [Anarchy] Puck, New York, 1898. New-York Historical Society.



Woodlawn Cemetery

NUEVA YORK
at the Woodlawn Cemetery
Sunday, October 10, 2010 / 2:00 pm - 4:00 pm

Prepare for the most lively cemetery experience of the year.

As part of *Nueva York*, *El Museo* is partnering with the *Woodlawn Cemetery* and *City Lore* to offer a walking tour of the final resting places of renowned Latinos **Celia Cruz, Carmen Miyares de Mantilla, Juan Machado**, and others.

Learn more about these notables through ***Calaveras***, a form of poetry created during *Day of the Dead* celebrations to humor celebrities, performed on-site by poets and spoken word artists.

Please note: Participants should meet at the entrance of *The Woodlawn Cemetery*, located at the Jerome Avenue entrance.

Woodlawn Cemetery,
501 East 233rd Street, Bronx,
NY 10470.

Admission: Free



Museum of the City of New York

The Museum of the City of New York celebrates and interprets the city, educating the public about its distinctive character, especially its heritage of diversity, opportunity, and perpetual transformation. Founded in 1923 as a private, non-profit corporation, the Museum connects the past, present, and future of New York City. It serves the people of New York and visitors from around the world through exhibitions, school and public programs, publications, and collections.

The Museum of the City of New York's collection has over 1.5 million objects and images.



Museum of the City of New York
1220 Fifth Avenue at 103rd St.
New York, NY 10029
212.534.1672 Phone
212.423.0758 Fax
info@mcny.org E-mail

Museum Hours

Tuesday - Sunday: 10:00 AM to 5:00 PM.

Closed Mondays (except holiday Mondays)

The Museum is closed on the following holidays:

Thanksgiving | Thursday, November 25, 2010

Christmas Day | Saturday, December 25, 2010

New Year's Day | Saturday, January 1, 2011

CURRENT

GLORIOUS SKY: HERBERT KATZMAN'S NEW YORK

Nov 5 through Feb 21- Dramatic cityscapes by an independent expressionist.

NOTORIOUS & NOTABLE: TWENTIETH CENTURY WOMEN OF STYLE

Sep 14 through Jan 2. Clothing and jewelry from a century of prominent New York women.

TIMESCAPES: A MULTIMEDIA PORTRAIT OF NEW YORK

A three-screen multimedia film, tracing New York from its origins to its current life as one of history's great cities.

ON THE MOVE: TRANSPORTATION TOYS FROM THE PERMANENT COLLECTION

Miniature buses, cars, trains, and more tell the stories of children's play and the evolving transportation of New York.

NEW YORK INTERIORS: FURNISHINGS FOR THE EMPIRE CITY

Extraordinary furniture and decorative objects made in New York from the colonial era to the dawn of the 20th century.

JOHN LINDSAY WEBSITE

Learn more and enter your own Lindsay memories at the special website America's Mayors: John V. Lindsay

THE GLORY DAYS

Explore The Glory Days of New York Baseball, 1947-1957 online.

BIRTHDAY PARTIES

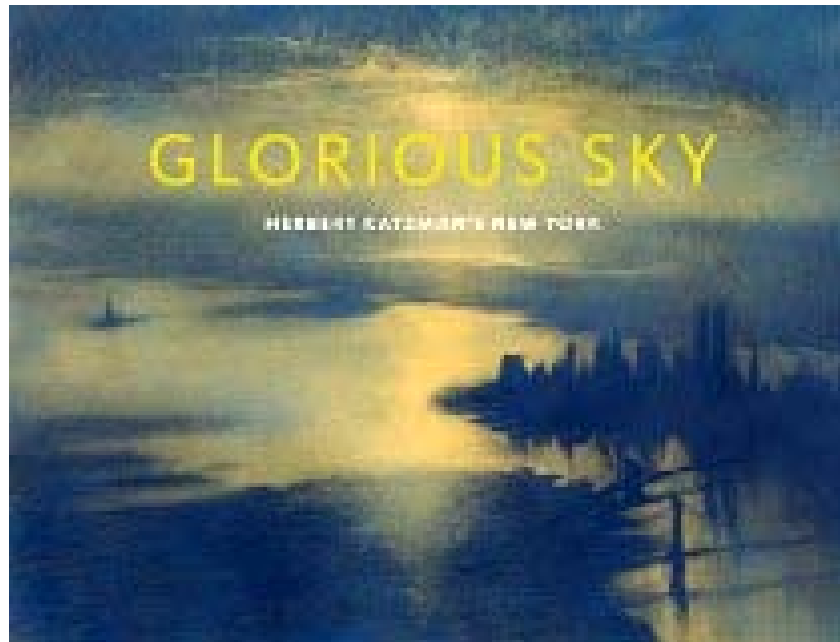
Celebrate your child's special day at the Museum of the City of New York

BRING YOUR GROUP

Book a group tour of Notorious & Notable or Glorious Sky: Herbert Katzman's New York

Glorious Sky: Herbert Katzman's New York

Nov 5 through Feb 21



Herbert Katzman (1923 – 2004) produced some of the most lyrical, contemporary representations of New York City, his adopted home since 1950. This Chicago-born painter first came to public notice in 1952 when Dorothy Miller included him in her seminal Museum of Modern Art exhibition *Fifteen Americans* along with the work of leading Abstract Expressionists such as Jackson Pollock and Mark Rothko.



Brooklyn Bridge, 1960 - Oil on canvas

Katzman eschewed the prevailing mid-20th-century trend toward abstraction.

Much of his work bears a resemblance to Whistler and members of the Hudson River School.

Other works emphasize the inky blackness of the harbor at night or brilliant reds, oranges and purples of New York at sunrise and sunset.



New York Bay, 2001 - Oil on canvas - 40" x 36"

New York's waterways, atmospherically veiled in sunlight, mist, or rain, are a predominant subject for Katzman, and the city's familiar bridges, skyline, and landmarks figure prominently in his work.



New York Bay, 1972 - Oil on canvas - 84" x 60"

Notorious & Notable: 20th Century Women of Style

Sep 14 through Jan 2

- Co-presented with the National Jewelry Institute, ***Notorious and Notable: 20th Century Women of Style*** highlights 80 prominent New York women who used their style, talent, or wealth to capture the attention of society and the media. The exhibition features a runway of original attire—much of it created by the most important designers of their times—and an impressive selection of jewelry crafted from the dawn of the 20th century to its close.
- The exhibition features such celebrated New York women as Mrs. Cornelius Vanderbilt Whitney, Jacqueline Kennedy Onassis, Babe Paley, and Barbara Walters, as well as women from the arts world, including Isadora Duncan, Marian Anderson, Lena Horne, and Lauren Bacall. The exhibition offers an opportunity to encounter many of New York's leading ladies past and present through their fashion and jewelry.



"Tissue of Diamonds" dress
made for Lauren Bacall, 1963

Black silk net studded with crystal brilliants,
over peach silk charmeuse

Pendant worn by Edith Bouvier Beale

Maker unknown, 1910s

Platinum, diamonds, natural pearl

Courtesy of Vartanian & Sons, Inc.



Timescapes: A Multimedia Portrait of New York



Visitors watching "Timescapes"

Photograph by Harry Zernike, 2005

***Timescapes* runs every half hour from 10:15 to 4:45.**

Timescapes, an engrossing 22 - minute multimedia experience, traces the growth of New York City from a settlement of a few hundred Europeans, Africans, and Native Americans to its present status as one of the world's great cities.

Created by Jake Barton of Local Projects and James Sanders, co-writer of the PBS series *New York: A Documentary History*, and narrated by actor Stanley Tucci, the film features animated maps and archival photographs, prints, and paintings from the Museum's collections.

A Short and Remarkable History
of NEW YORK CITY

With illustrations from the Museum of the City of New York



Jane Mushabao and Angela Wigan

On the Move:
Transportation Toys from the Permanent Collection
Ongoing

On the Move is a special installation of toy and miniature vehicles from the *Museum's Permanent Collection* that not only suggest the lives of the children who played with them but also reveal how transportation evolved and changed in the 19th and early 20th centuries. The transportation toys on view are modeled on vehicles once commonly recognized throughout our city: boats for traversing New York's rivers and harbors; horse-drawn carts and wagons used for local transport, conveying goods throughout the city, and enabling police and fire departments to get where they were needed; and the gas-powered automobiles and trucks that were traveling the city's streets and crossing its great bridges by the early 20th century.

Horse-drawn street sprinkler wagon

ca. 1896

Painted cast iron
Wilkins Toy Works



Clockwork Ocean liner

ca. 1915

Painted tin, Carette & Co.,
Nuremberg, Germany.

New York Interiors: Furnishings for the Empire City (1690-1906)

Ongoing

New York Interiors features elements of New York domestic environments from the late 17th through the early 20th centuries. On display are objects that illuminate aspects of daily life including recreational pursuits and various domestic technologies.





The Flagler Alcove, ca. 1868
Museum of the City of New York

ICP (East Side-Photography)



**1133
Avenue of the Americas
at 43rd Street
New York, NY**



Museum of the International Center of Photography

Located in the heart of New York City is dedicated to exploring the possibilities of the photographic medium through dynamic exhibitions of historical and contemporary work

Hours

Tuesday-Thursday and Saturday/Sunday:

10:00 am–6:00 pm

Friday: 10:00 am–8:00 pm

Closed: Mondays

The Mexican Suitcase
Rediscovered Spanish Civil War negatives by
Robert Capa, Gerda Taro, and Chim (David Seymour)
September 24, 2010 – January 9, 2011



Robert Capa,
[Exiled Republicans being marched on the beach from one internment camp, Le Barcarès, France]
March 1939.

The exhibition is organized by ICP assistant curator Cynthia Young.

The Mexican Suitcase will for the first time give the public an opportunity to experience images drawn from this famous collection of recovered negatives.

In December 2007, three boxes filled with rolls of film, containing 4,500 35 mm negatives of the Spanish Civil War by Robert Capa, Gerda Taro, and Chim (David Seymour) —which had been considered lost since 1939— arrived at the *International Center of Photography*.

These three photographers, who lived in Paris, worked in Spain, and published internationally, laid the foundation for modern war photography. Their work has long been considered some of the most innovative and passionate coverage of the Spanish Civil War (1936–1939).

Many of the contact sheets made from the negatives will be on view as part of the exhibition, which will look closely at some of the major stories by Capa, Taro, and Chim as interpreted through the individual frames. These images will be seen alongside the magazines of the period in which they were published and with the photographers' own contact notebooks.



Chim (David Seymour), [Dolores Ibárruri (La Pasionaria), Madrid]
late April–early July 1936.



Gerda Taro,
[Crowd at the gate of the morgue after the air raid, Valencia],
May 1937.

Cuba in Revolution
September 24 – January 9, 2011

The Cuban Revolution of 1959 was one of the most spectacular political events of the twentieth century. A dramatic chapter in the Cold War, the improbable overthrow of the dictator Fulgencio Batista by a ragtag band of young Communist guerillas and intellectuals occurred just ninety miles from the United States.

Tracing the movement from the triumphal entry of the rebels into Havana on January 1, 1959, to the abortive Bay of Pigs invasion in 1961 and the Cuban Missile Crisis of October 1962, this exhibition shows the tremendous influence of photography in recording and encouraging the revolutionary movement in Cuba.

Among the most outstanding works in this exhibition of rare vintage prints are Alberto Korda's famous portrait of Che Guevara titled "Heroic Guerrilla" and never-before-seen images of Che's death in Bolivia in 1967.



Andrew Saint-George, 1959.

***Che Guevara relaxing in his room at La Cabaña fortress drinking Mate
(a traditional South American drink made from Yerba Mate),***



Unknown Photographer, January 1, 1959

***A rebel sits in the baby carriage of ex-dictator Fulgencio Batista's youngest daughter
in Cuquine, Batista's farm on the outskirts of Havana,***

The exhibition is organized by ICP chief curator Brian Wallis and independent curator Mark Sanders.

The show features work from over thirty photographers, including important images of pre-Revolutionary Cuba in the 1950s by Constantino Arias as well as classic images by Henri Cartier-Bresson, Raúl Corrales, and Burt Glinn, among others.

Cuba in Revolution explores everyday life in Cuba before and after the Revolution and considers the ways in which both Cuban and foreign photojournalists helped construct the image of the revolution abroad.

The Jewish Museum

1109 5th Ave at 92nd St
New York - NY 10128

HOLIDAY CLOSING:

Thursday, November 25, Thanksgiving Day

EXTENDED HOLIDAY SCHEDULE:

Open Wednesday, December 29, 11:00am - 5:45pm

Sunday-Monday-Tuesday-Saturday

11:00 am - 5:45 pm

Wednesday CLOSED

Thursday 11:00 am - 8:00 pm

Friday (11/01/10-03/13/11) 11:00 am - 4:00 pm

Archaeology Zone closed on Saturdays

Shifting the Gaze: Painting and Feminism

September 12, 2010 - January 30, 2011



Shifting the Gaze...

- Over the past fifty years, feminists have defied an art world dominated by men, deploying direct action and theory while making fundamental changes in their everyday lives. *Shifting the Gaze: Painting and Feminism* explores the widespread influence of feminist practice on the styles and methods of painting from the 1960s to the present. The provocative paintings on view here embody the tension between individual expression and collective politics, between a traditional medium and radical action.
- While not a survey of Jewish feminist art, *Shifting the Gaze* is drawn primarily from the collection of The Jewish Museum, and features seven new acquisitions from the past three years. Some art historians have argued that Jewish feminists are particularly attuned to sexuality, radical politics, and injustice because of Jewish involvement in modernism and leftist politics. Indeed, Jewish painters have played decisive roles in founding and sustaining major feminist theories and art collectives.
- This exhibition explores how social revolutions take place not only in the realm of ideas and politics, but in style and form.



Hannah Wilke (American, 1940-1993)

Venus Pareve, 1982-84

Painted plaster of Paris

Each: 25.1 x 13.2 x 8.4 cm

The Jewish Museum, New York

Shifting the Gaze...

The exhibition is organized into six sections: self-expression, the body, decoration, politics, writing, and satire.

These topics reflect the variety of styles and forms that individual painters, often working within activist groups, created to challenge viewers to rethink memory, home, art history, and ritual, and to confront anti-Semitism.

Some of the paintings address issues specific to women artists, such as the representation of the body or the legitimacy of craft and decorative arts, while others address social issues that galvanized radical protest.

As seen in these works, feminist painting generated new ideas and challenged old ones, shifting the gaze to encompass women's history, experience, and material culture.

Since the 1980s, The Jewish Museum has supported the work of feminist artists through acquisitions and exhibitions in all media. To offer a historical framework for *Shifting the Gaze*, the curatorial staff is creating a list of over 550 women artists, from Renaissance Italian weavers to contemporary video artists, who have been represented in special exhibitions at the museum since 1947.



Eva Hesse
(American, b. Germany, 1936-1970)
Untitled, 1963-64
Oil on canvas
149.9 x 99.7 cm
The Jewish Museum, New York

Louise Nevelson
(American, b. Ukraine, 1899-1988)
End of Day XXXV, 1973
Painted wood
81.6 x 41.9 x 6.7 cm
The Jewish Museum, New York



Shulie: Film and Stills by Elisabeth Subrin

September 12, 2010 - January 30, 2011

Slipping between past and present as well as fact and fiction, *Shulie* (1997) is a shot-by-shot remake of an obscure documentary about radical '60s feminist Shulamith Firestone.

Author of the treatise *The Dialectic of Sex: The Case for Feminist Revolution*, Firestone was a student at the School of the Art Institute of Chicago in 1967 when four male directors selected her as a subject for a film about the so-called Now Generation.

Shot in the style of direct cinema, the original *Shulie* features Firestone discussing the limitations of motherhood, as well as racial and class issues in the workplace. The directors also filmed her enduring a humiliating critique by her art school professors. Thirty years later, filmmaker Elisabeth Subrin recreated the *Shulie* using actors in many of the original locations. The resulting film is a nostalgic and somewhat cynical reflection on the legacy of second-wave feminism. Subrin writes, "In the compulsion to remake, to produce a fake document, to repeat a specific experience I never actually had, what I have offered up is the performance of a resonant, repetitive, emotional trauma that has yet to be healed."

The exhibition includes four new enlarged film stills from *Shulie*. These color photographs not only allow the viewer to focus on thematic details of the protagonist's activities (commuting to work, creating art), but also formal details including 16mm film grain and video scanlines. Similar to the way Subrin's film inhabits the fuzzy area between reality and fantasy, her highly mediated printing methods involve a complex layering of analog and digital techniques.

Shulie Talking, (from *Shulie*, 1997, Super-8/16mm/video,
sound),
2010
Digital C-print from 16mm
22 x 30 inches



Shulie Photographing Trash,
(from *Shulie*, 1997, Super-8/16mm/
video, sound), 2010
Digital C-print from 16mm 22 x 30 inches



Elisabeth Subrin's films
have screened widely in the US
and abroad, including
solo exhibitions at
The Museum of Modern Art
and
The Institute of Contemporary Art, Boston,
and in group shows including
The Whitney Biennial,
The Guggenheim Museum,
The Walker Art Center,
and The Wexner Center for the Arts.

Houdini: Art and Magic

October 29, 2010 - March 27, 2011

Through impossibly daring feats Harry Houdini (1874-1926) captivated audiences worldwide, and his legendary escapes instill awe to this day. In this first exhibition in a major American art museum on the master magician and his lasting influence in visual culture, *Houdini: Art and Magic* features magic apparatus, posters, broadsides, period photographs, archival films, and contemporary art work inspired by the great magician and escape artist. The exhibition reveals how Houdini's reputation has evolved over time, and how the edgy performances and physical audacity which caused fear, excitement, and apprehension in his audiences at the turn of the twentieth century continue to inspire twenty-first century vanguard artists such as Matthew Barney, Petah Coyne, Jane Hammond, Vik Muniz, Deborah Oropallo, and Raymond Pettibon.

Harry Houdini, c. 1920
Gelatin silver print
10 x 8 1/16 in. (25.4 x 20.5 cm)
National Portrait Gallery,
Smithsonian Institution,
Washington, D.C.





Houdini Upside Down in the Water Torture Cell, c. 1913
Lithograph - Approx. (61 x 40.6 cm)
The New York Public Library for the Performing Arts,
Billy Rose Theatre Collection

- Born Ehrich Weiss, Houdini was known to observers as someone who could not only escape from straitjackets, water tanks, milk cans and handcuffs, but as an individual who threw off his background, making an immigrant's getaway from Budapest to Appleton, Wisconsin to New York and the international stage. His celebrity and the metaphor of escape have rightly become significant chapters in the Houdini storyline in biographies and biopics. This message is similarly carried in the late-nineteenth- and early-twentieth-century posters, photographs, and film footage from Houdini's day. But following his death in Detroit on Halloween in 1926, when Houdini could no longer control that narrative, contemporary culture took hold. After popular culture held sway at mid-twentieth century, by the 1970s contemporary artists rescued his impaired mythic status, reviving Houdini's origins of brute prowess and edgy performance. What the visual culture from Houdini's lifetime and after reveal is how the interpretation of a famous individual develops and is manipulated over several generations.

Houdini Upside Down in the Water Torture Chamber,
c. 1912

Photograph - 15.2 x 10.8 cm
Kevin A. Connolly Collection

Houdini—the world-famous magician and escape artist, consummate showman, American superhero, and anti-Spiritualist crusader—found the bright lure of the big stage greater than the austere pulpit of his father's rabbinic profession. Houdini lived for only fifty-two years, but his significance as a Jew who made it into the mainstream, as a popular phenomenon who attracted huge crowds, and as a muse for artists working today is extraordinary. In his day, he astonished audiences by breaking out of impossible enclosures and breaking into entertainment culture. Houdini's ambition emerged from an American archetype: ingenuity, modernity, and renewal conspired in his favor. He became a living legend for American presidents, for Hollywood stars, for fiction writers, and for masses of spectators who crowded his outdoor and theater performances. Nonetheless, Houdini's celebrity was not without contradictions which he faced and cultivated throughout his life and career. His role as an American icon was transformed across three centuries, first in the late nineteenth century by Houdini's own interpretation of his status, next by twentieth-century popular culture, and today by contemporary artists who conjure Houdini as an audacious performer and showman of raw physicality.



A Hanukkah Project: Daniel Libeskind's Line of Fire

November 19, 2010 - January 30, 2011

Daniel Libeskind, an international figure in architecture and urban design, creates a bold and stunning installation entitled *Line of Fire* with a selection of Hanukkah lamps from the Museum's renowned collection.

The design returns to a form first developed in his 1988 sculptural construction also entitled *Line of Fire*. Its main component was a zigzag structure whose color, irregular lines and unusual angles challenged the conventions of modern architecture.

Libeskind has continued to use the Line of Fire in subsequent building designs, where it has come to symbolize the continuity of Jewish existence through sudden changes in circumstances, some of them catastrophic. For example, the jagged shape of the Jewish Museum in Berlin represents the difficult path of Jewish life in that city. In contrast, the second-floor exhibition hall of The Contemporary Jewish Museum (2008), with its sharp angles and jutting overlooks, provides spacious vistas evoking the culture of freedom in San Francisco.

In the presentation here, the Line of Fire becomes a support for a selection of the museum's Hanukkah lamps. It embodies the central ritual of Hanukkah – the kindling of flames in commemoration of an ancient victory for religious freedom. According to legend, a miracle occurred as the Jews gave thanks for divine intervention in the struggle. A one-day supply of consecrated oil necessary for worship in the newly cleansed Jerusalem Temple burned for eight days, enough time to produce more oil. Libeskind's installation and his selection of quotes seen on the blue panels create an evocative metaphor for the spiritual and regenerative power of fire.

Susan L. Braunstein, Curator of Archaeology and Judaica



Hanukkah Lamp
Gebrüder Gutgesell
(active 1903-26)

Hanau (Germany), 1903-26
Silver: cast, repoussé, spun,
and parcel-gilt
41 x 34.3 x 20.7 cm
The Jewish Museum,
New York

Hanukkah Lamp
Maciej Nowakowski
(active 1825-1856)
Warsaw (Poland), 1825-51
Silver: repoussé, appliqué,
parcel-gilt, and cast;
copper alloy
34.9 x 33 x 7.4 cm
The Jewish Museum,
New York
The Rose and Benjamin
Mintz Collection, M 438



Culture and Continuity: The Jewish Journey Permanent Exhibition

At the heart of The Jewish Museum is its permanent exhibition, *Culture and Continuity: The Jewish Journey*, representing one of the world's great opportunities to explore Jewish culture and history through art. This vibrant two-floor exhibition features 800 works from the Museum's remarkably diverse collection of art, archaeology, ceremonial objects, video, photographs, interactive media and television excerpts. It examines the Jewish experience as it has evolved from antiquity to the present, over 4,000 years, and asks two vital questions: How has Judaism been able to thrive for thousands of years across the globe, often in difficult and even tragic circumstances? What constitutes the essence of Jewish identity?



Mayer Kirshenblatt

The exhibition traces the dynamic interaction among three catalysts that have shaped the Jewish experience: the constant questioning and reinterpretation of Jewish traditions, the interaction of Jews and Judaism with other cultures, and the impact of historical events that have transformed Jewish life.

Culture and Continuity... proposes that Jews have been able to sustain their identity, despite wide dispersion and sometimes tragic circumstances, by evolving a culture that can adapt to life in many countries and under various conditions.

Survival as a people has depended upon both the continuity of Jewish ideas and values and the flexibility to adapt to changing circumstances.



Smithsonian. *Cooper-Hewitt, National Design Museum*

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The Museum was founded in 1897 by Amy, Eleanor, and Sarah Hewitt—granddaughters of industrialist Peter Cooper—as part of The Cooper Union for the Advancement of Science and Art.

A branch of the Smithsonian since 1967, Cooper-Hewitt is housed in the landmark Andrew Carnegie Mansion on Fifth Avenue in New York City.

The campus also includes two historic townhouses renovated with state-of-the-art conservation technology and a unique terrace and garden.



Cooper-Hewitt's collections include more than 250,000 design objects and a world-class design library. Its exhibitions, in-depth educational programs, and on-site, degree-granting master's program explore the process of design, both historic and contemporary. As part of its mission, Cooper-Hewitt annually sponsors the National Design Awards, a prestigious program which honors innovation and excellence in American design.



- **91st Street**
- **(in the corner of 91st Street and Fifth Avenue)**
- **2 East 91st Street New York, NY 10128**
- **T: (212) 849-8400**

Monday–Friday: 10 a.m.– 5 p.m.
Saturday: 10 a.m.– 6 p.m.
Sunday: 11 a.m. – 6 p.m.

Garden entrance on 90th Street open May–September
(weather permitting)

National Design Triennial: Why Design Now?

May 14, 2010–January 9, 2011 ShareThis

Inaugurated in 2000, the ***Triennial program*** seeks out and presents the most innovative designs at the center of contemporary culture. In this fourth exhibition in the series, the ***National Design Triennial*** will explore the work of designers addressing human and environmental problems across many fields of the design practice, from architecture and products to fashion, graphics, new media, and landscapes.

Cooper-Hewitt **curators Ellen Lupton, Cara McCarty, Matilda McQuaid, and Cynthia Smith** will present the experimental projects and emerging ideas for the period between 2006 and 2009.

National Design Triennial: Why Design Now? is sponsored by Generous support is provided by Agnes Bourne and the Mondriaan Foundation.

The exhibition is also supported in part by the Norwegian Consulate General in New York, the Esme Usdan Exhibition Endowment Fund, the Ministry of Culture Denmark, and public funds from the New York State Council on the Arts, a State agency.

Additional funding is provided by Dr. Leonard Polonsky and Dr. Georgette Bennett, The Consulate General of Finland, the Consulate General of the Netherlands, The Consulate General of Switzerland in New York, The Cultural Services of the French Embassy/La Maison Française, and the Office of Cultural Affairs, Consulate General of Israel in New York.

National Design Triennial...

WHY NOT TRY ALGERIAN, FOR EXAMPLE,
DESIGNED BY PHILLIP KELLY IN 1988
or Ravie drawn originally
by Ken O'Brian in 1993-94?



***Ted Muehling Selects: Lobmeyr Glass
from the Permanent Collection***
April 23, 2010–January 2, 2011

New York-based designer Ted Muehling will serve as the tenth guest curator of the 'Selects' exhibition series in the Nancy and Edwin Marks Gallery, devoted to showing the museum's permanent collection. Muehling will curate an exhibition of works drawn from the museum's recent acquisition of 163 rare examples of glass from J. & L. Lobmeyr of Vienna, Austria. The collection dates from 1835 to the present day, spanning virtually the entire history of the firm since its founding. This addition to the permanent collection provides the unique opportunity to tell the history of glassmaking in central Europe during a 175-year period, with an in-depth look at one influential firm.

Ted Muehling Selects: Lobmeyr Glass from the Permanent Collection is made possible in part by support from the Austrian Trade Commission, WIEN PRODUCTS, Arthur Liu, the Austrian Cultural Forum NYC, Dale and Doug Anderson, Prairie Pictures Inc., and anonymous donors.



Recent Acquisitions: Digital Typography

September 3, 2010–Fall 2010

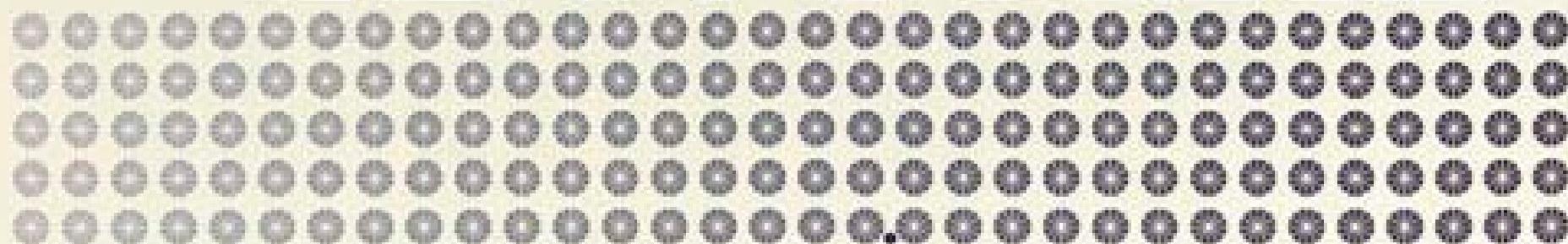
- This installation of five recently acquired graphic works will explore post-modernist trends in typography.
- On view will be examples of lively and expressive type fonts developed by designers as a counterpoint to modernism's rigid and impersonal sans serif type.
- The objects include: Dutch designer Wim Crouwel's 1969 poster "Visuele Communicatie Nederland, Stedelijk Museum Amsterdam", the 1994 issue of *Emigre* magazine, published by graphic designers' Rudy VanderLans and Zuzana Licko, and featuring the work of Ian Anderson for *The Designers Republic*; Cornel Windlin and Gilles Gavillet's 1999 poster "Game Over;" Dutch designer Michiel Schuurman's 2007 poster "HorseProjectSpace Presents: Ritual Tendencies;" and Marian Bantjes' 2006 "Fox River Promotion Booklet."



THE DESIGNERS REPUBLIC *DESIGN FOR SANITY*

1991

285.75X
425.45MM



The National Academy Museum Galleries 90th Street (1083 Fifth Avenue)

- **closed for renovations from July 2010 to September 2011.**

Reginald Marsh (1898-1954), *Barrel of Fun*, 1943, Oil on composition panel.

The National Academy: A living history of American Art

Founded in 1825, the National Academy is the only institution of its kind that integrates a museum, art school, and association of artists and architects dedicated to creating and preserving a living history of American Art.

Modeled after the Royal Academy in London, the National Academy was founded 185 years ago with the simple yet powerful mission to “promote the fine arts in America through instruction and exhibition.” For the very first time in this country, an arts institution was conceived with artists and architects at its core. The founders of the National Academy believed that the practice and exhibition of fine art could flourish outside of the aristocratic patronage system. Their new egalitarian institution would aim for the highest echelons of artistic expression with an inclusive philosophy, enriching and educating a new generation of artists and architects and preserving and sharing their work with the public.

Today, with its museum, art school, and association of artists and architects – the National Academicians – the Academy sees its original mission realized through a contemporary lens. It is a continually evolving testament to the transformative power of art, an institution that sheds light on over 7,000 great works, a thriving forum for education, intergenerational dialogue and debate, and a source of vibrant exhibitions. The National Academy is an organization where tradition is celebrated and new visionaries embraced, connecting the past, present, and future of American art.



Alyssa Monks (b. 1977),
Vapor, 2008,
oil on linen, 60 x 40 in.,

Funded by generous bequests from Eleanor D. Popper, a former student of the School, and author Geoffrey Wagner in memory of his wife, Colleen Browning Wagner, an American realist painter and National Academician (NA), the renovations will modernize the existing galleries, provide visitors with more meaningful and educational experiences, and institute a new, dynamic environment for student and faculty review, discussion and exhibition.

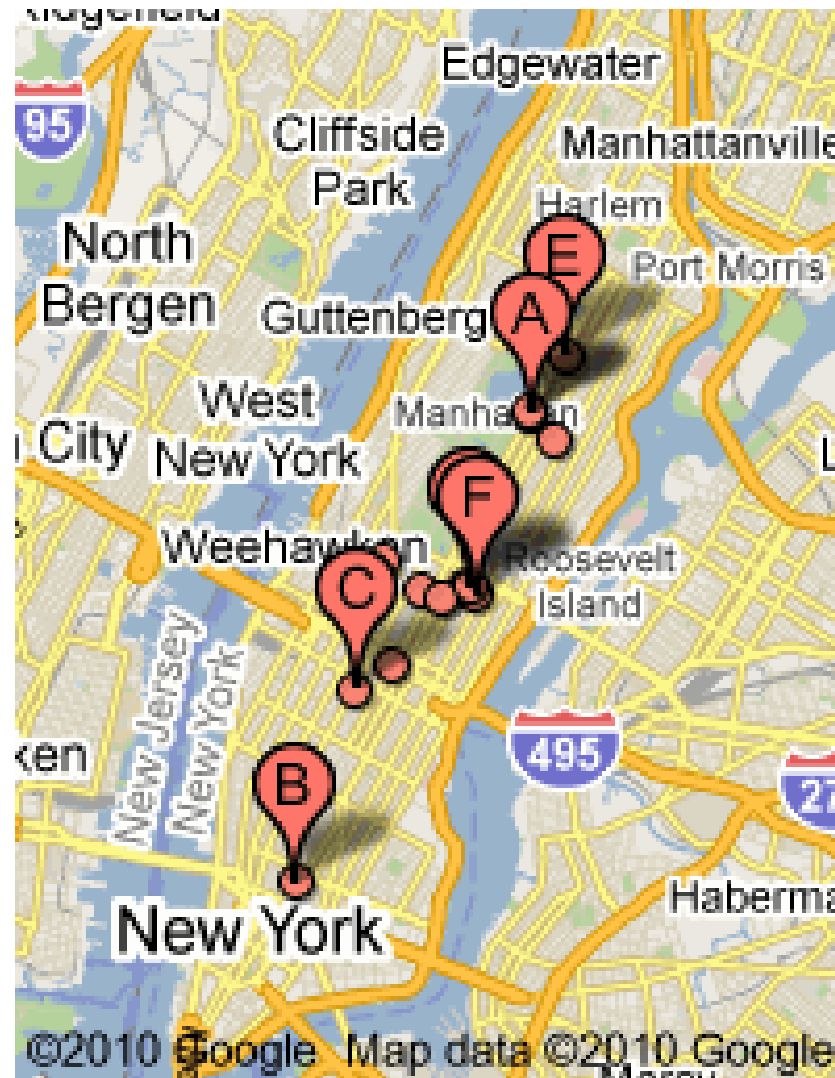
A building committee, headed by architect Bruce Fowle, NA, of FXFOWLE Architects, Vice President of the Academy, will oversee the renovations, which will be designed by the architecture firm of Bade Stageberg Cox.

While under renovation, the Academy will continue to host the evening roundtable discussion, “The Review Panel,” and the School will maintain a full class schedule.



Alexandar J. Davis, Arcade Baths Building, ca. 1827

<http://www.guggenheim.org/>



Solomon R. Guggenheim Museum

1071 Fifth Avenue (at 89th Street)

(212) 423 – 3500

New York, NY 10128-0173

Sun–Wed 10 am–5:45 pm

Fri 10 am–5:45 pm

Sat 10 am–7:45 pm

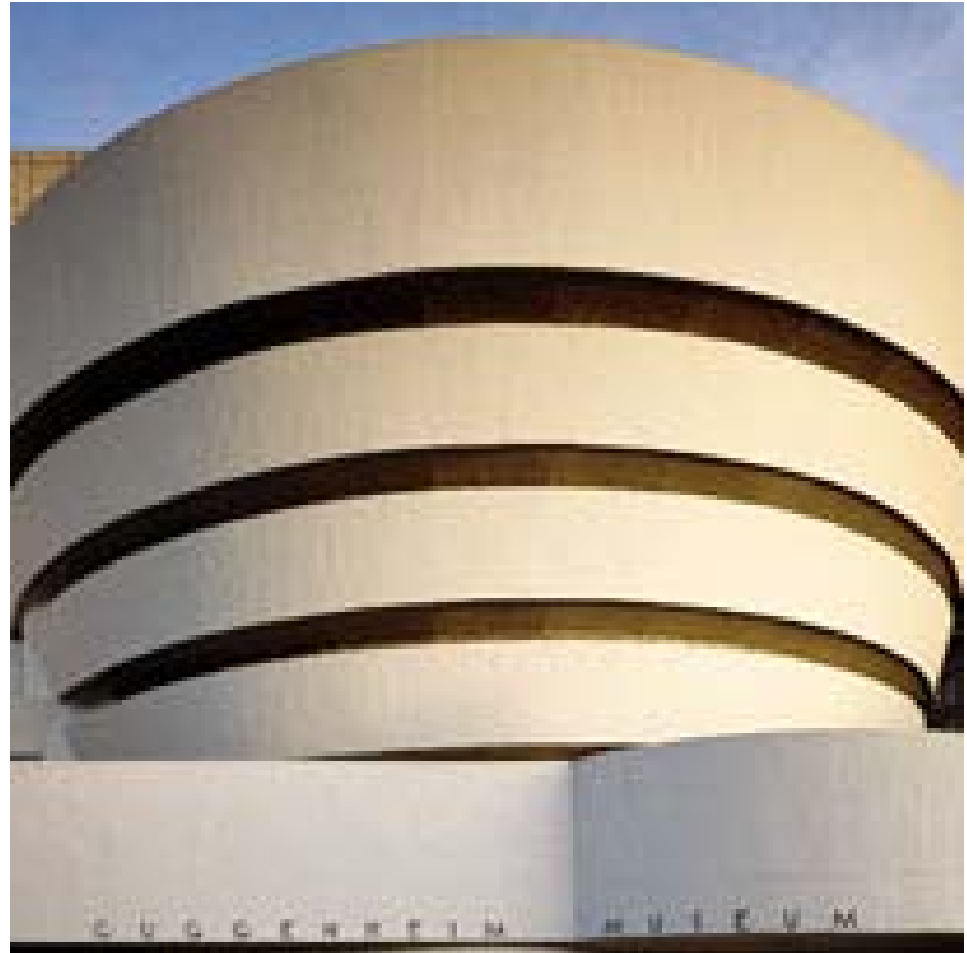
Closed

Thurs, Thanksgiving,

Christmas Eve, Christmas Day

Some galleries may close prior to 5:45 pm

Sun–Wed and Fri (7:45 pm Sat)

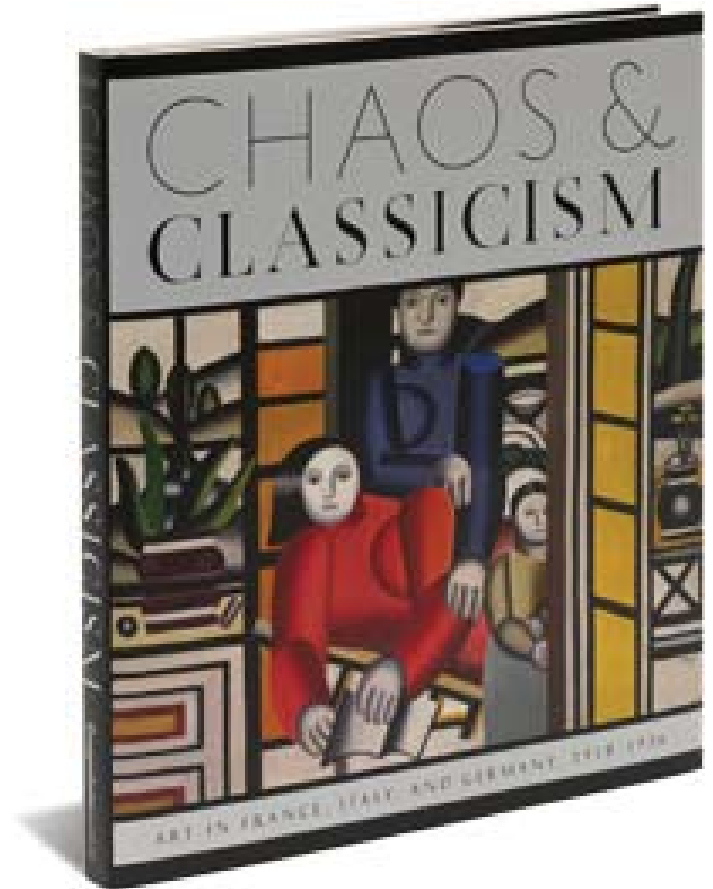


On view

- *Chaos and Classicism: Art in France, Italy, and Germany, 1918–1936*
- *Intervals: Ryan Gander*
- *Broken Forms: European Modernism from the Guggenheim Collection*
- *Kandinsky at the Bauhaus, 1922–1933*
- *Vox Populi: Posters of the Interwar Years*
- *Thannhauser Collection*
- Follow the Guggenheim Forum NOV 15–19.
- JOIN THE CONVERSATION *SATIRE, CRITIQUE, PROVOCATION, PROPAGANDA.*

Chaos and Classicism: Art in France, Italy, and Germany, 1918–1936

- Following the chaos of world war I, a move emerged towards figuration, clean lines, and modeled form, and away from the two-dimensional abstracted spaces, fragmented compositions, and splintered bodies of the avant-gardes—particularly cubism, futurism, and expressionism—that dominated the opening years of the 20th century.
- After the horrors visited upon humanity in the western hemisphere by new machine-age warfare, a desire reasserted itself to represent the body whole and intact. For the next decade-and-a-half classicism, “return to order,” synthesis, organization, and enduring values, rather than the pre-war emphasis on innovation-at-all-costs, would dominate the discourse of contemporary art.



Chaos and Classicism...

October 1, 2010–January 9, 2011



ANTONIO DONGHI, *CIRCUS (CIRCO EQUESTRE)*, 1927.
OIL ON CANVAS, 150 X 100 CM.
GEROLAMO AND ROBERTA ETRO, MILAN

Chaos and Classicism traces this interwar classical aesthetic as it worked its way from a poetic, mythic idea in the parisian avant-garde; to a political, historical idea of a revived roman empire, under mussolini; to a *neo-platonic* high modernism at the Bauhaus, and then, chillingly, a pseudo-biological *classicism*, or *aryanism*, in nascent nazi culture. Interwoven through these closely related but distinct classical paradigms will be the key movements that proclaimed visual and thematic “clarity”: *purism*, *novecento*, and *neue sachlichkeit*.

This vast transformation of contemporary aesthetics in France, Italy, and Germany will encompass painting, sculpture, photography, architecture, film, fashion, and the decorative arts.



Carlo Carrà (1881-1966). *L'amante dell'ingegnere*. 1921. Oil on canvas. 55.1 x 39.9 cm

Chaos and Classicism...

is curated by Kenneth E. Silver, guest curator and professor of Modern Art,
New York University.



This is the first exhibition in the United States to focus upon this international phenomenon and to examine its manifestations in all media.

Among the artists represented are Balthus, Jean Cocteau, Giorgio de Chirico, Otto Dix, Hannah Höch, Fernand Léger, Henri Matisse, Ludwig Mies van der Rohe, Pablo Picasso, and August Sander.

Fernand Léger
Femme tenant un vase [état définitif], 1927.
Oil on canvas, 146.3 x 97.5 cm

Intervals: Ryan Gander

October 1, 2010–January 9, 2011

- From the utopian ambitions of the modernist movement to the overlooked details of daily experience, Ryan Gander's work ranges across a dizzying spectrum of forms and ideas. His meticulously researched projects—which have included such diverse conceptual gestures as an invented word, a chess set, a television script, and a children's book—engage familiar historical narratives and cultural paradigms only to unravel their structures and assumptions, presenting elusive scenarios that abound with interpretive potential.

As part of the museum's *intervals* series, Gander has created a new, site-specific installation **in the Aye Simon Reading Room, a small library and study space located on rotunda level 2**. Here visitors encounter a scene of apparent catastrophe that relates to Gander's ongoing exploration of the schism between the dutch artists Piet Mondrian (1872–1944) and Theo van Doesburg (1883–1931). These friends and creative collaborators severed their relationship in 1924 due to van Doesburg's belief in the diagonal line as a valid element in abstract art, which conflicted with Mondrian's insistence on a reductive visual language consisting of only gridded horizontals and verticals.

- Gander imagines this artistic dogmatism provoking a violent struggle between the two men that sends them crashing through a stained-glass window in the home of Frank Lloyd Wright, the architect of the Guggenheim Museum. In a mysterious temporal and spatial discontinuity, the debris from this accident has landed in the reading room, showering fragments of glass and lead over the books about wright's life and work that are customarily available in the space. Accompanying this relic from the annals of art history is an artifact that has been transported to the museum from the future: a "quarter centi-dollar" representing the inflated worth of a contemporary quarter to \$25 by the year 2032, that has been glued to the floor in reference to a classic practical joke.

Intervals...

Solomon R. Guggenheim Museum, New York

RYAN GANDER, *On the subject of horizontals and verticals a 'bird-walk' is added (the remnants of Theo and Piet's fall from 1924 through Frank's living room window at Taliesin, during a struggle brought on by an argument over the dynamic aspect of the diagonal line again)*, 2010 (DETAIL).

Stunt glass and antique window leading, dimensions variable.



This exhibition is presented in conjunction with the public art fund's commission of a major new sculpture by Gander, *The Happy Prince*, currently on view at Doris C. Freedman Plaza, Fifth Avenue and 60th street. Central Park, New York City
September 15, 2010 – April 10, 2011



***Broken Forms:
European Modernism from the Guggenheim Collection***

July 9, 2010–January 5, 2011

Curator: Tracey Bashkoff. Assistant: Megan Fontanella

Drawn from the museum's holdings of early modern art, *Broken Forms...* explores artistic developments immediately preceding and during world war i.

From Germany and France to Italy and Russia, artists such as Balla, Chagall, Kandinsky, Marc, Malevich, Mondrian, and Picasso pioneered revolutionary approaches to art making.

While some experimented with the concept of fragmentation and simultaneity, choosing to deal with themes such as technological development and the spectacle of the changing city, others sought to express subjective emotions and inner psychological truths through their art.

The masterpieces in this exhibition include examples of *cubism*, *cubo-futurism*, *expressionism*, and other *avant-garde* movements.



Franz Marc, ***Broken Forms (Zerbrochene Formen)***.
1914. Oil on canvas, 111.8 x 84.4 cm.

Kandinsky at the Bauhaus, 1922–1933

Ongoing

Curator: Tracey Bashkoff. Assistant: Megan Fontanella

Vasily Kandinsky, ***Blue Painting (Blaues Bild)***.
January 1924. Oil on canvas, mounted on board,
50.6 x 49.5 cm.



In 1922 Vasily Kandinsky (b. 1866, Moscow; d. 1944, Neuilly-sur-Seine, France) accepted a teaching position at the Bauhaus, the state-sponsored Weimar school of art and applied design founded in 1919 by architect Walter Gropius. The school's curriculum was based on the principle that the crafts were equal to the traditional arts and was organized according to a medieval-style guild system of training under the tutelage of masters. Kandinsky conducted the Wall Painting Workshop and Preliminary Course and taught at all three of the school's sequential locations in Weimar, Dessau, and Berlin until 1933, when the Bauhaus was closed due to pressure from the National Socialist (Nazi) government.

Geometric shapes came to play a dominant role in Kandinsky's pictorial vocabulary at the Bauhaus; the artist, who was interested in uncovering a universal aesthetic language, increased his use of overlapping, flat planes and clearly delineated forms. This change was due, in part, to his familiarity with the Suprematist work of Kazimir Malevich and the art of the Constructivists. Kandinsky's turn toward geometric forms was also likely a testament to the influence of industry and developments in technology.

Vox Populi: Posters of the Interwar Years

September 1, 2010–January 9, 2011



R. FAYE, LA HOUPPA, 1925 (DETAIL). LITHOGRAPH, 157.2 X 115.3 CM. COURTESY OF POSTERS PLEASE, INC

The 1920s and 1930s were among the greatest years in the history of poster design. *Vox populi*, or the “voice of the people,” posters were used by manufacturers, political movements, and the entertainment industry as immensely refined art created for a vast public. The exhibition, on view in the sackler center for arts education, presents a group of splendid interwar posters from France, Italy, and Germany.

Thannhauser Collection



PABLO PICASSO, *LE MOULIN DE LA GALETTE*, AUTUMN 1900 (DETAIL).
OIL ON CANVAS, 88.2 X 115.5 CM. SOLOMON R. GUGGENHEIM MUSEUM, NEW YORK.
THANNHAUSER COLLECTION, GIFT, JUSTIN K. THANNHAUSER, 78.2514.34.

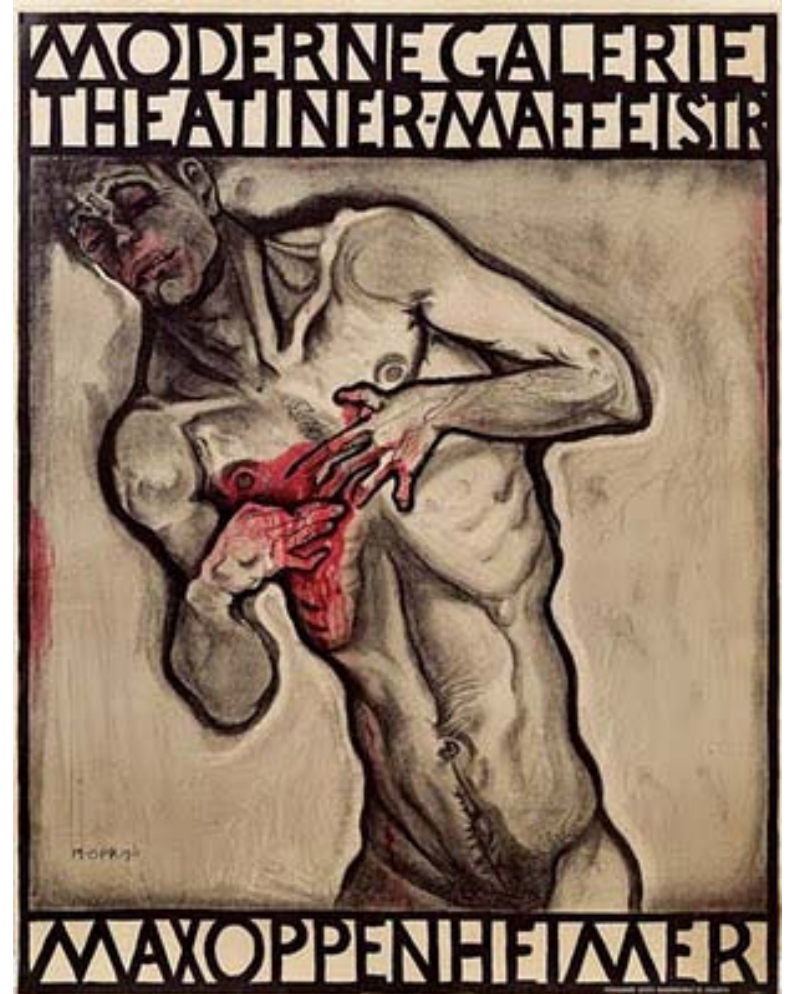
Thannhauser Ongoing

Organized by Tracey Bashkoff

Justin k. Thannhauser

(1892–1976) was the son of art dealer Heinrich Thannhauser (1859–1935), who founded the *Moderne Galerie* in Munich in 1909.

From an early age, Thannhauser worked alongside his father in the flourishing gallery and helped to build an impressive and versatile exhibition program that included the french impressionists and post-impressionists, the italian futurists, and regularly featured contemporary german artists.



Thannhauser *The Moderne Galerie*

... presented the premier exhibitions of the *New Artists' Association of Munich* (*Neue Künstlervereinigung München*) and the *Blue Rider* (*Der Blaue Reiter*), both of which included Vasily Kandinsky, in 1901 and 1911, respectively. Kandinsky later described the Gallery's rooms as "perhaps the most beautiful exhibition spaces in all of Munich."



... also mounted the first major Pablo Picasso retrospective in 1913, thus initiating the close relationship between Justin K. Thannhauser and Picasso that lasted until the artist's death in 1973



Thannhauser...

An ambitious businessman, Thannhauser opened a second gallery in Lucerne in 1919 with his cousin Siegfried Rosengart (1894–1985). Eight years later, the highly successful Galleries Thannhauser—as the Munich and Lucerne branches were collectively called—tested the waters in Berlin with a major special exhibition before permanently relocating its Munich gallery to this thriving art center. Business operations were nonetheless hindered throughout the next decade due to increasing anti-semitism in Germany and a national socialist (Nazi) government bent on purging the “degenerate art” of the avant-garde. The galleries Thannhauser officially closed in 1937, shortly after Thannhauser and his family immigrated to Paris.

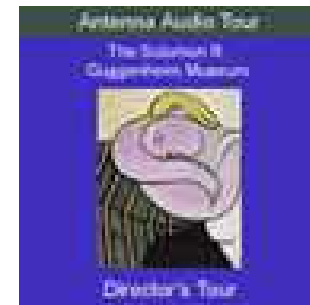


Thannhauser...

Thannhauser eventually settled in New York in 1940 and, together with his second wife, Hilde (1919–91), established himself as a private art dealer.

The Thannhausers' commitment to promoting artistic progress paralleled the vision of Solomon R. Guggenheim (1861–1949). In appreciation of this shared spirit, and in the memory of his first wife and two sons—who might have continued in the family's art trade had they not died at tragically young ages—Thannhauser gave a significant portion of his art collection, including over 30 works by Picasso, to the Solomon R. Guggenheim foundation in 1963.

From 1965 until Thannhauser's death in 1976 (when his collection formally entered the Guggenheim's holdings), the Thannhauser Collection was on long-term loan to the museum. A bequest of 10 additional works received after Hilde Thannhauser's death in 1991 enhanced the legacy of this family of important art dealers.



Neue Galerie New York Museum for German and Austrian Art

1048 Fifth Avenue (at 86th Street)

Tel. (212) 628-6200

Fax (212) 628-8824

Museum Hours:

**Thursday, Friday, Saturday, Sunday and Monday, 11 a.m. to 6 p.m.
(closed Tuesday and Wednesday)**



POSTCARDS OF THE WIENER WERKSTÄTTE: Selections from the Leonard A. Lauder Collection. October 7, 2010-January 17, 2011

FRANZ XAVER MESSERSCHMIDT 1736-1783: From neoclassicism to expressionism. September 16, 2010- January 10, 2011

SELECTIONS FROM THE PERMANENT COLLECTION Ongoing



***POSTCARDS OF THE WIENER WERKSTÄTTE:
Selections from the Leonard A. Lauder Collection.
October 7, 2010-January 17, 2011***

This fall, the Neue Galerie New York presents the first major museum exhibition ever held in the United States devoted exclusively to the postcards produced by the Wiener Werkstätte. The show is drawn exclusively from The Leonard A. Lauder Collection and coincides with the gift to the Neue Galerie of nearly 1,000 postcards produced by the firm during the period 1907-1920.

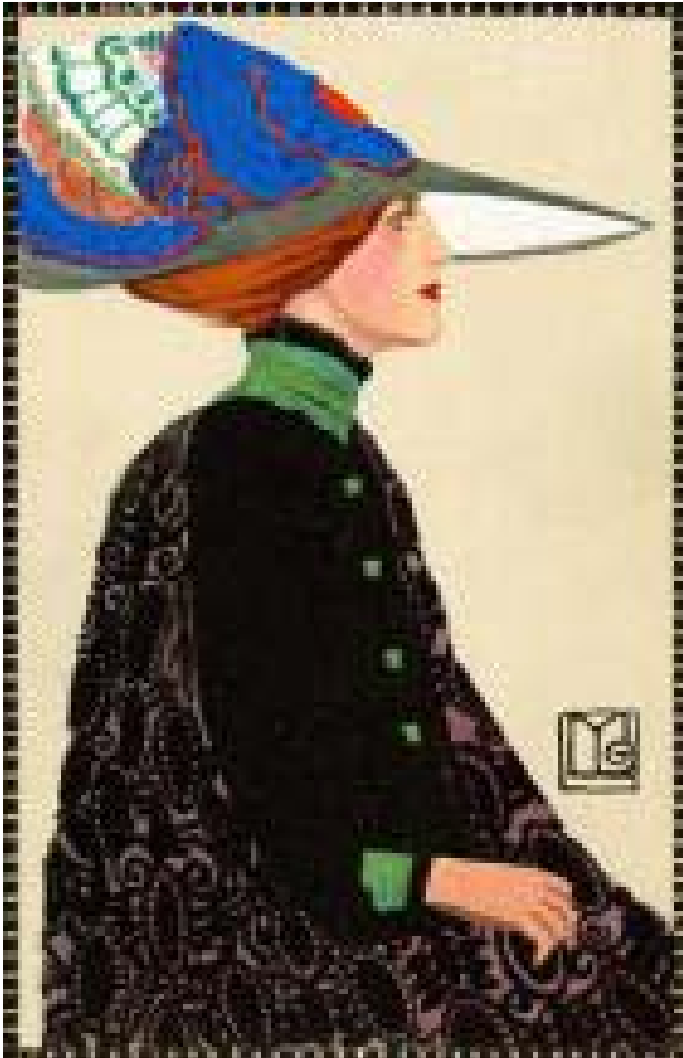
The Wiener Werkstätte, or Vienna Workshops, was founded in 1903 by architect Josef Hoffmann and designer Koloman Moser. Beginning in 1907, the Wiener Werkstätte began publishing a numbered series of postcards. All of the major designers who worked for the firm were contributors in this medium. Collectively, the postcards represent an important element in the overall program of the Wiener Werkstätte.



MORIZ JUNG (b. 1885, Nikolsburg/Moravia d. 1915, Carpathians)
WIENER WERKSTÄTTE POSTCARD 340
1911 Chromolithograph

Tête a Tête am Wolkenkratzer 968. Etage/ Tête à Tête on the 968th Floor of a Skyscraper

POSTCARDS ...



A fully illustrated catalogue raisonné, published by Hatje Cantz, will accompany the exhibition.

It will be the first catalogue raisonné on Wiener Werkstätte postcards to appear in English.

The exhibition is organized by distinguished decorative arts curator Christian Witt-Dörning.

FRANZ XAVER MESSERSCHMIDT (1736-1783)

From Neoclassicism to Expressionism

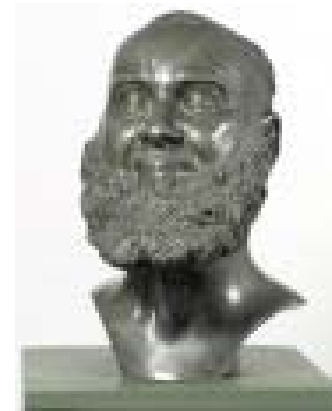
September 16, 2010- January 10, 2011

This is the first exhibition in the United States devoted exclusively to this major late 18th century Bavarian Born Austrian sculptor. It focuses on the artist's so called "character heads," among the most important works of sculpture from their era.

The exhibition is organized by Guilhem Scherf, chief curator of sculpture at the Musée du Louvre.



- The show will be on view at the Neue Galerie New York from September 16, 2010, to January 10, 2011, then travel to the Louvre, where it will be on view from January 26 to April 25, 2011. This is the first collaboration between the Neue Galerie and the Louvre. It is accompanied by a full-scale catalogue, with essays by Guilhem Scherf, Maria Pötzl-Malikova, Antonia Boström, and Marie-Claude Lambotte.



FRANZ XAVER MESSERSCHMIDT
b. 1736, Wiesensteig, Bavaria
d. 1783, Pressburg (today, Bratislava)



AFFLICTED WITH CONSTIPATION
1771-83
Lead-tin cast - 30.2 x 22 x 22 cm
Germanisches Nationalmuseum,
Nuremberg



JUST RESCUED FROM DROWNING
1771-83
Alabaster - 40 x 20 x 25.5 cm
Private Collection,
Belgium

Messerschmidt made his mark at first in Vienna, where he enjoyed a successful career, including several royal commissions. Working in a neoclassical vein, Messerschmidt produced some of the most important sculptures of the eighteenth century. He presented the individual features of his models in a way “true to nature,” in keeping with their age and without idealizing them. No other sculptor in Vienna at the time was similarly uncompromising when producing portraits. Around 1770, there was a rupture in Messerschmidt’s life. The artist was thought to have psychological problems, lost his position at the university, and decided to return to Wiesensteig, his native Bavarian town. From that period on, Messerschmidt devoted himself to the creation of his “character heads,” the body of work for which he would become best known. To produce these works, the artist would look into the mirror, pinching his body and contorting his face. He then rendered, with great precision, his distorted expressions. Messerschmidt is known to have produced more than 60 of these astonishing works before he died in 1783 at the age of 47.

Messerschmidt can be seen in relation to artists such as William Blake and Francisco Goya for his explorations of the dark side of the human soul. His “character heads,” in particular, are masterly works of sculpture, whose expressive intensity anticipates several later developments in art. This exhibition will extend the mission of the Neue Galerie, showing the roots of Expressionism and provide for a more complete understanding of the works in the museum collection.



SELECTIONS FROM THE PERMANENT COLLECTION

Ongoing



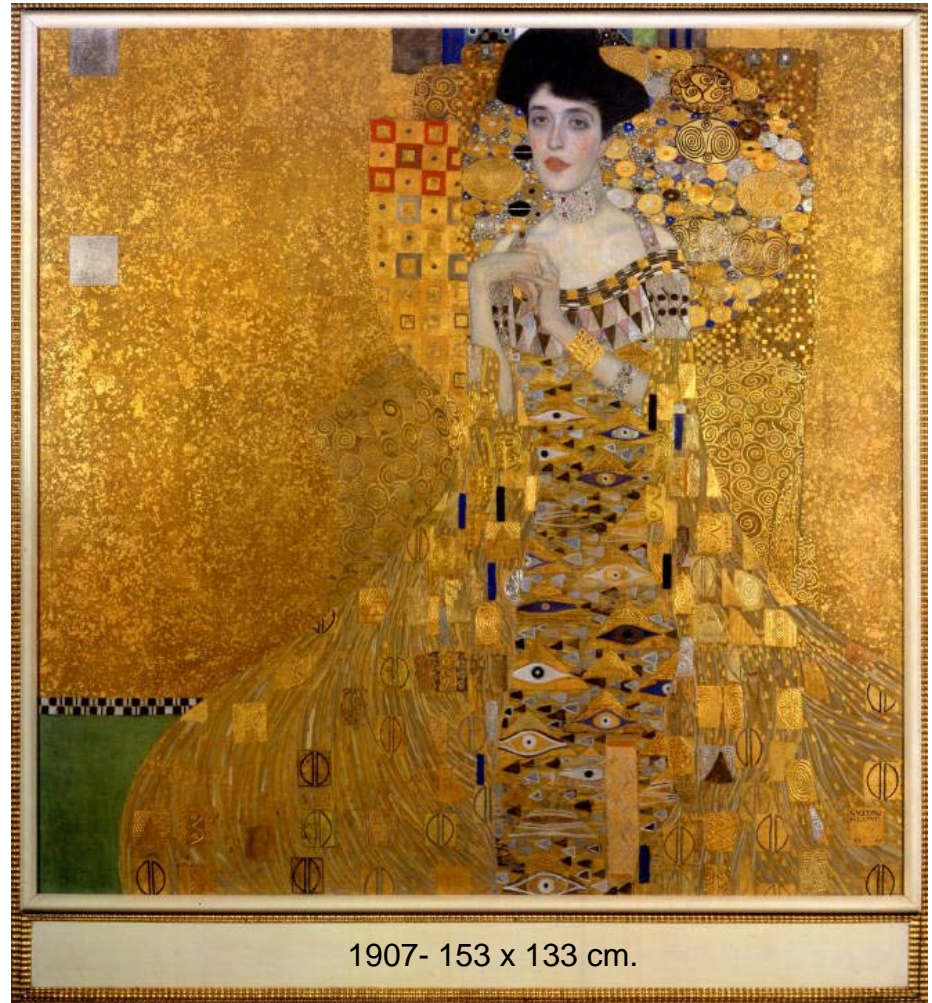
GEORGE MINNE
1866, Ghent- 1941, Laethem-Saint-Martin
KNEELING YOUTH
1898 – Marble
83 cm x 40 cm x 25.5 cm

- “Selections from the Permanent Collection” features highlights from the Neue Galerie’s superb holdings of German and Austrian fine and decorative arts from the first half of the twentieth century. It incorporates a wide range of media, including painting, sculpture, works on paper, photographs, and decorative arts. Though the exhibition is ongoing, the installation is updated regularly.
- In the past, featured artists have included Austrian painters Gustav Klimt, Egon Schiele, Oskar Kokoschka, and the designers of the Wiener Werkstätte. German movements such as the Brücke, the Blaue Reiter, Neue Sachlichkeit, and the Bauhaus have also been explored.

SELECTIONS FROM THE PERMANENT COLLECTION

The painting *Adele Bloch-Bauer I* by Gustav Klimt is on permanent display as part of this exhibition

The current installation focuses on Austrian art, with paintings by artists Gustav Klimt, Egon Schiele, and Oskar Kokoschka; and decorative arts by designers Josef Hoffmann, Kolomon Moser, Otto Wagner, Adolf Loos, and others.





The Metropolitan Museum of Art

1000 Fifth Avenue en 82nd Street
Nueva York, Nueva York 10028-0198

Información: 212-535-7710

TTY: 212-570-3828

Ingresos: Fifth Avenue y 81st Street // Fifth Avenue y 82nd Street.

(Excepto los lunes festivos)

Martes a jueves: de 9:30 a.m. a 5:30 p.m.

Viernes y sábados: de 9:30 a.m. a 9:00 p.m.

Domingos: de 9:30 a.m. a 5:30 p.m.

(Cerrado el Día de Acción de Gracias, Navidad y Año Nuevo)



Met

Informaciones útiles

- *El Edificio Principal del Museo Metropolitano, sus galerías y tiendas, estarán abiertos desde las 9:30 a. m. hasta las 5:30 p. m. durante los siguientes lunes festivos de Met:

Día de Conmemoración a los Caídos: 25 de mayo, 2009

Día del Trabajo: 7 de septiembre, 2009

Día de la Raza: 12 de octubre, 2009

28 de diciembre, 2009

Día de Martin Luther King Jr: 18 de enero, 2010

Día del Presidente: 15 de febrero, 2010

Tenga en cuenta que los restaurantes públicos que se encuentran en el Edificio Principal estarán abiertos para el almuerzo desde las 11:30 a. m. hasta las 4:30 p. m. todos los lunes festivos de Met.

**Tenga en cuenta que debe retirarse de las galerías quince minutos antes de la hora de cierre.

El precio de la entrada al Edificio Principal incluye la entrada a [Los Claustros](#) el mismo día. No se exige pago adicional por la entrada a exposiciones especiales.

Now on View

Man, Myth, and Sensual Pleasures: Jan Gossart's Renaissance
Through January 17, 2011

The World of Khubilai Khan: Chinese Art in the Yuan Dynasty
Through January 2, 2011

John Baldessari: Pure Beauty
Through January 9, 2011



JOHN BALDESSARI
PURE BEAUTY



Jan Gossart (Netherlandish, ca. 1478–1532)

Special Exhibition Galleries, 2nd floor

The first major exhibition in forty-five years devoted to the Burgundian Netherlandish artist Jan Gossart (ca. 1478-1532) brings together Gossart's paintings, drawings, and prints and places them in the context of the art and artists that influenced his transformation from Late Gothic Mannerism to the new Renaissance mode. Gossart was among the first northern artists to travel to Rome to make copies after antique sculpture and introduce historical and mythological subjects with erotic nude figures into the mainstream of northern painting. Most often credited with successfully assimilating Italian Renaissance style into northern European art of the early sixteenth century, he is the pivotal Old Master who changed the course of Flemish art from the medieval craft tradition of its founder, Jan van Eyck (ca. 1380/90–1441), and charted new territory that eventually led to the great age of Peter Paul Rubens (1577–1640).

Saint Luke Drawing the Virgin, ca. 1520–22

Oil on panel

Kunsthistorisches Museum, Gemäldegalerie, Vienna



... Chinese Art in the Yuan Dynasty



This exhibition covers the period from 1215, the year of Khubilai's birth, to 1368, the year of the fall of the Yuan dynasty in China founded by Khubilai Khan, and features every art form, including paintings, sculpture, gold and silver, textiles, ceramics, lacquer, and other decorative arts, religious and secular. The exhibition highlights new art forms and styles generated in China as a result of the unification of China under the Yuan dynasty and the massive influx of craftsmen from all over the vast Mongol Empire—with reverberations in Italian art of the fourteenth century.

Mahakala of the Tent,

late 13th–early 14th century

Tibet

Limestone; 20.3 cm x 14.3 cm x 5.1 cm

John Baldessari: Pure Beauty

Iris and B. Gerald Cantor Exhibition Hall, 2nd floor

This is the first major U.S. exhibition in twenty years to survey the work of the legendary American artist John Baldessari, widely renowned as a pioneer of conceptual art. Baldessari (b. 1931, National City, California) turned from an early career in painting toward photographic images that he combined with text, using the freeways, billboards, and strip malls of Southern California as his frequent sources. In his groundbreaking work of the late 1960s, he transferred snapshots of banal locales around his hometown onto photo-sensitized canvases and hired a sign painter to label them with their locations or excerpts from how-to books on photography. Throughout the whole of his career, Baldessari's sharp insights into the conventions of art production, the nature of perception, and the relationship of language to mass-media imagery are tempered by a keen sense of humor. The exhibition brings together a full range of the artist's innovative work over five decades, from his early paintings and phototext works, his combined photographs, and the irregularly shaped and over-painted works of the 1990s, to his most recent production. A selection of his videos and artist's books will also be included in the exhibition.

John Baldessari (American, b. 1931), **Harry Shunk**
(German, b. Italy, 1924–2006), **Janos Kender**
(Hungarian, 1937–ca. 1983)

Hands Framing New York Harbor,
1971 - Gelatin silver print; 25.4 x 18 cm
© John Baldessari

Photo: Shunk-Kender © Roy Lichtenstein Foundation



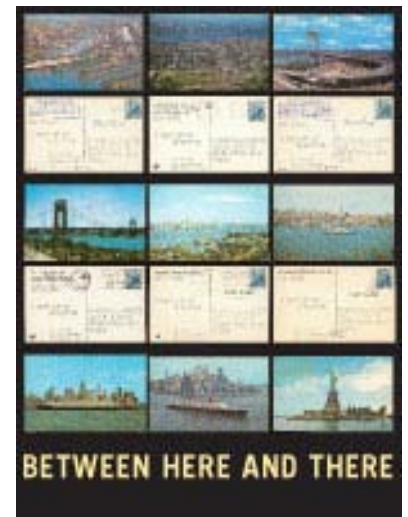
Current

***Stieglitz, Steichen, Strand* - November 10, 2010–April 10, 2011**

***The Roman Mosaic from Lod, Israel* - September 28, 2010–April 3, 2011**

"Our Future Is In The Air": *Photographs from the 1910s* - November 10, 2010–April 10, 2011

***Between Here and There: Passages in Contemporary Photography* - July 2, 2010–February 13, 2011**



Alfred Stieglitz (American, 1864–1946).
Georgia O'Keeffe, 1918.

November 10, 2010–April 10, 2011
Galleries for Drawings, Prints, and Photographs, 2nd floor

This exhibition features three giants of photography — Alfred Stieglitz (American, 1864–1946), Edward Steichen (American, b. Luxembourg, 1879–1973), and Paul Strand (American, 1890–1976) whose works are among the Metropolitan's greatest photographic treasures.

The diverse and Groundbreaking work of these artists will be revealed through a presentation of approximately 115 photographs, drawn entirely from the collection.

Alfred Stieglitz, a photographer of supreme accomplishment as well as a forceful and influential advocate for photography and modern art through his gallery "291" and his sumptuous journal *Camera Work*, laid the foundation of the Met's collection. He donated twenty-two of his own works in 1928—the first photographs to be acquired by the Museum as works of art—and more than six hundred by other photographers, including Steichen and Strand, in later decades. Featured in the exhibition will be portraits, city views, and cloud studies by Stieglitz, as well as numerous images from his composite portrait of Georgia O'Keeffe (American, 1887–1986), part of a group selected for the collection by O'Keeffe herself.

Stieglitz's protégé and gallery collaborator Edward Steichen was the most talented exemplar of Photo Secessionist ideas, with works such as his three large variant prints of *The Flatiron* and his moonlit photographs of Rodin's *Balzac* purposely rivaling the scale, color, and individuality of painting. By contrast, the final issue of *Camera Work* (1917) was devoted to the young Paul Strand, whose photographs from 1915–1917 treated three principal themes—movement in the city, abstractions, and street portraits—and pioneered a shift from the soft-focus Pictorialist aesthetic to the straight approach and graphic power of an emerging modernism. The exhibition is made possible in part by Joseph M. Cohen.



***Mosaic floor (detail).* Roman, ca. A.D. 300.
Excavated at Lod (Lydda), Israel. Stone tesserae.**

John A. and Carole O. Moran Gallery, Greek and Roman Galleries, 1st floor



First discovered in 1996 during construction on the Jerusalem–Tel Aviv highway in Lod (formerly Lydda), Israel, this large and impressive mosaic floor has only recently been uncovered and was displayed briefly in situ to the public in Israel during the summer of 2009. Believed to belong to a large house owned by a wealthy Roman in about A.D. 300, the mosaic comprises a large square panel with a central medallion depicting various exotic animals and two rectangular end panels, one of which represents a marine scene of fish and ships. The floor, which adorned a richly appointed audience room, is extremely well preserved and highly colorful. It has now been removed from the ground and is being first exhibited to the general public here at the Metropolitan Museum. The Lod Mosaic is on loan from the Israel Antiquities Authority and the Shelby White and Leon Levy Lod Mosaic Center.

Morton Schamberg (American, 1881–1918). [View of Rooftops], 1917.

"Our Future Is In The Air": Photographs from the 1910s

November 10, 2010–April 10, 2011

The Howard Gilman Gallery, 2nd floor

The twentieth century was truly born during the 1910s. This exhibition, which accompanies Stieglitz, Steichen, Strand, surveys the range of uses to which photography was put as its most advanced practitioners and theorists were redefining the medium as an art..



The title "Our Future Is in the Air" is taken from a military Aviation pamphlet that figures prominently (in French) in a 1912 Cubist tabletop still life by Picasso; it suggests The twinned senses of exhilarating optimism and lingering dread that accompanied the dissolution of the old order Photography was handmaiden and witness to the upheavals that revolutionized perception and consciousness during this tumultuous era. Space And time were overcome by motorcars and airplanes, radio and wireless, and man seemed liberated from the bounds of gravity and geography. This seemingly limitless expanse was mirrored by a new understanding of the unconscious as infinitely deep, complex, and varied—a continent ripe for discovery. The camera was seen as the conduit between these two states of self and world, and "straight photography"—stripped of the gauzy blur of Pictorialist reverie—was espoused by Alfred Stieglitz and Paul Strand among others.

This turn was not accidental: since handheld cameras became available in the late 1880s, anyone could be a photographer; similarly, photography had snaked its way into every corner of the culture. Elevated perception would distinguish the new artists from the amateur and the tradesman. The exhibition casts the widest possible net in order to show the foundations upon which the medium staked its claim as an independent art.



Joyce and Robert Menschel Hall for Modern Photography, 2nd floor

Themes of dislocation and displacement in contemporary photography are explored in this exhibition of works from the collection by artists such as **Vito Acconci, Ed Ruscha, Richard Long, On Kawara, Bruce Nauman, Rineke Dijkstra, Thomas Struth, Darren Almond, Doug Aitken, Lothar Baumgarten, Matthew Buckingham, VALIE EXPORT, Felix Gonzalez-Torres, Svetlana Kopystiansky, Dennis Oppenheim, Allen Ruppersberg, Fazal Sheikh, Erin Shirreff, Robert Smithson, Anne Turyn, Jeff Wall, and Weng Fen.**

Beginning in the mid-1960s the work of art started to break free from wall and pedestal. Fixed categories and traditional types of objects were often no longer seen as sufficient to capture the contingencies and complexities of modern life. Finding the proper idiom with which to express each idea became supreme, and the artwork could now take the form of a walk, a twenty-five-foot book, or a series of postcards detailing the time the artist rose each day. It is not accidental that so many of the types of works seen in this exhibition trace shambolic or meandering paths or that the subjects appear to be the chaotic output of some enigmatic—though highly specific—criterion; digressions without logical end or endlessly attenuated gestures hollowed out the spot where "meaning" once went and made that formerly orderly, plentiful place ghostly, dislocated, and emblematic of the spooky, comical vacuity of the modern world. Any satisfaction to be had, the artist seemed to say, was now catch-as-catch-can—in the space between private imagination and public record. Photography (and, by extension, video) was mechanical, reproducible, and once-removed, making it an ideal tool for reflecting the rootless, unfixed nature of the modern world. If dislocation were somehow inherent to the low-tech, ad-hoc nature of art in the 1960s and 1970s, the period that followed witnessed the restoration of established genres and formats (albeit modified by Conceptualism) while epochal and historical transformations were wreaking havoc upon the old geopolitical certainties. Displacement was no longer simply a formal or structural trope to convey isolation and alienation but an actual uprooting of individuals and peoples caught up in global strife. Some artists responded humanistically with tried-and-true tools, such as the old-fashioned view camera on a tripod, which could bring the past to the surface and memorialize the present for the future. At the same time, photography was used interchangeably with video and film—often in absorbing multimedia installations—by other artists who sought to reflect the mind-bending perceptual and psychological distortions that accompany a global existence that is also, increasingly and paradoxically, virtual and unmoored.

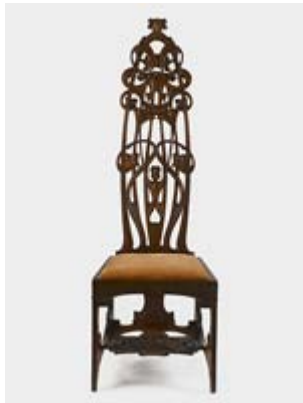
Muestras Especiales

The Yuan Revolution: Art and Dynastic Change - August 21, 2010 –January 9, 2011

*The Artistic Furniture of Charles Rohlf*s - October 19, 2010 –January 23, 2011

Rugs and Ritual in Tibetan Buddhism - October 7, 2010–March 27, 2011

Howard Hodgkin: Prints from the Collection, 1987–2002 - July 13, 2010–February 13, 2011



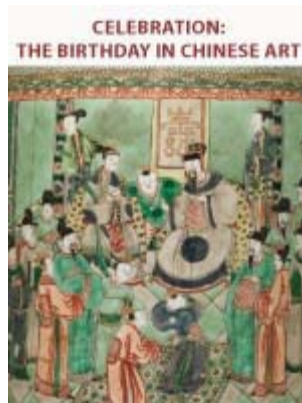
Muestras Especiales

***Katrin Sigurdardottir at the Met* - October 19, 2010–March 6, 2011**

***Celebration: The Birthday in Chinese Art* - February 27, 2010–November 28, 2010**

***Miró: The Dutch Interiors* - October 5, 2010–January 17, 2011**

***Italy Observed: Views and Souvenirs, 1706–1899* - October 12, 2010–January 2, 2011**



Drawings and Prints: Selections from the Permanent Collection

October 5, 2010–January 3, 2011

The André Mertens Galleries for Musical Instruments

Opened March 2, 2010

Renovation of Late Gothic Hall, The Cloisters

Opened December 8, 2009

Sounding the Pacific: Musical Instruments of Oceania

November 17, 2009–January 23, 2011

The Young Archer Attributed to Michelangelo

Opened November 3, 2009

Masterpieces of French Art Deco

Opened August 4, 2009

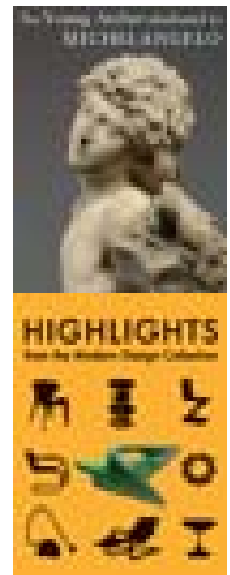
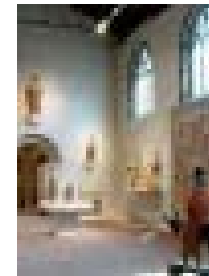
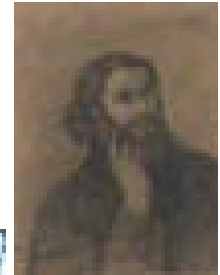
Highlights from the Modern Design Collection: 1900 to the Present

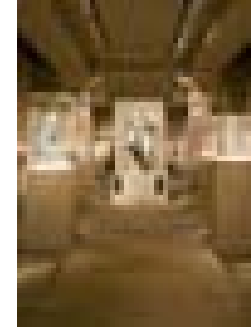
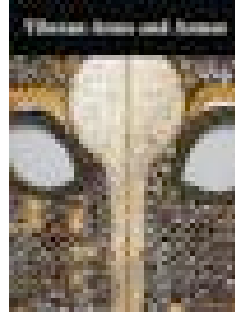
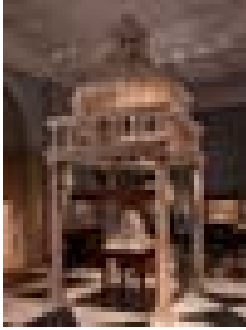
Opened June 23, 2009

The New American Wing

Part 2: The Charles Engelhard Court and the Period Rooms

Opened May 19, 2009





Mary and Michael Jaharis Galleries for Byzantine Art and the Medieval Europe Gallery

Opened November 18, 2008

American Landscapes

Opened May 20, 2008

Tibetan Arms and Armor from the Permanent Collection

Through fall 2011

Galleries for 19th- and Early 20th-Century European Paintings and Sculpture, including the Henry J. Heinz II Galleries

Opened December 4, 2007

Galleries for Oceanic Art

Opened November 14, 2007

The Wrightsman Galleries for French Decorative Arts

Opened October 30, 2007

The South Asia Galleries

Gandhara, Mathura, Andhra and Gupta Sculpture

Opened August 10, 2007

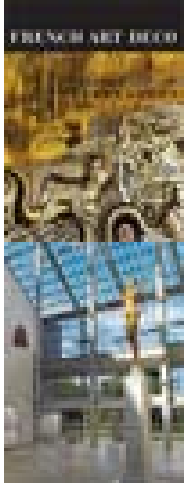
New Greek and Roman Galleries

Opened April 20, 2007



The André Mertens Galleries for Musical Instruments - Opened March 2, 2010

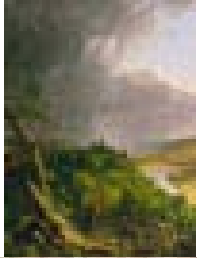
Sounding the Pacific: Musical Instruments of Oceania - November 17, 2009–January 23, 2011



Masterpieces of French Art Deco - Opened August 4, 2009

The New American Wing Part 2: The Charles Engelhard Court and the Period Rooms

Opened May 19, 2009



American Landscapes - Opened May 20, 2008



Galleries for 19th- and Early 20th-Century European Paintings and Sculpture, including the Henry J. Heinz II Galleries - Opened December 4, 2007



The Wrightsman Galleries for French Decorative Arts - Opened October 30, 2007

New Greek and Roman Galleries - Opened April 20, 2007



Whitney Museum of American Art

945 Madison Avenue at 75th Street

New York, NY 10021

General Information: (212) 570-3600

info@whitney.org



| | |
|-----------|------------|
| MONDAY | CLOSED |
| TUESDAY | CLOSED |
| WEDNESDAY | 11 am–6 pm |
| THURSDAY | 11 am–6 pm |
| FRIDAY | 1 pm–9 pm |
| SATURDAY | 11 am–6 pm |
| SUNDAY | 11 am–6 pm |



"Full House: Views of the Whitney's Collection at 75"
ran through September 3, 2006,
at The Whitney Museum of American Art.
Michael Heizer's latest sculpture also appeared at PaceWildenstein,
the second of its Chelsea spaces, through September 23.



current

Modern Life: Edward Hopper and His Time

Slater Bradley and Ed Lachman: Shadow

Lee Friedlander: America By Car

Paul Thek: Diver, A Retrospective

Sara VanDerBeek: To Think of Time

Collecting Biennials

also on view

artport

Artport is the Whitney Museum's portal to net art and digital arts, and an online gallery space for commissioned net art projects.

Jane Hammond: Fallen

Taubman Museum of Art

Roanoke, VA –

September 23, 2010–January 9, 2011

William Eggleston: Democratic Camera, Photography and Video, 1961-2008

Los Angeles County Museum of Art

Los Angeles, CA

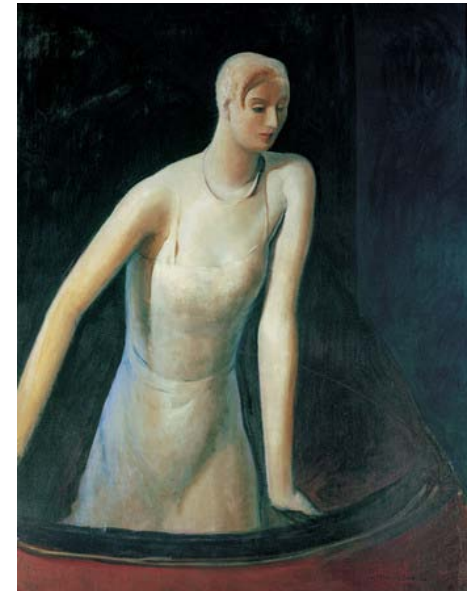
October 31, 2010–January 16, 2011

Modern Life: Edward Hopper and His Time organized by Barbara Haskell and Sasha Nicholas.

Modern Life... traces the development of realism in American art between 1900 and 1940, emphasizing the diverse ways that artists depicted the sweeping transformations in urban and rural life that occurred during this period. The exhibition highlights the work of Edward Hopper, whose use of the subject matter of modern life to portray universal human experiences made him America's most iconic realist painter of the 20th century. Drawn primarily from the Whitney Museum's extensive holdings, Modern Life places Hopper's achievements in the context of his contemporaries—the Ashcan School painters with whom he came of age as an artist in the century's first decades, the 1920's Precisionist artists, whose explorations of abstract architectural geometries mirrored those of Hopper, and a younger generation of American Scene painters, who worked alongside Hopper in New York during the 1930s. Modern Life: Edward Hopper and His Time includes approximately 80 works in a range of media by Hopper and artists such as John Sloan, Alfred Stieglitz, Edward Steichen, Paul Strand, Charles Demuth, Guy Pène du Bois, Charles Sheeler, Charles Burchfield, Ben Shahn, Reginald Marsh. The show is accompanied by a 250-page illustrated catalogue with essays by American and German scholars, produced in conjunction with an exhibition of the same title which appeared at the Bucerius Kunst Forum, Hamburg, and the Kunsthall Rotterdam in 2009-10.



Edward Hopper,
New York Interior,
c. 1921.
Oil on canvas,
61.6 x 74.3 cm



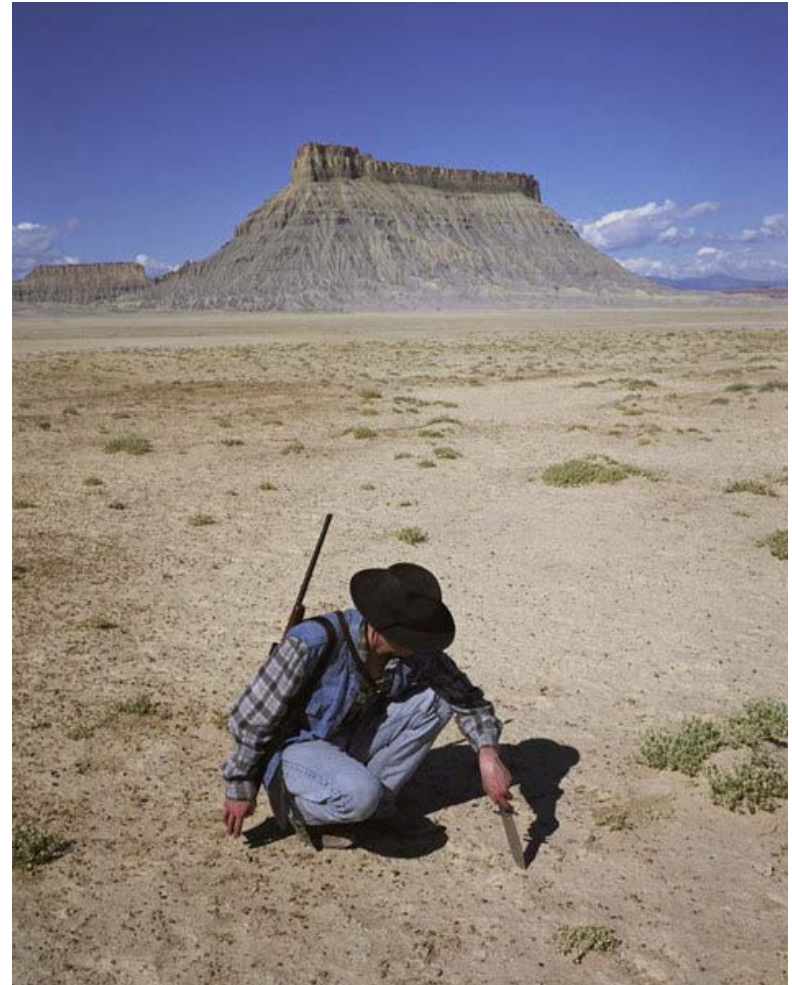
Guy Pène du Bois,
Opera Box,
1926.
Oil on canvas,
143.5 x 113 cm

Robert Henri, *Gertrude Vanderbilt Whitney*, 1916. Oil on canvas, 127 × 182.9 cm.
Whitney Museum of American Art, New York



Slater Bradley and Ed Lachman: Shadow

Shadow (2010), a new video work by Slater Bradley in collaboration with Academy Award–nominated cinematographer Ed Lachman, takes as its inspiration the unfinished Hollywood film *Dark Blood* (1993), which was never completed due to the untimely death of its star, River Phoenix. Seventeen years later, *Shadow* presents a kind of prologue to the original film, revisiting Phoenix's character (here, by Ben Brock) while creating a new narrative which, when woven together with the original, creates a labyrinthine tale that blurs the lines between illusion and reality. *Slater Bradley and Ed Lachman: Shadow* is curated by Anne & Joel Ehrenkranz



Slater Bradley (b. 1975) and Ed Lachman (b. 1946), Production still from *Shadow*, 2010.
High-definition video,color, five-channel surround sound; 13:30 minutes. Collection of the artists; courtesy
Galeria Helga de Alvear, Madrid; Max Wigram Gallery, London; Blum & Poe Gallery, Los Angeles; and Team
Gallery, New York



Paul Thek: Diver, a Retrospective

Paul Thek: Diver... is the first retrospective in the United States devoted to the legendary American artist Paul Thek (1933-1988). A sculptor, painter, and one of the first artists to create environments or installations



- Thek came to recognition showing his sculpture in New York galleries in the 1960s. The first works exhibited, which he began making in 1964 and called “meat pieces” as they were meant to resemble flesh, were encased in Plexiglas boxes that recall Minimal sculptures. At the end of the sixties, Thek left for Europe, where he created extraordinary environments, incorporating elements from art, literature, theater, and religion, often employing fragile and ephemeral substances, including wax and latex. After a decade, at the end of the seventies, Thek changed direction, moved back to New York, and turned to the making of small, sketch-like paintings on canvas, although he continued to create environments in key international exhibitions. With his frequent use of highly perishable materials, Thek accepted the ephemeral nature of his art works—and was aware, as writer Gary Indiana has noted, of “a sense of our own transience and that of everything around us.” With loans of work never before seen in the US, this exhibition is intended to introduce Thek to a broader American audience.

Paul Thek: Diver, a Retrospective is co-organized by Elisabeth Sussman, Sondra Gilman Curator of Photography at the Whitney Museum of American Art, and Lynn Zelevansky, the Henry J. Heinz II Director of Carnegie Museum of Art, Pittsburgh.



Paul Thek, *Untitled (Sedan Chair)*, 1968.
Wood, wax, paint, metal, leather, glass, and plaster,
200 × 100 × 100 cm.



Paul Thek, *Untitled*, 1966,
(series *Technological Reliquaries*)
Wax, paint, polyester resin, nylon monofilament, wire, plaster,
plywood, melamine laminate, rhodium plated bronze, and
Plexiglas, 35.6 × 38.3 × 19.1 cm.

Lee Friedlander: America By Car Through November 28, 2010

Driving across most of the country's fifty states in an ordinary rental car, master photographer Lee Friedlander (b. 1934) applied the brilliantly simple conceit of deploying the sideview mirror, rearview mirror, the windshield, and the side windows as picture frames within which to record reflections of this country's eccentricities and obsessions at the beginning of the twenty-first century. Friedlander's method allows for fascinating effects in foreshortening, and wonderfully telling juxtapositions in which steering wheels, dashboards, and leatherette bump up against roadside bars, motels, churches, monuments, suspension bridges, essential American landscapes, and often Friedlander's own image. Presented in the square crop format that has dominated his work in recent series, and taken over the past decade, the images in *America by Car* are among Friedlander's finest, full of virtuoso freshness and clarity, while also revisiting themes from older bodies of work.



Alaska

Arizona



Collecting Biennials
was organized by 2010 curator Francesco Bonami
and associate curator Gary Carrion-Murayari
Through November 28, 2010

- As a prelude, counterpoint, and coda to the Biennial, the Museum's fifth floor is devoted to artists in the Whitney's collection whose works were shown in Biennials over the past eight decades. *Collecting Biennials*, opening on January 16, is installed as a kind of historical survey within the Biennial, underscoring the importance of previous Biennial exhibitions in the Museum's history and the formation of its collection. Work by one of the artists in [2010](#), George Condo, is included in the mix. *Collecting Biennials* begins nearly six weeks before the rest of the Biennial and remains on view until November 2010.
- The following artists are included in *Collecting Biennials*: Kenneth Anger, Richard Artschwager, Milton Avery, Matthew Barney, Ashley Bickerton, Peter Blume, Lee Bontecou, Louise Bourgeois, Vija Celmins, Larry Clark, Anne Collier, George Condo, Bruce Conner, Willem de Kooning, Richard Diebenkorn, Lynn Foulkes, Jared French, Robert Gober, Stephen Greene, Philip Guston, David Hammons, Trenton Doyle Hancock, Duane Hanson, Alex Hay, Edward Hopper, Jasper Johns, Mike Kelley, Barbara Kruger, Zoe Leonard, Sherrie Levine, Glenn Ligon, Sylvia Plimack Mangold, Agnes Martin, Paul McCarthy, Allan McCollum, Bruce Nauman, Barnett Newman, Claes Oldenburg, Raymond Pettibon, Charles Ray, Mark Rothko, Ed Ruscha, David Salle, Julian Schnabel, Cindy Sherman, Charles Simonds, George Tooker, Cy Twombly, Andy Warhol, Franklin C. Watkins, and Sue Williams.



Sara VanDerBeek: To Think of Time

September 17–December 5, 2010

- Sara VanDerBeek's quiet semi-abstract photographs are based predominantly on sculptural forms created by the artist. In the past, she has collected pictures from various sources, including art history books, archives, magazines, and newspapers, incorporating them into sculptures that are made only to be photographed in the artist's studio. (After being photographed, the sculptures are immediately dismantled, and VanDerBeek's pictures provide the only remaining evidence of the temporary structure.) In her work on view in this exhibition, VanDerBeek continues this practice, yet she couples it with ventures outside the studio as she meditates on the nature of time as both a personal and collective condition.
- *Sara VanDerBeek* is organized by senior curatorial assistant Tina Kukielski.



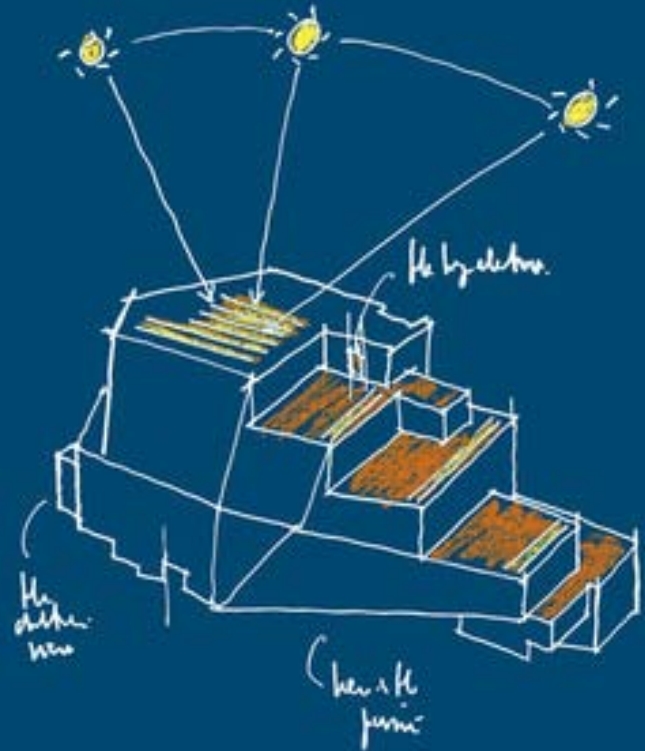
Whitney Downtown Building Project by Renzo Piano



This model shows the building in context of the existing neighborhood, as seen looking east from the Hudson River.

820 Washington Street on the corner of Washington and Gansevoort Streets

- The [Meatpacking District](#) is a twenty-square-block neighborhood on the far West Side of Manhattan.
- Surrounding the meatpacking plants just north of Gansevoort Street are some of New York's most notable restaurants, bars, fashion boutiques, clubs, and hotels.
- The neighborhood is bordered to the north and east by Chelsea, renowned for its art galleries, cultural organizations, and educational institutions.
- To the south is the West Village and its nineteenth-century townhouses, charming streets, and unique shops. To the west is the Hudson River.

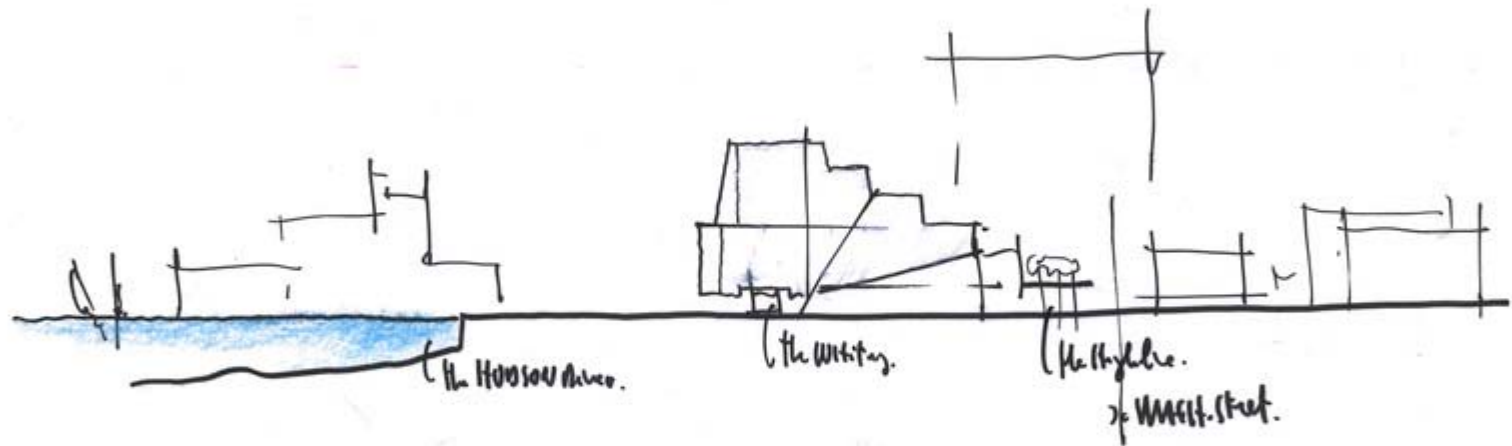


October 14, 2010: The Whitney sells eight buildings with proceeds to go towards construction of the downtown project and to bolster the Museum's endowment. Funding for the project reaches \$475 million.

- May 25, 2010: The Whitney announces it will break ground on the downtown building in May 2011 and that it has raised \$372 million in the leadership phase of the fundraising campaign for the project.
- April 16, 2010: The Whitney announces a series of large-scale, commissioned works on the site of its future downtown building for May–October, 2010.
- October 12, 2009: The Whitney announces it has signed a contract with the City of New York to purchase the land on which the downtown Whitney will be built.
- June 8, 2009: The High Line opens to the public. Mayor Bloomberg says the downtown Whitney will be a major cultural anchor for the new park.
- September 24, 2008: The New York City Council unanimously approves the project's ULURP application.
- August 11, 2008: The City Planning Commission unanimously approves the project's ULURP application.
- July 2, 2008: The Whitney presents its ULURP application at the City Planning Commission's July 2008 public hearing.
- June 30, 2008: Manhattan Borough President Scott M. Stringer recommends approval of the project's ULURP application stating, "The application meets the required findings, satisfies important public policy goals, has the support of the affected community, and will facilitate the development of a highly anticipated new public park as well as enhance the ability of an important art institution to serve the public."
- May 22, 2008: At its May 2008 board meeting, Community Board 2 unanimously votes to approve the downtown Whitney project proposal and its associated zoning actions.
- May 15, 2008: The Zoning & Housing Committee of Community Board 2 unanimously votes in support of the project proposal and its associated zoning actions. The formal resolution thanks the Whitney "for starting this project by establishing a strong relationship with the surrounding community and Community Board."
- May 5, 2008: The project receives certification from the New York City Planning Commission, beginning the formal zoning process of public review known as ULURP (Uniform Land Use Review Procedure) by the local Community Board, Borough President, Department of City Planning, and the City Council.
- April 30, 2008: The Whitney releases the initial building designs at a public information session hosted by Community Board 2.

Francis Cape's *The Other End of the Line* is on view on the Gansevoort Plaza (under the High Line at Gansevoort and Washington Streets) until Sunday, November 21. The exhibition in the mobile home's interior is open daily between 2:00 and 8:00 PM on weekdays and 11:00 AM and 5:00 PM on weekends.





Barbara Kruger
Whitney Downtown- site-specific installation



Whitney on Site: New Commissions Downtown

- **Barbara Kruger** has designed the third Whitney **site-specific installation** at 820 Washington Street on the corner of Washington and Gansevoort Streets, producing a dramatic intervention that addresses the viewer with powerful and enigmatic textual statements while engaging with the social history of the site. The artist has described her motivation for her installation as follows: “Because I’ve spent so many years in lower Manhattan, the streets are rife with remembrance. So I’ve tried to mark the site with a gathering of words about history, value, and the pleasures and pains of social life.” The installation uses bold text to respond to the viewer’s visual and temporal experience of the site and its surroundings. Some of the statements are drawn from Kruger’s catalog of signature phrases like “YOU BELONG HERE” and “BELIEF + DOUBT = SANITY.” Other statements respond to the neighborhood’s shifting identity and address the changing industries that have inhabited it from meatpacking to fashion to art. Texts printed on vinyl are attached to surfaces around the site and are visible from the street and the High Line. Kruger’s installation elegantly and provocatively writes itself into the activity and history of the museum’s future downtown building



**Downtown_ site specific
Guyton\Walker
May 8–July 7, 2010**



**Downtown_ site specific
Tauba Auerbach
July 18–August 29**





Asia Society and Museum
725 Park Avenue (at 70th Street)
New York, NY 10021

Tel: 212-288-6400

Fax: 212-517-8315

Box Office
212-517-ASIA

Online: <https://tickets.asiasociety.org>

Hours

Tuesday - Sunday, 11:00 am - 6:00 pm, with extended evening hours Fridays until 9:00 pm (except July 1 through Labor Day).

The Museum Galleries are closed on Mondays.

From July 1 through Labor Day, Asia Society Museum closes at 6:00 pm on Fridays.

The Museum is also closed on July 4, Thanksgiving Day, Christmas Day, and New Year's Day.

Yoshitomo Nara: Nobody's Fool

Yoshitomo Nara: *Nobody's Fool* is the first major New York exhibition of the Japanese artist Yoshitomo Nara (born 1959), and features more than one hundred works ranging from his early career in the 1980s to his most recent paintings, drawings, sculptures, ceramics, and large-scale installations. As one of the leading artists of Japan's influential Neo Pop art since the 1990s, Nara is well known for his depictions of children and animals. Nara's cute, though often menacing, children and animals are so readily associated with popular culture, particularly manga comics and animation, that viewers may neglect to contemplate his evocative imagery in depth. His popular appeal masks the serious social and personal dimensions of his work—feelings of helplessness and rage, and a sense of isolation in a hyper-networked society.



Make the Road, Follow the Road, 1990.
Acrylic on cotton. 100 x 100 cm.

The Isamu Noguchi Museum

Museum Address: 9-01 33rd Road (at Vernon Boulevard), Long Island City, NY

Mailing Address: 32-37 Vernon Boulevard, Long Island City, NY 11106

Website © The Noguchi Museum.



Wednesday, Thursday, Friday: 10am-5pm
Saturday & Sunday: 11am-6pm
Monday & Tuesday: CLOSED

On the First Friday of every month, from June through September, the museum hosts extended exhibition hours.
Come enjoy pay-what-you-wish admission from 5:30 to 8pm along with a beer and wine cash bar.

First Friday dates
June 4 | July 2 | August 6 | September 3

The Museum is closed on Thanksgiving Day, Christmas Day and New Year's Day.





The Museum of Modern Art

- 11 West 53 Street New York
- NY 10019
(212) 708-9400

Sunday 10:30 a.m.–5:30 p.m.

Monday 10:30 a.m.–5:30 p.m.

Tuesday closed

Wednesday 10:30 a.m.–5:30 p.m.

Thursday 10:30 a.m.–5:30 p.m.

(Open until 8:45 p.m. on the first Thursday of each month and every Thursday in July and August)

Friday 10:30 a.m.–8:00 p.m. Saturday 10:30 a.m.–5:30 p.m.





***Counter Space:
Design
and
the Modern Kitchen***

**Through March 14, 2011
Special Exhibitions Gallery,
second floor**

***New Photography 2010:
Roe Ethridge, Elad Lassry,
Alex Prager, Amanda Ross-Ho***

**Through January 10, 2011
The Edward Steichen
Photography Galleries,
third floor**



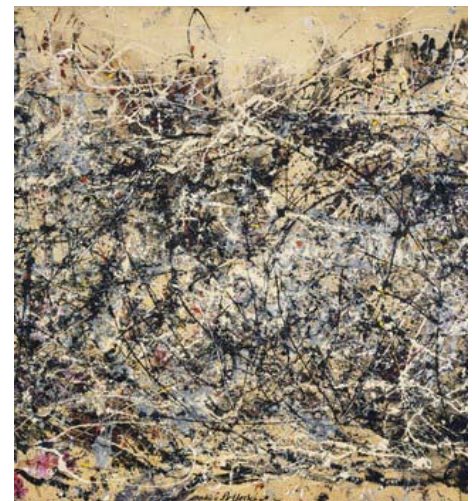
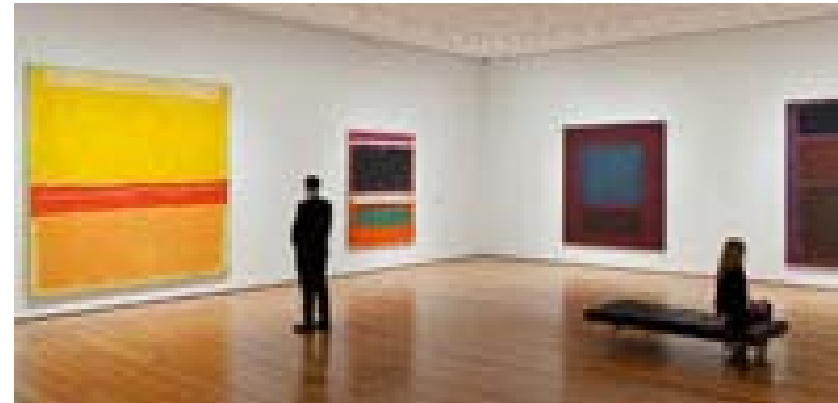
Abstract Expressionist New York
The Big Picture

Through April 25, 2011

**The Paul J. Sachs Prints & Illustrated Books Galleries,
second floor**

**The Paul J. Sachs Drawings Galleries,
third floor**

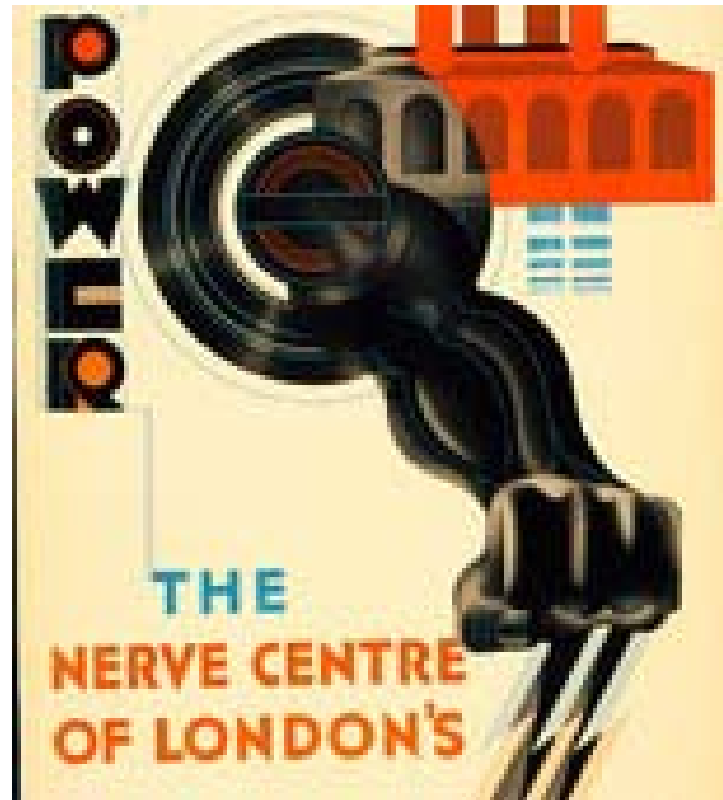
**The Alfred H. Barr, Jr. Painting and Sculpture Galleries,
fourth floor**





***Small Scale, Big Change:
New Architectures of Social Engagement***

**October 3, 2010–January 3, 2011
Special Exhibitions Gallery, third floor**



***Underground Gallery:
London Transport Posters 1920s–1940s***

July 28, 2010–January 10, 2011



Projects 93: Dinh Q. Lê

June 30, 2010–January 24, 2011

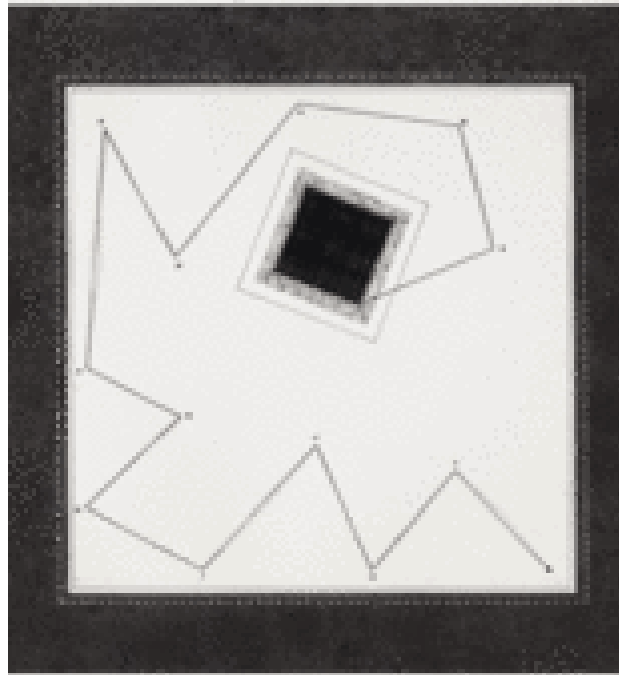
**Projects Gallery, second floor
The Yoshiko and Akio Morita Media Gallery, second floor**



Action! Design over Time

February 5, 2010–January 31, 2011

Architecture and Design Galleries, third floor



On Line: Drawing Through the Twentieth Century

November 21, 2010–February 7, 2011

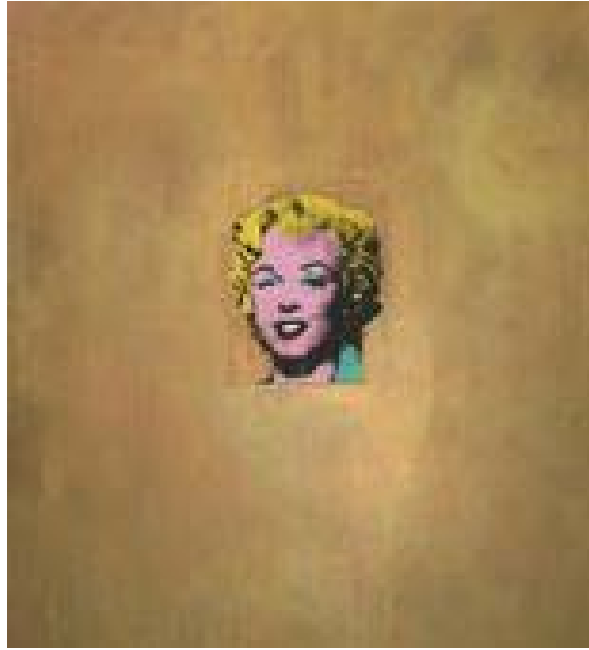
The Joan and Preston Robert Tisch Exhibition Gallery, sixth floor



Pictures by Women: A History of Modern Photography

May 7, 2010–April 4, 2011

The Edward Steichen Photography Galleries, third floor



On to Pop

September 29, 2010–April 25, 2011

The Werner and Elaine Dannheisser Lobby Gallery, fourth floor



Contemporary Art from the Collection

June 30, 2010–May 9, 2011



Building Collections: Recent Acquisitions of ...

November 10, 2010–May 30, 2011



From Line to Plane

June 8, 2010–Ongoing

The Abby Aldrich Rockefeller Sculpture Garden, exterior, first floor



What Was Good Design? MoMA's Message, 1944–56

May 6, 2009–Ongoing

Architecture and Design Galleries, third floor



Shaping Modernity: Design 1880–1980

December 23, 2009–Ongoing

Architecture and Design Galleries, third floor

Performance Exhibition Series

- January 21, 2009–Ongoing
- *Performance 1: Tehching Hsieh*
Performance 2: Simone Forti
Performance 3: Trio A by Yvonne Rainer
Performance 4: Roman Ondák
Performance 5: Mark Leckey
Performance 6: Fischerspooner
Performance 7: Mirage by Joan Jonas
Performance 8: William Kentridge:
- *I am not me, the horse is not mine*
Performance 9: Allora & Calzadilla
Performance 10: Alison Knowles
Performance 11: Trisha Brown
Performance 12: Cool Balducci
Performance 13: Anne Teresa De Keersmaeker
Performance 14: Ralph Lemon
Performance 15: Xavier Le Roy
- The Performance Exhibition Series is part of MoMA's increased focus on the historical as well as the contemporary practice of performance-based art. The ongoing series brings documentation and reenactments of historic performances, thematic group exhibitions, solo presentations, and original performance works to various locations throughout the Museum.
- Organized by Klaus Biesenbach, Chief Curator, and Jenny Schlenzka, Assistant Curator for Performance, Department of Media and Performance Art.

Artifact or Idea?

Photography in MoMA Exhibition Design, 1937–1979

In its early decades the Museum played a significant role in establishing photography as a modern art form. At the same time MoMA was integrating photography into innovative installation designs, blurring distinctions between photo-graphs as art objects and as communications media. In this exhibit, books, periodicals, installation photographs, and examples of actual exhibition design illustrate how diverse developments in twentieth-century photography were mobilized to explain, disseminate, and promote modernism.

Organized by Jennifer Tobias, Librarian, Reader Services.



MoMA PS1
22-25 Jackson Ave
at the intersection of 46th Ave
Long Island City, NY 11101
(718) 784-2084



Notice:
Due to construction, the MoMA PS1
main public entrance
has been relocated
to the back of the building located
at 46-01 21st street.

And, during some special events,
the loading dock on 47th Avenue
will serve as the public entrance.



Hours
12 - 6 p.m., Thursday through Monday:
closed on Tuesdays and Wednesdays.

MoMA PS1 is closed in recognition
of the following holidays:
Thanksgiving, Christmas and New Years Day.
On Christmas Eve MoMA PS1 closes at 3 p.m.

Exhibitions
Now on view

The NY Art Book Fair Report
Extended Installations from Greater New
York
(Installing Winter Exhibitions)

STUDIO VISIT



CECILIA SCHMIDT

Einat Imber Boris Dornbusch D. Dominick Lombardi Jake Ewert Ebiteny
Michael Manning Chris Kannen Alicia Grullon Sara Conca

MARIA JOSE DURAN

Marinella Senatore

Jibade-Khalil Huffman

Scott Tucker

Lia Lowenthal

Leila Hekmat

Ricky Day

Kay Lin Jamie Macaulay



<http://www.newmuseum.org/>

The New Museum is located at 235 Bowery
(at Prince Street between Stanton and Rivington Streets, one and a half blocks south of Houston)



Wed 11 AM - 6 PM

Thurs 11 AM - 9 PM

Fri / Sat / Sun 11 AM - 6 PM

Mon and Tues closed The seventh floor Sky Room with panoramic views is open on weekends only.

The Museum is closed to the public on Monday and Tuesday and on Thanksgiving Day, Christmas Day, and New Years Day.

Free Thursday Evenings (from 7 PM to 9 PM).

The Last Newspaper - October 6, 2010 - January 9, 2011

Free - October 20, 2010 - January 23, 2011

Voice and Wind: Haegue Yang

October 20, 2010 - January 23, 2011

Isa Genzken: Rose II

November 13, 2010 - November 13, 2011

Birdbath created by the City Bakery

Enjoy our new café and taste the exclusive New Museum Cookie!

Always Open. Visit the New Museum BloG



The New Museum will present "The Last Newspaper," a major exhibition inspired by the ways artists approach the news and respond to the stories and images that command the headlines. The exhibition will animate the Museum with signature artworks and a constant flow of information-gathering and processing undertaken by organizations and artist groups that have been invited to inhabit offices within the museum's galleries. Partner organizations will use on-site offices to present their research, engage in rapid prototyping, and stage public dialogues, opening up the galleries as spaces of intellectual production as well as display. For visitors, "The Last Newspaper" will be a unique site of dialogue, participation, and critical thinking, posing new possibilities for a contemporary art museum experience. The exhibition is co-curated by Richard Flood, Chief Curator of the New Museum, and Benjamin Godsill, Curatorial Associate.

Today, culture is more dispersed than ever before. The web has broadened both the quantity and kind of information freely available. It has distributed our collective experience across geographic locations; opened up a new set of creative possibilities; and, coextensively, produced a set of challenges.

This fall, the New Museum will present “Free,” an exhibition including twenty-three artists working across mediums—including video, installation, sculpture, photography, the internet, and sound—that reflects artistic strategies that have emerged in a radically democratized cultural terrain redefined by the impact of the web. “Free” will propose an expansive conversation around how the internet has affected our landscape of information and notion of public space. The philosophy of free culture, and its advocacy for open sharing, informs the exhibition, but is not its subject. Instead, the title and featured works present a complex picture of the new freedoms and constraints that underlie our expanded cultural space.



The New Museum will present the first New York solo exhibition by Haegue Yang (b. Seoul, 1971). One of the leading artists of her generation, Yang has participated in numerous exhibitions internationally, and represented South Korea at the 53rd Venice Biennial in 2009, but she has yet to exhibit in a New York museum. “Voice and Wind: Haegue Yang,” at the New Museum will feature the artist’s installation *Series of Vulnerable Arrangements—Voice and Wind* (2009)— a labyrinthine system of stacked venetian blinds, industrial fans, and scent atomizers that will transform the New Museum’s lobby gallery into an immersive experience.

Yang’s work is marked by a particular preoccupation with the coexistence of formalism and emotion, determination and meandering. She has created meditative, striking installations at the 2006 São Paulo Biennial, sala rekalde in Bilbao, and REDCAT in Los Angeles, in which man-made sensorial stimuli enhance an experience of space and time. For Yang’s installation at the New Museum, industrial fans placed within the gallery will generate wind at various intervals, altering both the stability of the blinds as suspended barriers and the movement of visitors through the space.

Scent atomizers integrated in and around the system of blinds will infuse the installation with a subtle olfactory experience, calling upon the visitors’ subjectivity as a key element in the definition of the space.

Flooded with natural light, *Series of Vulnerable Arrangements—Voice and Wind* (2009) will evoke shadows of places and experiences not physically present. As in her earlier works, Yang introduces electricity as an invisible connection between objects, people, and ideas, and as the source of artificial approximations of sensual experiences “that conjure other places, other people, comfort, distress, something familiar, perhaps something profoundly forgotten,” writes Eungie Joo, curator.



Isa Genzken *Rose II* (2007)



Standing twenty-eight feet tall, acclaimed German artist Isa Genzken's *Rose II* (2007) is the second sculpture to be presented as part of the New Museum's ongoing Façade Sculpture Program since the building's completion in December 2007. This is Isa Genzken's first public artwork in the United States. A crucial figure in Post-war contemporary art, Genzken is a sculptor whose work re-imagines architecture, assemblage, and installation, giving form to new plastic environments and precarious structures. The artist represented Germany at the 2007 Venice Biennale and has shown her work in leading museums across Europe. She was among a group of prominent international artists featured in the exhibition "Unmonumental," the survey that inaugurated the New Museum's SANAA building.

Birdbath created by The City Bakery is one of the leading baked-goods proprietors in New York. The City Bakery, founded by acclaimed baker Maury Rubin, is known for its outstanding fare and sustainable, forward-thinking practices (buildagreenbakery.com). They've been in business for twenty years, and come to the New Museum with considerable retail experience. More recently, The City Bakery has expanded with several storefront satellite operations branded as Birdbath created by The City Bakery. Their products—like their pretzel croissant and chocolate chip cookies—are widely sought after, and their reasonable prices make them even more appealing.

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Museum for African Art

36-01 43rd Avenue at 36th Street

Long Island City, NY 11101

Tel: 718-784-7700

Fax: 718-784-7718

africanart.org

Hours : Monday - Friday 10:00 am to 5:00 pm.

. Three blocks up to 36th Street, one block left from Queens Boulevard to 43rd Avenue. The Museum is on the corner.

By bus: From Manhattan: Q32 stopping at 35th Street and Queens Boulevard.

One block to 36th Street, one block left to 43rd Avenue. Q60 from 59th St. at stops between 2nd and East End Aves. to Queens Blvd/33rd St. Within Queens: Q39 to Thompson Ave/31St.





building by Robert A.M. Stern that will be the permanent home for the Museum for African Art, on Fifth Avenue at 110th Street. It will be the first museum built along Museum Mile since the Guggenheim, 1959.