

P R E S S I N F O R M A T I O N



Welcome to
the Museum of
Contemporary Ideas
Park Avenue
New York

Incorporating

The Manhattan Archive

***** EXHIBITIONS & PROGRAMS *****

IMMEDIATE RELEASE

NEW GALLERY SPACE
ANNOUNCED

The Museum is pleased to announce the opening of a new gallery space specialising in exhibitions and events put on at short notice in response to burgeoning young talent or to immediate political and cultural events. With a think-tank of advisers and freelance curators to draw upon the new space, to be called THE CHANGING ROOM, will be able to react within hours to current events, bringing the deadline tensions of the newsroom and the pressures of the press office, to the presentation of art and ideas.

Said Museum director Dr Sunday Anderson, "While continuing to mount exhibitions which may take years of preparation in other parts of the Museum, this new space, which at 141 ft x 66ft (42m x 18m) takes up only one twentieth of our total exhibition space, will set out to challenge the supremacy of the so-called blockbuster show. Without wishing to be too critical of fellow directors I think it is widely felt that vast exhibitions such as the recent Bilderstreit in Cologne and Magiciens de la Terre in Paris suffer from over-planning and too long a gestation period. They lack the tension that is born of immediacy. THE CHANGING ROOM aims to challenge accepted ways of curating as was done in very different ways by Chambres d'Amis and Skulpturen Republik."

EXHIBITIONS

The program commences with TO GET RICH IS GLORIOUS.

TO GET RICH IS GLORIOUS

This exhibition centers on PROPAGANDA, both intentional and unintentional, and takes its title from a statement

DIRECTOR: Dr Sunday Anderson
Professor of Ideas: Hideki Kazuhito
Executive Archivist: Ivan Vertov
Commissioning Archivist: Dr Rosa Debevic
Press and Media: Sally Anne Shaw
Education Programs: Don and Charlie Scottsdale
Artificial Intelligence Program: Cindy Lieberman
Off-Planet Research: K log W
International Outreach: Stan Livingstone
Sponsorship: John Blue
Department of Public Information: Amy Kurman
Enquiries to the fifteen additional department heads go via the Department of Public Information.

THE MUSEUM'S PRESENTATION OF CONTEMPORARY IDEAS IS THE MOST COMPREHENSIVE IN THE WORLD OFFERING AN UNRIVALED VIEW ACROSS THE VISUAL ARTS, THE PHILOSOPHY OF SCIENCE, ARCHITECTURE, TECHNOLOGY, PERFORMING ARTS, AND OFF-PLANET SYSTEMS. A RANGE OF SERVICES ARE AVAILABLE TO DISABLED PEOPLE. SIGN LANGUAGE INTERPRETERS AVAILABLE FOR HEARING-IMPAIRED VISITORS. SCULPTURE TOUCH TOUR BY APPOINTMENT FOR VISUALLY IMPAIRED VISITORS. THE LECTURE THEATERS IN THE MANHATTAN ARCHIVES ALICE AND ABNER "BUCKY" CAMERON THEATERS 3 AND 6 ARE ENHANCED BY INFRARED AMPLIFICATION SYSTEM BACKED UP BY TERRESTRIAL AND OFF-PLANET BROADCASTING SYSTEMS.

THE MUSEUM OF CONTEMPORARY IDEAS IS A BEQUEST TO THE PEOPLE OF NEW YORK THRU THE ALICE AND ABNER "BUCKY" CAMERON FOUNDATION. IT WAS ALSO THEIR WISH THAT THE EUROPEAN CENTER LOCATE IN DUNDEE, SCOTLAND, HOME OF "BUCKY" CAMERON'S GRANDPARENTS WHOSE WEALTH FROM THE LOCAL JUTE INDUSTRY FINANCED BOTH THEIR SON AND THEIR GRANDSON'S ACTIVITIES IN THE MULTI-NATIONAL OIL AND ARTIFICIAL INTELLIGENCE INDUSTRIES.

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made by Deng Xiaoping in the early eighties - TO GET RICH IS GLORIOUS. By contrast his June 9th speech which melded economic liberalism with political orthodoxy, and made five days after the Tiananmen Square massacre (although not televised in China until the end of that month), spoke of PLAIN LIVING and set out a seventy year program to promote the new philosophy.

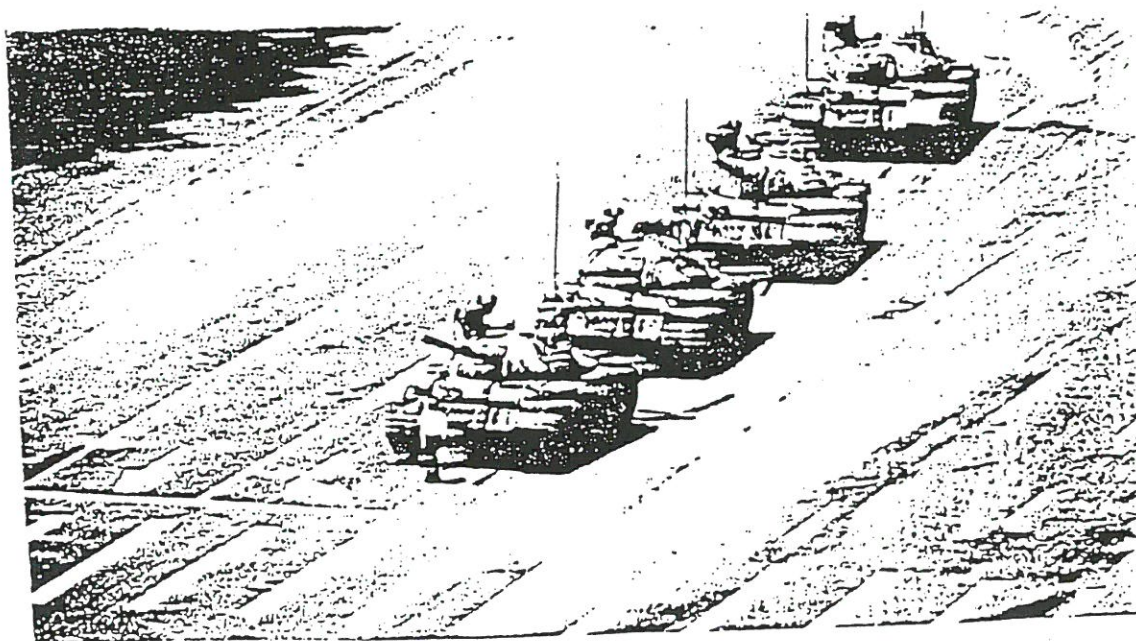
This exhibition takes as its central theme PROPAGANDA in 20th century China through wall posters and woodcuts upto the present day and the manipulation of the truth through radio and television as happened most recently in the aftermath of the democracy demonstrations. The counter-balancing effect of satellite broadcasts into the country, and direct transmissions from Hong Kong, is also explored.

Other aspects of propaganda are examined, from the influence of the church and the spread of Christianity through to the present day fanaticism of certain Islamic sects and the propagation of their faith. First world equivalents are also examined through the media and advertising in particular.

Ten young New York artists were invited to respond to the theme of the exhibition by Thomas Chalmers, assistant curator Department of Painting in collaboration with Cologne critic Ingrid Franke. Their works include video, performance, painting, mixed media and sculpture.

Invited artists: Jenny Thomas, Guy Dassin, Jill Jackson, Nancy Adrienne Anthony, Dianne McGinnis, Victor Corliss, Jim Carolan, Gregory Wilding, Evans and Wolf, and Marco Haarlem.

PRESS PHOTOGRAPHS AVAILABLE



Tanks for the Memory, Mr Deng. Jill Jackson
Photo silk-screen on canvas, 18 feet by 10 feet.

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NEW COMPLEXITIES, NEW DANCE STEPS

MADE IN PALESTINE

A group of four East Village artists who have turned the artworld in on itself. Often using large cibachrome prints they document the artworld at work, from biennales to art fairs, to artists and directors caught off guard in city streets and galleries.

CONJECTURES AND REFUTATIONS

Paul Kuhn and Paul Popper are the adopted names of two artist philosophers from Vienna. Heavily influenced by neo-conceptualism "We think, therefore our art exists."

ART AGAINST ASTROLOGY

A trio from London, England, this group attempts to deconstruct myth, superstition and religion - aware that over 50 per cent of the population in first world countries still live in a state that can only be described as 'magical'.

NOUVELLE KUNST FACTION

From Belgium NKF explore the art world as a fictional construct, taking out fake advertisements in the art press and generally trying to 'beat the parasites at their own game.' Their members include Gustav Zobel, Xavier Santos, Jean Phillippe Sanson, Simone Varlik, and Mika Klorinades.

ELVI AND JACK

A double-act in the best variety hall tradition this couple from Hell's Kitchen are performance artists who generally work only in non-art venues. Elvi is a memory woman who claims to have memorised every issue of ARTFORUM and to be able to bring forth any review or article requested by the audience. Come along and test her in Lecture Theater #6. Jack will be there too. He is the artworld's first stand-up comedian whose alter-ego is the ghost of a dead art historian - "Hey kids, just look at the blackboard and I'll go through it again for you."

ARTIC RIP TIDE

Six graduate students from Scotland, Europe, who moved to Amsterdam and produce work with a similar feel to MADE IN PALESTINE. Also taking the art world as their subject matter they examine the way people look at artworks in galleries or on public sites. Much of their work is presented through cibachrome photography, light-boxes, and sound recordings.

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ALOHA

Three Australians from Brisbane take tourism as their theme making witty pastiches of picture postcard scenes, but on a huge scale and drawing connections, but no conclusions, about the way art and art history is marketed today as a tourist commodity. Their work includes a large selection of art world souvenirs such as Gauguin ties, Warhol T-Shirts, Lichtenstein key fobs, and taped gallery guide cassettes.

CEREAL KILLERS

Green Art and Third World poverty have brought this Canadian group into conflict with governments and multi-nationals on three continents. Several death threats aimed at the group were received by the Museum when it was announced they would be making an installation in the Edward de Vere concourse gallery.

SEX AND DEATH

All the big issues here. Explored in exquisite detail in the work of these three women from Lyons, France. Leave your mother at home! Group are: Constance Mercredi, Annette Pin, and Claudette Tartarin.

MEDICAL TEAMS FROM TANZANAYA

Two Hong Kong artists, Ida Kubota and Heide Ho, who studied in London and New York before settling in Los Angeles. Their obsession is with repetition - the rhyming couplet in poetry and the repeat pattern in fabric design. Ida produces the poetry which Heide juxtaposes onto her repeating patterns which are then exhibited framed in galleries rather than silk-screened into lengths. They do not rule out, however, their work appearing on cloth and retailing in department stores.

Selectors working with Eric van Vliet: James McLafferty (London), Robin Gotham (Los Angeles), Velmir Pitz (Vienna), Bob Eagles (Brisbane), Rosa Hayman (Paris), Ed Steele (Canada), Alessandro Galindo (Rotterdam), Woody da Silva (Rio), Jutta Klorinades (Berlin), Thomas Wesselwold (New York).

PRESS PHOTOGRAPHS AVAILABLE

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FILM

FILM PILGRIMS

SQUARE TEARS

In less than two years FILM PILGRIMS have upturned conventional views of what constitutes cinema and literally how it is approached.

The films they produce can only be seen in one venue in the world thus bringing to film the conditions that have long surrounded the unique art object.

Some critics have seen this as a regressive and elitist move on the part of FILM PILGRIMS but what they have done is brought the idea of a pilgrimage to the viewing of film. Three films are already complete and installed in cinemas in Anchorage, Alaska; New Dehli, India; and Auckland, New Zealand. Their fourth film will, we are pleased to announce, be permanently installed in the Museum and is going to take as its theme the history of Tienanmen Square, Peking, from the earliest dynasty upto and beyond the recent massacres. This contrasts sharply to some of their other productions such as THE AFTER SEX CIGARETTE (Anchorage) which was a neo-romantic fantasy that turns into a penetrating expose of gender issues.

Said founder Pilgrim Jeff Tansey: "If you want to see the Mona Lisa you have to travel to Paris, you've got to walk those streets, confront that language and change that currency - there is no other way to see that artwork.

Then you have to jostle your way through crowds of Australian, Japanese and American tourists. We want to restore good health to the art pilgrimage and we choose to do it through film. As for costings - we play to packed houses four times a day, sometimes more often. We charge fifty bucks a ticket and we are well into profit on all our projects to date. All the profits are channelled into future projects, including the purchasing of old cinemas."



still from THE AFTER SEX CIGARETTE
copyright: FILM PILGRIMS 1986

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PHOTOGRAPHY

RALF KAPPER

A retro-exhibition of the work of photographer RALF KAPPER who died in 1980. This exhibition includes his harrowing series from Cambodia and later Bangladesh. It goes up to his last works of children photographed in the Florida Marine Park where he scraped a living as a commercial photographer and where he was eventually to take his own life.

More details to be announced.

ARCHITECTURE

OCEAN NECKLACE LIVING UNDERWATER

An exhibition with scale models by the NEPTUNE architectural partnership who specialise in building underwater housing and floating constructions that can be permanently moored or towed to a variety of sites. These latter include floating airports and concert stadiums.

The exhibition title OCEAN NECKLACE comes from the partnership's main sphere of influence which is in the Pacific Rim, the jewels of the necklace being Hong Kong, Singapore, Indonesia, Brisbane, Sydney, Auckland, Honolulu, and Los Angeles.

More details to be announced

ELECTRONIC IMAGING

To be announced.

FROM PICTALS TO FRACTALS

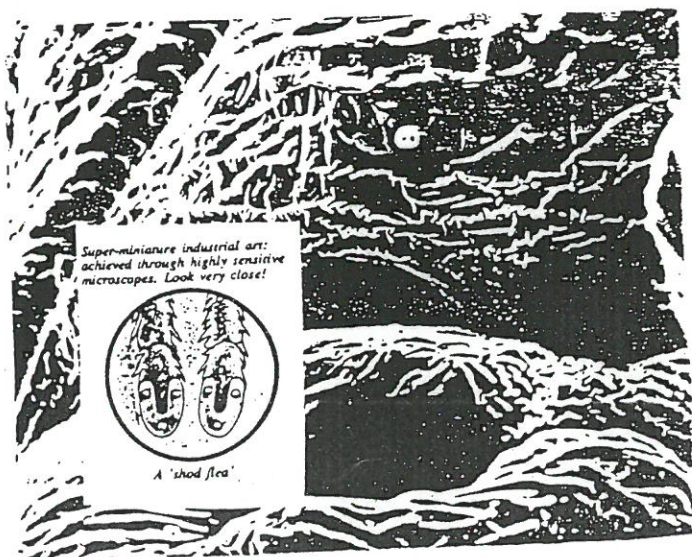
OVER THE RAINBOW (CHILDREN'S GALLERY)

A visually stunning exploration of the interface between ART AND SCIENCE, centered around recent developments in particle physics. For children of all ages - even the very big ones!

FIND THE BOSON

PURCHASE SUPPER

The Museum is to hold its anniversary PURCHASE SUPPER during the run of NEW COMPLEXITIES, NEW DANCE STEPS. Friends of the Museum will receive details during the Fall. Ticket Price: . \$500. Art attire.



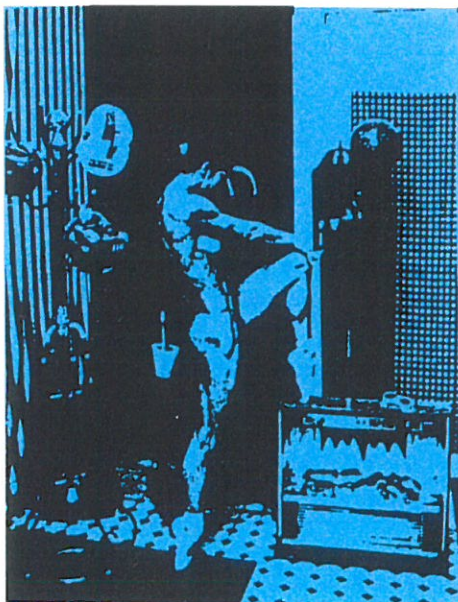
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Museum of Contemporary Ideas

VON GABRIELE KNAPSTEIN

Das von der Alice and Abner „Bucky“ Cameron Foundation getragene „Museum of Contemporary Ideas“ in New York, dessen Programm die Bereiche bildende Kunst, Film, Philosophie der Wissenschaft, Architektur, Technologie und Performance umfaßt, hat einen neuen Ausstellungsraum eröffnet: „The Changing Room“. Mit Hilfe eines „think-tank“, gebildet aus Beratern und freischaffenden Kuratoren, soll in diesem Raum der Versuch gemacht werden, „binnen Stunden“ auf politische und kulturelle Ereignisse und auf neue künstlerische Positionen zu reagieren. Der Direktor des Museums, Sunday Anderson, zum Konzept des Projekts: „Ich denke, es ist überall zu spüren, daß die Großausstellungen wie jüngst der ‚Bilderstreit‘ in Köln und die ‚Magier der Welt‘ in Paris unter einer überzogenen und zu langen Vorbereitung leiden. Ihnen fehlt die Spannung, die nur über Unmittelbarkeit zu erreichen ist. ‚The Changing Room‘ möchte die bisherigen Formen der Ausstellung verändern.“

Das erste Ausstellungsexperiment im neuen Raum nimmt die politischen Ereignisse in China zum Anlaß, um das Phänomen der Propaganda zu untersuchen. Im Zentrum der Ausstellung, deren Titel „To Get Rich Is Glorious“ einer Rede Deng Xiaopings aus den frühen 80er Jahren entliehen ist, stehen die verschiedenen Formen der Propaganda, die die Geschichte Chinas im Verlauf des 20. Jahrhunderts bis in die jüngste Vergangenheit mitbestimmt haben – Poster, Holzschnitte, Radio- und Fernsehsendungen. Weitere Aspekte des Themas Propaganda, die in der Ausstellung angesprochen werden, reichen von der Christianisierung über die

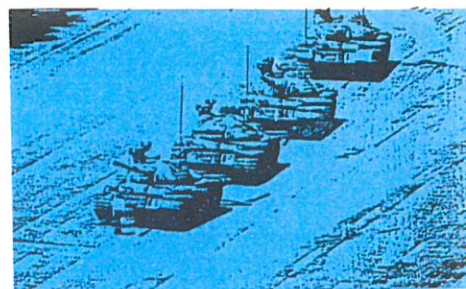


Film Pilgrims, „The After Sex Cigarette“, 1986

aktuelle Fanatisierung einiger islamischer Sekten bis zum Umgang mit Medien und Werbung in den Industrieländern. Außerdem wurden zehn junge Künstler aus New York eingeladen, in verschiedenen Medien Beiträge zum Thema zu zeigen. So sind Videos, Performances, Bilder, Mixed Media und Skulpturen von Jenny Thomas, Jill Jackson, Dianne McGinnis, Victor Corliss und anderen zu sehen. „The Changing Room“ gibt mit dieser Präsentation Anregungen, wie zukünftig in Ausstellungen mit den Verbindungen zwischen Kunst und Wissenschaft, Politik und Kultur gearbeitet werden könnte.

Parallel zu diesem Projekt zeigt das „Museum of Contemporary Ideas“ eine Ausstellung des 1980 verstorbenen Fotografen Ralf

Kapper, Entwürfe der Architektengruppe „Neptune“, die mit ihren Plänen für Unterwasserhäuser und schwimmende Bauten vorgestellt werden, und den vierten Film der „Film Pilgrims“ zur Geschichte des „Platzes des himmlischen Friedens“ in Peking. Die Filme der Gruppe sind jeweils nur an einem Ort der Welt zu sehen, und um die bisherigen Filme der „Film Pilgrims“ zu sehen, muß man zu Kinos in Anchorage, Neu Delhi und Auckland pilgern. In der Ausstellung „New Complexities, New Dance Steps“, von Eric van Vliet organisiert, wird der Trend weg von der einzelnen Künstlerpersönlichkeit hin zur Künstlergruppe, wie er in den letzten Jahren mit den Namen etwa von Gilbert & George, Group Material, Information Fiction Publicité, BB, General Idea und Fischli/Weiss belegt werden kann, weiter verfolgt, und es werden eine Reihe von neuen Gruppierungen (u. a. Made in Palestine, Nouvelle Kunst Faction, Aloha, Cereal Killers, Sex and Death) präsentiert. Das „Museum of Contemporary Ideas“ sieht in diesen neuen künstlerischen Strategien einen weltweiten Trend für die Kunst der 90er Jahre: „Weg vom Individuum, hin zur Gruppe!“



Jill Jackson, „Tanks for the Memory, Mr. Deng“