



GREATER NEW YORK

NEW ART IN NEW YORK NOW

A P.S.1 Project Organized in Collaboration
with The Museum of Modern Art

P.S.1
a MoMA affiliate

P.S.1 CONTEMPORARY ART CENTER 2000

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FEBRUARY 27 THROUGH MAY 14 2000

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22-25 JACKSON AVE AT 46TH AVE
LONG ISLAND CITY, NY 11101

GLENN D. LOWRY, DIRECTOR, THE MUSEUM OF MODERN ART

Greater New York is the first substantial manifestation of the new collaboration between two great institutions that have merged as the result of our common dedication to contemporary art. Conceived of and executed in an extraordinary four months, this exhibition and the catalogue that accompanies it could only have become a reality as the result of the combined creativity, resources, and unique expertise of both P.S.1 and MoMA. With the enthusiastic participation of more than thirty curators from both institutions, and armed with the broad brief to seek out new art in New York from the past five years, we were able to make a foray into our local art community that was unprecedented in its size and scope. The combined curatorial staff reviewed more than 2,000 individual artists' submissions from all five boroughs of New York City, and also from New Jersey, Connecticut, and Westchester County. Two hundred of our area's artists, ranging from students to accomplished professionals, opened their studios to us, and one hundred and forty-five of them have come to participate in this exhibition. Working in a vast array of mediums, and hailing from around the world, this spirited group represents almost every artistic tendency that can be seen in New York today, and richly illustrates the enormous diversity of voices that makes this cultural community unlike any other, past or present.

The Museum of Modern Art is fortunate to have friends and supporters who make contemporary art their abiding interest. Greater New York is made possible by the Peter Norton Family Foundation, with generous support provided by the Lily Auchincloss Foundation, Inc. Additional funding is provided by the Board of Directors of P.S.1 Contemporary Art Center, Robert J. Denison, the Douglas S. Cramer Foundation, both The Contemporary Arts Council and the Junior Associates of The Museum of Modern Art, and the New York City Department of Cultural Affairs.

It has been tremendous fun to work so closely on this project with my colleague and P.S.1's Executive Director Alanna Heiss, whose knowledge of the contemporary New York art world is immense. Thanks also goes to the entire P.S.1 staff, in particular curators Carolyn Christov-Bakargiev, Klaus Biesenbach, Tom Finkelpearl, Larissa Harris, and Russell Haswell. Exhibition designer Wendell Walker, registrar Christina Lee, and editor Anthony Huberman deserve particular recognition for dedicating so much of their time and energy to this project. At The Museum of Modern Art, Deborah Wye, Chief Curator of the Department of Prints and Illustrated Books, marshaled the labor and expertise

Jeremy Blake *Angel Dust* (detail), 1999.



of her entire department for the task of organizing the mammoth slide-review process. Paulo Herkenhoff, Curator in the Department of Painting and Sculpture, and Laura Hoptman, Assistant Curator in the Department of Drawings, joined Deborah as part of the core curatorial team for the selection process. Those MoMA curators who took part in the exhibition by making studio visits include Fereshteh Daftari, Roxana Marcoci, Robert Storr, and Kirk Varnedoe from the Department of Painting and Sculpture, Susan Kismaric from the Department of Photography, Claudia Schmuckli from the Department of the Chief Curator at Large, and Starr Figura, Judy Hecker, and Harper Montgomery from the Department of Prints and Illustrated Books.

Above all, we wish to thank all 145 artists who have participated in **Greater New York**, many of whom went to great lengths to make new works particularly for the show. This exhibition is our salute to you.

ALANNA HEISS, DIRECTOR, P.S.1

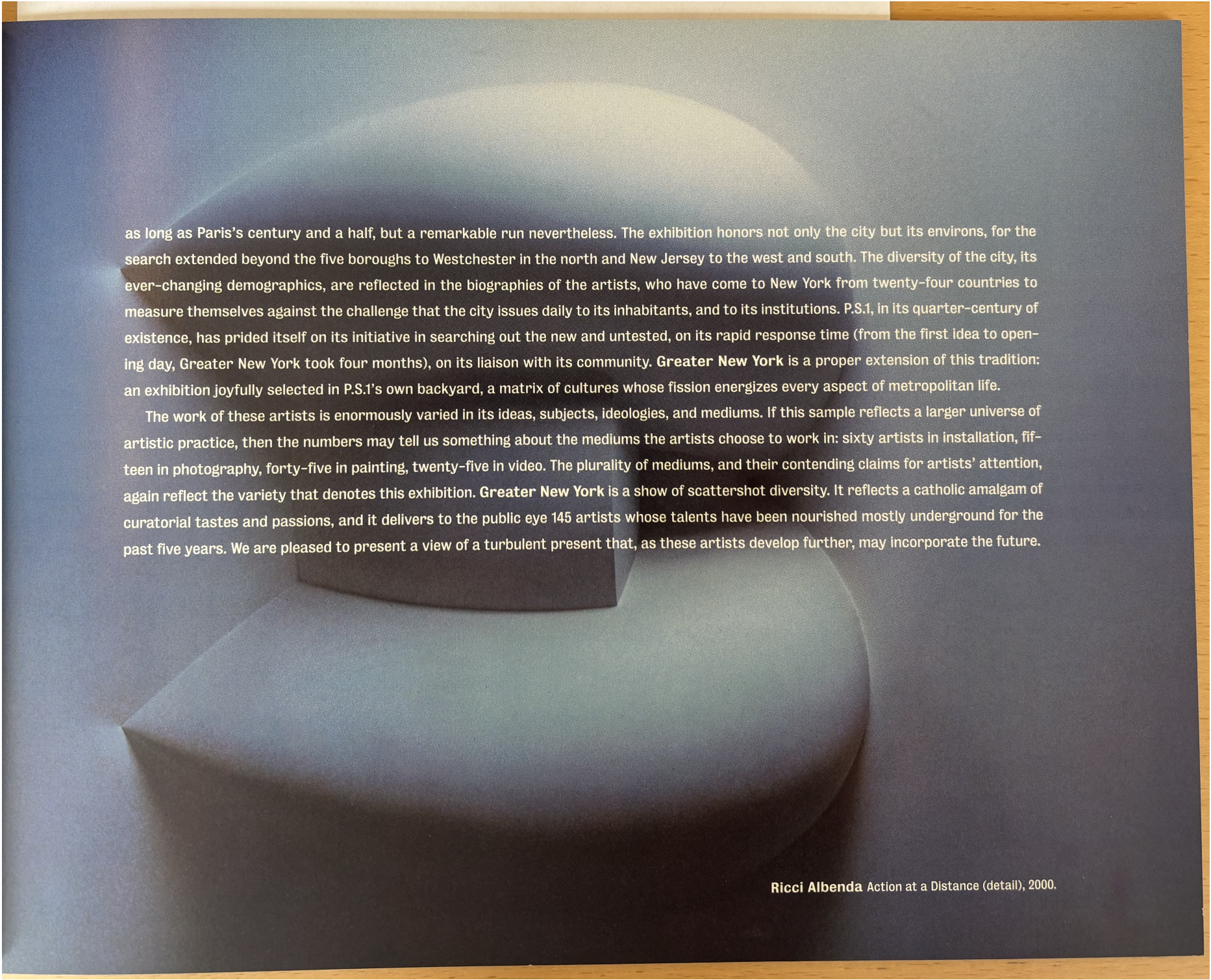
Above all others, the words “young” and “new” seem to stimulate curatorial passions. If the word “excellence” is added, then we have the trinity that justifies and indeed honors curatorial practice. The closest thing to being the first to do something new is to be the first to recognize it. And if the artist in question is young, then both artists and curator may together unroll a path into the future, the ownership of which is as contested as that of the past.

Indispensable to this act of recognition is the visit to the studio where the young, the new, and the excellent may await. In the curator’s pursuit of excellence, nothing is more exhilarating than the climb—usually it’s a climb—to the artist’s workplace, where an unknown potency awaits. There the etiquette of the studio visit, as codified as the pattern of a minuet, is tested. Any comment is open to misinterpretation; silence may not be golden on such occasions, but it is better than compassionate prolixity. All such cautions vanish, however, when the studio becomes a chamber of wonder and delight.

The search for **Greater New York** yielded many such moments. There was little agenda to draw a line between inclusions and exclusions; the work itself was the criterion. The only posture was one of alertness: “What is coming and who is bringing it?” After thousands of slides reviewed and hundreds of studios visited, 145 artists of every imaginable persuasion have brought their good news to P.S.1. For most of them this is the first major group exhibition. Some have had one-person exhibitions, most have not.

The extraordinary harvest of artists—mostly young (average age: thirty-two; eighty-seven men, fifty-eight women)—is equaled by the extraordinary group that undertook this mission. Over thirty curators from both The Museum of Modern Art and P.S.1 joined forces to search for, recognize, and select art that had not been widely exposed. This cooperative curatorial venture, unprecedented in both institutions’ history, is not just a rare example of curatorial enterprise and responsibility to a “local” artistic community. It is also a celebration of P.S.1’s new affiliation with MoMA. The mutual exchange between the two organizations—of which this exhibition is a visible example—has already been remarkably profitable; while both organizations maintain their traditions and programs, many of them complementary, this is the first of what we expect will be many mutual ventures.

Greater New York is an act of faith in a city that has been famous for stoking artists’ creative fires for six uninterrupted decades—not



as long as Paris's century and a half, but a remarkable run nevertheless. The exhibition honors not only the city but its environs, for the search extended beyond the five boroughs to Westchester in the north and New Jersey to the west and south. The diversity of the city, its ever-changing demographics, are reflected in the biographies of the artists, who have come to New York from twenty-four countries to measure themselves against the challenge that the city issues daily to its inhabitants, and to its institutions. P.S.1, in its quarter-century of existence, has prided itself on its initiative in searching out the new and untested, on its rapid response time (from the first idea to opening day, Greater New York took four months), on its liaison with its community. **Greater New York** is a proper extension of this tradition: an exhibition joyfully selected in P.S.1's own backyard, a matrix of cultures whose fission energizes every aspect of metropolitan life.

The work of these artists is enormously varied in its ideas, subjects, ideologies, and mediums. If this sample reflects a larger universe of artistic practice, then the numbers may tell us something about the mediums the artists choose to work in: sixty artists in installation, fifteen in photography, forty-five in painting, twenty-five in video. The plurality of mediums, and their contending claims for artists' attention, again reflect the variety that denotes this exhibition. **Greater New York** is a show of scattershot diversity. It reflects a catholic amalgam of curatorial tastes and passions, and it delivers to the public eye 145 artists whose talents have been nourished mostly underground for the past five years. We are pleased to present a view of a turbulent present that, as these artists develop further, may incorporate the future.

Ricci Albenda Action at a Distance (detail), 2000.

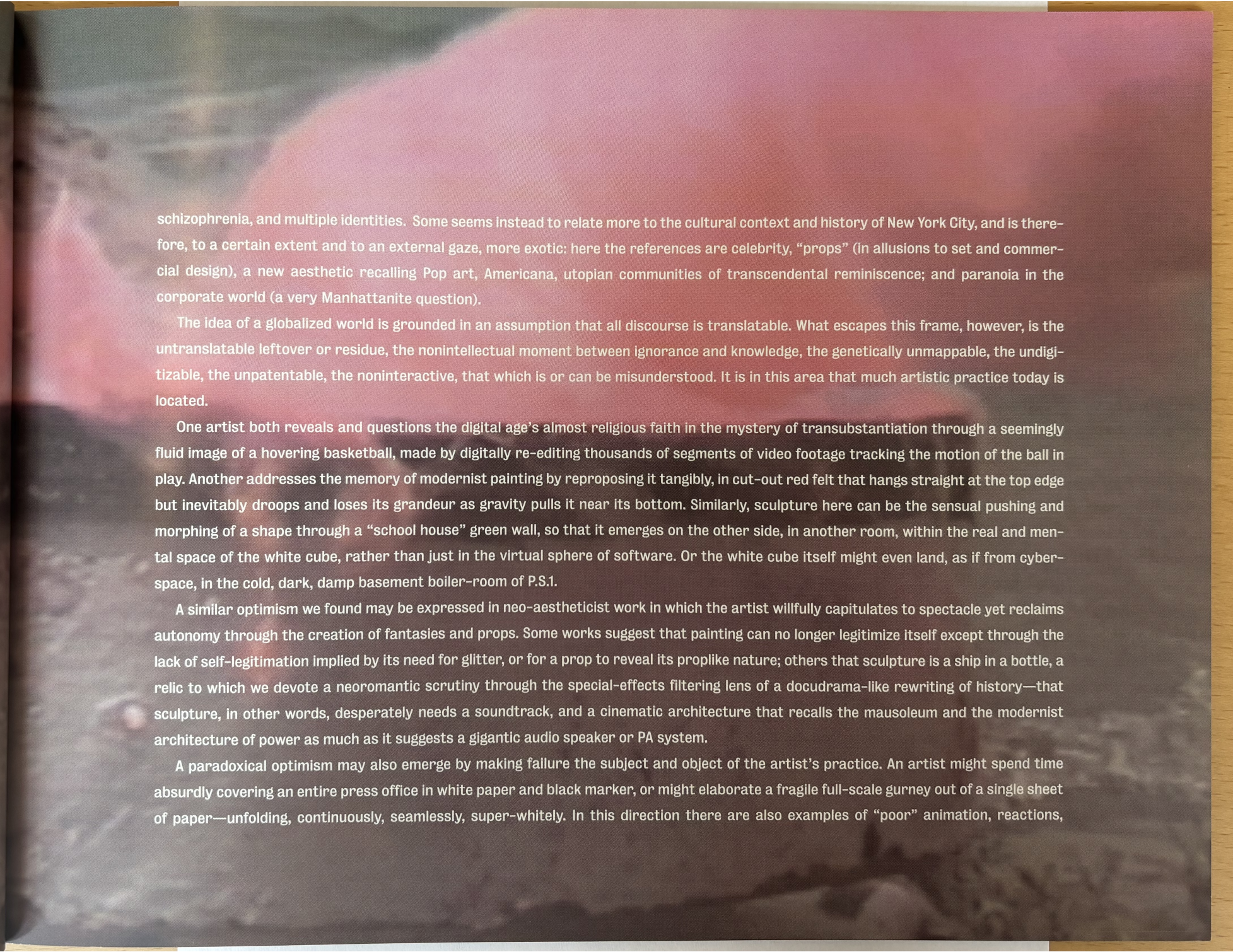
CAROLYN CHRISTOV-BAKARGIEV, SENIOR CURATOR, P.S.1

Before us lies an array of acts, thoughts, and practices that are at once artistic and curatorial, public and private, random and determined. We are both within and beyond the white-cube space designed for the autonomous art object, within and beyond the site- and context-specific art project, within and beyond the “black cube” space of the video projection, within and beyond the dissolution of art in technology and everyday life, and beyond practices based on postmodernist critique. To move in the field before us involves keeping these different levels of experience in mind and shifting constantly from one to another. It also asks that we avoid any binary thinking—between vertical and horizontal, history and geography, local and global, center and periphery, self and other, individual and collective, web and site.

Having moved to this city only recently, my position in the collective process of making **Greater New York** has been one of learning, surprise, and marvel at the many different art practices that are located here simultaneously. In some ways, though, a superficial gaze was helpful—a gaze that might reverse, even while it mimicked, the colonial gaze, a gaze shaped by experiences in southern Europe and in the so-called “margins” of cultural practice, and looking from them at the art world “center” that New York has been for so many decades. We tried to map the metropolitan area for new and emerging art, and then to organize it into coherence by juxtaposing works not around styles, mediums, or themes but around sensibilities and shared principles in the construction and use of knowledge. Any list of what might be topical in art today is likely to be reductive and laden with misunderstanding; yet perhaps it will allow the unstated to be stated, the obvious to be revealed anew, and the different to be coordinated with the whole.

We found a great sense of optimism that artistic practice can in fact operate in today’s matrixial or border zone of varied fields of interest, that it might be a metaphor for the construction of a new form of subjective autonomy within a hybrid state—a state characterized by the paradigmatic shifts in cultural practice ushered in by the Internet, by the “geneticization” of experience and knowledge in the digital age, and by the breakdown of the world’s division from a few main blocks into a myriad grassroots politics around the world. Some of what is topical in **Greater New York** relates to those general and global conditions: references include issues of translation and untranslatability, the presence and absence of the body in the digital age, pluridisciplinarity, science fiction, and the imagining of fantasy worlds,

Adriana Arenas Sweet Illusion (detail), 1999.



schizophrenia, and multiple identities. Some seems instead to relate more to the cultural context and history of New York City, and is therefore, to a certain extent and to an external gaze, more exotic: here the references are celebrity, “props” (in allusions to set and commercial design), a new aesthetic recalling Pop art, Americana, utopian communities of transcendental reminiscence; and paranoia in the corporate world (a very Manhattanite question).

The idea of a globalized world is grounded in an assumption that all discourse is translatable. What escapes this frame, however, is the untranslatable leftover or residue, the nonintellectual moment between ignorance and knowledge, the genetically unmappable, the undigitizable, the unpatentable, the noninteractive, that which is or can be misunderstood. It is in this area that much artistic practice today is located.

One artist both reveals and questions the digital age’s almost religious faith in the mystery of transubstantiation through a seemingly fluid image of a hovering basketball, made by digitally re-editing thousands of segments of video footage tracking the motion of the ball in play. Another addresses the memory of modernist painting by reproposing it tangibly, in cut-out red felt that hangs straight at the top edge but inevitably droops and loses its grandeur as gravity pulls it near its bottom. Similarly, sculpture here can be the sensual pushing and morphing of a shape through a “school house” green wall, so that it emerges on the other side, in another room, within the real and mental space of the white cube, rather than just in the virtual sphere of software. Or the white cube itself might even land, as if from cyberspace, in the cold, dark, damp basement boiler-room of P.S.1.

A similar optimism we found may be expressed in neo-aestheticist work in which the artist willfully capitulates to spectacle yet reclaims autonomy through the creation of fantasies and props. Some works suggest that painting can no longer legitimize itself except through the lack of self-legitimation implied by its need for glitter, or for a prop to reveal its proplike nature; others that sculpture is a ship in a bottle, a relic to which we devote a neoromantic scrutiny through the special-effects filtering lens of a docudrama-like rewriting of history—that sculpture, in other words, desperately needs a soundtrack, and a cinematic architecture that recalls the mausoleum and the modernist architecture of power as much as it suggests a gigantic audio speaker or PA system.

A paradoxical optimism may also emerge by making failure the subject and object of the artist’s practice. An artist might spend time absurdly covering an entire press office in white paper and black marker, or might elaborate a fragile full-scale gurney out of a single sheet of paper—unfolding, continuously, seamlessly, super-whitely. In this direction there are also examples of “poor” animation, reactions,

GREATER NEW YORK

Artists and Curators, February 21, 2000



GREATER NEW YORK ARTISTS P.S.1 MAY 2000

TERENCE ACCOLA 1986 MANUEL AGEVEDO Newark, NJ 1984 RICCI ALBENDA Brooklyn, NY 1988 GHADA AMER Cairo, Egypt 1983 ALFREDO ARCIA Caracas, Venezuela 1953
ADRIANA ARENAS Pereira, Columbia 1989 MICHAEL ASHKIN Morristown, NY 1955 NICOLE AWAI Port of Spain, Trinidad 1988 ADAM BAER White Plains, NY 1989 TRACEY
BARAN Bath, NY 1975 AIDAS BAREIKIS Vilnius, Lithuania 1987 Yael BARTANA Jerusalem, Israel JANE BENSON England 1971 BIG ROOM 1971 JIMBO BLACHLY Orange, NJ
1981 JEREMY BLAKE Ft. Sill, OK 1971 CHAKAIA BOOKER Newark, NJ 1953 JENNIFER BORNSTEIN Seattle, WA 1970 BOB BRAINE New York, NY 1983 MICHAEL BRAMWELL
Bronx, NY 1953 JESSE BRANSFORD Atlanta, GA 1972 STEVEN BROWER Washington, DC 1989 CECILY BROWN London, England 1984 MATTHEW BUCKINGHAM Nevada, IA 1983
LUCA BUVOLI Brescia, Italy 1983 ELIZABETH CAMPBELL Dwight, IL 1971 FRANCIS CAPE Lisbon, Portugal 1952 YUNGSHU CHAO Taipei, Taiwan 1983 JENNIFER CHO Seoul,
South Korea 1958 SEOUNGHO CHO Pusan, South Korea 1959 PETER COE New Haven, CT 1984 DIANA COOPER Greenwich, CT 1984 JESSICA CRAIG-MARTIN Hanover, NH 1983
JORDAN CRANDALL Detroit, MI 1980 E.V. DAY New York, NY 1987 LUCKY DEBELLEVUE Lafayette, LA 1957 ROBERT DE MAR Greenwich, CT 1984 ELENA DEL RIVERO Valencia,
Spain 1952 KELLY DRISCOLL Houston, TX 1984 DAVID DUPUIS Holyoke, MA 1959 ALEKSANDAR DURAVCEVIC Montenegro, Yugoslavia 1970 KEITH EDMIER Chicago, IL 1967
BENJAMIN EDWARDS Iowa City, IA 1970 INKA ESSENHIGH Belfonte, PA 1989 ROE ETHRIDGE Miami, FL 1989 RACHEL FEINSTEIN Ft. Defiance, AZ 1971 TERESITA
FERNANDEZ Miami, FL 1988 WILLIAM FICK Sumatra, Indonesia 1983 JONAH FREEMAN Santa Fe, NM 1975 DAVID GALBRAITH Milwaukee, WI 1985 & TERESA SEEMANN
Milwaukee, WI 1985 ELLEN GALLAGHER Providence, RI 1985 TIM GARDNER Iowa City, IA 1973 JEFF GAUNTT Houston, TX 1987 HOPE GINSBURG Bryn Mawr, PA 1974 MARIA
ELENA GONZÁLEZ Havana, Cuba 1957 SAM GORDON Brooklyn, NY 1973 TERENCE GOWER Columbus, Canada 1985 TOLAND GRINNELL Brooklyn, NY 1989 CHRIS
HAMMERLEIN Cincinnati, OH 1982 CHRIS HANSON Montreal, Canada 1984 & HENDRIKA SONNENBERG Toronto, Canada 1984 SHARON HARPER Stamford, CT 1988 RACHEL
HARRISON New York, NY 1986 JILL HENDERSON Tillicoultry, Scotland 1989 ARTURO HERRERA Caracas, Venezuela 1959 DANA HOEY San Francisco, CA 1988 JONATHAN
HOROWITZ New York, NY 1988 TIMOTHY HUTCHINGS St. Louis, MO 1974 EMILY JACIR 1970 JULIA JACQUETTE New York, NY 1984 GARETH JAMES London, England 1970
NATALIE JEREMIENKO Mackay, Australia 1988 ERNEST JOLICOEUR Woonsocket, RI 1987 BRAD KAHLAMER Tucson, AZ 1958 SERMIN KARDESTUNCER Gemlik, Turkey
1957 SETH KELLY Memphis, TN 1972 NINA KATCHADOURIAN Stanford, CA 1988 JOACHIM KOESTER Copenhagen, Denmark 1982 JEFF KONIGSBERG New Rochelle, NY 1989
UDOMSAK KRISANAMIS Bangkok, Thailand 1988 ALEX KU Philadelphia, PA 1988 JUSTINE KURLAND Warsaw, NY 1989 JULIAN LAVERDIERE Off the grid 1971 NIKKI LEE Kye-
Chang, Korea 1970 DANIEL LEFCOURT New York, NY 1975 PAUL ETIENNE LINCOLN London, England 1959 PIA LINDMAN Helsinki, Finland 1985 MARK LOMBARDI Syracuse, NY
1951-2000 CHARLES LONG NJ 1988 MICHELLE LOPEZ Philippines 1970 KRISTIN LUCAS Davenport, IA 1988 GILES LYON New York, NY 1987 JOHNNA MACARTHUR New York,
NY 1972 CAITLIN MASLEY Washington, DC 1971 TONY MATELLI Chicago, IL 1971 JENNIFER MCCOY Sacramento, CA 1988 & KEVIN MCCOY Seattle, WA 1987 JULIE MEHRETU
Addis Ababa, Ethiopia 1970 JOHN MENICK White Plains, NY 1978 DEBORAH MESA-PELLEY Havana, Cuba 1988 ARNALDO MORALES Ponce, PR 1988 SHIRIN NESHAT Qazvin,
Iran 1987 NILS NORMAN Kent, England 1988 OLU OGUIBE Aba, Nigeria 1984 MICK O'SHEA Nahant, MA 1987 ROXY PAINE New York, NY 1986 ERIK PARKER Stuttgart Bad
Constadt, Germany 1988 BRUCE PEARSON Aruba 1982 SHEILA PEPE Morristown, NJ 1959 DAVID PERRY Swansea, Wales 1989 ELIZABETH PEYTON Danbury, CT 1985 PAUL
PFEIFFER Honolulu, HI 1988 MICHAEL PHELAN Beaumont, TX 1988 RICHARD PHILLIPS Marblehead, MA 1982 JOHN PILSON New York, NY 1988 ROB PRUITT Washington, DC
1984 NADINE ROBINSON London, England 1988 RUTH ROOT Chicago, IL 1987 ALEX ROSS Denver, CO 1980 LISA RUYTER Washington, DC 1984 CALVIN SEIBERT Denver, CO
1958 LAWRENCE SEWARD Honolulu, HI 1988 JOCELYN SHIPLEY Chicago, IL 1970 ALYSON SHOTZ Glendale, AZ 1984 JAMES SIENA Oceanside, CA 1957 SHAHZIA SIKANDER
Lahore, Pakistan 1989 AMY SILLMAN Detroit, MI 1955 GWEN SMITH Cincinnati, OH 1988 VALESKA SOARES Belohorizonte, Brazil 1957 MI-YOUNG SOHN South Korea 1972
DYLAN STONE New York, NY 1987 DO-HO SUH Seoul, South Korea 1982 JUDE TALLICHET Louisville, KY 1954 JAVIER TELLEZ Valencia, Venezuela 1989 SCOTT TEPLIN
Milwaukee, WI 1972 NICOLA TYSON London, UK 1980 PIOTR UKLANSKI Warsaw, Poland 1988 CYNTHIA UNDERWOOD Lancaster, CA 1989 MARK DEAN VECA Shreveport, LA
1983 ANTON VIDOKLE Moscow, Russia 1985 STEPHEN VITIELLO New York, NY 1984 DOUGLAS WADA Danbury, CT 1984 OLAV WESTPHALEN Hamburg, Germany 1983
TJ WILCOX Seattle, WA 1985 CLARA WILLIAMS Nashville, TN 1972 KAREN YASINSKY Pittsburgh, PA 1985 LISA YUSKAVAGE Philadelphia, PA 1982