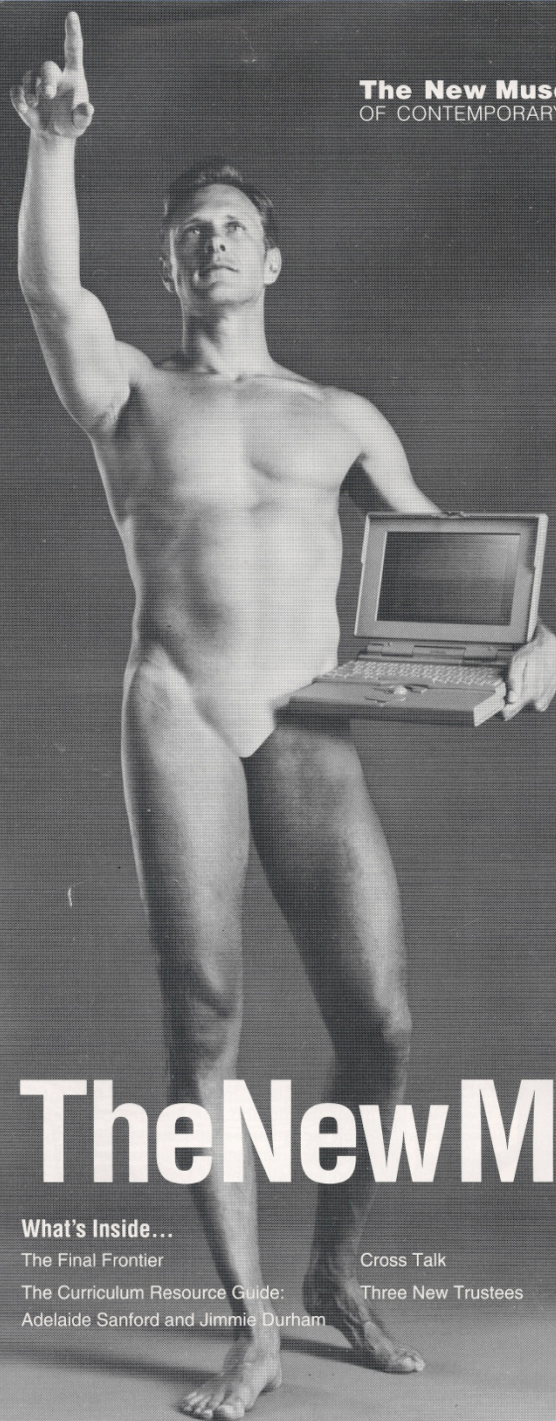


**The New Museum**  
OF CONTEMPORARY ART

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**New York**



# The New Museum

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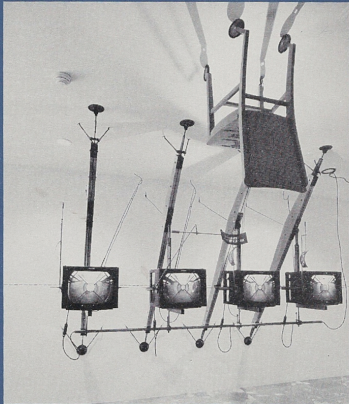
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## FALL 1993 PREVIEW

With the end of the Cold War and the emergence of global telecommunications, established lines of trade are in a state of flux. Economic issues have become dominant in the field of international relations. *Trade Routes* is a group exhibition of contemporary art about issues of economic globalization. Art works by national and international artists will be divided between major installations and smaller projects about touristic display, circulation, and exchange. It will be organized by Museum curator Laura Trippi and professionals Gina Dent, editor of *Black Popular Culture*, and Saskia Sassen, Professor of Urban Planning, Columbia University.

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Diller/Scotfido • *PARA-SITE*, 1989 • mixed media

The New Museum of Contemporary Art is a non-profit institution committed to exploring nontraditional ideas and experimental works in an ongoing investigation of what art is and how it relates to individuals and society. Exhibitions and programs receive support from the New York City Department of Cultural Affairs, the New York State Council on the Arts, the National Endowment for the Arts, and our many members and friends.

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COVER:  
Aziz + Cucher • *FAITH, HONOR, AND BEAUTY*, 1992  
Digitized Ektacolor print • Courtesy Hanes Gallery, San Francisco

## THE FINAL FRONTIER

### Main Gallery

May 7, 1993—August 15, 1993

*The Final Frontier* is where art and technology meet to reimagine a new cultural landscape of the body. A group exhibition of photography, sculpture, painting, and electronic media including video installations, computers, and interactive projects, it opens in the main gallery on May 7 and continues through August 15, 1993.

With Lawrence Andrews; Aziz + Cucher; Ana Barrado; Shu Lea Cheang; Elizabeth Diller and Ricardo Scotfido; Michael Joaquin Grey; Alexander Hahn; José Antonio Hernández-Díez; Howard Hogan; Willis Tsosie; and Lori Ann Two Bulls/Russell Country BBS; Michael Joo; David Kellerman; Middle College High School/Roland Hayes Intermediate School 291; Nela Ochoa; Julia Scher; Softworlds, Inc./Janine Cirincione; Brian D'Amato; Michael Ferraro; Michael Spertus; Fred Tomaselli; and Andrea Zittel.

You're sitting in your "seismic body relaxer," plugged into your "simstim deck machine" watching *Murphy Brown*. She's pregnant again. Instantly you feel her labor pains pulse through your body. Could this be television and you bonding in the twenty-first century?

Technology's rapid growth has brought about many unforeseen changes in contemporary life and culture, once only imagined in science fiction. This exhibition focuses on the body and its transformation by technology. Once conceived as the center of human experience and identity—the final frontier of Western individualism—the body and its borders are no longer fixed, but volatile.

*The Final Frontier* is organized by Assistant Curator Alice Yang in collaboration with two professionals outside of the field of visual arts: Lisa Cartwright, a scholar of media and technology and Celeste Olalquiaga, a critic of mass media and popular culture.

Our bodies are being infiltrated, fragmented, even rendered invisible by recent technologies of science, industry, and war. A recent *New York Times* editorial, for example, argued that President Clinton's call for "development in biotechnology, robotics, artificial intelligence, and digital imaging" to help boost the economy would displace millions of workers. But would this create a new form of labor? Developments in medical technology have stirred similar debates. While new cures for diseases have been introduced, breakthrough techniques like in-vitro fertilization and genetic engineering have challenged the body's domain as the apotheosis of biological life. How will the body be redefined in this technological climate, and what new cultural perceptions will emerge?

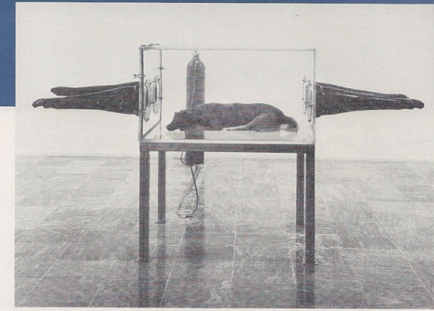
Artists in *The Final Frontier* address the technological impact on our physical and psychic selves through a combination of electronic and non-electronic projects, incorporating such technologies as surveillance, medical imaging, and various communication systems. The exhibition highlights the interplay between the technological and the organic to suggest the emergence of hybrid forms and experiences that cannot be identified as one or the other.

Visitors can experience, for example, *The Sacrifice Game* by Softworlds, Inc., an organization consisting of four artists, writers, and engineers. Here, you are invited into an interactive digital world with Pre-Columbian architectural features in which different rituals of death may be chosen through computer commands. The consequences to the body, while graphically evoked, are displayed in a digital universe.

Venezuelan artist Nela Ochoa implants a monitor inside a fiberglass mannequin's head in her video installation, *Water Rituals*. The video footage, incorporating X-ray and thermographic images, zooms in and out of a woman's body to blur the distinctions between technological and biological life.

Michael Joaquin Grey's work fuses art and technology to create a fresh sculptural language. Using synthetic materials to emulate biological matter and organic forms, his works suggest a curious, new hybrid. Ana Barrado's photograph, taken with infrared film, shows a rocket at Florida's Spaceport surrounded by visitors, some in wheelchairs. Contrasting high- and low-tech, her work comments ironically on the relationship between technological prowess and physical frailty.

Artists in *The Final Frontier* also explore how the changing relationship between technology and the body, private space, and individual rights relate to current social issues. California artist Lawrence Andrews' installation, for example, uses simulated surveillance footage to examine the government's



José Antonio Hernández-Díez • *San Gurnefort*, 1991 • mixed media

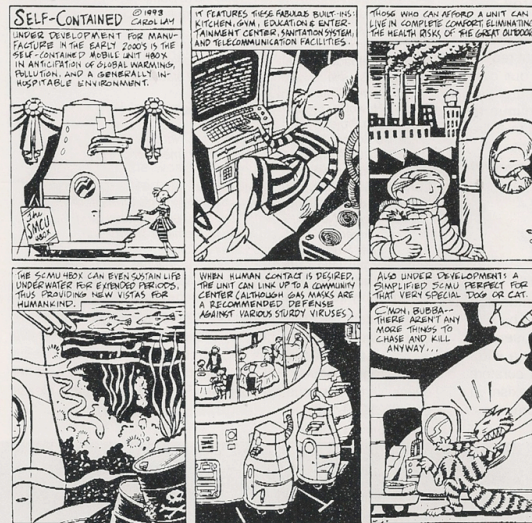
monitoring of political activities in the African-American community. And in *Cross Purposes*, a three-channel video installation, students of Middle College High School and I.S. 291 worked in collaboration with artists/teachers to produce a piece on AIDS, safe sex, and condom distribution from the perspective of youth culture.

For the Broadway Window, artist Andrea Zittel has created a new project involving chickens. Conceived as a special breeding unit to promote better flight strength in their wings, this installation explores the methods and concepts of genetic engineering.

Support for *The Final Frontier* was provided by the Director's Council of The New Museum, and by the Swiss Center Foundation, MicroTouch Systems Inc., AVENSA Airlines, and the National Council of Culture, Venezuela.

### Final Frontier Gallery Talks

Saturday, May 15, 2:00 p.m.  
Celeste Olalquiaga  
"The Organic/Technological Interface"  
Saturday, June 19, 2:00 p.m.  
Lisa Cartwright  
"The Museum as Laboratory,  
The Artwork as Difference Machine"  
Saturday, July 10, 2:00 p.m.  
Alice Yang  
"Cyborg Aesthetics:  
Redefining the Sensual"  
Gallery Talks are free of charge  
with Museum admission.



"Self-Contained" recently appeared in the *San Francisco Examiner*.

# Exhibitions