



TSENG KWONG CHI: PERFORMING FOR THE CAMERA

April 21–July 11, 2015

Born in Hong Kong and later based in New York City, Tseng Kwong Chi (1950–1990) produced a large body of witty, playful, performance-based photography that both captures the pivotal Manhattan downtown and club scenes and reflects the increasingly globalized movement of people across nations and continents. In so doing, he raised critical questions about identity and culture. Featuring cutting-edge examples from Tseng's archive that have rarely or never been shown, *Tseng Kwong Chi: Performing for the Camera* is the first major solo museum exhibition of his works, which have long sparked the imaginations of younger artists. Organized by the Chrysler Museum of Art and the Grey Art Gallery, NYU, the exhibition is accompanied by an illustrated catalogue.



FOR A NEW WORLD TO COME: EXPERIMENTS IN JAPANESE ART AND PHOTOGRAPHY, 1968–1979

September 11–December 5, 2015

Examining photography's crucial role in the rise of conceptualism, *For a New World to Come: Experiments in Japanese Art and Photography, 1968–1979* comprises approximately 250 objects by 29 photographers and other artists. In a period marked by political apathy, a weakened avant-garde, and a severe economic downturn, their work signalled a radical shift in Japanese art practices. *For a New World to Come* features straight photography, photographic installations, photobooks, and 16mm film projects, situating them in the contexts of both postwar Japan and global art history. Organized by the Museum of Fine Arts, Houston, the exhibition is curated by Dr. Yasufumi Nakamori, associate curator of photography, with Yuri Mitsuda, art critic and curator at Tokyo's Shoto Museum. On view concurrently at the Grey Art Gallery and Japan Society, it will be accompanied by a fully illustrated catalogue.



GLOBAL/LOCAL 1960–2015: SIX ARTISTS FROM IRAN

January 12–April 2, 2016

Global/Local 1960–2015: Six Artists from Iran features works by three generations of Iranian artists born between 1937 and 1982. The exhibition presents some ten works each by six artists, examining their individual artistic practices through shared aspects of their Persian heritage, such as ornamentation, poetry, architecture, and Sufism. Comprising paintings, sculpture, drawings, mixed-media installations, and video, the show includes key works from NYU's Abby Weed Grey Collection of Modern Asian and Middle Eastern Art, which comprises the largest holdings of 20th-century art from Iran outside that country. *Global/Local* illuminates how these artists have participated in international discourses, merging global with local over a 55-year span that was punctuated by the 1979 Iranian Revolution and subsequent eight-year war with Iraq. Organized by NYU's Grey Art Gallery and curated by Lynn Gumpert, the show will be accompanied by an illustrated publication.



ART FOR EVERY HOME: ASSOCIATED AMERICAN ARTISTS, 1934–2000
April 19–July 9, 2016

Art For Every Home: Associated American Artists, 1934–2000 provides the first comprehensive and critical overview of Associated American Artists (AAA), the commercial enterprise best known as the publisher of prints by Thomas Hart Benton, John Steuart Curry, and Grant Wood. This exhibition addresses not only AAA's storied involvement in popularizing American prints in the 1930s, but also its ongoing promotion of American art over six decades. Through aggressive marketing of studio prints, ceramics, and textiles, and associations with corporate advertising agencies, AAA sought to bring "original" American art to every American home via mail delivery. The exhibition is organized by the Marianna Kistler Beach Museum of Art at Kansas State University and will be accompanied by a fully illustrated catalogue.



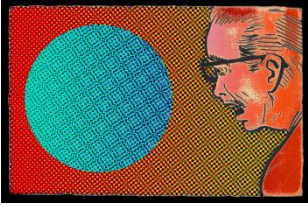
**A FEAST OF ASTONISHMENTS:
CHARLOTTE MOORMAN AND THE AVANT-GARDE, 1960s–1980s**
September 8–December 10, 2016

A Feast of Astonishments is the first museum exhibition to explore the art and impact of Charlotte Moorman (1933–1991)—cellist, performance artist, and impresario. Best known for her collaborations with Nam June Paik, Moorman was a bold, barrier-breaking performer and a tireless champion of the avant-garde. Her landmark festivals presented experimental art for over 15 years at various sites around New York. Featuring an array of objects—sculptures, photographs, videos, annotated music scores, and newly discovered props and costumes for performance works—this exhibition considers Moorman's life, her influence, and her transatlantic network of collaborators from diverse creative disciplines. Organized by the Mary and Leigh Block Museum of Art at Northwestern University, the exhibition is accompanied by an illustrated publication.



**INVENTING DOWNTOWN:
ARTIST-RUN GALLERIES IN NEW YORK CITY, 1952–1965**
January 10–April 1, 2017

Focusing on a period of groundbreaking experimentation in the New York art scene that spawned our contemporary art world, *Inventing Downtown: Artist-Run Galleries in New York City, 1952–1965* chronicles the development of new art forms and practices in fifteen key artist-run and experimental galleries, including the Tanager, the Judson Art Gallery, and George Maciunas's AG Gallery. The exhibition is divided into three sections: Leaving Midtown, Spaces for Art, and Defining Downtown, each featuring paintings, sculptures, installations, and photographs by well-known artists—such as Jim Dine, Allan Kaprow, Alex Katz, Claes Oldenburg, and Yoko Ono, as well as by others who deserve to be better known. *Inventing Downtown* is curated by Melissa Rachleff, clinical associate professor in NYU's Steinhardt School, and will be accompanied by a substantial publication.



MARK MOTHERSBAUGH: IT'S A BEAUTIFUL WORLD

April 18–July 8, 2017

It's a Beautiful World is the first retrospective of the work of Mark Mothersbaugh, chronicling the beginning of his career in the early 1970s through the present. Best known as the lead singer of the American New Wave band DEVO, Mothersbaugh has also been a prolific visual artist since the band's inception. Much of his artwork originates from ink drawings on postcards which he has been producing daily since the 1970s. Filled with outlandish characters and surreal settings, these postcards provide the basic imagery for a large part of his diverse body of work on view which includes paintings, sculptures, drawings, rugs and videos. Combining handmade qualities and elements of consumer culture, Mothersbaugh's work explores the relationship between technology and individuality in an impersonal consumer driven society. Organized by the Museum of Contemporary Art Denver, the exhibition will be accompanied by an illustrated catalogue.