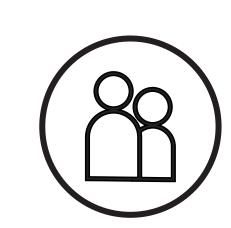
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Observations from curators, artists, and other experts



Activities for kids and families



Descriptions that translate (AD))) Descriptions that transia the visual into spoken word, designed for individuals who are blind or have low vision



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New York: 1962–1964 explores a remarkable three-year period when the Jewish Museum emerged as an epicenter of contemporary art in New York. During those years the museum organized ambitious exhibitions dedicated to what its director at the time, Alan Solomon, called the "new art." He used the term to describe work that was being made by artists who sourced their raw material from everyday life, things that were "familiar, public, and often disquieting." Many of the "new artists" lived in New York and engaged with the city in new ways, breaking down distinctions between media and incorporating objects from the surrounding urban environment. Solomon's exhibitions, including the first-ever retrospectives of Robert Rauschenberg and Jasper Johns, as well as daring surveys of painting and sculpture, established the Jewish Museum as a site of radical experimentation, a place where visitors encountered works that were as dynamic and varied as the city itself.

The period between 1962 and 1964 was a time of artistic innovation and profound social change. Events such as the Cuban Missile Crisis (1962), the March on Washington for Jobs and Freedom (1963), the assassination of President John F. Kennedy (1963), and the passage of the Civil Rights Act (1964) occurred at a rapid pace during these years and fundamentally reshaped all aspects of American life. The artists who rose to prominence during this period responded in new ways to their swiftly changing world.

In 1964 Alan Solomon organized the United States Pavilion at the Venice Biennale, one of the most important global showcases for contemporary art. Solomon chose artists who reflected the "rawness and disorder of the metropolitan scene." Drawing on relationships that he had established with these artists, whose work he had previously shown at the Jewish Museum, and on Jewish gallerists and dealers who found a home at the Jewish Museum, Solomon presented the "new art" on the world stage. Robert Rauschenberg won the Biennale's prestigious International Grand Prize in Painting, shifting the center of the art world from Europe to the United States and cementing New York as its capital.

New York: 1962–1964 is installed chronologically across two floors, combining works of art with documents, magazines, books, music, television, and film to consider the complex currents of the time period from a range of perspectives. The exhibition draws material from key presentations and performances that took place at museums and galleries throughout the city, historic events that altered the political landscape, and everyday spaces where New Yorkers went about their lives. The result is a layered portrait of the city during a dramatic moment that changed American society for decades to come.

This exhibition was conceived and curated by Germano Celant.



