

THE NEW MUSEUM OF CONTEMPORARY ART
NEW YORK



TENTH ANNIVERSARY
1977-1987

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New York
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FROM THE PRESIDENT

When Marcia Tucker, our director, founded The New Museum of Contemporary Art, what were the gambler's odds that it would live to celebrate its decennial? I think your average horse player would have made it a thirty-to-one shot. Marcia herself will, no doubt, dispute that statement, saying that it was the right idea at the right time in the right place, destined to succeed. In any case, it did. And here it is having its Tenth Anniversary.

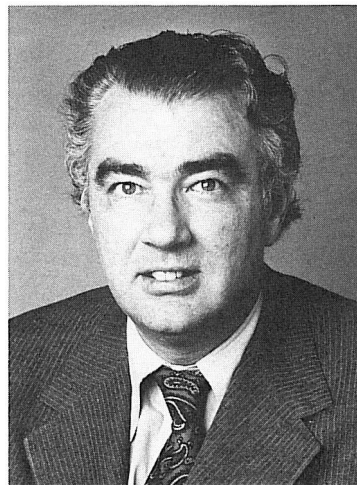
And what are the odds that by now it would have its own premises, including capacious, high-ceilinged gallery space in which powerful, spectacular exhibitions are regularly mounted? Similar odds, no doubt.

In the last five years, the Museum's budget has tripled, passing the million mark on the way. That is an extraordinary achievement, probably putting us in the top quartile of American museums in terms of scale of operations. It may come as a surprise, as it has to me, that we have twenty-six staffers on the payroll. And there are dozens of volunteers besides.

Three years ago we went into the book publishing business with the publication of Art After Modernism: Rethinking Representation, a collection of essays on the contemporary scene by two dozen noted art critics, and two more books are in the pipeline. A further manifestation of the Museum's commitment to scholarship came when Larry Aldrich donated his unique library of contemporary art books, and this is now the Soho Center Library at The New Museum, open to artists, art historians, and the public.

The Museum is blessed with an extraordinarily loyal group of trustees. As I salute them for their efforts, wisdom, and help, I also salute the staff, volunteers, docents, interns, and the members of the Artists Advisory Board, the Activities Council, and the Membership Committee for their energies, dedication, and talents.

In my last report, I suggested that the Museum had experienced a "coming-of-age." Now I report that it is reaching an energetic, youthful maturity in which everything it does is still new, still awed by the imagination and ingenuity of the creative gift, still stunned by the wonder of what the future will bring.



HENRY LUCE III
President

FROM THE DIRECTOR

Perhaps the most important question The New Museum posed for itself at the beginning, ten years ago, was "how can this museum be different?" In the ten years since, the answer to that question has changed, although the question has not. In 1977, contemporary art was altogether out of favor, and most of the major museums in the country had all but ceased innovative programming in that area. It was a time when alternative spaces and institutes of contemporary art flourished; without them, the art of our own time might have remained invisible in the not-for-profit cultural arena. Of course, we're quite a bit different as an organization than we were when we started. Now that contemporary art is more accessible than it was ten years ago, our function is to address it differently.

We do things that no other museum does. We raise real issues through our exhibitions that concern the society we live in, our role in it, the function and meaning of the work of art, the role of the artist, the critic, the viewer. Our exhibitions and programs, our catalogues, and the critical and scholarly books we have begun to publish create a climate of individual investigation and response rather than mute acceptance.

We are unpredictable. When we first began, people started to think of us as the museum that only showed figurative painting (this was because of the "Bad" Painting show). Then, after the Barry Le Va retrospective, they insisted that we only showed conceptual work. We were discussed exclusively in terms of marginality when we showed En Foco, Heresies, Taller Boricua, and Fashion Moda over the years. We've also been called "The Out-of-Town Artists Museum," "The Museum of Gender and Sexuality," and "The Museum of the Left" (except when we did Sots Art and were attacked for being on the Right). Most recently we've taken our place as "The Postmodernist Museum," subverted only by such Late Modernist enterprises as A Distanced View, showing recent work in the conceptual/minimalist tradition from Europe, or by Pat Steir's monumental installation comprised of fifteenth- to nineteenth-century physiognomic studies.

Our supporters are different. They help us because they believe in the value of independent thinking, critical analysis, and intellectual integrity—especially when this attitude spans a period from 1977, when contemporary art was virtually ignored, to today's climate of commercialization and art overkill. Our supporters can sustain a little controversy, and actually even welcome it.

So, today, ten years later, we have a reputation to uphold, and it's one of honesty, openness to new ideas and work, and courage in the face of diminishing sources of support for the arts in general. And we notice that more and more people both here and abroad are saying, "The New Museum is the place to go if you want to see what's really happening."

We're happy to have had so many of you, artists, scholars, and patrons alike, with us on this challenging journey. And we promise you that the next ten years will be just as lively, just as risky, just as uncompromising as the first ten have been.

In other words, we promise you a museum you can continue to be proud of.

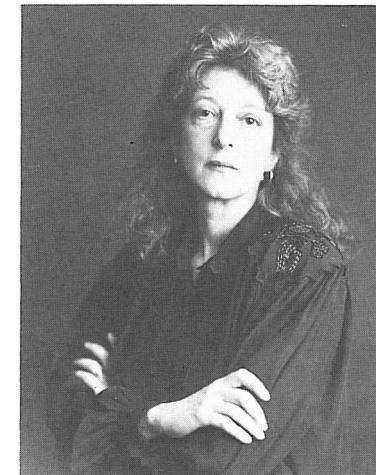


Photo: Timothy Greenfield Saunders

MARCIA TUCKER
Director

The First Ten Years

History

The New Museum was founded in 1977 by director Marcia Tucker, in response to a profound gap in the New York art community where challenging contemporary art lacked a significant noncommercial forum. A small office in the Fine Arts Building on Hudson Street was the Museum's first home. There, funds were raised, exhibitions developed, and the Board of Trustees established. In 1978 space was secured in the Graduate Center of the New School for Social Research. In cramped quarters, a small, dedicated staff presented exhibitions and published catalogues that made significant contributions to the understanding of contemporary art.

The Astor Building in Soho became the Museum's home in 1983. Within the beautifully renovated historic landmark, the Museum occupies 24,000 square feet on two and one-half floors. The facilities include flexible exhibition spaces in the gallery, an auditorium, library, archives, offices, conference room, darkroom, and storage facilities.

Exhibitions and Programs

The New Museum is dedicated to the exhibition, documentation, and interpretation of the work of living artists, works which embody the nature of contemporary thought and artmaking. The exhibitions and programs are inspired by a spirit of exploration, investigation, and critical inquiry. Through a variety of formats, the Museum has acquainted the public with art produced by emerging or overlooked artists, provided in-depth interpretations of the work of significant artists, and developed exhibitions that focus on provocative art and issues. At The New Museum visitors experience the vital and refreshingly direct power of ideas and emotions expressed in the art of our own time.

The Museum originates several major exhibitions each year. Each is accompanied by a catalogue with essays by the organizing curator, with additional contributions by invited scholars, critics, and historians often included. The special On View program, encompassing the windows on Broadway and Mercer Streets, the WorkSpace, and the New York Gallery, is the Museum's forum for emerging artists and for presentation of small thematic exhibitions and video presentations. This flexible scheme enables the curators to respond to the constantly changing focus of contemporary art and to present new works of art to the public directly from the artists' studios.

Education

The Museum offers a number of interpretive programs for children, students, and adults designed to facilitate understanding and interaction and to address the special challenge presented by contemporary art. For school age children the programs include the Youth Program, and the Youth Program/Gifted Project, which include classroom visits and tours in the galleries. The High School Visual Communications Program targets high school students to increase their understanding of contemporary art and enhance their ability to write about it effectively. Outreach programs for the general public include panels, lectures, and performances which are offered throughout the year on a variety of provocative topics, some in conjunction with a specific exhibition, others as investigations into general aesthetic, social, and political issues as they relate to contemporary art. Other special programs offer opportunities for docents, interns, and volunteers.

The Library

The Soho Center Library at The New Museum was acquired by the Museum in its entirety in the fall of 1985 through a generous donation by Larry Aldrich, the Library's founder. It provides an exemplary collection of important resource material relating to contemporary art and criticism. The free, nonlending resource center contains a wealth of documents, offering reference and research facilities for artists, critics, scholars, and other art professionals, and is the only library devoted entirely to contemporary art and criticism.

Publications

Each major exhibition presented at The New Museum is accompanied by a richly documented catalogue with incisive essays by curators and invited contributors. Smaller exhibitions are augmented by brochures and hand-outs offering concise analyses of the work and its context. In 1984 the Museum published its first book, entitled Art After Modernism: Rethinking Representation, an excellent resource of critical and philosophical thought, with essays by such diverse authors as Kathy Acker, Robert Hughes, Rosalind Krauss, and Donald Kuspit. Art After Modernism provides a summary of recent directions in criticism as well as an introduction to the developing critical groundwork of the last decades of the twentieth century. This volume is the first in a three-part series, "Documentary Sources in Contemporary Art." Subsequent volumes, co-published with the MIT Press, include an anthology of contemporary artists' critical, fictional, and journalistic writing, entitled Blasted Allegories: An Anthology of Artists' Writing (1987), and Discourses (1987-88), a collection of interdisciplinary interviews with artists and scholars from a variety of fields of inquiry.

Special Activities Groups

Art Quest is the Museum's collectors' forum, a lively and knowledgeable group of men and women dedicated to the understanding and support of contemporary art. Art Quest has a limited enrollment and requires a membership fee. Participants receive a Sustaining Membership in the Museum and benefits that range from discussions with artists in their studios to private viewings of personal collections and studio tours of unaffiliated artists.

New Collectors is a group of art enthusiasts who want to see, learn about, and support contemporary art. Membership is open to men and women thirty-nine years of age or younger who are interested in all aspects of collecting works of art. Dues for New Collectors entitle participants to an Individual Membership in the Museum and programs as diverse as gallery tours, social events, panel discussions, exhibition previews, and more.

Dues for Art Quest and New Collectors are tax-deductible and include a donation to the Museum in support of public exhibitions and programs.

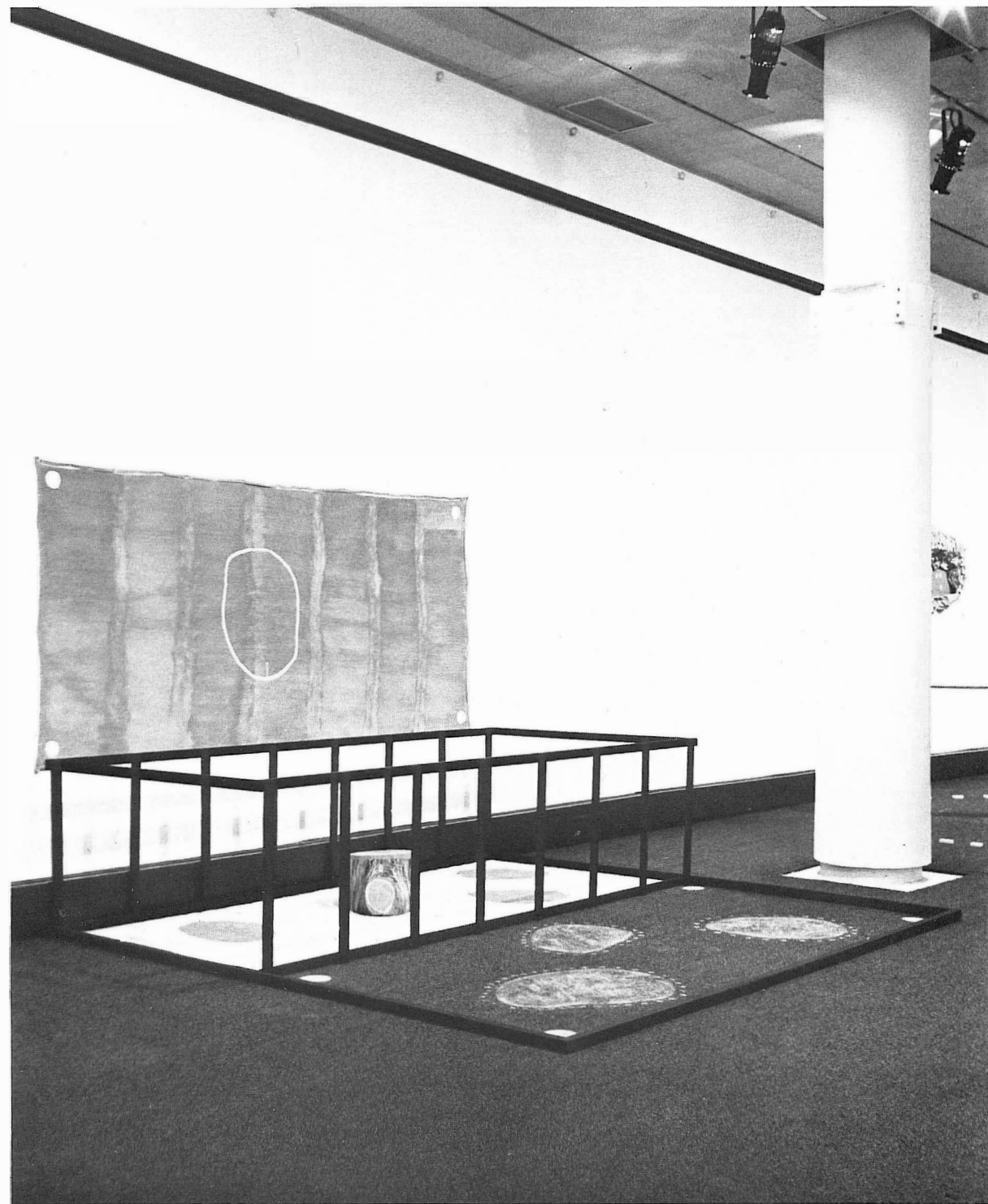
Limited Editions

In an organization replete with special projects and events, The New Museum's series of limited editions by major American sculptors is perhaps the most distinctive. The multiples originated at the time the Museum moved into its present quarters in the Astor Building. Claes Oldenburg's cocktail glass debuted in 1984 at the inaugural Fait Accompli celebration. In each succeeding year the annual fundraising celebration has also introduced a new edition. Brooke Alexander, who publishes these editions to benefit the Museum, has guided the project from the beginning, through the neon Double Poke in the Eye, III by Bruce Nauman (1985), and Donald Judd's aluminum wall relief Untitled (1986) to now, as the Tenth Anniversary celebration launches Book, a formica on wood pedestal piece by Richard Artschwager. Together, and with future additions, these multiples provide a mini-encyclopedia collection of works of art by some of the most important American sculptors of our time.

Celebrations

From the first benefit in 1980 through Hats Off, Pandora's Box, Seventh Heaven, and now Deca-Dance, the Museum's annual fundraising dinner, dance, and auction had indeed been a celebration. Each year the Museum's Board of Trustees, the Activities Council, and the staff have worked together with the entire artists' community to help the Museum meet its fundraising goals while providing an evening of unparalleled entertainment.

Celebration provides approximately twenty-five percent of the funds needed by the Museum in support of exhibitions and programs. It is through the cooperation and hard work on the part of a very diverse group of people that the event successfully meets that goal.



Installation view, Sister Perpetua's Lie, Ree Morton

The New Museum of Contemporary Art, New York
Summary of Exhibitions, May 1977–July 1987
Researched and Prepared by Gayle Kurtz

EXHIBITIONS AT 65 FIFTH AVENUE

Memory, May 10–May 21, 1977; organized by Marcia Tucker and The New Museum; C Space, New York.

Sarah Canright
Brenda Goodman
Steve Gwon
Kent Hines

Ronald Morosan
Earl Ripling
Martin Silverman
Katherine Sokolnikoff

The theme of this exhibition was memory—which is common to us all and is our primary means of understanding ourselves, sorting information, and sharing our lives with others. The work ranged from drawings that addressed intensely psychological aspects of recalled experience to paintings that dealt with elusive and poetic visual phenomena. Each artist in the exhibition transformed memory into a language for the eyes.

New Work/New York, June 25–July 13, 1977; organized by The New Museum; Gallery of July and August, Woodstock, New York.

Don Dudley
Edward Flood
Jonathan Santlofer

Jack Solomon
Marianne Stikas
Claudia Schwalb

This was the first in a series of exhibitions that presented relatively unknown artists, none of whom belonged to a “school.” Their work was highly individualistic and resistant to interpretation in terms of the prevalent aesthetic or formal issues. Each artist pursued his or her own dynamic vision, out of reach of then-current critical categories.

Four Artists: Drawings, held at the Institute of Contemporary Art, Tokyo; August 20–September 20, 1977; organized by The New Museum; Michiko Miyamoto, exhibition coordinator.

Sharon Haskell
Bill Jensen

Dennis Kardon
Donald Sultan

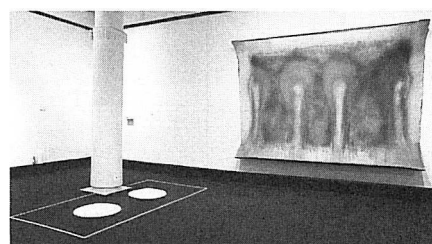
The works of the four artists for this exhibition were chosen because they were representative of the diverse nature of contemporary art in the U.S. While dealing with different issues, the artists used the common medium of drawing, which had become a legitimate art form, not merely a vehicle for technical study preliminary to painting.

Early Work by Five Contemporary Artists, November 11–December 30, 1977; organized by Susan Logan, Allan Schwartzman, and Marcia Tucker.

Ron Gorchov
Elizabeth Murray
Dennis Oppenheim

Dorothea Rockburne
Joel Shapiro

This exhibition, the first to be held at 65 Fifth Avenue, reexamined early work by five artists whose importance was clearly established in 1977, but whose earlier work had never received public exposure. The intention of the exhibition was to examine these crucial early works in light of the evolution of the artists’ careers, and see in what way these pieces anticipated their present concerns.



Installation view, Early Work by Five Contemporary Artists

“Bad” Painting, January 14–February 28, 1978; organized by Marcia Tucker.

James Albertson
Joan Brown
Eduardo Carrillo
James Chatelain
Cply
Charles Garabedian
Robert Chambless Hendon

Joseph Hilton
Neil Jenney
Judith Linhares
P. Walter Siler
Earl Staley
Shari Urquhart
William Wegman

“Bad” paintings were defined in this exhibition as figurative works that defied the classic canons of good taste, draftsmanship, and acceptable source material. The work avoided conventions of high art in terms of art history or current fashion. Such disparate elements as humor, satire, parody, autobiography, and storytelling combined to produce art that was important for its extraordinary energy, integrity, commitment, aesthetic courage, and freedom.



Woman Wearing Mask, Joan Brown

Alfred Jensen, Paintings and Diagrams from the Years 1957-77, March 10–April 21, 1978; organized by Linda L. Cathcart and Marcia Tucker for the Albright-Knox Art Gallery, Buffalo, New York, and The New Museum, New York. Traveled to: Museum of Contemporary Art, Chicago; La Jolla Museum of Contemporary Art, La Jolla, California; Department of Fine Arts Gallery, University of Colorado Museum, Boulder; San Francisco Museum of Modern Art.

This exhibition of Alfred Jensen's recent work was chosen as the official United States representation at the XIV São Paulo Bienal, held from October 1 through November 30, 1977. With the exception of nine paintings exhibited at the Guggenheim Museum in 1961, Jensen, who was seventy-four at the time, had never had a solo museum exhibition in this country. Jensen's work had also been obscured by critical attempts at categorization: he has been referred to as a constructivist, abstract expressionist, hard edge painter, pop artist, abstract imagist, minimalist, and conceptual artist. Jensen's isolation—he never taught or exhibited regularly in any gallery and had not sought the usual avenues which measure success—contributed to the delay in the recognition of his proper place in the history of American painting.



Installation view, Alfred Jensen

New Work/New York, May 13–July 8, 1978; organized by Susan Logan, Allan Schwartzman, and Marcia Tucker.

Susan Dallas
Lynne Elton
David Middaugh

Fred Smith
Jeff Way
Steve Keister

This exhibition was the second of its kind sponsored by The New Museum. It presented paintings, drawings, sculpture, and multimedia pieces by six artists living in New York who had not shown extensively in the city.

Outside New York, September 23–November 11, 1978; organized by Susan Logan, Allan Schwartzman, and Kathleen Thomas.

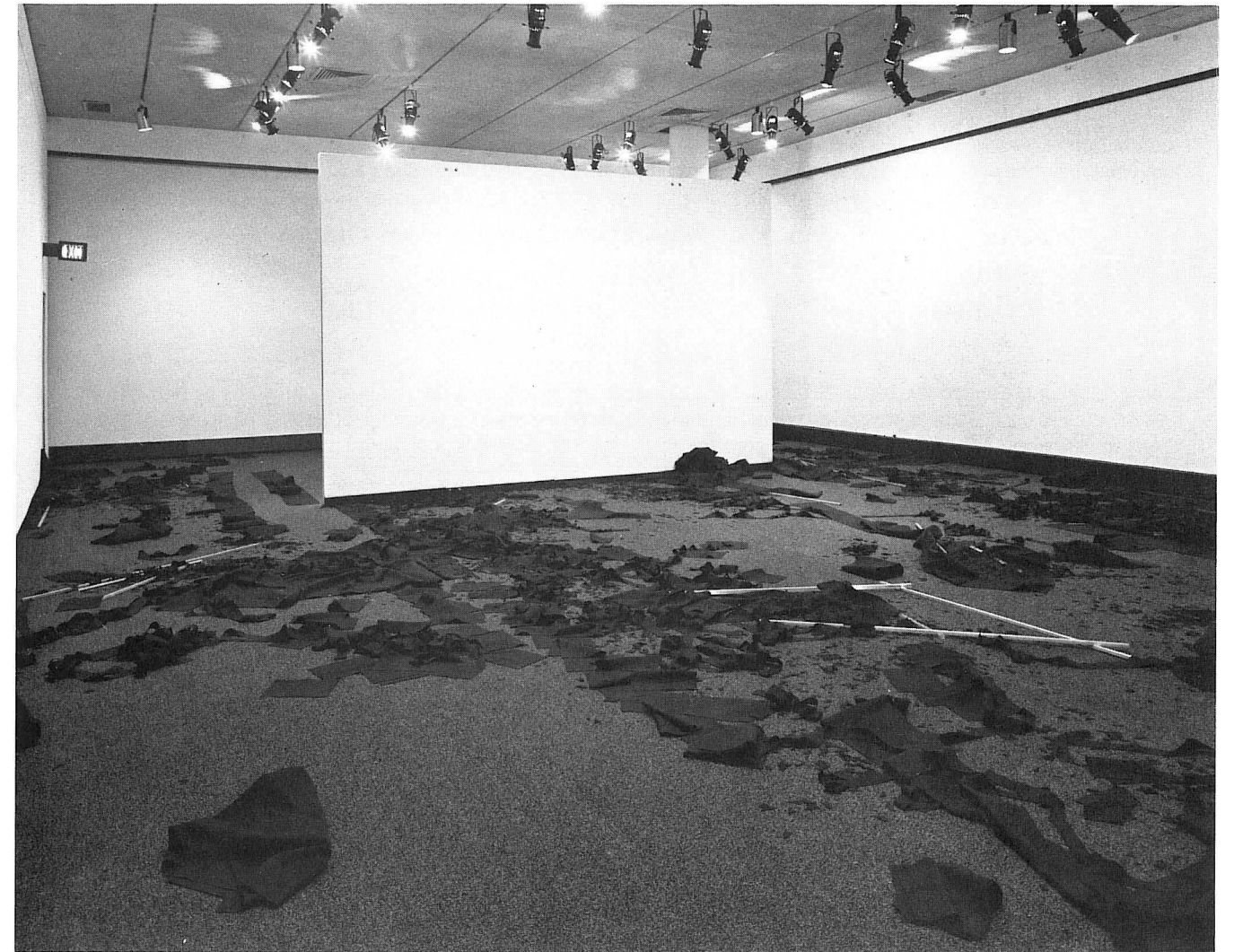
Katharine T. Carter
Tom Hatch
James R. Hill

Alexa Kleinbard
Janis Provisor
Dan Rizzie

Outside New York was the first in a series of exhibitions aimed at showing New Yorkers some of the variety and vitality of art being made around the country. The artists were not well known and had not exhibited extensively in their own regions.

Barry Le Va, Four Consecutive Installations and Drawings 1967–1978, December 16, 1978–February 10, 1979; organized by Marcia Tucker.

This was the first solo museum exhibition of Barry Le Va's work in America and consisted of installations seen only once before, when they were first executed. Le Va's work was not easily placed within the context of recent art history, since it was related to ideas and questions raised in other fields, particularly those of psychology, physics, and architectural theory; this spirit was in keeping with the aims of The New Museum as a forum for discussion and elucidation. Each installation was recreated by Le Va especially for the Museum.



Installation, Barry Le Va

The Invented Landscape, February 17–April 14, 1979; Christopher English, guest curator.

Peter De Lory
Bonnie Donohue
Victor Landweber
David Maclay
Martha Madigan

Richard Ross
Tricia Sample
Michael Siede
Carl Toth
Gwen Widmer

The Invented Landscape was the first exhibition organized by The New Museum devoted to experimental work in the photographic medium. None of the ten photographers in the exhibition lived or worked on the East Coast. Their work presented a new and provocative alternative to traditional landscape photography.

Sustained Visions, April 23–June 23, 1979; organized by Susan Logan, Allan Schwartzman, and Kathleen Thomas.

Gaylen C. Hansen
Claire Moore
Salvatore Scarpitta

Sustained Visions focused on the painting, drawing, and sculpture of three mature artists who had maintained a consistent, idiosyncratic vision over a long period of time. Despite a lack of public acclaim for their work, these artists had established a considerable reputation among their peers and had been a constant source of inspiration to their colleagues because of their long-term commitment to a personal vision.

In a Pictorial Framework, June 30–September 15, 1979; organized by Susan Logan, Allan Schwartzman, and Kathleen Thomas.

Story Mann
Finley Fryer
David Saunders

Phyllis Bramson
Gundersen Clark

This exhibition presented five separate installations consecutively throughout the summer months at The New Museum. It was an attempt once again to provide an outlet for new and difficult work which would not otherwise be made available to the public in New York. The pieces shown were complex, impermanent, unwieldy, and, with one exception, were designed and executed especially for the exhibition.

The 1970s: New American Painting, June 1979; organized by Allan Schwartzman, Kathleen Thomas, and Marcia Tucker.

Nicholas Africano
William Allan
Terry Allen
Jennifer Bartlett
Jack Beal
Joan Brown
Roger Brown
Judy Chicago
Chuck Close
Richard Estes
Audrey Flack
Charles Garabedian
Ron Gorchov
Robert Gordy
Nancy Graves
George T. Green
Nancy Grossman
Richard Haas
Al Held
Neil Jenney
Bill Jensen

Alex Katz
Jane Kaufman
Sylvia Plimack Mangold
Brice Marden
Bill Martin
Ree Morton
Elizabeth Murray
Jim Nutt
Howardena Pindell
Dorothea Rockburne
Susan Rothenberg
Ed Ruscha
Joan Snyder
Earl Staley
Pat Steir
Gary Stephan
John Torreano
Jack Whitten
William T. Wiley
Robert Zakanitch
Joe Zucker

This exhibition was organized by The New Museum for the United States Information Agency. It provided an overview of American painting in the '70s and traveled to Yugoslavia, Sardinia, Sicily, Denmark, Hungary, and Poland.

Dimensions Variable, September 29–November 29, 1979; organized by Susan Logan, Allan Schwartzman, and Kathleen Thomas.

James O. Clark
Gary Allen Justis
Ann Knutson
Cork Marcheschi

Stephen Miller
Carlton Newton
Mike Roddy

"Dimensions variable" is the standard term for designating the size of an art object which varies or cannot be physically bounded. Dimensions Variable was an exhibition of elusive, changeable, materially unstable works, outside the realm of traditional object making, whose focus was on the physical rather than analytical experience. The artists' neutral attitudes toward technology and machines contrasted with those of earlier twentieth-century artists. The works exhibited were materially substantial, yet focused on presentation, interaction, and context rather than on the object itself.

New Work/New York, December 8, 1979–February 8, 1980; organized by Susan Logan and Allan Schwartzman.

Nancy Arlen
Louisa Chase
Rudy Heintze

F.L. Schroder
David Wells

The five artists selected for the third New Work/New York exhibition maintained distinctly individual approaches to making art and reflected the continued diversity and vitality of the city's art community.

Ree Morton Retrospective 1971-1977, February 16–April 17, 1980; organized by Allan Schwartzman and Kathleen Thomas. Traveled to: Contemporary Arts Museum, Houston; University of Colorado Museum, Boulder; Albright-Knox Art Gallery, Buffalo, New York; Renaissance Society at the University of Chicago.

Ree Morton produced art for barely ten years before her death at the age of forty in 1977, yet she left a substantial body of work which was broad and diverse. Her extremely personal explorations and inquiries extended to a wide spectrum of universal human ideas and concerns. This exhibition and the accompanying extensive catalogue substantiated Ree Morton's vision, which continues to influence artists working today. Many individual pieces and several major installations were recreated for each showing of the exhibition by Morton's daughter Linda and The New Museum's curators.

Outside New York: The State of Ohio, April 26–June 26, 1980; organized by Allan Schwartzman.

Ginna Brand
Donald E. Harvey
Peter Huttinger
Allan L. Jones
Robert Kohn
Janis Crystal Lipzin

Kenneth Nevadomi
Patiosville Beatniks
Sandy Rosen
Larry Shineman
Chris Steele

The second in the series of Outside New York exhibitions focused on eleven artists from Ohio, and included both objects and performances in order to give the viewer a clearer understanding of the enormous range of styles, ideologies, and concerns to be found in that state.

Events: Fashion Moda; Taller Boricua; Artists Invite Artists,
December 13, 1980–March 5, 1981; coordinated by Lynn Gumpert.

Fashion Moda

Hallwalls, 5 Years, sponsored by The New Museum at Parsons School of Design, July 1980. Traveled to: Upton Gallery, State University College at Buffalo, New York; A Space, Toronto, Ontario.

Diane Bertolo
Ellen Carey
Charles Clough
Tony Conrad
William Currie
Tom Damrauer
G. Roger Denson
Nancy Dwyer
Biff Henrich
George Howell
Joseph Hryvniak
Debra Jenks
Kate Kennedy
David Kulik
Violet Lee

Robert Longo
L. P. Lundy
John Maggiotto
Laurie Neaman
Linda Neaman
Kevin Noble
Ken Pelka
Robert Risman
Ann Rosen
Scott Rucker
Cindy Sherman
Stephanie Taddeo
John Toth
Ann Turyn
Michael Zwack

Charles Ahearn
John Ahearn
Ali
Jules Allen
Andrew Bascle
Marc Brasz
Leni Brown
David Butler
Stewart Carstater
Robert Colescott
Luis Colmenares
Crash
Peter Cummings
Jane Dickson
Marianne Edwards
Stefan Eins
John Fekner
Futura 2000
Juan Galvez
Martin Green
Keith Haring
Candace Hill-Montgomery
Christof Kohlhofer
Julius Kozlowski
Lady Pink

Lee
Joe Lewis
Michael Lokensgard
Mario
Lyle Mathews
Mitch
Polly Ester Nation
Willie Neal
Paulette Nenner
Valery Oisteanu
Marton Payton
Philip Pearlstein
Joe Perez
Rammellzee Mic Controller
Judy Rifka
Jim Richard
Raymond Ross
Christy Rupp
Wes Sanderson
John Scott
William Scott
Carmen Spera
Louise Stanley
Rigoberto Torres
Zephyr

The New Museum sponsored this exhibition of work which had been organized by and shown at Hallwalls, an alternative, artist-run space in Buffalo, New York. Hallwalls, 5 Years was the first of a series of New Museum exhibitions focusing on the activities of independent, collaborative, artist-run organizations throughout the country.

Deconstruction/Reconstruction: The Transformation of Photographic Information into Metaphor, July 12–September 18, 1980; Shelley Rice, guest curator.

Cecile Abish
Eileen Berger
Dara Birnbaum
Barbara Crane
Bonnie Gordon

Jerry Jones
Andrea Kovacs
Ray Metzker
Hass Murphy

This was the second exhibition of contemporary photographic work to be organized by The New Museum. Over the past decade, an increasing number of writers and artists had attempted to gain perspective on the photographic communications that shape our experience of modern life. The artists represented in this exhibition derived their clues from conceptual art, and used the photographic medium not as an end in itself, but as a means for expressing a less tangible vision which transcended the information contained within the images themselves.

Investigations: Probe-Structure-Analysis, September 27–December 4, 1980; organized by Lynn Gumpert and Allan Schwartzman.

Agnes Denes
Lauren Ewing
Vernon Fisher

Stephen Prina
David Reed

Artists included in this exhibition, although stylistically diverse, shared a similar attitude toward making art. Their investigations led to a questioning analysis of the fundamental nature of perception, explored through the incorporation of strategies from various disciplines.



Installation view, Fashion Moda at The New Museum

Taller Boricua

Marcos Dimas
Gilberto Hernandez

Fernando Salicrup
Jorge Soto

Artists Invite Artists

Artists

Charles Abramson
Camille Billops
Judy Blum
Sydney Blum
James A. Brown
Vivian E. Browne
Benjamin Grubler
Janet Henry
M. L. J. Johnson
Nina Kuo
Margo Machida
Howard McCalebb
Mr. Mental
Algernon Miller
Kathleen Migliore Newton
Mary O'Neal
Adrian Piper
Jim E. Reynolds
Hayward (Bill) Rivers
Ivy Sky Rutzky
Juan Sanchez
Deborah Whitman
Grace Williams

Inviting Artists

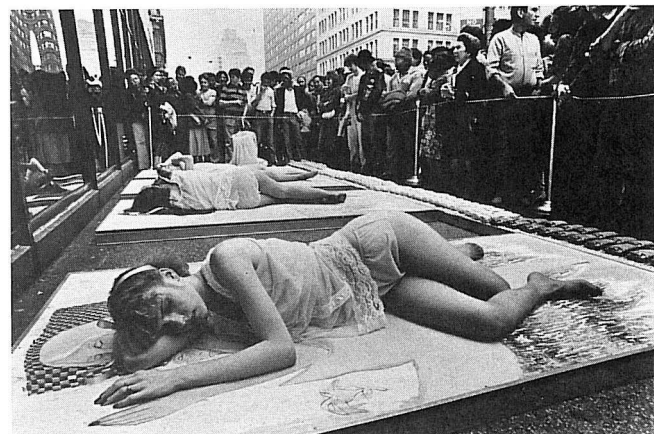
Benny Andrews
Ellsworth Ausby
Rudolf Baranik
Camille Billops
Mel Edwards
Howard Goldstein
Zarina Hashmi
Janet Henry
Jamillah Jennings
Margo Machida
Joe Overstreet
Howardena Pindell

Events reversed standard museum procedure by asking artists' groups to organize and present their own exhibitions. For the first time The New Museum relinquished curatorial control over its space and publication of the accompanying catalogue.

Fashion Moda was (and still is) located in the South Bronx in an attempt to distance itself from the insular art world in Lower Manhattan. Fundamental to Fashion Moda is communication between the residents of the South Bronx and the artists who commute from Lower Manhattan to initiate projects and show their art.

In 1969, the Taller Boricua/Puerto Rican Workshop was opened by Puerto Rican artists who were part of the Art Workers Coalition, a group of politically oriented artists. Their headquarters were located in the Museo del Barrio, New York.

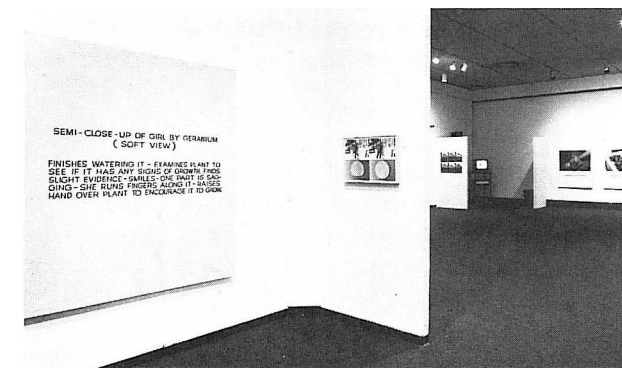
Artists invite Artists grew out of a bimonthly discussion group organized by The New Museum called "Minority Artists' Dialog." The group focused on common problems and current issues in the visual arts community in relation to the underrepresentation of nonwhite artists. The New Museum asked twelve artists from the Dialog to invite two artists each to exhibit their work during Events.



Four Blondes, Gina Wendkos

John Baldessari: Work 1966-1980, March 14-April 28, 1981; organized by Marcia Tucker; catalogue essays by Marcia Tucker and Robert Pincus-Witten; co-published with University Art Galleries, Wright State University, Dayton, Ohio. Traveled to: Contemporary Arts Center, Cincinnati; Contemporary Arts Museum, Houston.

The wit, intelligence, irreverence, and breadth of knowledge manifest in John Baldessari's work have made it important to many others, artists and public alike. Baldessari's pioneering art incorporates language and images as strategic sources of information and includes painting, photography, video, film, prints, books, sculptural objects, and installations. This was the first museum exhibition to show in depth the work Baldessari had done over the previous fifteen years.



Installation view, John Baldessari

Alternatives in Retrospect, May 9-July 16, 1981; Jacki Apple, guest curator:

Cecile Abish
Vito Acconci
Eleanor Antin
Billy Apple
Artwiser/Artwiser
Bill Beckley
Bill Beirne
Colette
Jaime Davidovich
Brad Davis
Douglas Davis
Peter Downsbrough
Stefan Eins
Dieter Froese
Tina Girouard
Susan Hall
Suzanne Harris
Ed Hee
Geoff Hendricks
Jene Highstein
Nancy Holt

Davi Det Hompson
Peter Hutchinson
Leonore Jaffee
Neil Jenney
Robert Kushner
Thomas Lanigan-Schmidt
Jeffrey Lew
Gordon Matta-Clark
Christopher McNeur
Larry Miller
Rita Myers
Robert Newman
Richard Nonas
Dennis Oppenheim
John Perreault
Virginia Piersol
Carmen Sanchez
George Schneeman
Stuart Sherman
David Troy
Jerry Vis
Roger Welch

Alternative Spaces

Gain Ground
Apple
98 Greene Street
112 Greene Street Workshop

10 Bleecker Street
Idea Warehouse
3 Mercer

Complex cultural, sociopolitical, and ideological factors in the late 1960s had made the rise and fall of the "alternative" space inevitable. The collective art activities that took place were characterized by a shared attitude of experimentation, immediacy, and urgency. Alternatives in Retrospect presented the activities of seven now defunct alternative spaces operating in New York City prior to 1975, through documentation, videotapes, objects, photographs, and specially recreated installations and performances.

Stay Tuned, July 25–September 10, 1981; organized by Ned Rifkin.

Robert Cumming
Brian Eno
Charles Frazier
Donald Lipski

Howardena Pindell
Judy Rifka
Allen Ruppersberg
Irvin Tepper

Stay Tuned was an exhibition of work by eight artists who had used video since 1973 as an extension of their two- and three-dimensional work. Its premise was that these artists, who were better known for their work in other media, had undertaken an exploration with video comparable to the landmark endeavors of Nauman, Serra, Sonnier, Levine, Acconci, Baldessari, and others in the period from 1969–72. Video works were shown alongside other kinds of artwork to emphasize similarities and differences.

Persona, September 19–November 12, 1981;
organized by Lynn Gumpert and Ned Rifkin.

Eleanor Antin
Mr. Apology
Colin Campbell
Bruce Charlesworth
Colette

Redd Ekks
Lynn Hershman
James Hill
Martial Westburg

This exhibition originated in response to the increasing number of artists who used specific characters and alter egos as an essential aspect of their art. The focus was on those artists who sustained this interest by integrating themselves, in altered form, directly into their work.

Not Just For Laughs: The Art of Subversion, November 21, 1981–
January 21, 1982, organized by Marcia Tucker.

Terry Allen
Glen Baxter
Robert Colescott
Steven Cortright
Steve Gianakos
Louis Grenier
J.P. Hutto
Jeff
Pamela Kelly
John Malpede

Linda Montano
Tony Oursler
Richard Ross
Erika Rothenberg
Nina Salerno
Michael Smith
Terry Sullivan
Mark Tansey
David Troy
William Wegman

Not Just For Laughs was an exhibition of twenty artists whose work seemed unfashionable and unpretentious and concerned with everything but art issues. Their work did not constitute a school or movement nor was it polemical, but by means of extenuated humor forced the viewer to think. Historically, this attitude derived from the Dadaists, particularly Marcel Duchamp, who suggested through his work that art could be a form of play.

New Work/New York, January 30–March 25, 1982; organized by
Lynn Gumpert and Ned Rifkin.

Tom Butter
Tom Evans
John Fekner

Judith Hudson
Peter Julian
Cheryl Laemmle

The six artists chosen for this exhibition, the fourth in the series of New Work/New York, were not affiliated with any commercial gallery in New York. The work included paintings, drawings, sculpture, installation pieces, and on-site public pieces outside the Museum's exhibition space.

Early Work, April 3–June 3, 1982; organized by Lynn Gumpert,
Ned Rifkin, and Marcia Tucker.

Lynda Benglis
Joan Brown
Luis Jimenez

Gary Stephan
Lawrence Weiner

Early Work was the second exhibition by The New Museum of works, not seen by the public before, by artists in mid-career. The five artists had emerged in the late '60s and early '70s outside New York. Their early work, from about 1963 to 1974, and shown here for the first time, was marked by its strongly idiosyncratic nature. None of the artists considered themselves to be part of a mainstream sensibility, although all had become prominent in the previous decade.

Currents: June 12–July 29, 1982, Al Souza, Ned Rifkin, curator;
Mary Stoppert, Mary Jane Jacobs, guest curator.

August 7–September 22, 1982, The Reverend Howard Finster;
Jesse Murry, guest curator.
Candace Hill-Montgomery, Lynn Gumpert, curator.

Currents was a format designed to present paired solo exhibitions of important artists whose work had not yet had significant exposure in New York City.

Souza's work represented a systematic exploration of the nature of the photographic process, using it to critique the manner by which photography encodes and translates the world into a system of information, signs, and facsimiles. Since 1974, he had produced "photoworks," a pun on the relative function and disposition of the "photo" in the "artwork."

Mary Stoppert's installation at The New Museum was a synthesis of the sensuous formal components she developed over the past decade, as well as her personal mythology, drawn from Mesoamerican culture, recent feminist attitudes, and childhood fantasies.

The visionary work of the "primitive" painter Reverend Howard Finster centers on a singular and powerful subject—the Apocalypse—and bears a message about final things: the paradox of our possible salvation or ultimate destruction by technology, and the coming millennium in the atomic age.

Candace Hill-Montgomery works in a variety of media. She is at once painter, poet, performer, photographer, and sculptor. The common denominator is her method, which is essentially that of collage or its three-dimensional corollary, assemblage. Her installation incorporated a found-metal structure, painting and sculpture by other artist friends, live goldfish, and a reading of her own poems.

Extended Sensibilities: Homosexual Presence in Contemporary Art,
October 16–December 30, 1982; Daniel J. Cameron, guest curator.

Charley Brown
Scott Burton
Craig Carver
Arch Connelly
Janet Cooling
Betsy Damon
Nancy Fried
Jedd Garet
Gilbert & George

Lee Gordon
Harmony Hammond
John Henninger
Jerry Janosco
Lili Lakich
Les Petites Bonbons
Ross Paxton
Jody Pinto
Carla Tardi
Fran Winant

At least once a year The New Museum presents an exhibition organized by a guest curator in order to provide a forum for alternative points of view outside the Museum's own curatorial interests. Extended Sensibilities was the first museum exhibition in the United States to pose this important question: In what way and to what extent has some of the most interesting contemporary art addressed and reflected the concerns of the homosexual community? The exhibition focused primarily on issues of aesthetic rather than political difference and was the first inquiry into what has become a crucial cultural and critical arena.

Outside New York: Seattle, March 26–June 1, 1983; organized by Ned Rifkin.

Paul Berger
Marsha Burns
Dennis Evans
Randy Hayes

Fay Jones
Alan Lande
Barbara Noah
Buster Simpson

Outside New York: Seattle was the third in a series of exhibitions organized by The New Museum designed to present innovative new work produced outside of New York. Eight artists were chosen from Seattle's vital art community for their individual achievement and their works' relevance to artistic concerns throughout the country. Painting, sculpture, photography, video, and several major installations were included.

Events: En Foco, Heresies Collective, June 11–July 20, 1983;
coordinated by Robbin Dodds.

En Foco, Charles Biasiny-Rivera and Frank Gimpaya, Curators

Gilbert Acevedo
Elsa Flores Almarz
Nydza Bejandas
Louis Carlos Bernal
Robert C. Buitron
Sylvia Arlene Calzada
Carlos DeJesus
Jack Delano
Pablo Delano
Jose L. Galvez
Jose Ruben Gaztambide
Reynaldo Hernandez
Carlos Delsantos Heyward
Frieda Medin
Frank X. Mendez
Hector M. Mendez-Caratini
Antonio Mendoza
Julio Piedra
Rafael Ramirez
Sophia Rivera
Rafael Robles
Daniel Jose Salazar

Juan Sanchez
Christina Santiago
Naomi Simonetti
Ricardo Valderde
John N. Valdez
Jose Antonio Vazquez
Rene M. Verdugo
Ramon Vila

Heresies Collective

Sabra Moore
Lucy R. Lippard
Vanalyne Green
Patricia Jones
Holly Zox
Sandra DeSando
Kay Kenny
Lyn Hughes
Sue Heinemann
Michele Godwin
Nicky Lindeman

En Foco and the Heresies Collective were participants in the second Events exhibition in which artists' groups were invited to organize exhibitions of their own choosing in The New Museum's space.

En Foco is a Bronx-based, nonprofit arts organization established in 1974 to promote Latino photographers. The central theme of "La Gran Pasion," organized by En Foco, was the life force of the Hispanic-American and the unique qualities inherent in the Latino experience presented through sixty-five photographs.

Heresies was formed in 1976 as a publishing collective. The journal Heresies is devoted to the examination of art and politics from a feminist perspective and each issue is produced by a different group of women. Their exhibition was a visual version of the issue "Mothers, Mags and Movie Stars," edited by the core members of the Heresies Collective.



Untitled, John N. Valdez

EXHIBITIONS AT 583 BROADWAY

Language, Drama, Source, and Vision, October 8–November 27, 1983;
organized by Lynn Gumpert, Ned Rifkin, and Marcia Tucker.

Language

Vito Acconci
John Baldessari
Douglas Davis
Eleanor Dube
Lauren Ewing
John Fekner
Reverend Howard Finster
Vernon Fisher
Alfred Jensen
Brad Melamed
Claire Moore
Adrian Piper
Earl Ripling
Allen Ruppersberg
Ed Ruscha
Irvin Tepper
Anne Turyn
Lawrence Weiner
William T. Wiley

Source

Mr. Apology
John Baldessari
Dara Birnbaum
Bruce Charlesworth
Robert Cumming
Jaime Davidovich
John Fekner
Keith Haring
Donald Lipski
Steve Miller
Howardena Pindell
Richard Prince
Erika Rothenberg
Al Souza
Mark Tansey

Drama

Nicholas Africano
John Ahearn
Terry Allen
Joan Brown
Claudia Fitch
James Hill
Joseph Hilton
Luis Jimenez
Barry Le Va
Linda Montano
Ree Morton
Howardena Pindell
Mike Roddy
David Saunders
Pat Steir
Terry Sullivan
Jamie Summers
Rigoberto Torres
William Wegman
Grace Williams

Vision

Nancy Arlen
Lynda Benglis
Tom Butter
Ed Flood
Ron Gorchov
Al Held
Bill Jensen
Steve Keister
Brice Marden
Elizabeth Murray
David Reed
Dorothea Rockburne
Joel Shapiro
Gary Stephan

Language, Drama, Source, and Vision was the inaugural exhibition in The New Museum's new and permanent home in Soho's Astor Building. It was drawn from the thirty-three shows conceived, mounted, and documented by The New Museum since it was founded in January 1977. The work was representative of the Museum's commitment to those who have worked on the periphery of the mainstream, either aesthetically or geographically. The four distinct areas of investigation (language, drama, source, vision) were representative of four major areas of recent concern in the art community.

The End of the World: Contemporary Visions of the Apocalypse,
December 10, 1983–January 22, 1984; organized by Lynn Gumpert.

Rudolf Baranik
Richard Bosman
Roger Brown
Linda Burgess
Bruce Charlesworth
Michael Cook
Robert Fichter
Reverend Howard Finster
Dana Garrett
Frank Gohlke
Louie Grenier
Donald Lipski

Melissa Miller
Robert Morris
Beverly Naidus
Helen Oji
James Poag
Katherine Porter
Craig Schlattman
Michael Smith with
Alan Herman
Nancy Spero
Marianne Stikas
Robert Younger

In the face of increased buildup of nuclear armaments, the "end of the world" had surfaced as a theme of extreme importance to a growing number of artists. The exhibition attempted to place the current apocalyptic revival within a broader historical and cultural context.



Government Approved Home Fallout Shelter/Snack Bar, Michael Smith with Alan Herman

Art and Ideology, February 4–March 18, 1984; Benjamin H.D. Buchloh,
Donald Kuspit, Lucy Lippard, Nilda Peraya,
and Lowery Sims, guest curators.

Ismael Frigerio
Alfredo Jaar
Jerry Kearns
Suzanne Lacy
Fred Lonidier

Allan Sekula
Nancy Spero
Kaylynn Sullivan
Francesc Torres
Hannah Wilke

Art and Ideology was conceived in response to the growing number of artists whose work was socially and politically rather than formally motivated. Since the mid to late 1960s, a concern with the political ideas and activities which profoundly affect the world we live in has had an increasing impact on the arts. At the same time artists began to object to the exclusionary attitudes which museums, galleries, and critics, as well as the public, brought to bear upon work by women and artists of diverse cultures. The New Museum invited five guest curators each to choose the work of two artists—one unknown, one established—who they felt addressed some of these issues directly.



Mermaid, Earl Staley

Earl Staley: 1973–1983, March 31–May 20, 1984; organized by Linda L. Cathcart and Marcia Tucker for The New Museum and the Contemporary Arts Museum, Houston.

This exhibition, devoted to the work of Houston artist Earl Staley, represented the cooperative efforts of the Contemporary Arts Museum in Houston and The New Museum. Earl Staley had long been considered an eccentric artist because of his choice of subject matter, use of narrative, and his stylistically varied method of painting. His subjects revolve around imagery associated with American Indian, Texan, and Mexican cultures, and with classical mythology, biblical and operatic motifs, and Baroque and High Renaissance painting. This retrospective exhibition of sixty major paintings and works on paper was the first for this prolific and unique artist, a very early pioneer of the neoexpressionist style prevalent at the time.

New Work: New York/Outside New York, June 2–July 15, 1984; organized by Lynn Gumpert and Ned Rifkin.

Yee Jan Bao
Roger Boyce
Julie Bozzi
Michael Byron
Myrel Chernick
Moirá Dryer
Michael Kessler

Kay Miller
Paulus Musters
Laura Newman
Jan Staller
Stephen Whisler
Susan Whyne
Robert Yarber

The New Museum merged the “New Work/New York” and “Outside New York” exhibition series in order to present an integrated and focused picture of current art activity in America. The exhibition maintained the Museum’s basic tenet, that of sharing with the public new work and ideas which had not yet become well known.

Paradise Lost/Paradise Regained: American Visions of the New Decade, June 10–September 30, 1984; organized by Lynn Gumpert, Ned Rifkin, and Marcia Tucker, Commissioner, for the 41st Venice Biennale.

Richard Bosman
Roger Brown
Louisa Chase
Janet Cooling
Peter Dean
Reverend Howard Finster
Eric Fischl
Charles Garabedian
Jedd Gare
April Gornik
George Thurman Green
Barbara Kassel

Cheryl Laemmle
Robert Levers
Judith Linhares
John Mendelsohn
Melissa Miller
Ronald Morosan
Lee N. Smith III
Earl Staley
David True
Russ Warren
Tony Wong
Robert Yarber

The New Museum was selected to organize Paradise Lost/Paradise Regained for the United States Pavilion at the 41st Venice Biennale. The exhibition was formulated to reflect the diversity and energy of contemporary American painting outside the mainstream, and focused on artists who were actively reassessing and critiquing the “American Dream” through the legacy of a nineteenth-century landscape tradition.

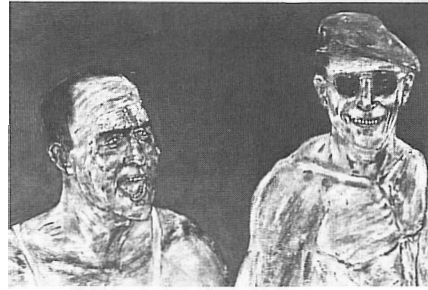
Currents: July 28–September 9, 1984, Martin Puryear, organized by Hugh M. Davies and Helaine Posner, University Gallery, University of Massachusetts, Amherst.
David Ireland, Robert Atkins, guest curator.

Martin Puryear works primarily with wood and maintains a balance between the intellectual and physical components of art. He revels in the unique satisfaction of an image well conceived and carefully wrought by hand. This was the first major survey exhibition of his sculpture.

David Ireland’s work defies categorization. He can be referred to as an architect, sculptor, performance artist, furniture designer, or what he calls himself—a “post-discipline” artist. The most eloquent statement of his methods is his own home, known as David Ireland’s House, a functional artwork located in San Francisco’s Mission District.



Installation view, Martin Puryear



Mercenaries II, Leon Golub

Golub, September 22–November 25, 1984; organized by Lynn Gumpert and Ned Rifkin. Traveled to: La Jolla Museum of Contemporary Art, La Jolla, California; Museum of Contemporary Art, Chicago; Montreal Museum of Fine Arts, Canada; Corcoran Gallery of Art, Washington, DC.

This first retrospective exhibition of the works of Leon Golub celebrated the bold perseverance of one artist's vision and uncompromising honesty. Golub's work, from 1952 to the present, is a study of power in both its personal and political manifestations. His penetrating images of the contemporary world, founded on art-historical sources, are situated outside the aesthetic mainstream. The exhibition included forty-one paintings from the past thirty years with an emphasis on his recent work.

Difference: On Representation and Sexuality, December 8, 1984–February 10, 1985; Kate Linker, guest curator; Jane Weinstock, guest curator/film and video; catalogue essays by Craig Owens, Lisa Tickner, Jacqueline Rose, Jane Weinstock, and Peter Wollen. Traveled to: Renaissance Society at the University of Chicago; Institute of Contemporary Arts, London.

Max Almy
Ray Barrie
Judith Barry
Raymond Bellour
Dara Birnbaum
Victor Burgin
Theresa Cha
Cecilia Condit
Jean-Luc Godard
Hans Haacke

Mary Kelly
Silvia Kolbowski
Barbara Kruger
Sherrie Levine
Yve Lomax
Stuart Marshall
Martha Rosler
Philippe Venault
Jeff Wall
Marie Yates

Difference was an exhibition focusing on the ways in which representation, purporting to be neutral, is informed by differences in gender. Difference was a critical and theoretical as well as visual exploration of how gender distorts "reality" as seen through the work of twenty European and American artists, both male and female. The exhibition consisted of two- and three-dimensional works of art, a film program (presented simultaneously at the Public Theater), the commissioned catalogue essays, and a seminar addressing the issues raised by the show.



Model Pleasure, Part 5, Silvia Kolbowski

Currents: February 23–April 14, 1985, Outpost of Progress: The Paintings of John Hull, organized by Marcia Tucker; Mia Westerlund Roosen, organized by Lynn Gumpert.

John Hull's paintings depict momentous acts of brutality, reduced to the everyday. Images of torture, combat, penitence, and death explore issues of ethics and morality by presenting them as generic, outside of specific time, site, or class.

The physically imposing and often monumental sculptures of Mia Westerlund Roosen draw strength from the power of the suggested as opposed to the obvious. Her organic, heroic pieces revivify the tradition of large-scale, abstract sculpture, of which she is a leading practitioner.

Signs, April 27–July 7, 1985; Ned Rifkin, guest curator.

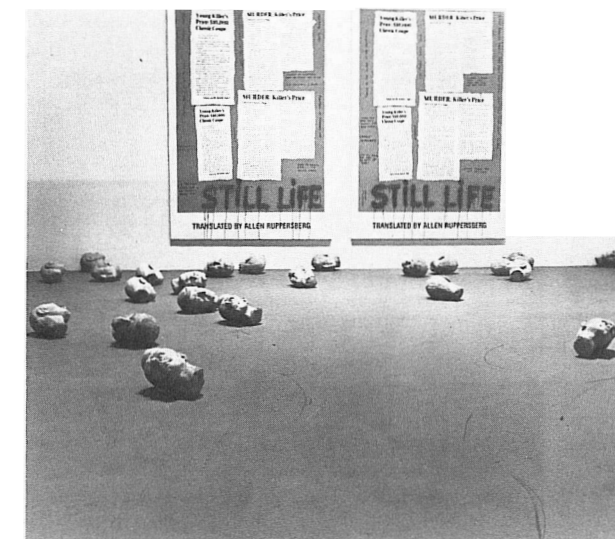
Gary Falk
Ken Feingold
Marian Galczenski
Jenny Holzer
John Knight

MANUAL (Suzanne Bloom and Ed Hill)
Matt Mullican
Tad Savinar
Al Souza

The nine artists included in Signs have been involved with an ethical art that reflects the difficulties of individuation in a society that increasingly stultifies uniqueness by relying on predesigned systems. The artists use a sign or sign system and, by "de-signing" it, remove its initial reading or original function and impart new meaning, while avoiding a "signature" style. The signs are placed in a new context and invested with an aesthetic impetus that avoids the intrusion of the artists' ego or signature. The modesty in the work speaks to the priority given to authority of content over the cult of authorship.

Allen Ruppersberg: The Secret of Life and Death, September 21–November 10, 1985; organized by Julia Brown, senior curator; Museum of Contemporary Art, Los Angeles.

This fifteen-year retrospective of the well-known California conceptual artist Allen Ruppersberg featured approximately sixty works created between 1969 and 1984. Ruppersberg produces visual images based on real life through a number of media, including painting, sculpture, drawing, installation, photography, and video. His work involves research in the everyday world and the recognition of something authentic and telling in the midst of a tidal wave of visual information. His art charts his own identity and his interactions with others through the use of a personal lexicon of eccentric and often humorous images and juxtaposed objects.



Installation view, Allen Ruppersberg



Untitled, Richard Prince

The Art of Memory/The Loss of History, November 23, 1985–January 19, 1986; organized by William Olander; catalogue essays by David Deitcher, William Olander, and Abigail Solomon-Godeau.

Artists

Bruce Barber
Judith Barry
Troy Brauntuch
Sarah Charlesworth
Louise Lawler
Tina Lhotsky
Adrian Piper

Stephen Prina
Richard Prince
Martha Rosler
René Santos
Hiroshi Sugimoto
Christopher Williams
Reese Williams

Reviewing History: Video-Documents

Peter Adair
Nancy Buchanan
Downtown Community Television
Dan Graham
Vanalyne Green
Ulysses Jenkins

Miners Campaign Tape Project
Paper Tiger Television
Dan Reeves
David Shulman
El Taller de Video "Timoteo Velasquez"

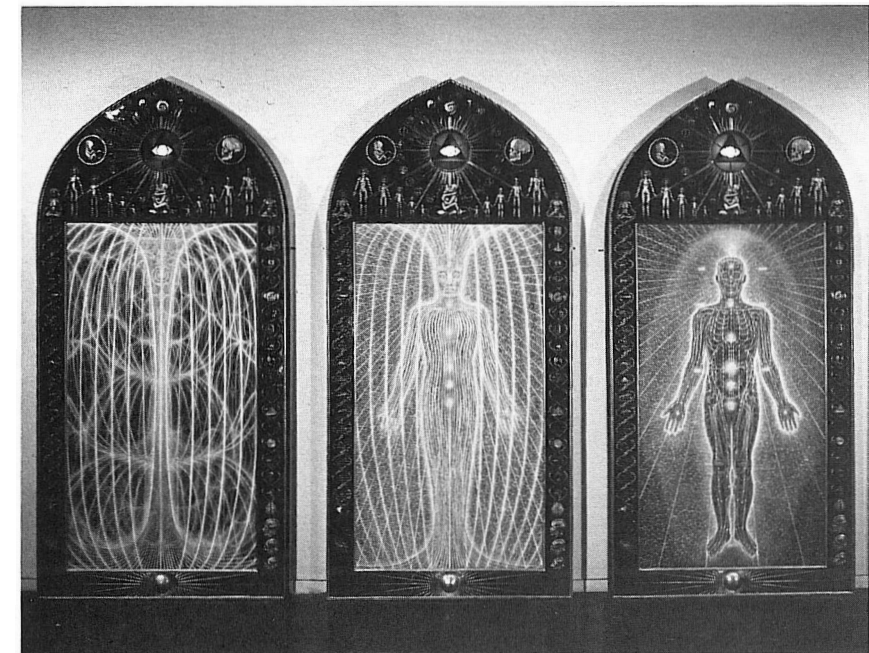
The Art of Memory/The Loss of History attempted to initiate a critical discussion of the terms "history" and "memory," important concepts for what has been called postmodern culture, and to show how they interact. History, with its illusion of neutrality, has more to do with ideology than with actual events, while memory can recall history by critically examining how, by whom, and for what purpose history is being inscribed. The art and critical theory that constitute this investigation had been developing since the late 1960s and emerged full force only in the late 1970s. The exhibition was comprised of four parts: works by twelve artists exhibited in the gallery space; a program of eleven videotapes; an evening of nineteenth- and twentieth-century piano music; and a sixty-page catalogue with original works of fiction and critical essays.

Choices: Making an Art of Everyday Life, February 1–March 30, 1986; organized by Marcia Tucker.

Marina Abramovic and Ulay
James Lee Byars
Spalding Gray
Alex Grey
Tehching Hsieh

Linda Montano
Morgan O'Hara
Michael Osterhout
United Art Contractors
Ian Wilson

Choices presented twelve artists whose work has led them into dangerous areas of exploration, both physically and psychically. Many have drastically altered their lives as a way of making art, and as a consequence force the viewer to think about art and the nature of artistic enterprise in a new way. Objects, artifacts, performances, or documentation are only traces of their real work. This exhibition was an attempt to share some of the questions raised by such a radical departure from the conventions of art. The exhibition included performances, discussions, videotapes, situations, books and journals, computer works, and posters.



From "The Sacred Mirror" series, Alex Grey

Sots Art, April 12–June 12, 1986; Margarita Tupitsyn, guest curator; catalogue essays by John E. Bowlt and Margarita Tupitsyn. Traveled to: Glenbow Museum, Calgary, Canada; Everson Museum of Art, Syracuse, New York.

Eric Bulatov
Vitaly Komar and
Alexander Melamid
Alexander Kosolapov

Leonid Lamm
Leonid Sokov
Kazimer Passion Group

Sots Art (the Russian "sots" is short for Socialist), which originated in Moscow in the 1970s, and its metamorphosis when transported to the West, was the subject of this exhibition, whose participating artists used the formal, iconographic aspects of official Socialist Realism to aesthetic as well as political and ideological ends. This was the first museum exhibition of Sots Art, the first art movement to emerge from the U.S.S.R. since the avant-garde modernist revolution of the 1920s, and included the work of Russian emigré artists and one painter still living in Moscow. Irony and humor are used in painting, sculpture, installations, and performance pieces to undermine the authority of the regime which these artists critique. A small exhibition of AptArt (APartmentArt), which is part of the enduring Soviet tradition of creating an alternative culture in opposition to the one sanctioned by the government and is exhibited in artists' apartments, accompanied this major show.

Damaged Goods: Desire and the Economy of the Object,
June 21–August 10, 1986; organized by Brian Wallis; catalogue essays
by Deborah Bershad, Hal Foster,
Brian Wallis, and the artists.

Judith Barry
Gretchen Bender
Barbara Bloom
Andrea Fraser
Jeff Koons

Justen Ladda
Louise Lawler
Ken Lum
Allan McCollum
Haim Steinbach

Damaged Goods addressed the role of the object in the present era dominated by advanced technology. The object, the once vaunted commodity that formed the core of consumerist desire, has been supplanted by nontangible commodities based largely on image and information transfer. The exhibition addressed those shifts in the economic structure of society that have been achieved through the effects of advertising strategies, and sought to raise fundamental questions regarding the transition from a product-based economy to one based on information storage and flow. The exhibition was presented in an architectural setting designed by Judith Barry and included installations of furniture, objects, and artworks, as well as a "docent tour" by Andrea Fraser.



Installation view, Damaged Goods: Desire and the Economy of the Object

A Distanced View: One Aspect of Recent Art from Belgium, France,
Germany and Holland, September 26–November 30, 1986;
organized by Lynn Gumpert.

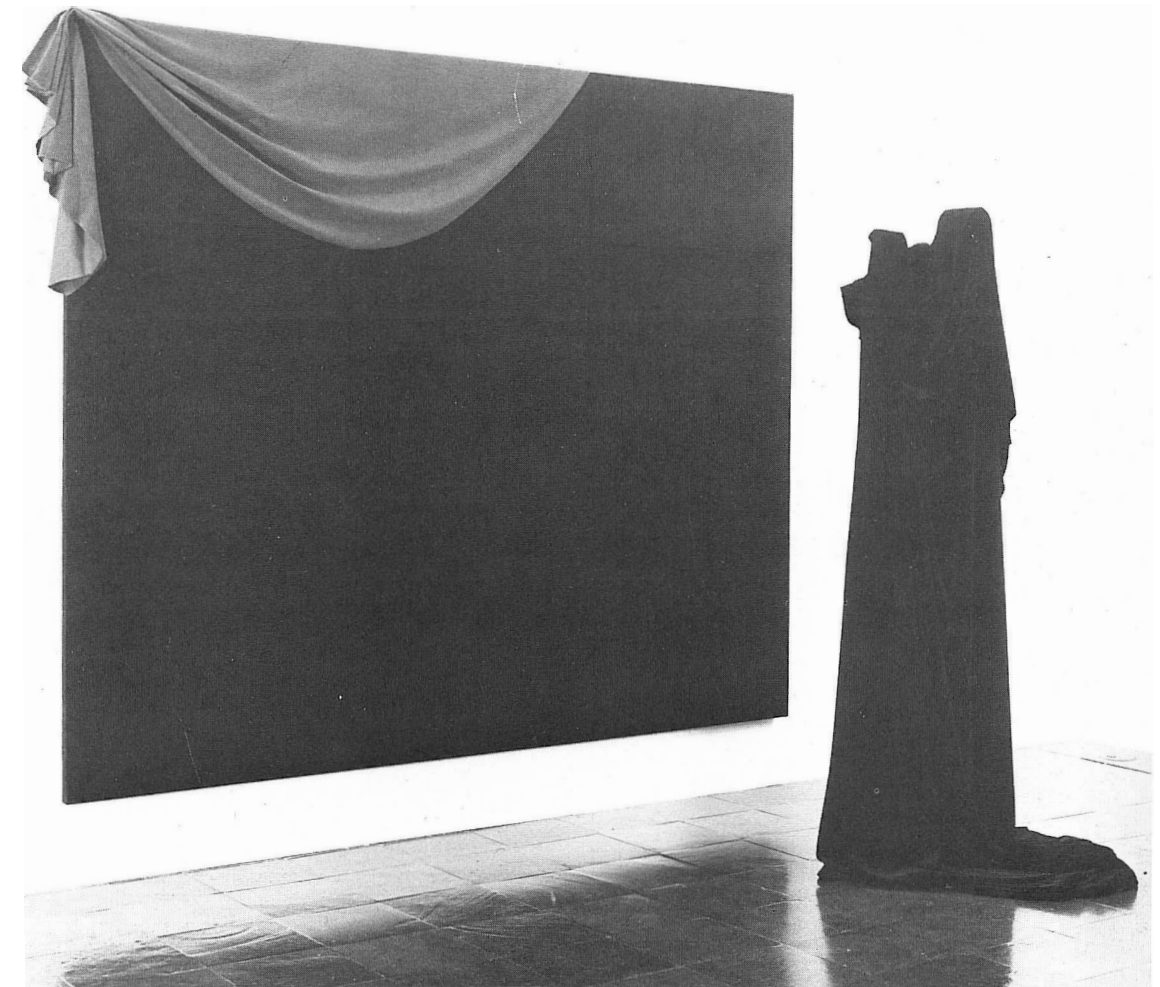
Belgium
Lili Dujourie
Jan Verduyck

France
BAZILEBUSTAMANTE
Marie Bourget
Gerard Collin-Thiebaut

Germany
Katharina Fritsch
Astrid Klein
Harald Klingelhöller
Klaus vom Bruch

Holland
Fortuyn/O'Brien
Gea Kalksma
Niek Kemps

The recent explosion of Italian and German neoexpressionist painting resulted in a renewed interest in European art, but had minimized recognition of artists working in more conceptual modes. A Distanced View introduced for the first time in a major U.S. museum exhibition European artists whose work, while having its roots in minimalism and conceptual art, had moved beyond the limits of those approaches. This more distanced, mediated mode shunned the personal signature or brushstroke of the artist and placed the work within both the American conceptual and more specifically European heritage of Marcel Duchamp, René Magritte, Marcel Broodthaers, Joseph Beuys, and Daniel Buren. The exhibition catalogue was co-produced by The New Museum and Zien, an international art journal published in Rotterdam.



La Tosca, Lili Dujourie

Hans Haacke: Unfinished Business, December 12, 1986–February 15, 1987; organized by Brian Wallis; catalogue essays by Rosalyn Deutsche, Hans Haacke, Fredric Jameson, Brian Wallis, and Leo Steinberg. Traveled to: Mendel Art Gallery, Saskatchewan, Canada; La Jolla Museum of Contemporary Art, La Jolla, California; and Lowe Art Museum, Coral Gables, Florida.

Although Hans Haacke has lived and worked in the United States for more than twenty years and shown extensively in Europe, this was the first retrospective exhibition of his work to be presented in America. Haacke's aesthetically and politically complex work has become central to the current critical debate regarding the nature of art and its social function. His work in the exhibition focused on several interrelated themes, such as the significance of advertising in contemporary society, the position of corporate sponsorship in shaping culture, and the symbiotic relationship of art and politics. The exhibition catalogue was co-published with MIT Press.



Installation view, Hans Haacke

Pat Steir Self-Portrait: An Installation, February 27–April 12, 1987; organized by Marcia Tucker.

The installation was an outgrowth of Pat Steir's series of monoprints of herself done after the self-portraits of other artists and in their style. Her process of interpretation led her to feel that "if art is a history of civilization then, also, civilization is a history of the self." She employed physiognomic studies as a departure for the exploration of portraiture and physiognomy as a universal statement. Steir envisioned the installation as suggestive of an Egyptian or Pompeian tomb and as "a monument to the paradox of individuality." Created specifically for the main gallery space at The New Museum, this was the first large-scale site work by Pat Steir to be exhibited in New York.

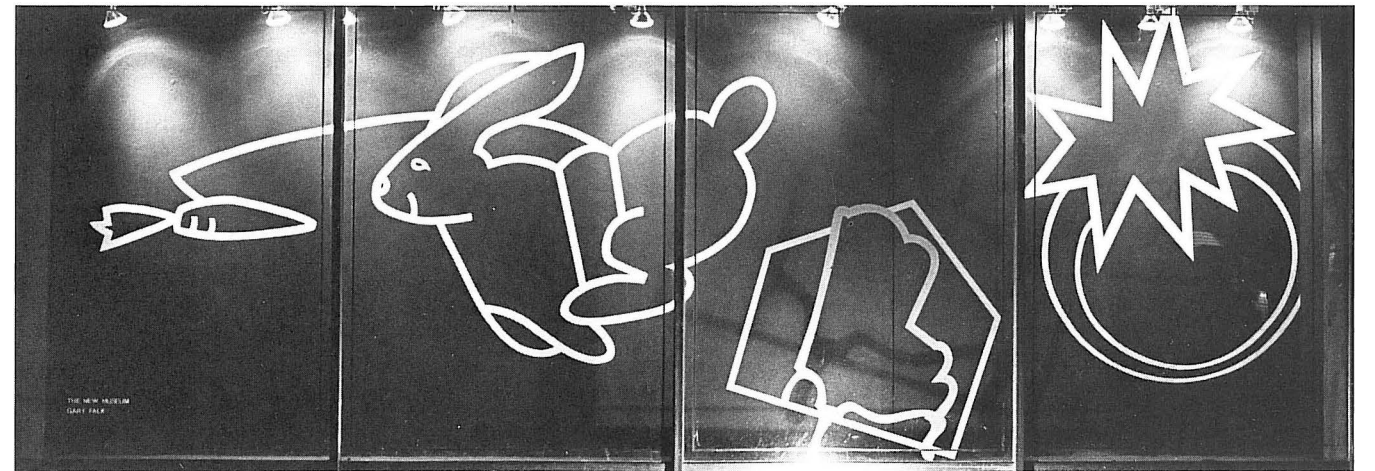


Installation view, Pat Steir

FAKE, May 8–July 12, 1987; organized by William Olander; catalogue essay by William Olander with contributions by Phil Mariani and Lynne Tillman.

Dennis Balk
Nancy Burson
David Cabrera
Laurel Chiten
and Cheryl Qamar
Clegg & Guttman
Mark Dion and Jason Simon
Duvet Brothers
Tim Ebner
John Glascock
Day Gleeson and
Dennis Thomas
Guerrilla Tapes
Fariba Hajamadi

Reginald Hudlin
Joan Jubela and
Stanton Davis
Annette Lemieux
MICA-TV
Paul McMahon
Branda Miller
Peter Nagy
David Robbins
John Scarlett-Davis
Andres Serrano
Shelly Silver
Michael Smith
Sarah Tuft



Untitled, Gary Falk

The title of the exhibition FAKE is used as an ironic statement alluding to the dichotomy of an object that may be perceived as inauthentic but which, by virtue of its definition as a work of art, is accepted and understood to be original and of genuine value. The artists openly incorporate the form, but not the content, of popular culture and in doing so, their work adopts and promotes ambiguity. Issues of authenticity and originality are explored through painting, sculpture, photography, and videos which provide an evocation of the subversive power inherent in a fake.



Meet the People, Shelly Silver

Additional Exhibitions

The Window at 65 Fifth Avenue

Mary Lemley, December 8, 1979–January 7, 1980
John Ahearn, January 12–February 11, 1980
Laurie Hawkinson, April 25–May 24, 1980
Jeff Koons, May 29–June 26, 1980
David Hammons, July 11–September 18, 1980
Richard Prince, September 26–October 27, 1980
Orly Haddad and Hank Lewis, November 3–December 4, 1980
Fashion Moda, December 13, 1980–January 8, 1981
Taller Boricua, January 17–February 5, 1981
Collaborative Projects, February 14–March 5, 1981
James Holl, March 14–April 4, 1981
Gina Wendkos, April 8–April 28, 1981
Alternatives in Retrospect, May 9–July 16, 1981
Claudia Fitch, July 24–September 10, 1981
Colette, September 19–November 12, 1981
David Troy, November 21, 1981–January 21, 1982
Joseph Hilton, January 30–March 25, 1982
Political Art Documentation/Distribution (PADD)
June 12–July 29, 1982
Brad Melamed, August 7–October 8, 1982
Anne Turyn, October 16–November 17, 1982
Richard Armijo, November 25–December 30, 1982
Kenneth Shorr, 1982
Gary Falk, January 15–March 16, 1983

The Window on Broadway

Kate Ericson, December 7, 1983–January 22, 1984
Tom Hatch, January 29–March 18, 1984
Beverly Owen, March 25–May 20, 1984
Lee Newton, May 27–July 15, 1984
Yura Adams, July 22–September 9, 1984
Kay Rosen, September 16–November 25, 1984
Tom Finkelpearl, Summer 1985

Seven Years of Living Art, December 8, 1984, Linda Montano,
Mercer Street Window.

On December 8, 1984, Linda Montano began a seven-year performance piece entitled Seven Years of Living Art. For one day each month, Montano occupies the Mercer Street Window, where she spends the afternoon discussing art and life with visitors to the Museum who wish to join her.

WorkSpace

WorkSpace was instituted by The New Museum as a flexible exhibition format which would allow artists to create installations which could change and evolve during the course of an exhibition.

January 15–March 16, 1983

Eleanor Dube

Ewao Kagoshima

Jamie Summers

Mark Kloth, December 7, 1983–January 22, 1984

Don Dudley, February 22–April 1, 1984

Joan Jonas, April 11–May 13, 1984

Al Wong, May 23–June 24, 1984, and July 6–August 5, 1984

Nate Shiner (In Memoriam), August 15–September 9, 1984

The Nicaragua Media Project, September 16–November 25, 1984

On View

The New Museum started On View as a forum for emerging artists and for the presentation of small thematic exhibitions and video presentations. The flexible format enables the curators to respond to the constantly changing focus of contemporary art and to present new works of art to the public directly from the artists' studios.

December 10–December 30, 1983

Ken Aptekar

Greg Drasler

Shelley Kaplan

January 3–January 22, 1984

Michael Byron

Lisa Hoke

Amy Sillman

January 25–February 19, 1984

Rande Bache

Stephen Frailey

February 22–March 18, 1984

Gary Goldberg

Iona Kleinhaut

July 28–August 11, 1984

Perry Bard

James Elaine

Richard Bloes

Pio Galbis

July 22–September 9, 1984

Selections from the Semi-Permanent Collection

In December, 1984, the Museum merged WorkSpace, the New Work Gallery, and the Broadway and Mercer Street Windows under the umbrella program On View.

December 8, 1984–February 3, 1985

New Work Gallery:

John Hernandez

Robin Winters

Shelly Hull

Krzysztof Wodiczko

WorkSpace: Susan Dallas Swann

The Window on Broadway: Jarvis Rockwell

February 12–April 7, 1985

New Work Gallery:

Judy Fiskin

Janet Pihlblad

Lance Rutledge

WorkSpace: Barbara Ess

The Window on Broadway: Robin Ticho

April 16–July 7, 1985

New Work Gallery: Sustained Visions, Pierre Tal-Coat

WorkSpace: T.V. Picture

Diana Formisano

John Glascock

Rene Santos

The Window on Broadway: Ellen Brooks

September 21–November 10, 1985

Five from Minnesota

New Work Gallery:

Doug Argue

Audrey Glassman

Robert Murphy

WorkSpace: Timothy Darr

The Window on Broadway: Plato's Cave, Remo Campopiano

Rear Window: Vikky Alexander

November 23, 1985–January 19, 1986

New Work Gallery:

Nancy Chunn

Michael Corris

Olivier Mosset

The Window on Broadway: Natural History, Aimee Rankin

Rear Window: An Image of God, Michael Lebron

Outside on Broadway: Look-Out for Broadway, Ann Messner

February 1–March 30, 1986

WorkSpace: New York Foundation for the Arts Video Fellows 1985

Richard Bloes

Michael Marton

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Shigeko Kubota

The Window on Broadway: Kim Jones, as the Mudman

Rear Window: Wallace & Donahue

April 12–June 12, 1986

New Work Gallery:

Connie Hatch

Jessica Diamond

Group Material: Doug Ashford, Tim Rollins,

Julie Ault, Mundy McLaughlin

WorkSpace: The Tomb of the Unknown Whore, Cply

The Window on Broadway: Komar and Melamid

Rear Window: Born from Sharp Rocks, Edgar Heap of Birds

June 21–August 10, 1986
 New Work Gallery: Past, Present, Future, Photographs by
 Daniel Faust Susan Unterberg
 Amanda Means Carrie Mae Weems
 Andres Serrano
 The Window on Broadway: Anne Doran
 Rear Window: Leslie Sharpe
 The Lobby: Sets from Cinderella, Ericka Beckman

September 26–November 30, 1986
 The Window on Broadway: Triptych,
 Kristin Jones and Andrew Ginzel
 Rear Window: Baseball Action Shots Annual: Future Hall
 of Famers, Susan Grayson

December 12, 1986–February 15, 1987
 New Work Gallery: Three Photographers: The Body
 Dorit Cypis
 Monique Safford
 Lorna Simpson
 WorkSpace: Homo Video: Where We Are Now
 Peter Adair and John Greyson
 Robert Epstein Heramedia
 Jerri Allyn Stuart Marshall
 Lyn Blumenthal David Merieran
 Gregg Bordowitz Rick "X"
 Richard Fung Joyan Saunders
 John Goss Suzanne Silver
 The Window on Broadway: Uh-Oh, Richard Baim

February 27–April 12, 1987
 WorkSpace: Exit, Ulrik Samuelson
 New Work Gallery: Reading Art
 William Anastasi
 Su-Chen Hung
 Larry Johnson
 The Window on Broadway: Sweet Red-2, Su-Chen Hung

May 8–July 12, 1987
 New Work Gallery and WorkSpace: The Other Man:
 Alternative Representations of Masculinity
 Nicholas Africano Mike Glier
 Ken Aptekar Lee Gordon
 John Coplans Pier Marton
 Greg Drasler Tony Mendoza
 Walton Ford
 The Window on Broadway: Peering Beyond the Mask,
 Denis Gillingwater

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- Page 32: Damaged Goods: Desire and the Economy of the Object, June 21–August 10, 1986. Left front/right back—Allan McCollum, Perfect Vehicles, 1986, 100 pieces, acrylic and enamel paint on solid-cast hydrocal, each 20½ x 8 x 8". Courtesy the artist. Left back—Jeff Koons, New! New too!, 1984, billboard, 123 x 272". Courtesy International with Monument, New York. Center—Jeff Koons, New Sheldon Wet/Dry Tripledecker, 1982, vacuums, acrylic, fluorescent lights, 124 x 28 x 28". The Saatchi Collection, London.
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The Semi-Permanent Collection was begun in 1979 and is the result of gifts and purchases, often closely related to New Museum exhibitions and programs. In keeping with the policy of the Museum, the collection is devoted exclusively to the art of the last ten years—works in all media which have been created within ten years prior to their date of acquisition. To date, the collection numbers almost 125 works, including, among others: paintings by Ron Gorchov, Yvonne Jacquette, Susan Hall, Jo Baer, David Reed, René Santos, and Earl Staley; sculpture by John Chamberlain, John Duff, Mary Frank, and Keith Sonnier; drawings by Guy de Cointet, Jackie Ferrara, Troy Brauntuch, and Sherrie Levine; prints by Pat Steir, Robert Ryman, Vito Acconci, and Julian Schnabel; and photographs by Larry Clark, Hiroshi Sugimoto, and Louise Lawler. Each year, thanks to the generosity of the following individuals, the collection has nearly doubled in size.

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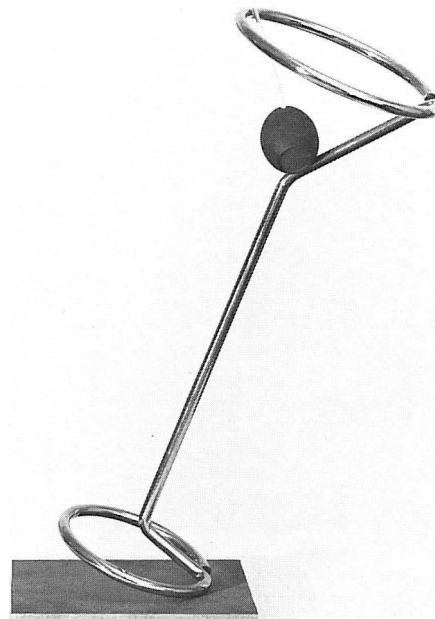
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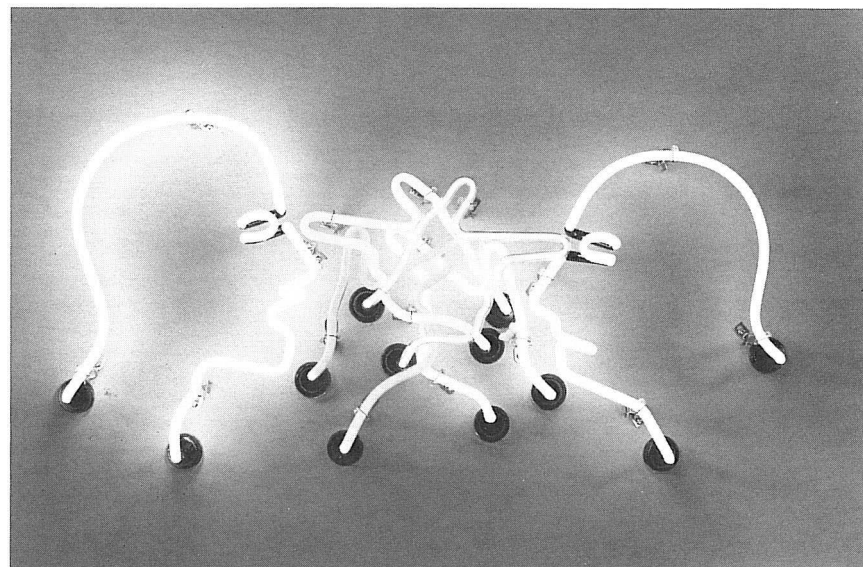
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CLAES OLDENBURG
"Tilting Neon Cocktail"
1984
stainless steel and wood
18" x 10" x 8½"
Edition of 40



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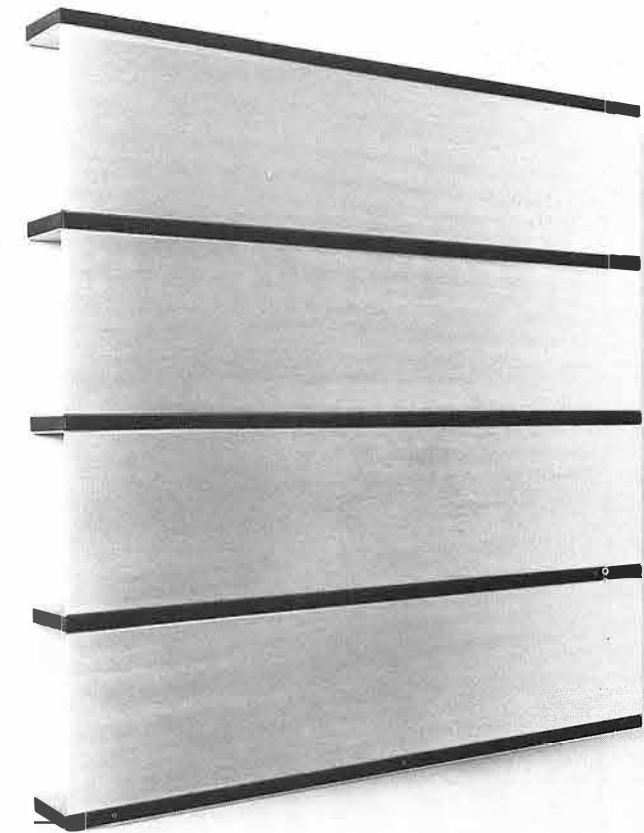


BRUCE NAUMAN
"Double Poke in the Eye"
1985
neon construction
24" x 3 6" x 6¼"
Edition of 40

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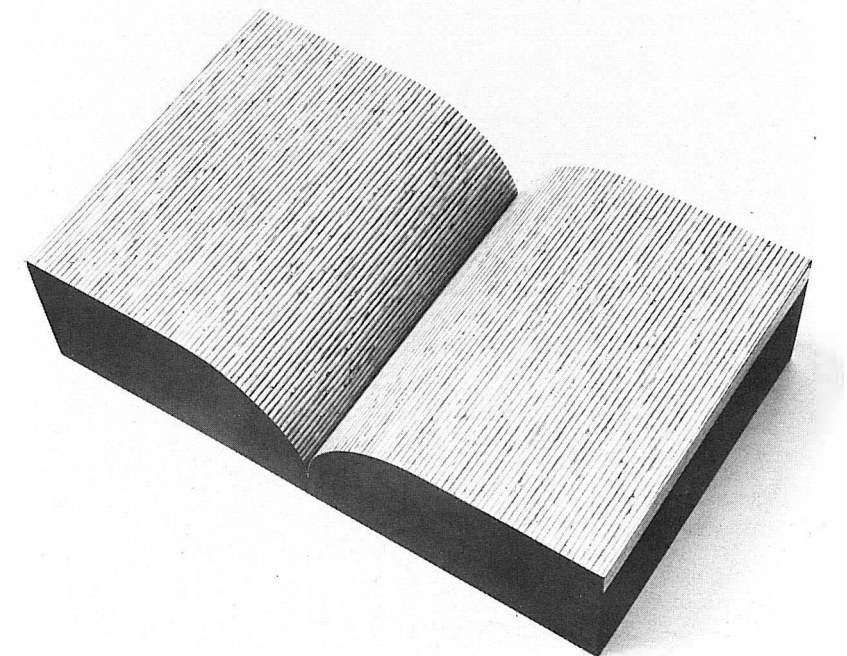
RICHARD ARTSCHWAGER
"Book"
1987
formica on wood
5" x 20" x 12"
Edition of 40

\$3,500.00



DONALD JUDD
Untitled
1986
aluminum and plexiglas
27⅞" x 28⅞" x 3 ¼"
Edition of 40

\$4,500.00



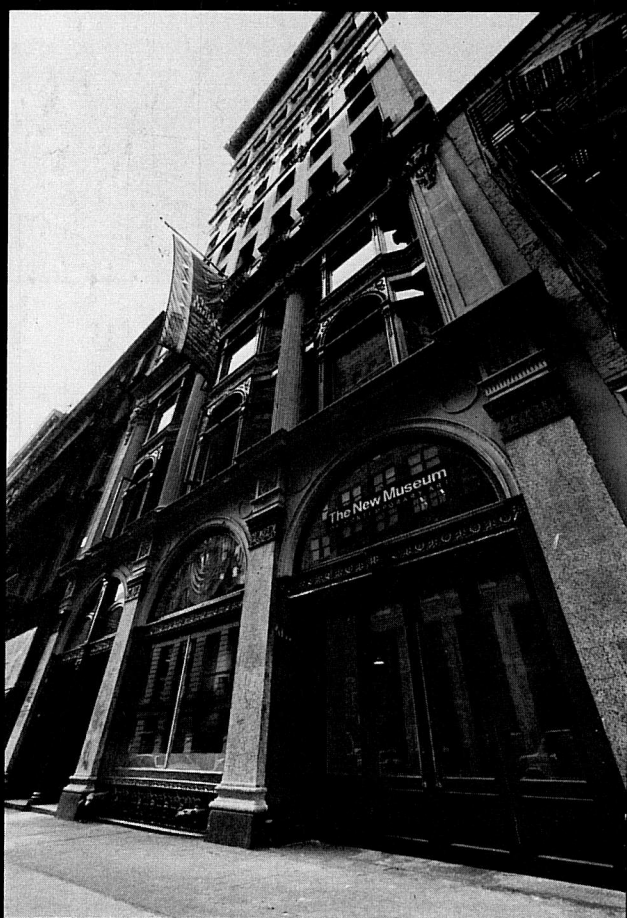


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