

**THE NEW MUSEUM OF CONTEMPORARY ART,
NEW YORK
ELEVENTH ANNIVERSARY
1988**

THE NEW MUSEUM OF CONTEMPORARY ART SURVEY: OPEN ENDED RESPONSES*

Q.8. One thing liked most.

- shows contemp. art and artists from outside N.Y.
- not as commercial as other museums; new art, younger artists; experimental works shown
- you see things you can't see at other places; new emerging artists
- they put on interesting shows by young artists; it's diversified and daring in its approach
- they are daring in their exhibitions
- they put on daring work-I like to experience new art
- a chance to see new art; it gives younger artists an opportunity to show their art
- it's livelier than most museums; it's contemporary; they show new things
- an innovative spirit (2)
- the physical space is good
- the people are more my peers than other museums
- interesting exhibitions; the viewing space in the lobby for work that's on trial
- group shows
- library
- they have work that no other museum will exhibit
- important that it's there; a better cross section of art
- helps emerging artists; features them before they are famous on the gallery/museum scene
- close by (2)
- art shown
- innovative art exhibits; lecture series; Art Quest program
- its vitality
- show art that is being produced now; opportunity for new artists
- like shows/exhibitions
- loves this kind of art
- a lot of different work available; centrally created; location
- an alternative showcase; shows work of living artists
- interested in emerging artists
- their support of contemporary artists
- has a unique vision; looks toward what is important in contemporary art rather than to what is popular or commercial
- it's exciting; the museum makes me think
- has unusual art; new art from young artists
- more innovative art than other museums
- like having it in the neighborhood
- offers shows not available at others

Q.10. Why unique/different.

- place where new and unique art is shown and young artists are shown
- type of shows they put on

THE NEW MUSEUM OF CONTEMPORARY ART
ELEVENTH ANNIVERSARY
1988

The New Museum of Contemporary Art, NY
583 Broadway
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212/219-1355

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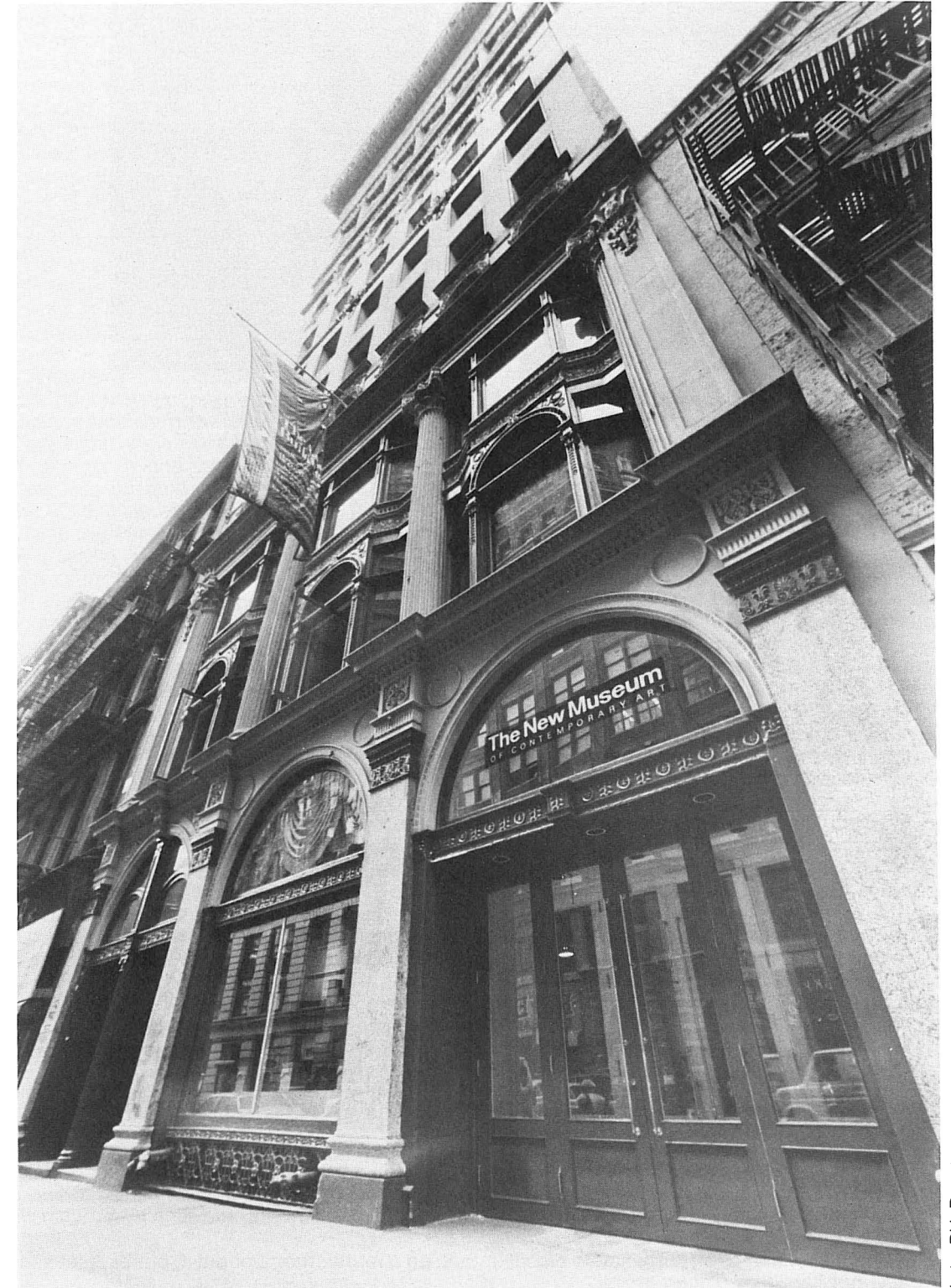
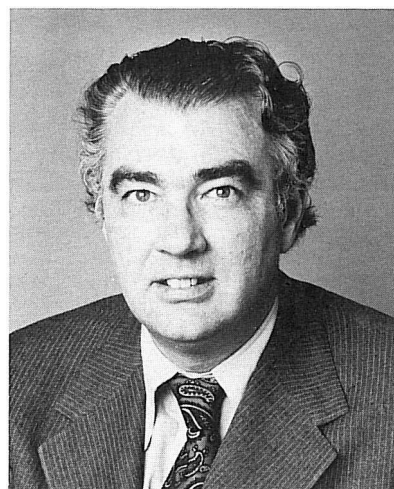


photo: Dirk Rowntree

The New Museum of Contemporary Art



HENRY LUCE III
President



MARCIA TUCKER
Director

FROM THE PRESIDENT

As a Living Painting tightened his fist around the sleeve of visitor Lori Knight's sweater, she tugged away from him and simultaneously screamed with fear that the very act of tugging would pull the sweater off. This scene, pictured in the Daily News, was one subject of the vast amount of media attention attracted by our Living Paintings exhibition. For centuries museologists, curators, teachers, and artists themselves have struggled with the challenge of how to bring art to life. It took our English friend, Stephen Taylor Woodrow, and The New Museum of Contemporary Art to hit on one remarkably simple solution to the problem: just bring life to art! After viewing the exhibition with my young cousin, I took her to lunch to reflect on the experience. Over and over again she kept repeating, "That is awesome; that is awesome."

If The Living Paintings had the strongest impact on the public, the Museum's eleventh year was a busy and successful one with a number of other major and minor, distinctive exhibitions. Last year's benefit art auction on the occasion of "DecaDance," the big celebration in the Puck Building, a block from the Museum, was such a huge success that we are doing it again. I look forward to seeing a greater number of the Museum's friends than ever before on April 25, 1988.

REPORT FROM THE DIRECTOR

In an audience survey conducted for us last year by the adventurous advertising agency Chiat Day, Inc. Advertising, we discovered some unsettling, even sobering facts. We hoped to find out who our audience was, and what they wanted; what they felt they got and didn't get, what they thought of us, and why.

We shouldn't have been surprised to discover that, as a former member put it, our biggest assets are also our liabilities. These are:

- that the work we show is out of the ordinary, challenging, often difficult
- that our space is intimate (or "small for a museum," depending on how you see it!)
- that we're located downtown, at the edge of SoHo, in a new area not yet clearly defined in terms of art
- that the art shown at the Museum creates a specific, often unfamiliar experience for our viewers.

This year we've had a similarly controversial group of programs. Many listed the Bruce Nauman drawing exhibition as their favorite, but an equal number remarked that "it takes too long to look at all

those drawings." There were complaints that not enough work from Europe was being shown, and complaints that too much work from Europe was featured. Many found the presence of video and other "conceptual" forms of contemporary art hard to take; others came specifically for these offerings.

Some of this year's most controversial projects have been of particular interest to the media. Bruce Nauman's window, a video installation, prompted viewers to forcefully discuss their reactions before an WNBC television crew, complaining about how depressing it was to hear, while on their way home from work, "No, No, No, No!" coming from the window or rejoicing that "It's exactly how I feel!" And The Living Paintings, a two-week installation by British artist Stephen Taylor Woodrow, created an unprecedented media blitz for the Museum, appearing on major networks, local news stations, and on the front pages of newspapers across the country. Twenty-five hundred people came to see them in one day, many for the second or third time, which both delighted us and stretched our resources painfully. As one staff member remarked, "so this is what it's like to have a 'blockbuster!'"

The late Ana Mendieta's retrospective was both a sad and moving event for her friends and colleagues, and at the same time a much-needed reevaluation of a body of work which had been ignored or marginalized as "female body-oriented," or "feminist" during most of the artist's lifetime. And the panel discussion held during the exhibition, entitled "The Great Goddess Debate: Spirituality versus Social Practice in Recent Feminist Art," raised some of those same heated issues in a vastly different, contemporary feminist context.

At the same time, a window installation by ACT UP, an AIDS activist collaborative of over 1500 men and women, drew rave reviews from non-art press, reinforcing for us once again the importance of exploring, as a contemporary arts institution, those overlapping areas of concern between the art community and the community at large.

We also initiated Artists Projects after several years of heated discussion and planning. This year it consists of a series of greatly varied installations, situations, and events both inside and outside the Museum proper, part of a continuing investigation of unconventional ways in which our time, space, skills, and resources might be used by artists and even stretched to the absolute limits of the imagination.

Recently, at a panel held at The Museum of Modern Art, participants spoke about the ideal programs they wished the major American museums would undertake; they longed for serious thematic exhibitions that spoke to broader cultural and aesthetic issues; they discussed the need for multicultural programming that doesn't address only a limited upper-middle class, homogeneous audience; they berated the lack of self-critical and critical attitudes within museums as institutions; they questioned a museum's ability to be both flexible and responsive to change and at the same time to remain financially secure.

Sitting in the audience with many of my colleagues from The New Museum, I realized that our own success might perhaps be best measured by the number of years it takes for the major issues we believe in and act upon to reach the mainstream.

Sometimes, of course, we feel a bit like the unwary guest who's first to arrive at dinner and wonders if it might not be the wrong day. It's reassuring when the rest of the party arrives.

STATEMENT OF PURPOSE

The New Museum of Contemporary Art is unlike any other museum in New York City. Founded in 1977, it is the city's only museum dedicated exclusively to the art and ideas of our own time. The Museum exhibits, interprets, and documents major work by artists who have devoted their lives to innovation, experimentation, and excellence. Through exhibitions, public programs, publications, education, research, slide review, and studio visits, the Museum continually seeks to encourage and promote the work of living artists. The Museum serves a unique function and role: to provide a forum for contemporary art, especially work that has received little or no public exposure or critical attention, or that might otherwise be inaccessible to a broad-based audience; to share new issues that are constantly raised in current artistic inquiry; and to challenge the context of historical precedent and museum practice.

The New Museum was founded 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 served as 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 noteworthy contributions to the understanding of contemporary art.

The Museum moved to its present location, SoHo's Astor Building, in 1983. Within this renovated historic landmark, the Museum occupies 24,000 square feet on two and one-half floors. The facilities include flexible exhibition spaces, an auditorium, a library, archives, offices, a conference room, a darkroom, and storage facilities.

Exhibitions at The New Museum are based on the principle that art is relevant to our lives in ways that go beyond purely aesthetic concerns. The Museum is committed to presenting and accommodating new work, especially challenging and unorthodox work, in order to provide an active, vital experience as well as to respond to current social, cultural, and political concerns.

The Museum originates several major exhibitions each year. Each is accompanied by a catalogue with an essay by the organizing curator, and, often, additional contributions by invited scholars, critics, and historians. The ON VIEW program, encompassing WorkSpace, the New Work Gallery and the windows on Broadway and Mercer Streets, is the Museum's showcase for presenting emerging artists, small thematic exhibitions, and video presentations. ON VIEW's flexible scheme enables the curators to respond to the constantly changing focus of contemporary art and to show new works of art directly from the artists' studios.

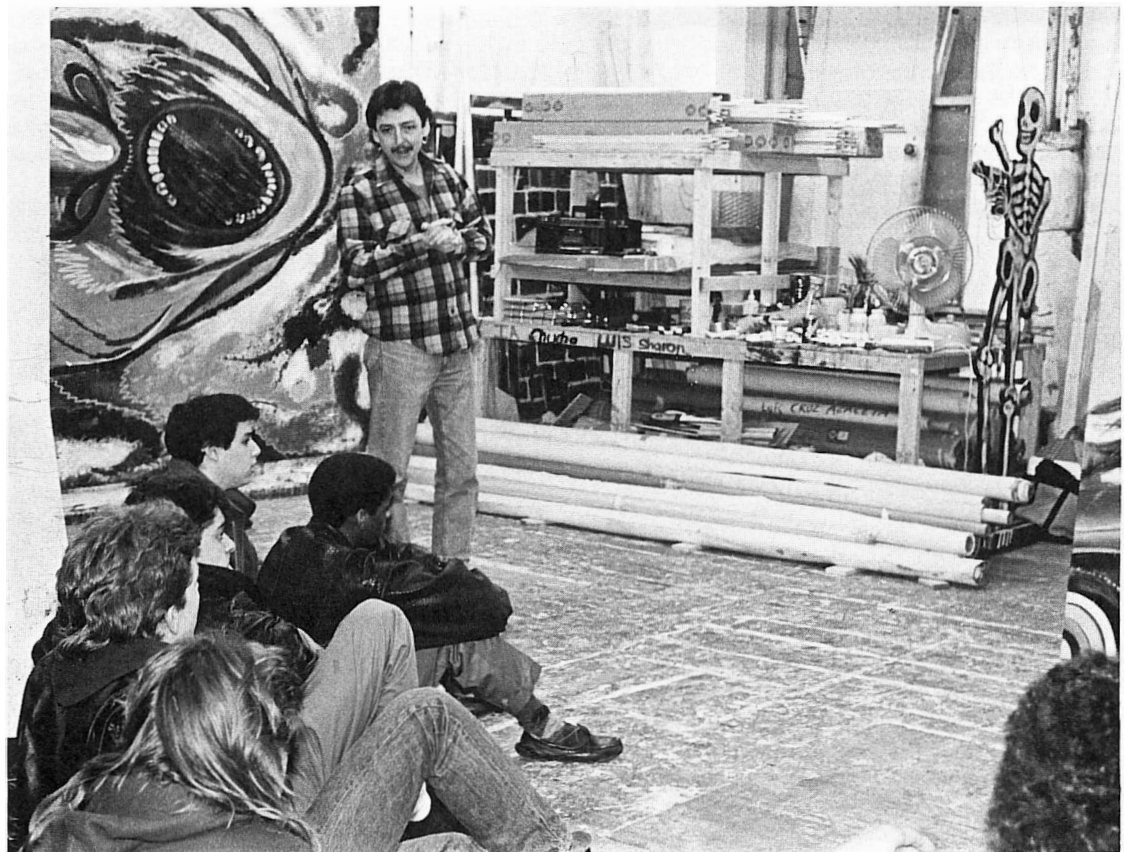


photo Annette Schwed

Students at the studio of Luis Cruz Azaceta (standing) during a session of the High School Art Criticism class, 1988.

EDUCATION

The Museum offers a number of interpretive programs for students and adults designed to address the special challenge presented by contemporary art. The High School Art Criticism program focuses on visual literacy, on critical thinking skills, and on building frameworks within which to place the art and issues of our time. Using a format that involves workshops in the classroom and at the Museum with artists, curators, and critics, as well as studio visits and independent projects, the Museum aims to create a model for the investigation of contemporary art in the high school. Lectures, panels, symposia, and performances are important aspects of the Museum's educational activities and address a variety of provocative topics, some in conjunction with specific exhibitions, others as investigations into general aesthetic, social, and political concerns as they relate to contemporary art. Programs this year have included panel discussions such as "The Great Goddess Debate: Spirituality versus Social Practice in Recent Feminist Art;" a lecture by art historian Wolfgang Iser entitled "Crossovers: New Tendencies in Recent German Art;" "Retro Video," a special one-night retrospective screening of video works by Bruce Nauman; "American Dining: A Working Woman's Moment," a performance by Jerri Allyn; and a dance performance by Jonathon Apples + Company.

Internships are offered for undergraduate and graduate students from colleges and universities throughout the United States and abroad. An informed corps of volunteer docents offer guided tours to community, senior citizen, and other special groups. Other Museum volunteers participate in a broad spectrum of activities, ranging from assisting in the curatorial department to working to make the annual benefit auction a major success.

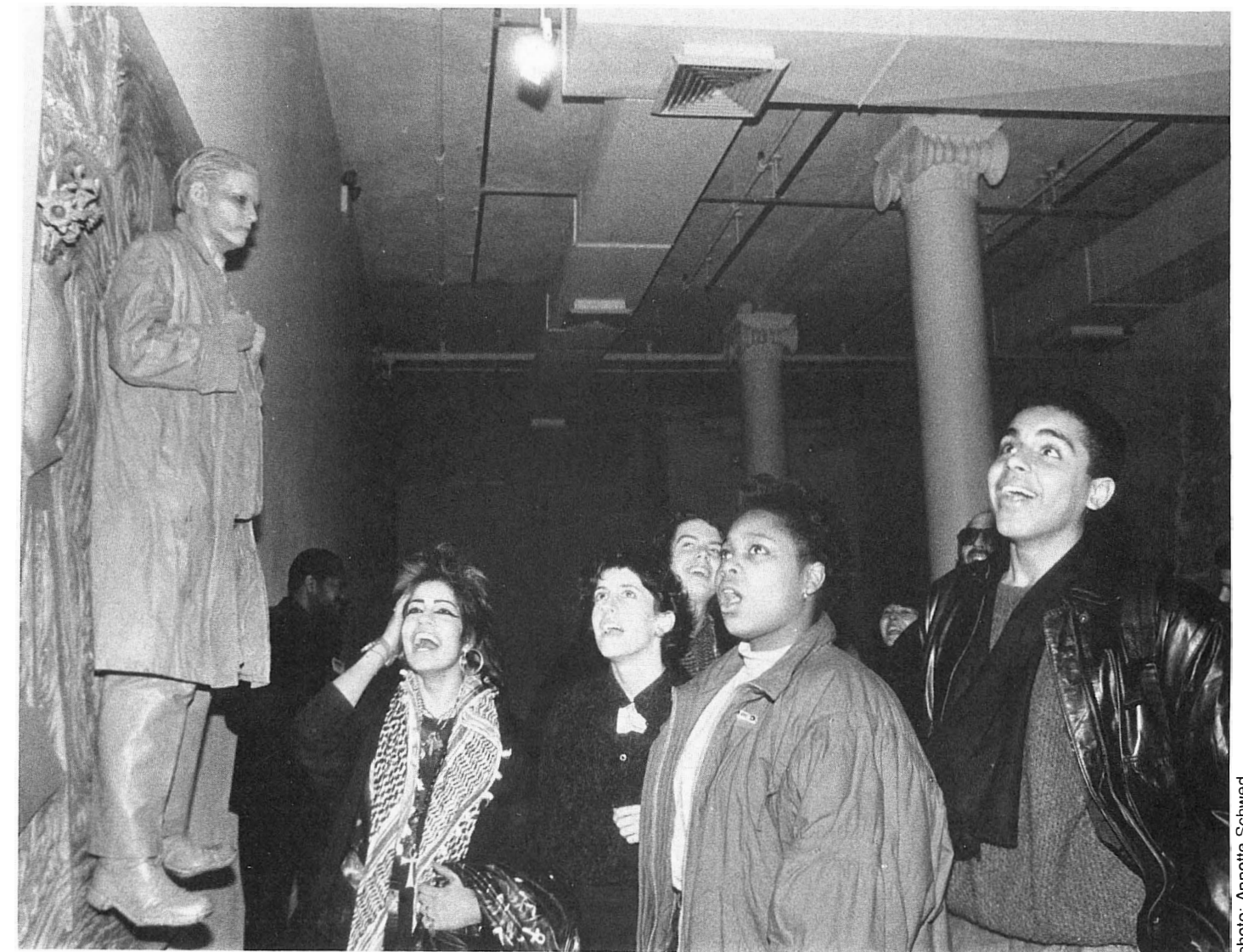


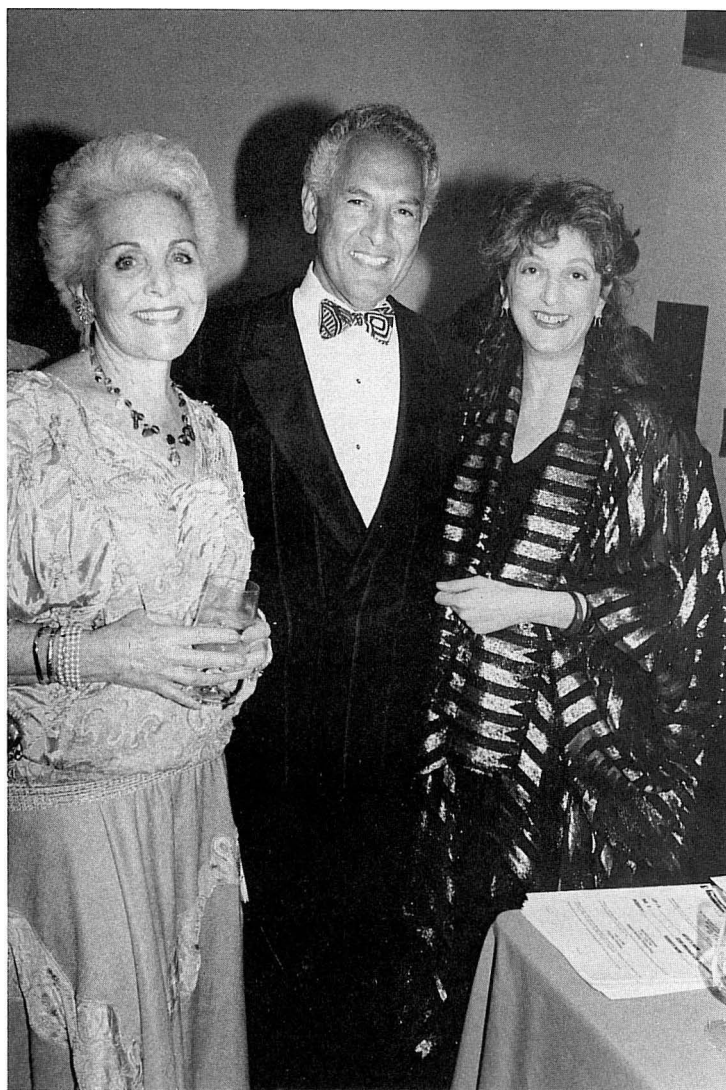
photo: Annette Schwed

Students viewing The Living Paintings during a session of the High School Art Criticism class, 1988.

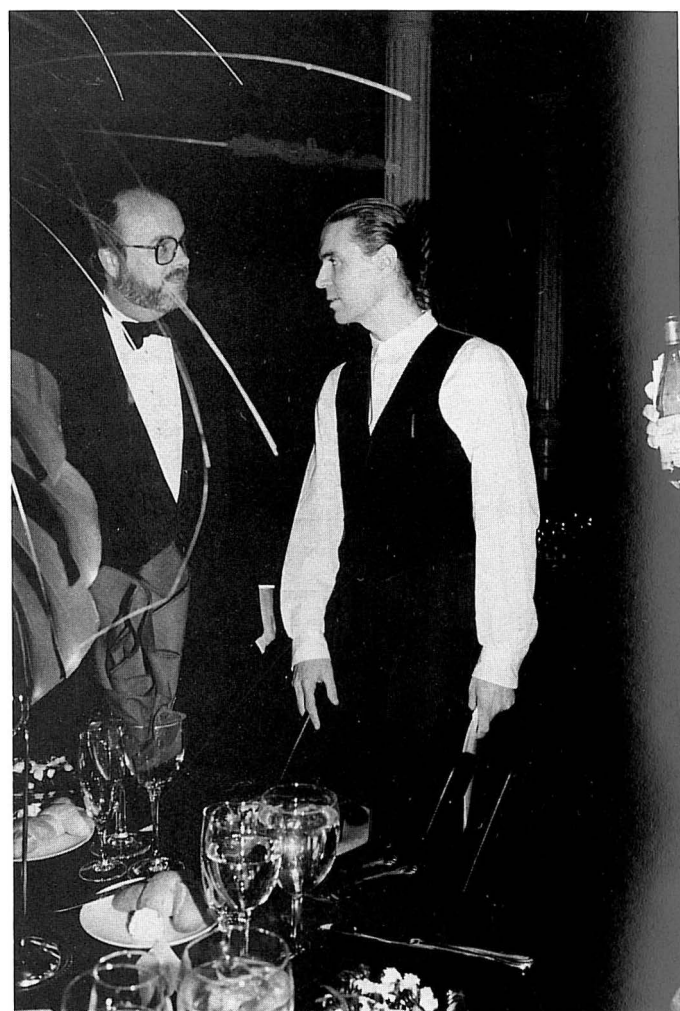
CELEBRATION

Each year The New Museum's Board of Trustees, the Activities Council, and the staff have worked together with the entire artists' community to help the Museum produce Celebration, a highly successful benefit dinner, dance, and art auction. Celebration provides approximately twenty-five percent of the funds needed by the Museum to support exhibitions and programs.

In 1987, during the tenth anniversary "DecaDance," the Museum introduced something new to the evening: a live auction of major artworks that, in conjunction with the silent auction, provided an evening of unparalleled excitement. The success of the silent and live auctions reaffirms the cooperation and dedication of the diverse group of artists and community members who support the Museum.



DecaDance, 1987: (left to right) Lucille Kantor, Trustee Martin Kantor and Director Marcia Tucker.

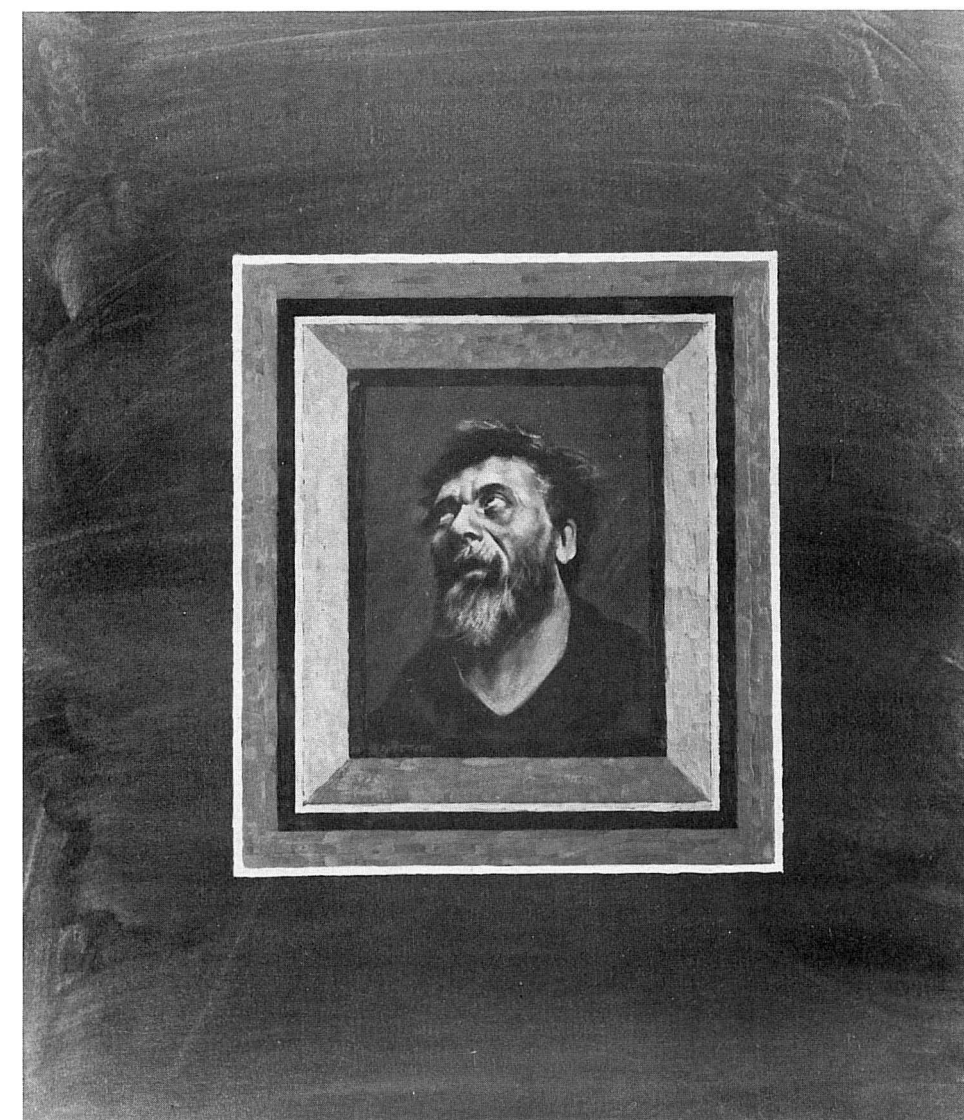


DecaDance, 1987. Auctioneer Robert C. Woolley, Vice President of Sotheby's, and honorary chairperson David Byrne.

SEMI-PERMANENT COLLECTION

The Semi-Permanent Collection was established in 1979 to supplement the Museum's program of temporary exhibitions and to provide support for contemporary artists through the purchase and public exhibition of their works. In keeping with the policy of the Museum, the Collection is devoted exclusively to works in all media which have been created within a decade of their date of acquisition. The Collection, like the Museum's exhibitions, is intended to reflect the diversity and dynamism of contemporary art in order to best engage our audience in an artistic dialogue. Works are acquired through gifts and purchases made possible by the Museum's Accessions Committee. Priority is given to works that directly relate to the Museum's exhibitions and programs. Currently, the Collection numbers approximately 125 works representing a wide range of styles, conceptual approaches, and artistic practices. The Museum recently received a grant from the National Endowment for the Arts to purchase additional works for the Collection.

"Selections from the Semi-Permanent Collection," the first exhibition of works from the Collection mounted by the Museum, was presented in early 1988. Works by Hans Haacke, John Hull, Louise Lawler, Sherrie Levine, Michael Lucero, Aimee Rankin, Rene Santos, Andres Serrano, Jan Staller, Hiroshi Sugimoto, and Jan Vercruyssen offered Museum audiences the opportunity to see an important segment of the Museum's holdings. The Museum plans to mount additional exhibitions from the Collection in the future.



Rene Santos, *Untitled (Jean Journet, 1799-1861)*, 1985; oil and encaustic on linen; 32 x 28".
From the exhibition Selections From the Semi-Permanent Collection.



photo: Robin Holland

The Living Paintings, Stephen Taylor Woodrow.

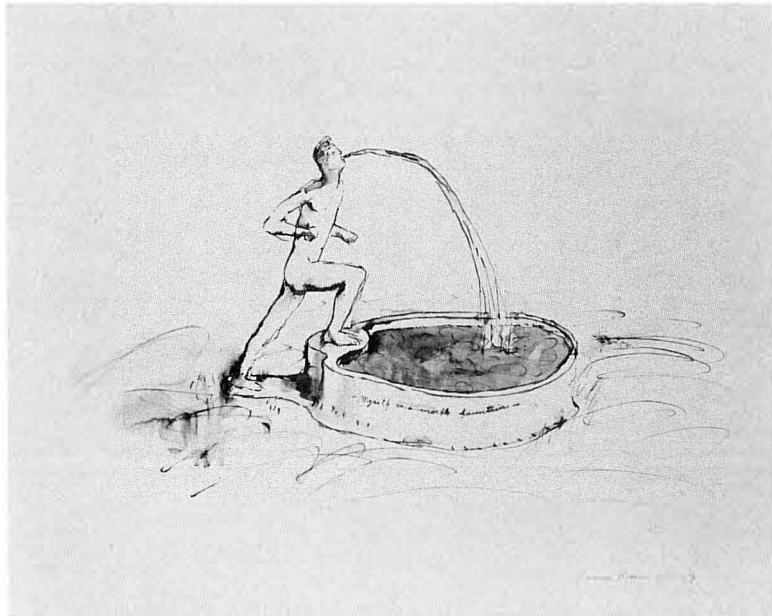
The New Museum of Contemporary Art, New York
Summary of Exhibitions, September 1987—July, 1988
Edited by Gayle Kurtz

September 11, 1987—November 8, 1987

Bruce Nauman Drawings: 1965-1986

Organized for the Basel Kunstmuseum by Dieter Koeplin,
Chief Curator of Prints and Drawings of the Basel Kunstmuseum; and Coosje van Bruggen.
Coordinated for The New Museum by Marcia Tucker.

Known primarily as a sculptor and inventor of spatial installations, Bruce Nauman has also worked in video, film, photography, sound, and language. In this exhibition, all of Nauman's ideas were explored through his drawings, which are invested with a wide range of functions and are, especially for this artist, the visual equivalent to thinking. For instance, some works are provisional sketches which serve as notes for sculptures, or diagrams for films, videotapes, and performances. Others are fabrication drawings for large sculptural installations and neon pieces, often including pertinent instructions. Nauman's drawings frequently have a raw and unfinished look; corrections, erasures, dense undecipherable areas that indicate struggle—all signs of the artist's mental process—are still visible. More than 75 works on paper, some never before exhibited in the United States, were included in this retrospective.



Bruce Nauman, Myself as a Marble Fountain,
1967; ink and wash, 19 x 24".
From the exhibition Bruce Nauman Drawings: 1965-1986.



Bruce Nauman, Dead, Dead, 1981;
charcoal, pastel and pencil on paper; 49¾ x 63¾".
From the exhibition Bruce Nauman Drawings: 1965-1986.



Betty Goodwin, Study for Carbon, 1987;
oil stick, charcoal, pastel, wax and wash on Geofilm; 12 x 9".
From the exhibition Betty Goodwin: New Work.

On View

New Work Gallery: Betty Goodwin: New Work

This traveling exhibition was organized by Yolande Racine, Curator of Contemporary Art,
Montreal Museum of Fine Arts. Presented in conjunction with the 49th Parallel Gallery.
Coordinated for The New Museum by Lynn Gumpert.

Since the late 1960s, Montreal artist Betty Goodwin has held a special place within Canadian art. Unlike many of her contemporaries, who subscribed to an abstract formalist style, Goodwin chose a figurative aesthetic. Central themes for Goodwin—transparency/opacity, folding/unfolding, passage/obstruction, human vulnerability, and the struggle for survival—were reflected in this exhibition of large-scale drawings that included part of her new "Carbon" series.

ERRATA

The photographs that appear
on pages 16 and 17
are transposed.

The Navigator's Encyclopedia, Installation by Christiaan Bastiaans.
Organized by Lynn Gumpert.

Dutch artist Christiaan Bastiaans referred to his installation, "The Navigator's Encyclopedia," as a "library visited by an archeologist concerned with vanished times." Like volumes in a library, the works functioned both dependently and independently. Each was constructed in a variety of media and contained a number of cross-cultural references. The encyclopedia of the title refers to branches of knowledge, like anatomy and alchemy, that underlie Bastiaans's interest in the study and structure of the human species and in how information is communicated by different cultures throughout history.

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Window on Broadway: No, No, No, No! Installation by Bruce Nauman
Organized by Marcia Tucker.

Two color video monitors placed in the window played one of Nauman's most recent videos, that of a clown jumping up and down shouting, "No, No, No, No!" endlessly. Nauman's videos confront the viewer with behavior normally thought unacceptable. The clown's simple declarative statement takes on new meaning and creates tension and anxiety for the viewer.



The Navigator's Encyclopedia: Installation by Christiaan Bastiaans,
September 11-November 8, 1987. Installation view.

photo: Fred Scruton



photo: Fred Scruton

Ana Mendieta: A Retrospective, November 20, 1987-January 24, 1988.
Installation view.

November 20, 1987 — January 24, 1988

Ana Mendieta: A Retrospective
Organized by Petra Barreras del Río, Director of El Museo del Barrio,
New York, and John Perreault, Visual Arts Director of Snug Harbor
Cultural Center, Staten Island. Coordinated for The New Museum
by Lynn Gumpert and Karen Fiss.

This exhibition, the first major retrospective of Ana Mendieta's work, was presented as part of the Museum's continuing commitment to exhibiting the work of artists who have not received significant recognition. Mendieta died in 1985 at the age of 36, as she was engaged in her most sophisticated and mature work. Born in Havana, Cuba, she was sent by her family to live in the United States in 1961. Studying at the University of Iowa's Multimedia and Video Art program, Mendieta developed a personal vocabulary in which her own body became the medium for performances, earth art, body art, and photo art. The emerging feminist movement also played a role in Mendieta's work.

The Museum's exhibition surveyed the growth and change in Mendieta's career and included 30 documentary color photographs of the Siluetas series, in which her body was traced in the landscape; black and white photographic blowups of rock carvings located in Cuba; early drawings on leaves; floor sculptures made from sand and earth; tree trunk sculptures with the female image carved and burnt into the surface; and videotape documentation of various performance works.

Window on Broadway: Let The Record Show...
 Installation by ACT UP. Organized by William Olander.

ACT UP, or the AIDS Coalition To Unleash Power, is a group of concerned men and women who are dedicated to fighting the government's often uninformed and negligent response to the AIDS epidemic. Let The Record Show... provided current information about the epidemic and depicted the crisis in historical perspective.

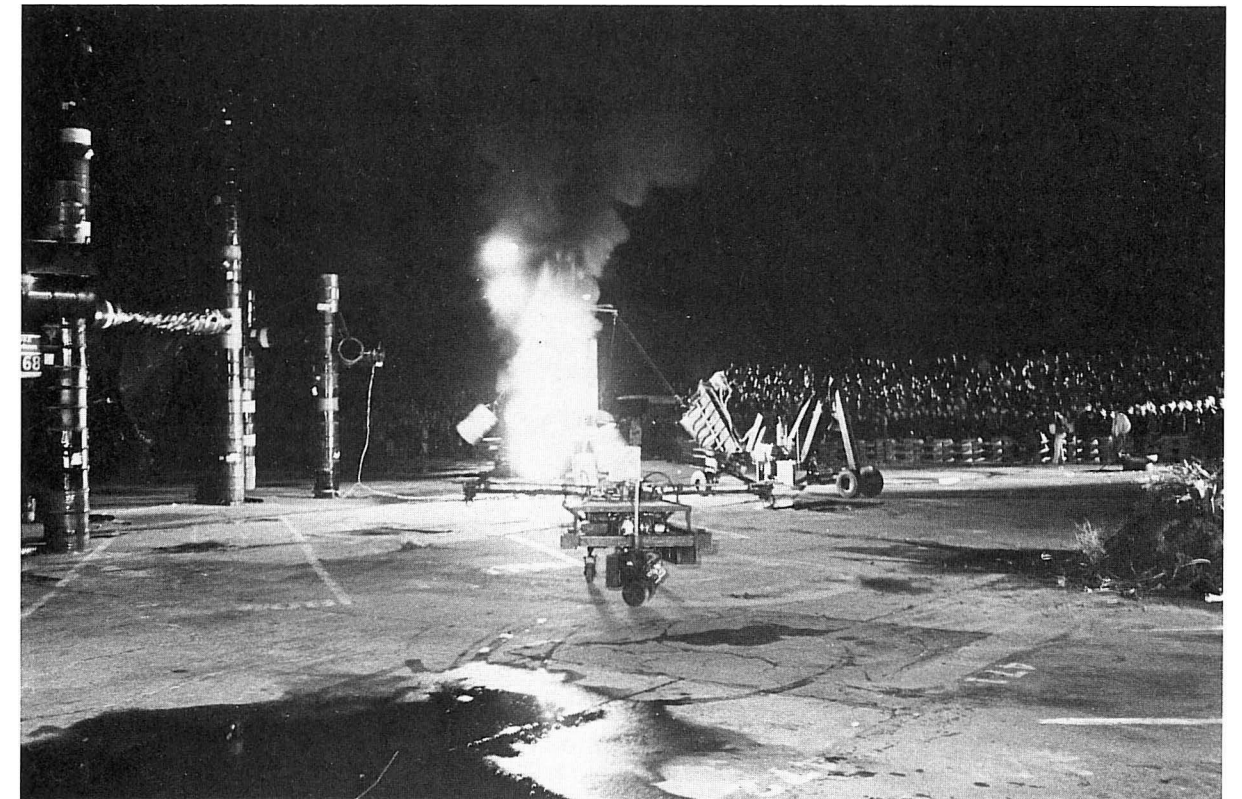


photo: Robin Holland

The Window on Broadway, November 20, 1987-January 24, 1988
Let the Record Show..., an installation by ACT UP (AIDS Coalition to Unleash Power).

New Work Gallery: New Paintings, by Charles Clough and Mimi Thompson.
 Organized by William Olander.

Charles Clough and Mimi Thompson are two abstract painters who have sidestepped irony and appropriation in favor of the less-traveled paths developed by Jasper Johns, Joan Snyder, Cy Twombly and others. Clough is well known for the strange hybrids of painting and photography which he developed over the last decade. Since 1985, he has painted exclusively and has developed another hybrid, a painting which is simultaneously genuine and artificial, cultural and natural, full and empty. Mimi Thompson's work is both pop and expressionistic, without exactly engaging in the rhetoric of either. In her paintings, she explores the complexities of an ambiguous vocabulary. Viewers of both these artists' works experience the simple pleasure inherent in the act of looking at paintings.



Survival Research Laboratories. On May 17, 1988, The New Museum, Creative Time and The Kitchen, with the cooperation of the New York City Department of Parks and Recreation, presented the first New York performance of the San Francisco-based group.

WorkSpace: Social Studies: Recent Work on Video and Film.
 Organized by William Olander.

- | | |
|----------------|-------------------------------|
| Andre Burke | Daniel Reeves |
| Ayoka Chenzira | Caroline Sheldon |
| Sharon Greytak | Rea Tajiri |
| Todd Haynes | Testing the Limits Collective |
| Aron Ranen | |

Since the great experiments of the 1960s and early 1970s, distribution for documentary films has been limited, except for those on the entertainment level. Social Studies, a program of videotapes and films (transferred to video), was put together with the intent of redressing this situation by turning away from perceived notions of the documentary and expanding the field of inquiry. None of the works screened were "merely" documentaries, but dealt with social issues from a subjective and partisan point of view. Viewers of Social Studies were engaged by subjects as diverse as the disabled, child abuse, AIDS testing, the anorectic death of singer Karen Carpenter, and an historical view of human cruelty to animals.

American Dining: A Working Woman's Moment. A site-specific art installation by Jerri Allyn. Presented at Gefens Dairy Restaurant, November 20, 1987 — January 9, 1988. In performance at The New Museum, January 12, 1988. Organized by William Olander.

American Dining explored American labor in the 1980s from a feminist and satirical point of view. The restaurant installation consisted of placemats created by the artist and jukeboxes equipped with Allyn's musical monologues. The placemats, devoted to famous working women, included one titled "Name That Dame: Who Are These Famous Food Women?"



photo: Ellen Wilson

Jerri Allyn, American Dining: A Working Woman's Moment, 1987.

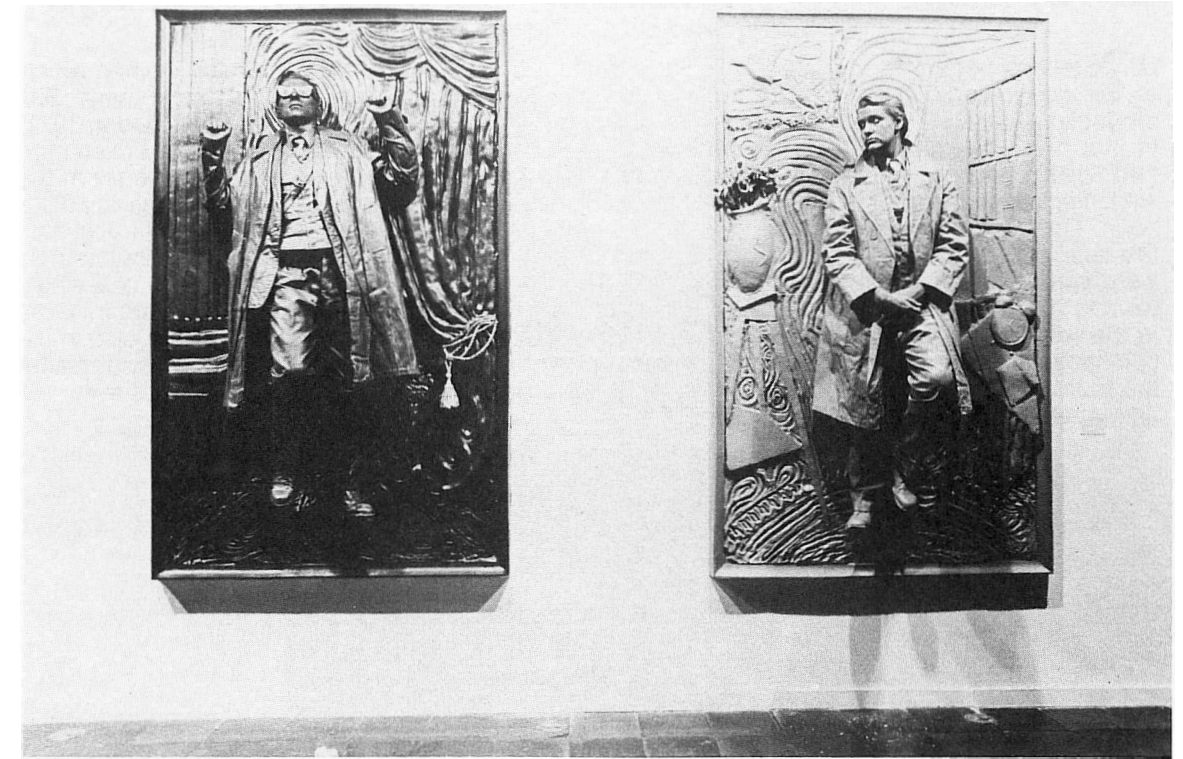
February 3 — April 24, 1988

ARTISTS PROJECTS

In 1986, The New Museum, inspired by the desire to expand its boundaries both physically and conceptually beyond the realm of traditional exhibition formats, began lengthy discussions, in-house and with its Artists Advisory Board, to investigate new avenues for the presentation of contemporary art. These discussions produced a letter calling for the submission of proposals for "experimental and provocative projects. . . which would utilize the Museum's space and resources in challenging ways." The letter was sent to nearly two hundred artists. This first series of Artists Projects, drawn from responses to the request for proposals, inaugurates a new and ongoing program.

The Living Paintings, Installation by Stephen Taylor Woodrow,
February 3—14, 1988.
Coordinated by Marcia Tucker and Karen Fiss.

This was the first installation in the United States by the British artist Stephen Taylor Woodrow. The Living Paintings consisted of three men, entirely painted and altogether silent, hanging inside picture frames high up on the walls of the Museum's main exhibition gallery. They remained there for the duration of the Museum's public viewing hours. Part theater, part performance, and part painting, this contemporary tableau vivant played with the vague and ambiguous interrelationships of reality and illusion.



The Living Paintings, February 3-14, 1988.
(left to right) Stephen Taylor Woodrow and Dale Devereux Barker.

Museum Notions, Installation by Art Parts (artist Daina Shobrys),
February 3 — April 24, 1988. Coordinated by Lynn Gumpert.

Museum Notions is a store created specifically for The New Museum by Art Parts. Since 1980, Daina Shobrys (Art Parts) has created installations and special art projects in the Chicago area. At the 1985 Chicago International Art Exposition, Art Parts salespeople provided coverage for art purchases with an "Aesthetic Assurance Certificate," and "Seals of Quality Aesthetic Assurance." Museum Notions represents Art Parts's first project in New York. For the Museum's store, Art Parts designed the Culture Vulture, a symbol of the contemporary art scene's rapacious and predatory appetite. The Vulture is also a nudge at the Museum itself for its role in the promotion and validation of art as commodity. The New Museum's "new" symbol is emblazoned on items such as keychains, T-shirts, soap, jewelry, artist-signed scarves, and statues.

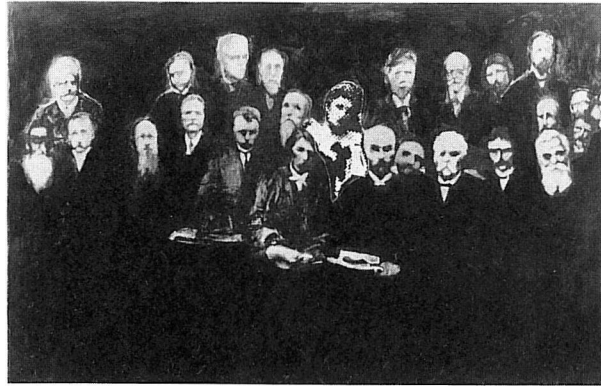


photo: Fred Scruton

Museum Notions, Installation by Art Parts, February 3-April 24, 1988. Installation view.

One Plus or Minus One, Installation by May Stevens,
February 19 — April 3, 1988.
Coordinated by William Olander.

May Stevens began her career as a painter in the early 1950s, but as with many women artists of her generation, she “emerged” only in the mid-1970s during the women’s movement. She produced a page piece, Two Women, for the first issue of Heresies magazine, published in 1977. In that piece, Stevens juxtaposed the images of Polish/German revolutionary Rosa Luxemburg (1871-1919) and of her mother, Alice Stevens (1895-1985), a woman who raised a family in the working class suburbs of Boston. In 1980 this conjunction of two lives became a now classic artist’s book, Ordinary. Extraordinary. The weaving together of these two women’s lives has occupied Stevens for nearly a decade. For the installation One Plus or Minus One, two enormous photomurals were placed side by side. In one, captioned “The Second International,” Luxemburg is a single woman among men, attending the Congress of the Second International in Amsterdam in 1904. In the second photograph, labelled “Eden Hotel,” Luxemburg is replaced by a waitress also in the company of men—the murderers of Luxemburg and her colleague Karl Liebknecht the day after the murder (January 15, 1919). The work was not only a juxtaposition of two women’s lives, but also a reexamination of history from a socialist-feminist perspective.



One Plus or Minus One, installation by May Stevens, February 19-April 3, 1988.
Detail, photomural The Second International.

Nitelife, Three evenings of new and experimental performance,
April 7—9, 1988. Coordinated by William Olander,
Laura Trippi, and Russell Ferguson.
Special Museum Hours: 9—12 PM.

Performers

- April 7: Jim Turner
Reno
Robbie McCauley with Ed Montgomery
Doug Skinner with Carol Benner
Ishmael Houston-Jones with Dennis Cooper
- April 8: Bill Callihan
Carmelita Tropicana
Mary Shultz
Kimati Dinizulu and his Kotoko Society
Guy Yarden
- April 9: Nicky Paraiso
Maxine Lapiduss
Jeffrey Essmann
Mary Hestand & Associates
Foreign Legion

With the decline of the East Village art scene and the closing of almost all the clubs and discos that were often linked to galleries, few spaces are available for performances of experimental live art. By providing a temporary venue for Nitelife, The New Museum functioned as a genuine alternative. Each evening focused on a different theme and presented scheduled and unscheduled performers and events. The variety of events included puppetry, monologue, stand-up, song and dance, music, and new theater—the newest and most experimental “live art.”



Jonathon Apples + Company, 1988.

On View

Requiem, Video Installation by Wolfgang Staehle,
February 3 — April 3, 1988.
Coordinated by Lynn Gumpert and Laura Trippi.

In Requiem, a single monitor mounted on a tripod and anchored by cable to a Die Hard automotive battery broadcast a static pattern in the shape of a cross. Brahms’s Requiem filled the dimly lit gallery. By appropriating historical images and placing them as “paintings” on video display and by using soundtracks from other historical periods, Staehle’s installation engaged the audience in a response to the spectacle of modernity, and to history on—and the history of—television. Staehle (born in Stuttgart, West Germany and currently living in New York City) has exhibited video works nationally and internationally since 1980.

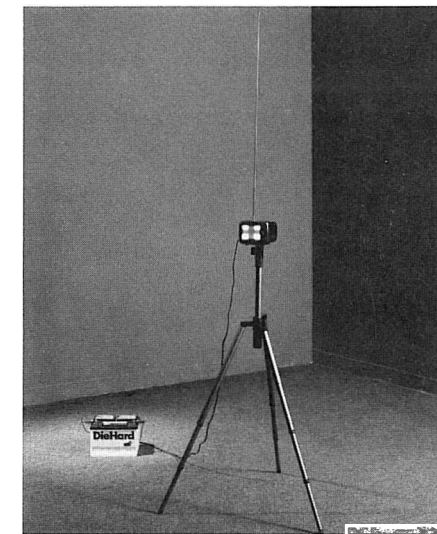


photo: Fred Scruton

Requiem, Installation by Wolfgang Staehle, February 3-April 3, 1988. Installation view.

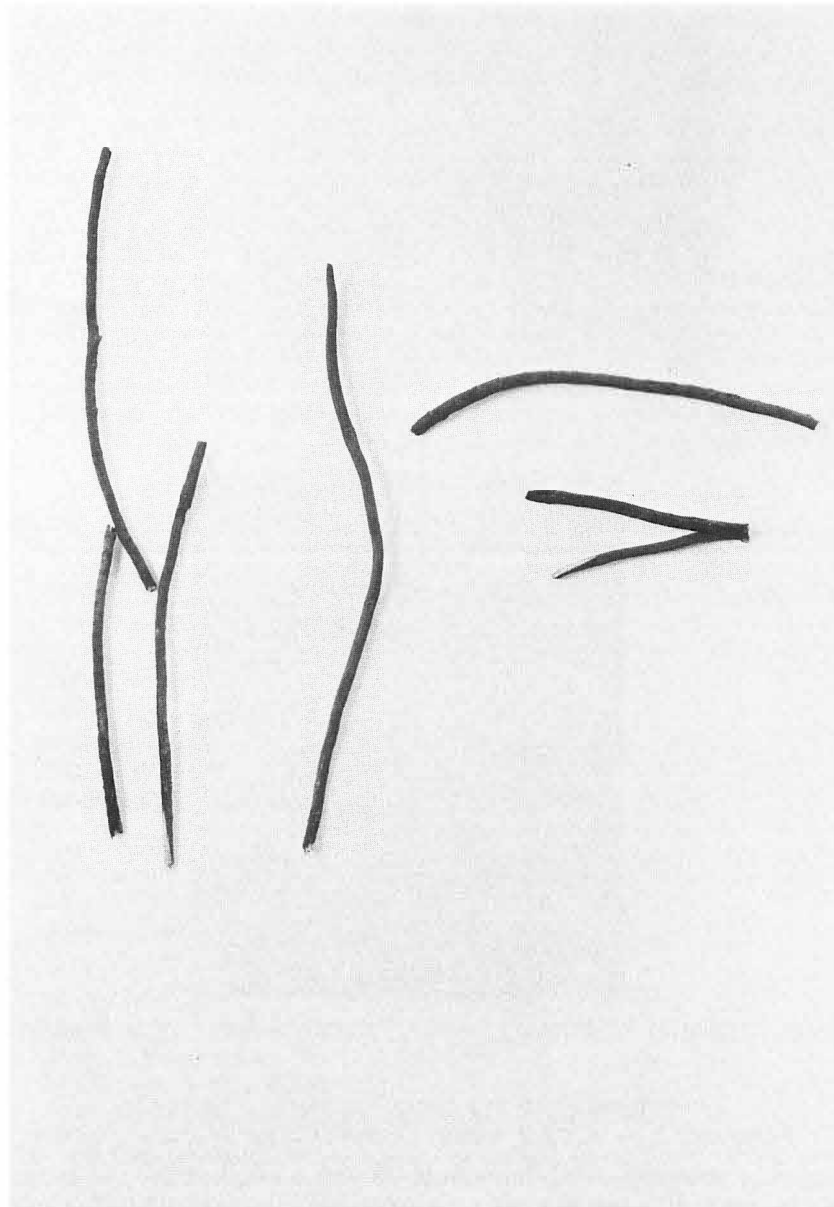
Selections from the Semi-Permanent Collection,
February 3 — April 3, 1988. Organized by William Olander.

The New Museum maintains a Semi-Permanent Collection which is devoted exclusively to the art of the last twenty years. This was the first time in the Museum’s history that a large portion of the collection was shown. Artists featured included Hans Haacke, John Hull, Louise Lawler, Sherrie Levine, Michael Lucero, Aimee Rankin, Rene Santos, Andres Serrano, Jan Staller, Hiroshi Sugimoto, and Jan Verduyssen.

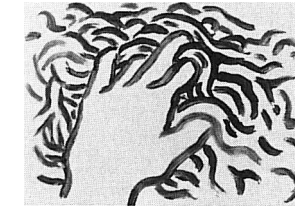
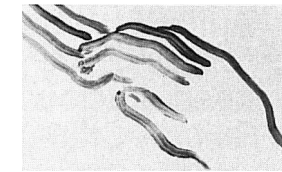
May 13 — July 10, 1988

Markus Raetz: In the Realm of the Possible
Organized by Marcia Tucker.

This was the first solo exhibition in a United States museum for Swiss artist Markus Raetz. Since the mid-1960s, Raetz has made a body of art which, while seemingly modest, straightforward, unpretentious, and playful, actually reveals layer after layer of complexity. Raetz's work does not adhere to any "school." It's neither abstract, representational, nor purely conceptual. He works readily in a variety of media (drawing, sculpture, photography, painting) and dimensions (from miniature to gigantic). With the exception of large outdoor sculpture projects, Raetz works alone. The work is intimate, the means simple. His pieces are made of found materials such as twigs or eucalyptus leaves, or glass, polaroids, unprepossessing black and white photographs, simple shapes cut from tin in various sizes, little pieces of carved wood or stone, clay, small mirrors and panes of glass, corrugated cardboard, or an assortment of odd linear bits of metal. Like a poem in which no word is extraneous or wasted, each element in a piece is critical. In an age of rapid global communication, Raetz's works, like poetry, require intimacy and attention.



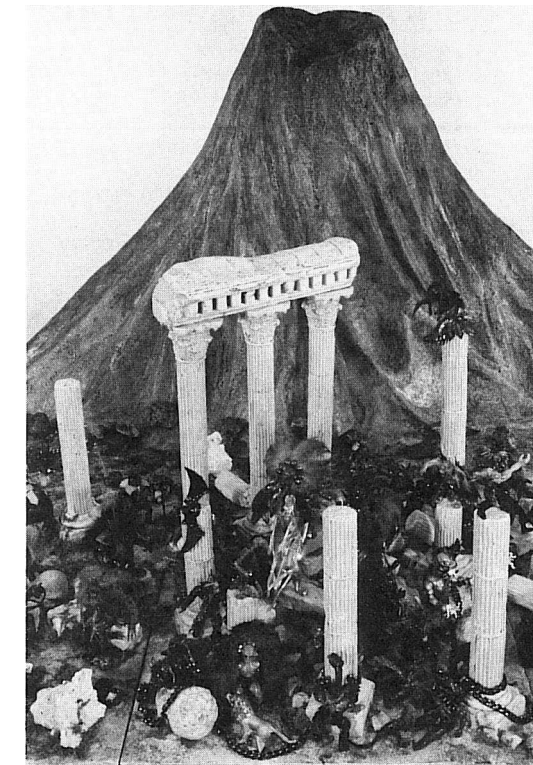
Markus Raetz, Kontur, Ramatuelle/Bern, 1987, briar branches.
Installed piece: 22½ x 22½".
From the exhibition Markus Raetz: In the Realm of the Possible.



Markus Raetz, Links/Rechts, Bern, 1981, watercolor and ink on paper.
Two drawings: 8¼ x 11½" each, framed together.
From the exhibition Markus Raetz: In the Realm of the Possible.

Window on Broadway:
Ane. . . Morituri te salutant (Hail. . . those who are about to die salute you),
Installation by Maxine Hayt.
Organized by Marcia Tucker and Laura Trippi.

Maxine Hayt has created a battle scene with no definite historical references but implications for many: the battles of the gladiators, the destruction of Pompeii, the fall of Rome, and perhaps "Masters of the Universe." The community of protagonists and antagonists are representatives of diverse worlds: human, cartoon, animal, and medieval. The battle has no teams, no winners or losers, and is as much about sexuality as it is about war and death. The inhabitants of this strange world are locked together in a ceaseless embrace.



The Window on Broadway, May 13-July 10, 1988.
Ane. . . morituri te salutant (hail. . . those who are about to die salute you),
an installation by Maxine Hayt.

11th Gala Celebration
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THE NEW MUSEUM OF CONTEMPORARY ART

STATEMENT OF SUPPORT, REVENUE, EXPENSES,
CAPITAL ADDITIONS AND CHANGES IN FUND BALANCES

	YEAR ENDED JUNE 30, 1987 (With Comparative Total for 1986)					Total
	Unrestricted Fund	Building Fund	Plant Fund	Restricted Funds	Endowment Funds (Schedule 1)	
Support and revenue						
Contributions	\$ 359,831		\$ 24,050	\$ 130,220		\$ 514,101
Donated services	71,025					71,025
Donated works of art, equipment and library	140,045					140,045
Governmental grants	147,500			115,000		262,500
Admissions	44,422					44,422
Memberships	73,047					73,047
Publications and other sales	40,609					40,609
Special events (net of \$195,293 of expenses)	446,315					446,315
Investment income	87,451					87,451
Loss on currency exchange						
Other income	1,007					1,007
Total support and revenue	1,411,252		24,050	245,220		1,680,522
Expenses						
Program expenses						
Exhibitions, conservations and library	332,551		142,861	176,896		652,308
Education	124,213		11,905	65,486	201,604	
Accessions of art for collection, net of deaccessions (includes donated works of art of \$130,750)	130,750			5,000		135,750
Total program expenses	587,514		154,766	247,382		989,662
Supporting services						
Management and general	432,743		8,506			441,249
Fund raising and public affairs	323,507		6,802			330,309
Total supporting services expenses	756,250		15,308			771,558
Total expenses	1,343,764		170,074	247,382		1,761,220
Excess (deficiency) of support and revenue over expenses before capital additions (Exhibit C)	67,488		(146,024)	(2,162)		(80,698)

-continued-

THE NEW MUSEUM OF CONTEMPORARY ART

STATEMENT OF SUPPORT, REVENUE, EXPENSES,
CAPITAL ADDITIONS AND CHANGES IN FUND BALANCES

	YEAR ENDED JUNE 30, 1987 (With Comparative Total for 1986)					Total
	Unrestricted Fund	Building Fund	Plant Fund	Restricted Funds	Endowment Funds (Schedule 1)	
Capital additions						
Gifts and grants					\$ 41,000	\$ 41,000
Excess (deficiency) of support and revenue over expense	\$ 67,488		\$ (146,024)	\$ (2,162)	41,000	(39,698)
Other changes in fund balances						
Transfer of capital additions	(6,405)	\$ (213,969)	220,273			
Interfund transfers	26,698	(26,698)			(150,000)	
Transfer of term endowment fund		150,000				
	20,394	(90,667)	220,273		(150,000)	
Fund balances (deficit) - June 30, 1986	(463,990)	117,461	3,397,206	13,714	1,629,549	4,693,940
Fund balances (deficit) - June 30, 1987 (Exhibit B)	<u>\$ (376,108)</u>	<u>\$ 26,794</u>	<u>\$ 3,471,455</u>	<u>\$ 11,552</u>	<u>\$ 1,520,549</u>	<u>\$ 4,654,242</u>

THE NEW MUSEUM OF CONTEMPORARY ART

BALANCE SHEET

JUNE 30, 1987
(With Comparative Total for 1986)

	Unrestricted Fund	Building Fund	Plant Fund	Restricted Funds	Endowment Funds	Total
ASSETS						
Current assets						
Cash (including money market funds)	\$ 29,844					\$ 29,844
Certificate of deposit	100,000					100,000
Investments					\$ 821,430	821,430
Grants receivable	1,500					1,500
Mortgage and note receivable, current portions	303,558					303,558
Contributions receivable	45,364				99,000	144,364
Accrued interest receivable	17,533					17,533
Other receivables and prepaid expenses	51,248					51,248
Inventory						
Interfund receivables (payables)	(755,140)	\$ 26,794		\$ 29,227	699,119	
Total current assets	(206,093)	26,794		29,227	1,619,549	1,469,477
Long-term and fixed assets						
Long-term portion of note receivable	39,023					39,023
Fixed assets (net of accumulated depreciation of \$597,939 in 1987 and \$427,865 in 1986)			\$ 3,471,455			3,471,455
Total long-term and fixed assets	39,023		3,471,455			3,510,478
Total assets	\$ (167,070)	\$ 26,794	\$ 3,471,455	\$ 29,227	\$ 1,619,549	\$ 4,979,955
LIABILITIES AND FUND BALANCES						
Current liabilities						
Accounts payable	\$ 51,984					\$ 51,984
Accrued vacations payable	20,496					20,496
Deferred income	97,535			\$ 17,675	\$ 99,000	214,210
Total current liabilities	170,015			17,675	99,000	286,690
Long-term liability - deferred income	39,023					39,023
Total liabilities	209,038			17,675	99,000	325,713
Fund balances (deficit) (Exhibit A)	(376,108)	\$ 26,794	\$ 3,471,455	11,552	1,520,549	4,654,242
Total liabilities and fund balances	\$ (167,070)	\$ 26,794	\$ 3,471,455	\$ 29,227	\$ 1,619,549	\$ 4,979,955

- they have an eye on Europe; their art is new and innovative;
it's temporary not permanent; they're experimental
- shows contemp. art not seen in other museums
- it takes risks in terms of what it shows
- she is the unique supporter of the truly contemporary
- it's a chance to see new work; it's smaller and more accessible
- it supports the talent of younger less established artists
- more contemp. work on view; one to one relationship between
artists and administration
- it's new
- more experimental work
- supports the work of artists who are unknown
- unusual exhibits; they mount the displays uniquely; a good system
of guides for groups
- not as institutional or commercial
- new and experimental; exhibits are well presented; the staff care
about the art they're showing and that comes across in the presentation
- the curator staff is very professional
- they present postmodern artists that you wouldn't see anywhere;
the catalogues are curated well
- the exhibits deal with the real world not historical
- it doesn't have a collection; it's a phenomenon that Marcia can do it
on her own at such a high level
- no other museum starts out featuring artists as they emerge; they
don't play safe
- makes me question what art is; the NMCA isn't even like a museum
- not part of the mainstream
- they are open to current things
- it's new and has potential
- lots of rare work
- it's conceptual; their originality
- it takes chances with artists who are not yet established
- they do exploratory art
- better job at displaying contemp. art
- sense of scale; intimate art experience
- emphasis on current art
- it's philosophical basis
- more daring; issue-oriented art
- it's the taste of one person (Marcia)
- it's a thought provoking institution

* Open ended responses from the 1987 audience survey conducted for
The New Museum by Chiat/Day inc. Advertising.

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