



OCTOBER 5, '83

ACCOMPLIE

A FÊTE



THE NEW MUSEUM OF

CONTEMPORARY ART

Commemorative Program

A FÊTE ACCOMPLIE

An inaugural gala dinner dance in
celebration of
the Museum's new home in SoHo
Wednesday, October 5, 1983

TheNewMuseum
OF CONTEMPORARY ART

PRESIDENT'S WELCOME

Dear Friends:

Welcome to The New Museum's new home. To those of you who have come to our events before, I hope you like these premises, the first that we can call our own. To those of you for whom this is an introduction, congratulations, and I hope you'll come back often.

Getting here has taken two years of toil on the part of trustees, staff and builders, a few tears and lots of money. Tonight we can finally decide that it was all worth it.

To this place we come as one of the country's most innovative, youthful arts organizations. And, in this place, we shall grow to be recognized as a key institutional center of contemporary art.

Henry Luce III
President

DIRECTOR'S INTRODUCTION

To All Our Good Friends: Welcome to our new home!

This is a great day in the history of The New Museum—The New Museum of Contemporary Art, New York's *only* museum devoted to the art of today. In our new home, at last, we have the space and the potential to continue and to expand the programs which we established almost seven years ago, and which we were able to undertake in our former quarters lent to us through the generosity of The New School for Social Research. Our commitment has always been, and always will be, to the artists. In every area of creativity, we have found the work of emerging and lesser-known artists, and presented that work in a *bona fide* museum context. Through our catalogs documenting the work of these artists we have provided a record which will mark and measure their growth as they mature and flourish.

As we embark on a new beginning in this splendid historic building, we plan even more ambitious and stimulating programs, starting with *Language, Drama, Source & Vision*, a selection of works by some of the artists who have participated in the Museum's exhibitions over the past seven years. In addition, thanks to a grant from The Henry Luce Foundation, we are producing a collection of critical essays devoted to contemporary art and ideas. At the invitation of the United States Information Service, The New Museum's exhibition, *Paradise Lost/Paradise Regained: American Visions of the New Decade*, will be the official American entry in the 41st Venice Biennale opening in June of next year.

Our new facilities now give us the space for special exhibition areas for video viewing; changing *WorkSpace* shows of highly experimental, ephemeral art; and *On View*, presentations of exciting work of immediate interest. We will have a 200-seat auditorium, a library and an archive, a conference room, a projection/viewing room, a workshop and offices—finally, our own offices. Here and now, we can enlarge our commitment.

Our work could not have been accomplished without the support, encouragement and generosity of our benevolent and dedicated Board of Trustees, and our many friends, old and new, who have given so tirelessly of their time, their energy, their ideas and—of course—their money. *Please don't stop now!* We need your support, both moral and financial, more than ever. If you believe in what we stand for, join with us in sustaining our drive to discover the as-yet untried, to explore the uncharted realms of our creativity and the experience of living, vital art.

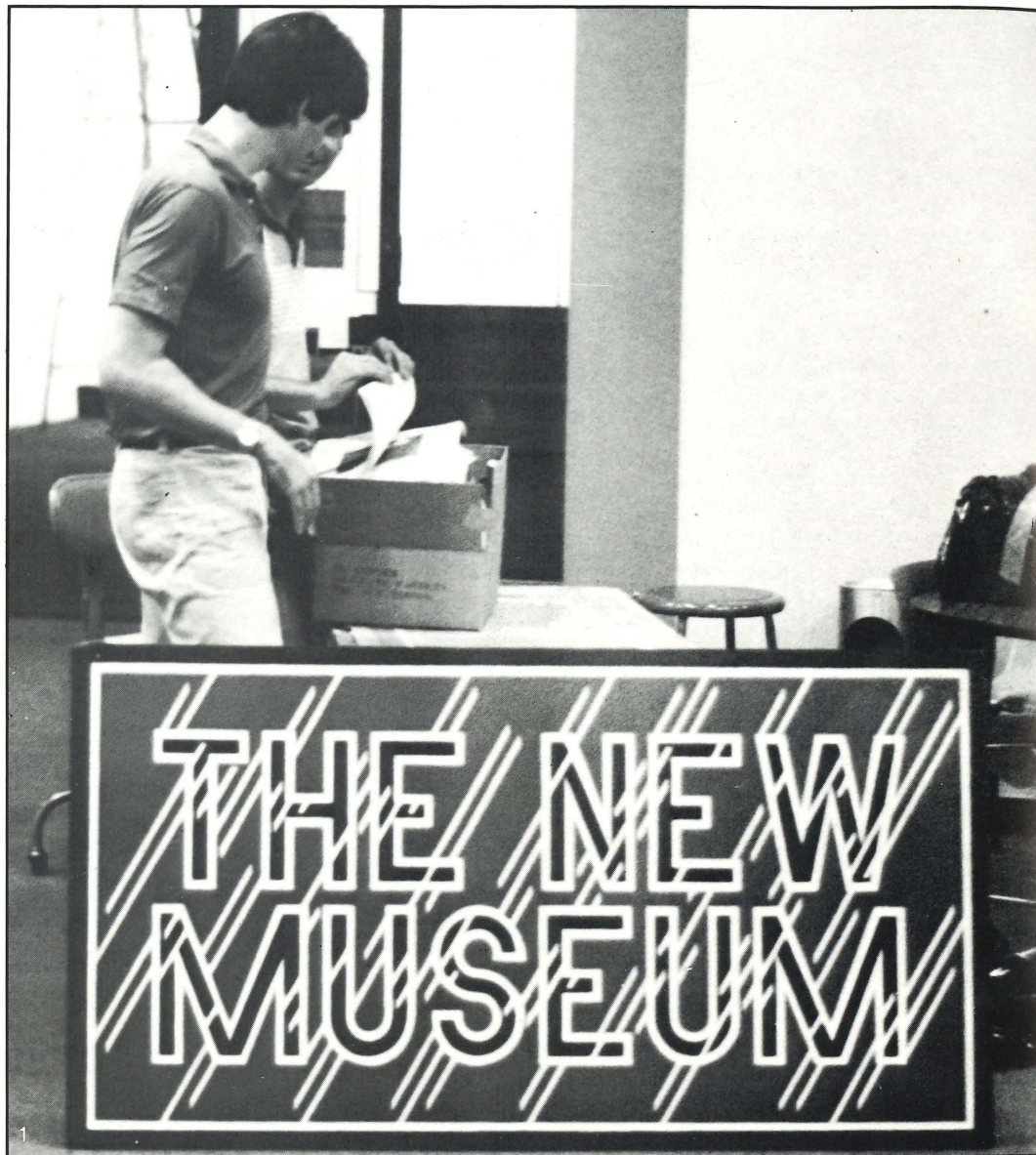
We are extremely happy to be here tonight. To our staff and their families, who have worked and suffered through this heroic campaign of creation; to those who have given their best to us in the past; to the artists whom we respect, admire and honor; and to our newest friends. Thank you all, and welcome to *your* new home.

Marcia Tucker
Director

THE NEW MUSEUM OF CONTEMPORARY ART

Who would have dreamed, seven years ago, that there would be such a place as The New Museum of Contemporary Art? It was such a simple idea, really: a museum totally dedicated to the art of our time; a museum that would exist for artists who had something important to say and no place to say it. And yet, unbelievably, no such museum existed in New York.

Indeed, it was, at first, merely a dream, this idea for a museum that Marcia Tucker initially referred to as "The Museum in the Sky"—because, who knew if it would ever get off the ground? However, it was launched with much hard work, dedication, commitment and generous support. This great building which is its new and permanent home is proof of how far that bold idea has come—and a reminder of how much more needs to be done. That The New Museum exists today also testifies to the fact that a democratic, non-hierarchical organization can function, survive



1. When *The New Museum Sign* finally came down at the New School for Social Research, *The New Museum of Contemporary Art* at 583 Broadway became a reality.



and flourish in an age as complex as our own.

It was not an easy beginning, from its start—in tiny offices with an all-volunteer staff and no exhibition space of its own—to this: 8,000 square feet of galleries, an additional 14,000 square feet of offices, auditorium, library, archives and much more. It has never been easy to accomplish the seemingly impossible, yet, like a child who has become an adolescent, we look around and say, “We’ve changed, we’ve grown and we now know of how much more growth we are capable.”

The achievements of The New Museum are many: acclaimed exhibitions of experimental and controversial art; shows of artists in mid-career who have been overlooked or underappreciated by the more established arts organizations; emerging artists presented in a museum context for the first time; and, most importantly, serious, professional, critical documenta-

2. No one would be foolish enough to pretend that there haven't been occasional staff disputes, but the real esprit de corps, the closeness that develops among those involved with The New Museum, and the thrilling idealism of everyone associated with the museum, is captured in this radiant picture of some of the museum's earliest staff.

tion of all of these artists' work. Exhibitions such as *"Bad" Painting* have expanded both our vocabulary and our ideas about what art is. The Alfred Jensen and Ree Morton retrospectives have given honor to mature artists whose work was too little known or whose careers were ended too soon. Exhibitions such as *Extended Sensibilities* generated discussions among non-art groups as well as within the art world as much for what was deleted as for what was included. The *Events* series examined third-world collectives on their own terms as well as showing "street art" before it became "high art." Exhibitions which the Museum has initiated and which have traveled across America and abroad have furthered the understanding and appreciation of exciting and provocative ideas in contemporary art.

The lecture series, symposia, performances and educational programs have been successful, influential and far-reaching. *Art*

3. On January 14, 1978, *"Bad" Painting* became *"good painting"* almost overnight, and Holly Solomon, Joel Shapiro, Don Dudley, and Patterson Sims were there.

4. Pretending to be oblivious to the photographer are curators Lynn Gumpert and Ned Rifkin.





5

Quest, the Museum's collectors' forum, has taken its members from artists' studios to alternative spaces, into the homes of important collectors, to Texas, to Germany, to Philadelphia—even to Brooklyn and Hoboken! By looking outside our own narrow boundaries in order to encounter and to encourage art that, today, is being produced in so many places, The New Museum has succeeded more than any other institution in this city, in de-provincializing New York as the exclusive center of the art world.

Above all, The New Museum is a museum for today's artists: These are the artists who have made a unique contribution to the museum each year since it began.

(1977)

Sarah Canright, Don Dudley, Edward C. Flood, Brenda Goodman, Ron Gorchoy, Steve Gwon, Sharon Haskell, Kent Hines, Bill Jensen, Dennis Kardon, Ronald Morosan, Elizabeth Murray, Dennis Oppen-



6

5. *President of the museum's Board of Trustees, Henry Luce III, and director Marcia Tucker, welcomed the wife of the vice president of the United States, Mrs. Joan Mondale and members of the New York business community to the Ree Morton Retrospective, 1971–1979 in March 1980.*
 6. *Uptown met downtown at Earth's Edge, a benefit for The New Museum on New Year's Eve, 1983.*

heim, Earl Ripling, Dorothea Rockburne, Jonathan Santlofer, Claudia Schwalb, Joel Shapiro, Martin Silverman, Katherine Sokolnikoff, D. Jack Solomon, Marianne Stikas, Donald Sultan

(1978)

James Albertson, Joan Brown, Eduardo Carrillo, Susan Dallas, Katharine T. Carter, James Chatelain, Cply, Lynne Elton, Charles Garabedian, Tom Hatch, Robert Chambless Hendon, James R. Hill, Joseph Hilton, Neil Jenney, Alfred Jensen, Steve Keister, Alexa Kleinbard, Barry Le Va, Judith Linhares, David Middaugh, Janis Provisor, Dan Rizzie, P. Walter Siler, Fred Smith, Earl Staley, Shari Urquhart, Jeff Way, William Wegman

(1979)

Nancy Arlen, Phyllis Bramson, Louisa Chase, Jim Clark, Gundersen Clark, Peter de Lory, Bonnie Donohue, Finley Fryer, Victor Landweber, Gaylen C. Hansen, Rudy Heintze, Gary Allen Justis, Ann Knutson, Mary Lemley, David



7. The late artist Jamie Summers engaged school children on their own level, during an education workshop in her Workspace installation in March 1983.

8. New Museum benefactors Sidney and Renate Shapiro put on their own performance—while putting on the Ritz—for the artists, at the Hats Off benefit at the Metropolitan Club in 1983.



Maclay, Martha Madigan, Story Mann, Cork Marcheschi, Claire Moore, Carlton Newton, Mike Roddy

(1980)

Cecile Abish, Ali, Charlie Ahearn, John Ahearn, Jules Allen, Andrew Bascle, Eileen Berger, Dara Birnbaum, David Butler, Ginna Brand, Mark Brasz, Leni Brown, Stewart Carstater, Luis Colmenares, Robert Colescott, Contemporary Urbicultural Documentation, Barbara Crane, Crash, Peter Cummings, Agnes Denes, Jane Dickson, Marianne Edwards, Stefan Eins, Lauren Ewing, John Fekner, Vernon Fisher, Futura 2000, Juan Galvez, Bonnie Gordon, Martin Green, Orly Haddad, David Hammons, Keith Haring, Donald E. Harvey, Laurie Hawkison, Peter Huttinger, Allan L. Jones, Jerry Jones, Christoph Kohlhofer, Robert Kohn, Jeff Koons, Andrea Kovacs, Julius Kozlowski, Lee, Hank Lewis, Joe Lewis, Janis Crystal Lipzin, Lyle Matthews, Michael Lokensgaard,

9. Events: Fashion Moda in December 1980, brought the work of artist/writers like Lee into an appropriate and welcoming art environment, well before Soho and 57th Street galleries decided graffiti could be converted to easel painting.

Mario, Ray Metger, Mitch, Candace Hill-Montgomery, Ree Morton, Haas Murphy, Polly Esther Nation, Willie Neal, Paulette Nenner, Kenneth Nevadomi, Valery Oisteanu, The Patiosville Beatniks, Martin Payton, Phillip Pearlstein, Joe Perez, Pink, Richard Prince, Stephen Prina, David Reed, Jim Richard, Judy Rifka, Ray Ross, Sandy Rosen, Christy Rupp, William Scott, Wes Sanderson, John Scott, Carmen Spera, Larry Shineman, Louise Stanley, Chris Steele, Rigoberto Torres, Zephyr

(1981)

Mac Adams, Eleanor Antin, Billy Apple, Jacki Apple, Mr. Apology, Vito Acconci, Terry Allen, Artwiser/Artweiser, John Baldessari, Glen Baxter, Bill Beckley, Bill Beirne, Camille Billops, Judy Blum, James Brown, Vivian Browne, Bruce Charlesworth, Colin Campbell, Colette, Steven Cortright, Robert Cumming, Jaime Davidovich, Douglas Davis, Brad Davis, Marcos Dimas, Peter Downsbrough, Redd Ekks, Brian



10. Eleanor Dube's installation in the Work-space exhibition in 1983, represented the kind of forceful, often difficult, and often eloquent statements that The New Museum has always encouraged artists to make.



Eno, Claudia Fitch, Charles Frazier, Dieter Froese, Steve Gianakos, Tina Girouard, Louis Grenier, Benjamin Grubler, Susan Hall, Suzanne Harris, Ed Hee, Geoff Hendricks, Janet Henry, Gilberto Hernandez, Lynn Hershman, Jene Highstein, James Hill, James Holl, Nancy Holt, Davi Det Hompson, Peter Hutchinson, J.P. Hutto, Jeff, M.L.J. Johnson, Pamela Kelly, Nina Kuo, Robert Kushner, Thomas Lanigan-Schmidt, Jeffrey Lew, Donald Lipski, Margo Machida, John Malpede, Gordon Matta-Clark, Howard McCalebb, Christopher McNeur, Mr. Mental, Algemon Miller, Larry Miller, Linda Montano, Rita Myers, Mary O'Neal, Robert Newman, Kathleen Newton, Richard Nonas, Tony Oursler, John Perreault, Virginia Piersol, Howardena Pindell, Adrian Piper, Jim Reynolds, Bill Rivers, Richard Ross, Erika Rothenberg, Allen Ruppertsberg, Ivy Sky Rutzky, Fernando Salicrup, Nina Salerno, Carmen Sanchez, Juan Sanchez, Stuart Sherman, George Schnee-



11. In June 1982, a visit to Documenta VII in Kassel, West Germany, provided an intense, up-to-the-minute report on art and politics in the 1980s.

12. The New Museum has often brought street art inside its walls. In April 1981, Gina Wendko's performance *Four Blondes*, put art back on the streets.

man, Michael Smith, Jorge Soto, Terry Sullivan, Mark Tansey, Irvin Tepper, David Troy, Jerry Vis, William Wegman, Gina Wendkos, Roger Welch, Martial Westburg, Deborah Whitman, Grace Williams

(1982)

Jo Harvey Allen, Richard Armijo, Lynda Benglis, Joan Brown, Scott Burton, Tom Butter, Charley Brown, Arch Connelly, Craig Carver, Betsy Damon, Tom Evans, The Reverend Howard Finster, Nancy Fried, Jedd Garet, Gilbert and George, Lee Gordon, Harmony Hammond, John Henninger, Joseph Hilton, Joan Hotchkis, Judith Hudson, Jerry Janosco, Luis Jimenez, Peter Julian, Les Petites Bonbons, Cheryl Laemmle, Lili Lakich, Brad Melamed, Ross Paxton, Jody Pinto, Al Souza, Gary Stephan, Kenneth Shorr, Mary Stoppert, Carla Tardi, David Troy, Anne Turyn, Lawrence Weiner, Fran Winant

(1983)

Gilbert Acevedo, Elsa Flores Almaraz, Richard Armijo, Nydza Ba-



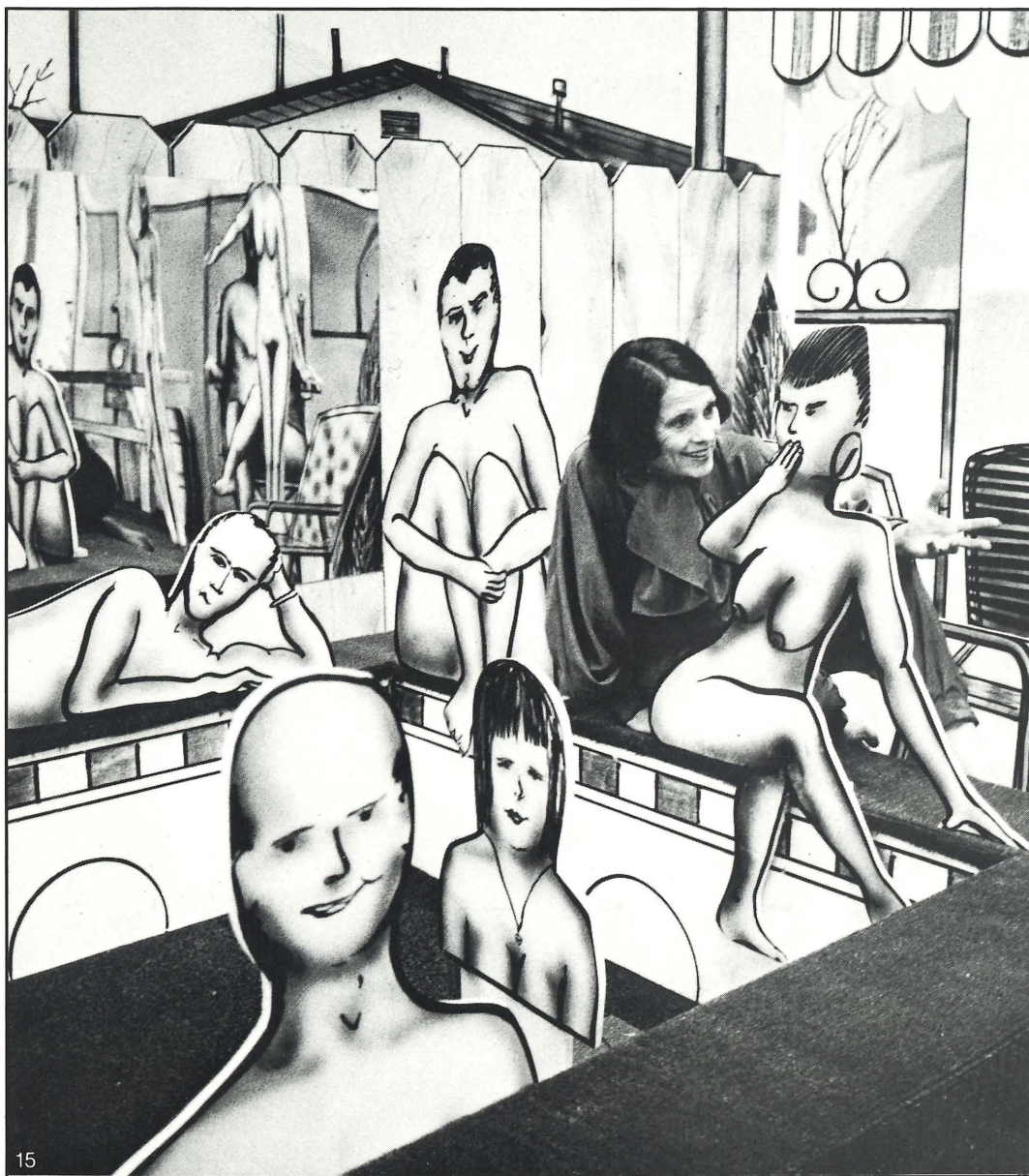
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14

13. Wearing his own art to the Hats Off celebration, artist Bill Black mingles with unfazed and unflappable guests.

14. Artists Barry Le Va, Elizabeth Murray, and Bruce Nauman, with commentator Marcia Tucker, ponder the problems facing mid-career artists in the 1980s, at Jock Truman's art-filled home, in 1982.



jandas, Paul Berger, Louis Carlos Bernal, Robert C. Buitron, Marsha Burns, Hector M. Mendez-Caratini, Sylvia Arlene Calzada, Laurie Carlos, Lenora Champagne, Carlos De Jesus, Jack Delano, Eleanor Dube, Dennis Evans, Gary Falk, Jose L. Galvez, Jose Ruben Gaztambide, Vanalyne Green, Michele Godwin, Jessica Hagedorn, Randy Hayes, Reynaldo Hernandez, Sue Heinemann, Elizabeth Hess, Lyn Hughes, Carlos Delsantos Heyward, Fay Jones, Patricia Jones, E'Wao Kagoshima, Kay Kenny, Alan Lande, Nicky Lindeman, Lucy R. Lippard, Frank X. Mendez, Frieda Medin, Antonio Mendoza, Sabra Moore, Barbara Noah, Julio Piedra, Sophie Rivera, Raphael Ramirez, Raphael Robles, Daniel Jose Salazar, Juan Sanchez, Sandra de Sando, Buster Simpson, Christina Santiago, Naomi Simonetti, Jamie Summers, Anne Turyn, John N. Valadez, Ricardo Valderde, Jose Antonio Vasquez, Rene M. Verdugo, Cecilia Vicuna, Ramon Vila, Hooy Zox

15. Actress Joan Hotchkis's Bissie at the Baths in October 1982, was one of the most elaborately conceived and popular performances at the museum, transforming, as it did, the galleries into Marin County retreat for inhibited nudists.

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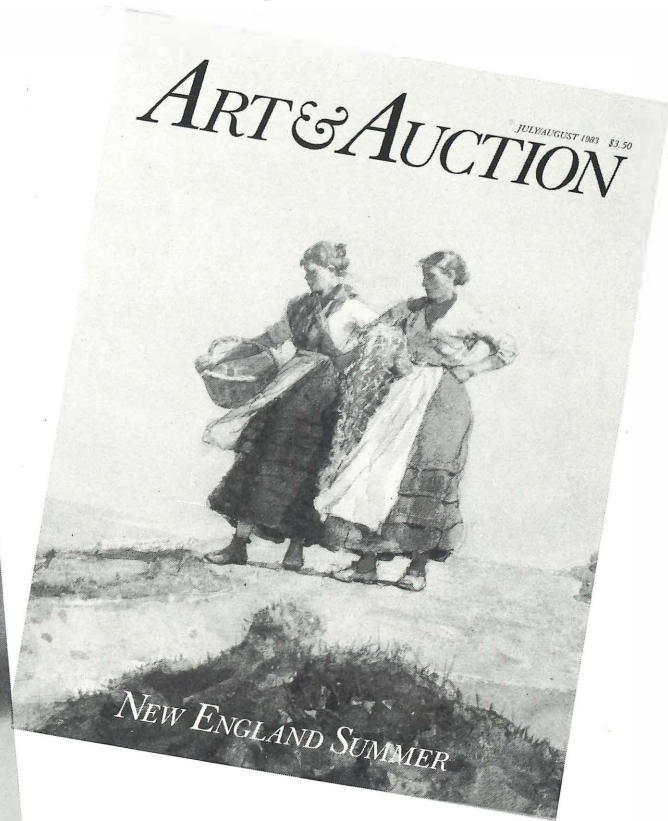
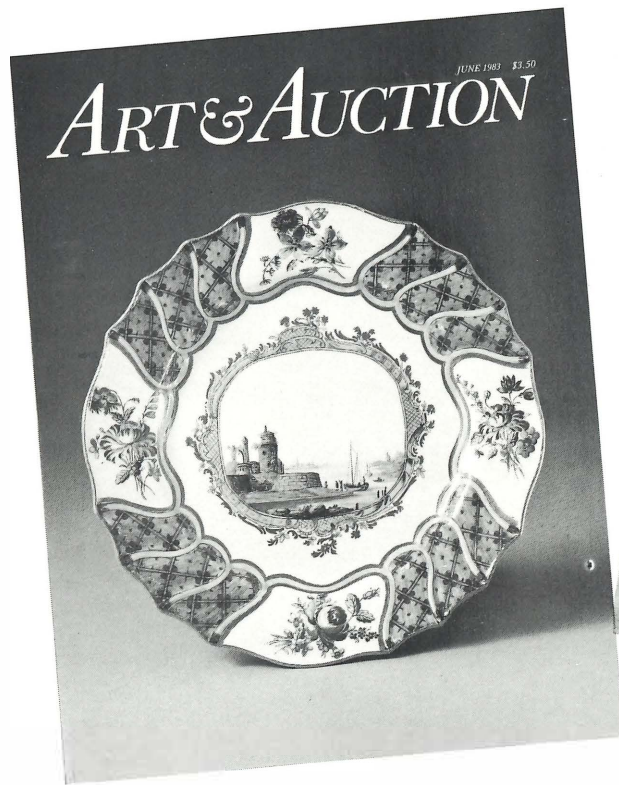
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THE VERA G. LIST AWARD FOR DISTINGUISHED ACHIEVEMENT IN THE ARTS TO **DOROTHY C. MILLER**

In 1934, two years after joining The Museum of Modern Art, Dorothy Miller became the assistant to Alfred H. Barr, Jr., working with him on exhibitions, publications and acquisitions for the Painting and Sculpture Collection. She became successively the Museum's Associate Curator of Painting and Sculpture, Curator of the Museum Collection and Senior Curator of Painting and Sculpture. It was during her twenty-year affiliation with MoMA that Mrs. Miller organized the six landmark "Americans" exhibitions, including the 1962 Venice Biennale. This celebrated series of group shows displayed her remarkable vision and commitment to emerging art, introducing such artists as Jasper Johns, Franz Kline, Louise Nevelson, Jackson Pollock, Mark Rothko and Frank Stella.

Born in 1904 in Hopedale, Massachusetts, Dorothy Miller received a BA degree in art at Smith College in 1925 and an honorary Doctor of Humane Letters in 1959. Her studies at Smith were followed by staff positions at the Montclair and Newark Art Museums before joining The Museum of Modern Art in 1934. That same year, with Holger Cahill, whom she was to marry, she mounted the first Municipal Art Exhibition at Rockefeller Center, including the work of 500 New York artists. For the next nine years, she reported on the WPA Federal Art Project, which brought her into contact with artists across the country. Mrs. Miller retired from MoMA in 1969 and, since then, has served as Trustee of the Hirshhorn Museum and as member of the Rothko Foundation. She continues to remain active as art collector and consultant to various businesses and universities.

The Vera G. List Award for Distinguished Achievement in the Arts was established this year to recognize outstanding individuals who are dedicated to the art and artists of our time. Named for the Museum's Vice President, Vera G. List, who has been a generous and innovative patron of the visual arts for many years, the award carries with it a stipend of \$5,000 to be given according to need and merit to an emerging artist. In this way, the award perpetuates one of the major goals of The New Museum, which is to assist lesser known artists with recognition for their dedication and creativity.

PROGRAM

- Cocktails 7:00 p.m.
 Preview of LANGUAGE, DRAMA, SOURCE & VISION

- Dinner 8:15 p.m.

- Welcoming Remarks 9:30 p.m.
 - Inaugural Committee Co-Chair Renate Shapiro
 - President Henry Luce III
 - Director Marcia Tucker
 - Presentation of The Vera G. List Award for Distinguished Achievement
 in the Arts to Dorothy C. Miller Vera G. List

- Dancing 10 p.m.—midnight
 Music by Terry Allen and Lloyd Maines

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Brooke Alexander and Arthur Goldberg, donation of the specially commissioned bronze and stainless-steel work, *Cocktail: A Sculpture*, by Claes Oldenburg

Baileys Original Irish Cream, J & B Scotch, Bombay Gin, Absolut Vodka, many thanks for their donation of liquor

Sally Baker, Jack Boulton, Elaine Dannheisser and Leslie Rosensweig, advertising coordination of Program

John Baldessari, cover design for Invitation and Program

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William Copley, donation of *The Letter Edged In Black*, boxed-set limited editions

Richard Ekstract, donation of production and printing of Program

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Rosa Esman, donation of book by Sol LeWitt

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Nanette Laitman, donation of flowers

Laurent-Perrier, for champagne

Claes Oldenburg, for *Cocktail: A Sculpture*

Restaurant Associates, Incorporated, for their kind donation

Donald Sacks, donation of catering for Auction preview reception

Sambuca Romana, donation of after-dinner drinks

SoHo Wine and Spirits, donation of wine

Earl Staley, for his commemorative napkin, hand-painted specially for this occasion

Tri-Chem, donation of art materials.

Special thanks to 583-587 Broadway Associates, the limited partnership which donated the space to The New Museum, as well as HQZ Enterprises, Jonathan Edelstein, Demos Georgantzis, George Kazantzis, Carol Kohlreiter and Elliott Leonard.

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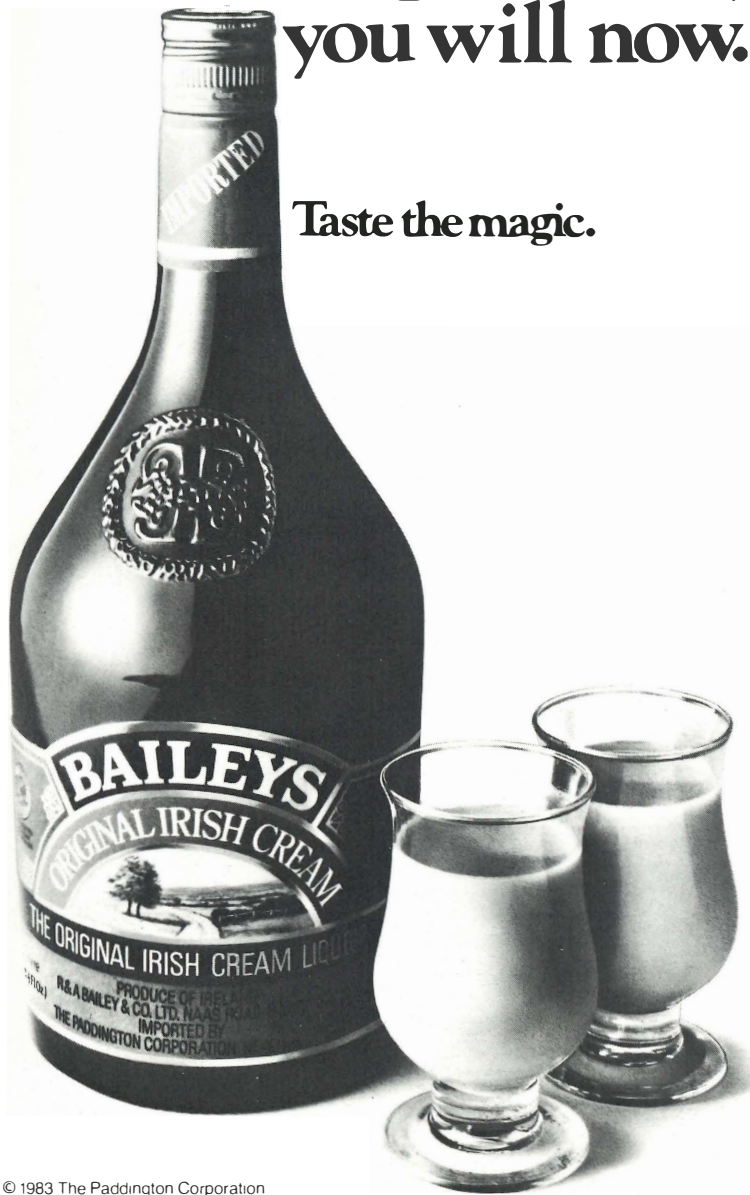
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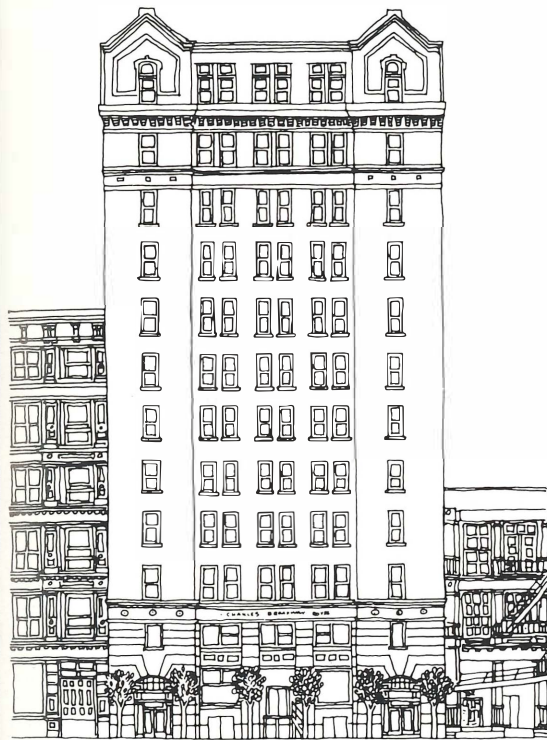
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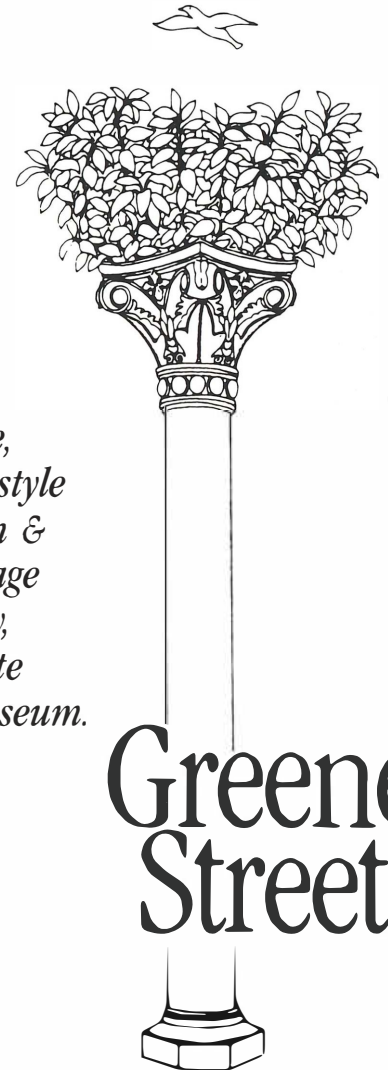


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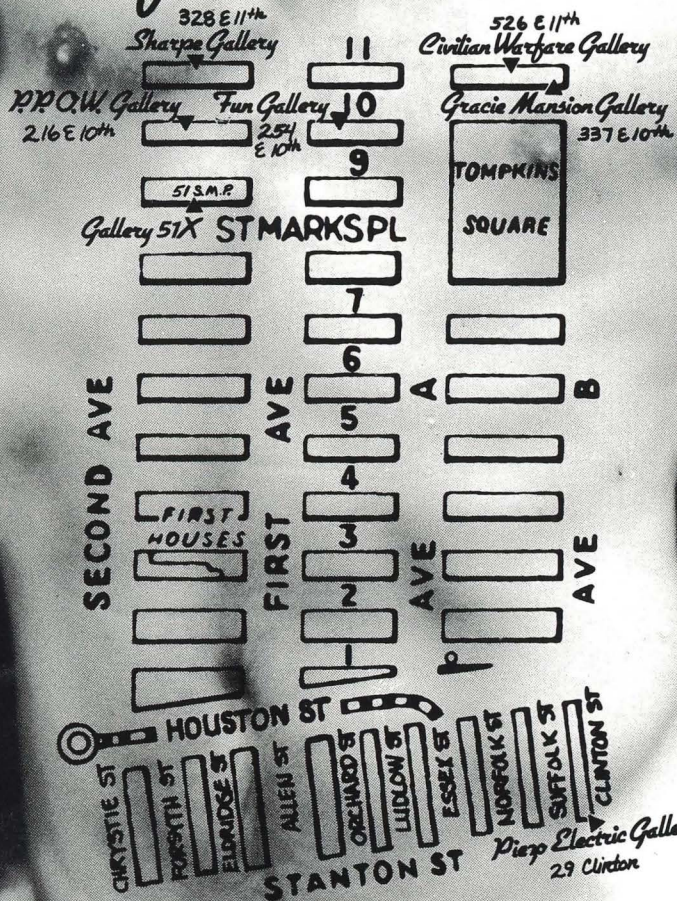


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