

**MEMBER OF THE MUSEUM'S AUDIENCE?**

**THINK THE MUSEUM PERCEIVES YOU?**

**The New Museum**  
OF CONTEMPORARY ART

1990-  
1991

**LOOKING AT ART AND VISITING A MUSEUM?**

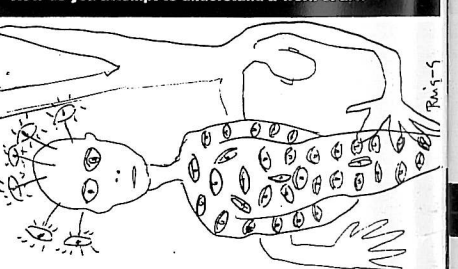
of all preconceived nations and social barriers.  
Never sees Me.  
as a member of the museum's  
ink the museum perceives you?  
get of myself as part  
that wears the  
felt that my  
criticism of the art world  
others see it. It is  
note how  
traditional museum  
the museum perceives  
it like just another  
money to come in their  
intellectualism between us.  
understand a work of art?  
us touchée  
me belle  
understand a work of art?  
at it, baby! Bring  
Accessories (real &  
have ever known to  
it  
SPARKS!  
understand a work of art?  
readers their  
the business!  
well. You are  
your life in your  
this bull shit.  
writing better to  
back in some art  
construction for sad  
as do you want from looking at art  
as a member of the museum's  
ink the museum perceives you?  
PS: HE HAS  
brain

of all preconceived nations and social barriers.  
Is THAT RIGHT? HUH? DO YOU LIKE WHAT I SAID? I HOPE YOU AGREE. GOD, PLEASE LIKE ME. I'LL CHANGE - I CAN CHANGE.  
How do you attempt to understand a work of art?  
What kind of experience do you want from looking at art and visiting a museum?  
I WANT TO KNOW IF ANYONE ELSE SEES THE WORLD AS I DO  
How do you see your role as a member of the museum's audience? How do you think the museum perceives you?  
me  
understand a work of art?  
AT IT, BABY! BRING ACCESSORIES (REAL & HAVE EVER KNOWN TO IT) SPARKS!  
understand a work of art?  
readers their the business! well. You are your life in your this bull shit. writing better to back in some art construction for sad  
How do you attempt to understand a work of art?  
SAY YOU LOVE SATAN  
How do you see your role as a member of the museum's audience? How do you think the museum perceives you?  
AL MUSEO NO LE INTERES O UNA MIERDA COMO INDIVIDUO  
How do you see your role as a member of the museum's audience? How do you think the museum perceives you?  
How do you attempt to understand a work of art?  
IS THERE A

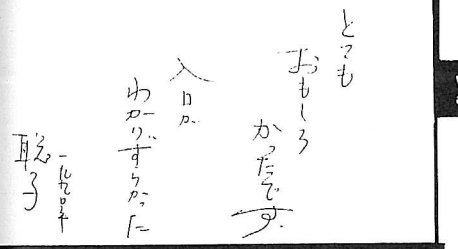


CONVENTION AND FEEL BETTER BECAUSE OF IT.  
How do you see your role as a member of the museum's audience? How do you think the museum perceives you?  
yes I feel so active I could DIE  
What kind of experience do you want from looking at art and visiting a museum?  
I DON'T WANT TO HAVE TO EXPLAIN MY EXPERIENCE TO ANYONE. (They might laugh)  
How do you attempt to understand a work of art?  
ART IS A WAY OF SOMEONE'S EXPERIENCES OR FEELINGS. SO WHAT YOU'RE REALLY TRYING TO DO IS UNDERSTAND THE ARTIST. IT'S HARD TO UNDERSTAND SOMEONE YOU KNOW NOTHING ABOUT.  
Martin Vanqurey known as ZED?  
How do you see your role as a member of the museum's audience? How do you think the museum perceives you?  
The guards at this museum are better than museum guards anywhere! They are much better than the ones at MoMA. The guards here are friendly, articulate, and they know and care about art and the people that come to experience it. -Jared Holtzman  
In what ways do you see art connected to social and political reality?  
I come from the country where political unrest dominates our daily lives for decades and that's why I don't see possibility of connecting art with politics. Art is being crushed and demolished by political images. We are tired of political symbols.  
How do you see your role as a member of the museum's audience? How do you think the museum perceives you?  
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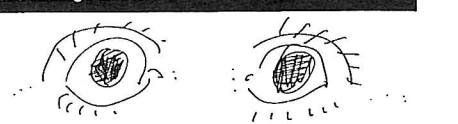
think about it  
In what ways do you see art connected to social and political reality?  
Art can change the world if only it was on TV!  
click  
How do you see your role as a member of the museum's audience? How do you think the museum perceives you?  
At most times I feel like a passive observer but here now I feel as if it is more interested in me.  
How do you see your role as a member of the museum's audience? How do you think the museum perceives you?  
My role is to appreciate the compassionate intents. The museum perceives me as someone who hopefully will do this.  
How do you attempt to understand a work of art?  
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How do you attempt to understand a work of art?  
I LOOK FOR SOMETHING TO GRAB ON TO, AND HONESTLY DON'T REALLY GET PLEASURE OUTSIDE OF THE PLEASURE OF RECOGNITION  
What kind of experience do you want from looking at art and visiting a museum?  
I like to experience what is being told to us from the artist point of view and try to make my own interpretations from it and try to get a idea of the history of the time  
In what ways do you see art connected to social and political reality?  
SA



It's Hard to enjoy Art around too many Security Guards  
In what ways do you see art connected to social and political reality?  
Who paid for this exhibition? Who sponsors the artists? Where do the takings go? Who buys the work?  
Art IS a social and political reality, but in what way is it an ethical reality?  
How do you see your role as a member of the museum's audience? How do you think the museum perceives you?  
I am all of a sudden reminded of those hidden-surveillance cameras they put up in super-markets to keep people from stealing produce....  
In what ways do you see art connected to social and political reality?  
Don't patronize me with your false concern. Get out into the "real" world  
How do you see your role as a member of the museum's audience? How do you think the museum perceives you?  
I usually feel that I have no control or connection to the MUSEUM. It's rare that I ever feel that the museum has a perception of me or my reality at all. I feel they are more involved with their perspective and their output. I don't think their concern with how people are affected by the work.  
In what ways do you see art connected to social and political reality?  
It's connected in many ways like Malcolm X said: BY ANY MEANS



I LOVE ABBY ALWAYS.  
How do you see your role as a member of the museum's audience? How do you think the museum perceives you?  
I AM A FUNDAMENTALIST CHRISTIAN AND I DO NOT SEE ANY NECESSARY REASONS FOR DECADENT DISPLAYS OF ANY CULTURE. I HAVE BEEN POISONING YOU SLOWLY JOHN SMITH  
How do you see your role as a member of the museum's audience? How do you think the museum perceives you?  
I am a fundamentalist Marxist and I do not see any reason for decadent displays of American culture. you shall die slowly of ALIENATION. KM  
In what ways do you see art connected to social and political reality?  
What kind of experience do you want from looking at art and visiting a museum?  
ICH BIN HIER UM SEHEN ZU CERNEN + ZU SEHEN WIE ANDERE SEHEN.  
In what ways do you see art connected to social and political reality?  
Let's face it - and I'm saying this from a pt. of view that's more political than most - art can't stop wars and it certainly can't reach a LARGE AUDIENCE!  
How do you see your role as a member of the museum's audience? How do you think the museum perceives you?  
O.K. OK - will you (museum leaders-type people and) (or low artists (artists)) even READ this? Are you really listening to replies or just trying to make us think (and) (scream)? \*You ask how gender, sexuality, race, ethnicity, etc. inform my relationship with art -> DO YOU EVER THOSE TO THINK HOW PHYSICAL DISABILITY MIGHT IMPACT THIS RELATIONSHIP? IS YOUR MUSEUM FULLY ACCESSIBLE? Do you get called the nerd. ARE YOUR TRACES AND INSTALLATIONS ACCESSIBLE? COULD A wheelchair user make it into the slide-staircase to the regular room where the main exhibit is? How would you feel about that?  
In what ways do you see art connected to social and political reality?  
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NEVER ENTERS A MUSEUM; MURALS, PROJECTIONS, ART IN THE SUBWAYS, ETC.  
How do you attempt to understand a work of art?  
Look. Walk Around. Look Again. Wait. Go Somewhere Else. Look Again. Look Again. Try Not to Think. Think. Look. Look Again. etc.  
What kind of experience do you want from looking at art and visiting a museum?  
? plus the 20/10  
How do you attempt to understand a work of art?  
YOU KNOW - a from an art school M.F.A. I HAVE  
How do you attempt to understand a work of art?  
The same way understand why ho packs of ten art come in packs of e both "art" and our by a political and e  
How do you see your role as a member of the museum's audience? How do you think the museum perceives you?  
First, I read the collected works of Ernest Becker. Next, I take a PhD from Yale that takes 8 years to complete. Finally, I have a nervous breakdown. After an extensive course of EST I am ready to enter the gallery.  
How do you see your role as a member of the museum's audience? How do you think the museum perceives you?  
A. A very Beautiful Addition to it All!  
B. They Like Me, THEY REALLY Like Me!!  
In what ways do you see art connected to social and political reality?  
ask Jesse Helms!  
How do you see your role as a member of the museum's audience? How do you think the museum perceives you?  
Museum perceive non-artists - who charge artists to millions? Do a museum tell museum of their obscure art. Nelson, irrelevant, on I don't and etc. of art.



After it happens I understand it  
What kind of experience do you want from looking at art and visiting a museum?  
YOU KNOW - a from an art school M.F.A. I HAVE  
How do you attempt to understand a work of art?  
The same way understand why ho packs of ten art come in packs of e both "art" and our by a political and e  
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Cover: *Resource Room* in *Rhetorical Image*. Photo: Sara Krauskopf.  
Inside cover: Response cards from the *Resource Room*.

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Library of Congress Catalog Card Number: 91-052771  
ISBN 0-915557-73-8

IT IS HARD TO THINK OF A BUSIER YEAR FOR THE NEW MUSEUM THAN 1990, with three of our most ambitious projects coming to fruition: the collaborative **DECADE SHOW**, which ended our last season, and **FROM RECEIVER TO REMOTE CONTROL: THE TV SET** and **RHETORICAL IMAGE**, the first two exhibitions of the 1990-91 year.

## PREFACE

There were many other successes as well. The Museum's limited edition sculptures, for instance, have always been an effective means for broadening the visibility of new works in addition to providing a significant source of revenue. We have now offered nine of these by as many different artists. At first these were done at the rate of one a year, but proved so successful that last year we did two. Six of the nine are sold out, but a few of the other three by Nancy Dwyer, Dennis Adams, and Haim Steinbach remain available. One of the most noted of the limited editions was the 1988 entry by Jenny Holzer, who became the 1990 American entry in the Venice Biennale.

An important dimension of the Museum's work is its High School Arts Education Program. Now in its seventh year, the program includes museum, gallery, and studio visits, classroom lectures, slide presentations, writing projects, and art making, and has involved more than 1,000 student participants.

This activity received a tremendous shot in the arm recently in the form of a \$275,000 Challenge Grant from the National Endowment for the Arts. The grant, which requires a three-for-one match, will add new levels of teacher training to the program and enable us to publish and nationally distribute a learning guide on contemporary art for high school teachers, incorporating slides, reproductions, and critical texts.

I doubt if any museum of our size could be more proud of its Board, now at a strength of twenty-three. During the year we enthusiastically welcomed as new trustees Saul Dennison, entrepreneur and contemporary art collector, and Manuel Gonzalez, Vice-

President of the Chase Manhattan Bank and Executive Director of its art program, an expert in the contemporary art field. We were disappointed, however, to lose three trustees—Milton Fine and William Bright Jones, who resigned, and Eileen Finletter, who is temporarily on leave—and we thank them wholeheartedly for their good service. This year, as we face severe budgetary pressures, the trustees have pulled their oars with renewed vigor and have come up with many significant contributions. We are grateful for their generosity, and for the loyal dedication which it reflects.

To all our friends who have supported the Museum as members or benefactors, many thanks. I'm reminded of Richard Rodgers' first song, written as a Columbia University freshman: "There's a college on Broadway." So I ask all of you not to forget that there's also a museum on Broadway. Come visit.

**HENRY LUCE III**  
*President of the  
Board of Trustees*

## INTRODUCTION

WHEN THE NEW MUSEUM FIRST OPENED ITS DOORS, FOURTEEN YEARS AGO, contemporary art activity had all but ground to a halt in the major American museums. We joined a handful of alternative spaces in providing exhibitions and programs that were sorely missing, and which—even taken cumulatively—could hardly begin to fill the void. Whatever we did in those early years was, by default as well as by design, a welcome indication that the arts were alive and well in New York and across the nation.

Some of the programs we initiated then have now become museum and gallery conventions. We incorporated performance and video in most of our exhibitions and invited artists groups, like the Taller Boriqua, Heresies, En Foco, and Fashion Moda, to organize independent shows in our space. We focused on the early, unknown work of major artists and explored complex and

controversial issues such as feminism, gay and lesbian concerns, the environment, and homelessness in major exhibitions. We organized the first solo retrospectives of the work of Alfred Jensen (1978), Ree Morton (1980), John Baldessari (1981), Leon Golub (1984), Hans Haacke (1986), Ana Mendieta (1987), Markus Raetz (1988), and Christian Boltanski (1988).

We were also, happily, among the earliest institutional supporters of such well-known figures as Bill Jensen and Donald Sultan (1977); Jeff Koons, Dara Birnbaum, Richard Prince, and David Hammons (1980); and Moira Dryer, Michael Kessler, Judith Barry, and Jeff Wall (1984).

In the 1980s, however, the artistic climate of New York began to change. Museums opened their doors once again to contemporary art, embarked on ambitious acquisitions and exhibitions programs, planned vast expansions, became conglomerate and even multinational. Galleries proliferated, alternative spaces matured and moved to new quarters, art magazines multiplied, prices soared, auction prices hit record-breaking highs, artists became media celebrities. At the same time, AIDS, poverty, and homelessness burgeoned out of control, becoming a daily reality for tens of thousands of Americans. Censorship and freedom of speech became burning issues in the arts, and although immediate battles were won, the war in this arena is hardly over.

On this shifting terrain, our Museum has negotiated with the skills gained from experience and slow but steady growth. At present, in a climate of economic recession, with the war in the Persian Gulf only recently ended, we are experiencing serious cutbacks in arts funding and patronage. Many galleries have closed their doors, magazines have folded, and museums have scaled back exhibitions and programs.

Ironically, this sharp decline in funding to the arts has come at just the moment that our Board, our staff of forty, and our dedicated interns and volunteers all felt that we had reached a turning point. We looked forward to a year full of potential for financial stability, programmatic diversity and maturity, and the ability to provide basic tools and comforts internally—only to find that with the current state and city fiscal crisis, the year ahead promises to be the most difficult one which museums and arts institutions have had to face in a long time.

**MARCIA TUCKER**  
*Director*

Nonetheless, we remain committed to the pioneering spirit that has always characterized The New Museum. We have been working collaboratively with other museums, such as The Studio Museum in Harlem, the Museum of Contemporary Hispanic Art, and The Center for African Art, and will continue to organize joint projects with organizations both in and outside the art world. Many of our programs are international in scope, extending beyond Western Europe to Eastern Europe, Australia, Africa, China, and India. In the two years to come, we will be focusing on such broad and diverse human concerns as death and dying, travel, history, religion, colonialism, and popular culture as they affect artistic enterprise and aesthetics.

We are increasingly working to incorporate the views and concerns of our audiences into the fabric of the Museum through a variety of interactive programs. It is our belief that museum education is not a separate enterprise which uses interpretive and didactic material to explain exhibitions, but is built into every aspect of the Museum's function and mandate.

4 Simultaneously, The New Museum remains critical of its own function. We persist in raising difficult questions about our role as an institution, our internal organizational climate and policies, our relationship to art and to artists, culture, and society at large. If museums in general function to preserve art and cultural artifacts, to fix them in time and space, The New Museum endeavors to do the opposite—to examine the changing, discontinuous, varied and even contradictory relationships that works of art have with each other, the public, and the Museum itself.

We trust, with your help and belief in us, that we will weather the present crisis in the arts, and continue to provide you with an unconventional, multifaceted view of the very best and most challenging work being done today.

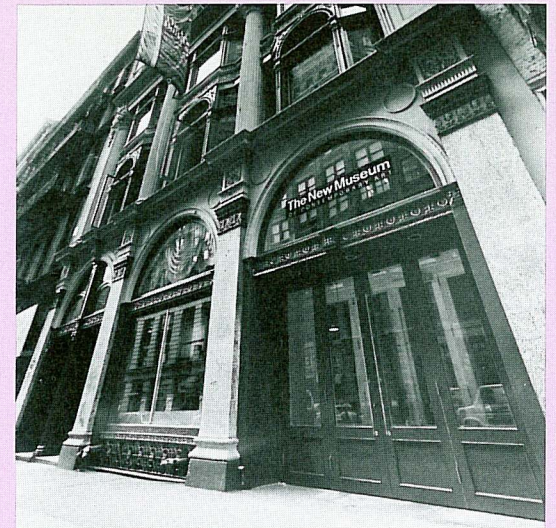


Photo: Dirk Rowntree

THE NEW MUSEUM OF CONTEMPORARY ART

THE NEW MUSEUM OF CONTEMPORARY ART WAS FOUNDED BY MARCIA TUCKER IN 1977 as an institution devoted exclusively to the art

**THE NEW MUSEUM IS  
COMMITTED TO AN ONGOING  
INVESTIGATION OF WHAT ART  
IS AND HOW IT RELATES TO  
INDIVIDUALS AND TO SOCIETY  
AT LARGE, AND FOCUSES  
PRIMARILY ON ART THAT LIES  
OUTSIDE OF THE  
MAINSTREAM, THAT IS OF AN  
EXPERIMENTAL OR  
NONTRADITIONAL NATURE,  
OR THAT MIGHT NOT  
OTHERWISE HAVE A VENUE.**

and ideas of our time. The New Museum is committed to an ongoing investigation of what art is and how it relates to individuals and to society at large, and focuses primarily on art that lies outside of the mainstream, that is of an experimental or nontraditional nature, or that might not otherwise have a venue. The Museum is an institution whose priority is to reflect the interests of the culturally and racially diverse world in which we live.

The Museum is also committed to an investigation of itself as an institution. Our internal structure is flexible and democratically based, in order to promote a creative, supportive, stimulating work environment in which all staff contribute and all are equally respected. In a full and open exchange of ideas, information, and criticism about itself and its programs, the Museum aims to create a sense of community and pride in achievements of common goals. As such, the Museum seeks to provide an alternative model to traditional institutions, emphasizing scholarship in the broadest terms in our exhibitions, the Soho Center Library, our programs, and all of our publications, making the Museum a fully educational endeavor.

New Museum programs are generously funded by the National Endowment for the Arts, the New York State Council on the Arts, and the New York City Department of Cultural Affairs.

EXHIBITIONS AND PROGRAMS

September 14 - November 26, 1990

THE NEW MUSEUM KICKED OFF THE 1990-91 SEASON WITH ITS MOST AMBITIOUS PROJECT TO DATE. **FROM RECEIVER TO REMOTE CONTROL:**

**THE ADVENT OF  
TELECOMMUNICATIONS IN  
THE FORM OF THE SET HAS  
SHAPED OUR IDENTITY IN  
THE HOME AND FAMILY, OUR  
SENSE OF LEISURE TIME, OUR  
NOTION OF COMMUNITY,  
AND OTHER CULTURAL  
ATTITUDES.**

**THE TV SET**, conceived and organized by guest curator Matthew Geller and designed by Judith Barry and Kenneth Saylor, transformed the Museum into a series of rooms simulating the home environment to explore the social impact of this most ubiquitous piece of domestic technology. Over 100 vintage and contemporary TV sets and accessories were used to evaluate how the advent of telecommunications in the form of the set has shaped our identity in the home and family, our sense of leisure time, our notion of community, and other cultural attitudes.

This popular and well-attended exhibition featured a number of projects designed to reveal television's diverse roles in contemporary society. The **ALL-CHANNELS ROOM**, with a battery of forty-six assorted TV sets, simultaneously transmitted nearly every television station available in lower Manhattan, conveying a barrage of images that was utterly mesmerizing.

Another highlight of the exhibition was **HOMEMADE TV**, a collectively generated educational video project on the nature and function of television, conducted in collaboration with video artist Branda Miller. This project invited visitors to borrow camcorders and make and edit their own videotapes in the exhibition exploring what TV means to them and the roles it plays in their lives. The edited tapes were then incorporated into an evolving video program and screened in the exhibition. Approximately 1,800 people participated in the project.

Installation view of  
*From Receiver to Remote Control: The TV Set.*  
Photo: Fred Scruton



"Sixties Pad," From Receiver to Remote Control: The TV Set.

Installation view of *\$pent: Currency, Security, and Art on Deposit*.  
Photos: Fred Scruton

All Channels Room. From Receiver to Remote Control: The TV Set.



Funding for *From Receiver to Remote Control: The TV Set* was provided by the Design and Museum Programs of the National Endowment for the Arts, the Architecture and Design Program and the Electronic Media & Film Program of the New York State Council on the Arts, the Andy Warhol Foundation for the Visual Arts, and the Jerome Foundation. Special support was provided by Manhattan Cable Television. Additional assistance was provided by Bang & Olufsen; Casio, Inc.; Emerson Radio Corp.; Fosgate/Audionics; JVC Company of America; Mitsubishi Electronic Sales America, Inc.; Monster Cable® Products, Inc.; Philips Consumer Electronics Company; Pioneer Electronics (USA) Inc.; RCA/Thomson Consumer Electronics, Inc.; Sharp Electronics Corporation; Sony Corporation of America; Vidikron of America, Inc.; Zenith Electronics Corporation; and Materials for the Arts, New York City Department of Cultural Affairs. *Homemade TV* and the *All Channels Room* were funded in part by the William Olander Memorial Fund. The Museum would also like to extend special thanks to Trustee Richard Ekstract, Arnold Chase, and Elli Buk.

DURING THE FALL, THE MUSEUM HELD AN UNUSUAL EXHIBITION OUTSIDE ITS SPACE, at the neighboring Soho branch of Marine Midland

Bank. Curatorial Intern Luis De Jesus organized **\$PENT: CURRENCY, SECURITY, AND ART ON DEPOSIT**, featuring works by seventeen younger artists that focus on ideas of money, power, exchange, and trust. *\$pent* took its thematic departure from the specific con of the exhibition—a bank—investigating how some contemporary artists approach issues of consumerism.

*\$pent: Currency, Security, and Art on Deposit* was made possible with the support of Marine Midland Bank.

Artists in the exhibition were Ted Abramczyk, Jack Anderson, Ursula Biemann, Moyra Davey, Jessica Diamond, Devon Dikeou, Serge Kliaving, Corky Lee, Les Leveque, Glenn Ligon, Donald Moffett, Paul Ramirez, Julia Scher, Irini Scocos, Gary Simmons, Carrie Mae Weems, and Chris Wilder.

In its commitment to diversifying not only the scholarship and exhibition of art but the museum profession as well, in 1989 the Museum developed an internship program to train candidates from diverse cultural and racial backgrounds. The program is designed to provide full-time

paying positions for one year in the departments of Curatorial, Registrar, Public Programs, Development, Administration, and Director's Office.

For the 1990-91 year, Luis De Jesus, Curatorial Intern, organized *\$pent: Currency, Security, and Art on Deposit*, a group exhibition that was on view at Marine Midland's Soho

branch from October to March. Alida Vega, Public Programs Intern, was instrumental in gathering information and researching materials for the *Resource Room* in *Rhetorical Image*, setting up a series of highly successful informal gallery talks by artists in conjunction with the exhibition, as well as assisting in all facets of adult

education at the Museum. Gloria Richards worked on a variety of projects in the Development Department, including donor research and proposal writing. Lydia Yee assisted with a number of exhibitions and coordinated and wrote the essay on the Kazuo Katase installation.

The **MULTICULTURAL INTERNSHIP PROGRAM** is partially funded by the New York State Council on the Arts and the National Endowment for the Arts.

## MULTICULTURAL INTERNSHIPS

**THE SOHO CENTER LIBRARY** at The New Museum is a unique and invaluable resource. The Library was donated to the Museum in its entirety in the fall of 1985 by its founder Larry Aldrich. Since then, the Library has developed into the only resource center for the study of contemporary art and theory, with over 200 current art

periodicals and more than 12,000 volumes — rare monographs, out-of-print and current exhibition catalogues, and books on art criticism, history, and theory. Over the years donations to the Library have included the complete collection of the Edward Broida Foundation and The McCrory Corporation.

Computer cataloguing of the Library's collection began this year, which will enable easier access to the collection and facilitate the generating of bibliographic materials. The Library also received Lucy Lippard's major archive on art from diverse cultures, collected while writing her most recent book, *Mixed Blessings*. Among the many gifts of books the

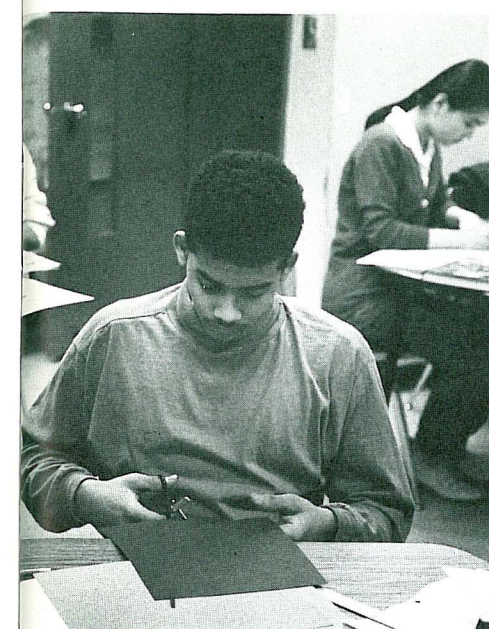
Library received were donations from Farideh Cadot Gallery, Mrs. Ethel Wachs, Nan Laitman, and Henry Luce III; and books from the late Chris Cox and Stuart Greenspan.

We are grateful to The Henry Luce Foundation for a generous grant which made it possible to begin cataloguing the collection.

## LIBRARY

High School Education Coordinator Zoya Kocur and student in front of a student-created mural on racism and non-violence, displayed in the summer and fall in a storefront window of the NYC Department of Transportation.

Photo: Stephanie Berger



Students at International High School working on murals.

Photo: Zoya Kocur

*Homemade TV. From Receiver to Remote Control: The TV Set.*

Photo: Catherine McGann



Editing Session for *Homemade TV*.

Photo: Catherine McGann



THE EDUCATION DEPARTMENT'S **HIGH SCHOOL ARTS EDUCATION PROGRAM**, under the direction of High School Education Coordinator Zoya Kocur, began its seventh year collaborating with seven New York City public high schools. In addition to Zoya Kocur, classes were taught by artists Renee Green and Simon Leung. Central to the program is the opportunity for students to meet with working artists as well as to explore a wide variety of contemporary art venues. This year students met with Ken Chu, Michel Goulet, Ilona Granet, and Cheryl Shackleton and visited Socrates Sculpture Park, the New York Chinatown History Project, and the Center for Book Arts.

One of the special projects completed this year was a group of collaborative murals created by students at International High School in Queens which focused on immigration and living in two cultures. In another project, students at Teen Aid High School in Brooklyn, an alternative school site for pregnant teens, produced books for their unborn children which contained family histo-

ries, photographs, and writings to which they will add as their children grow. At John Fitzgerald Kennedy High School in the Bronx, students focused on how myths shape art, history, and daily life. For this class students created and illustrated their own myths and published them in a literary journal produced by the school's English Department. At Seward Park High School in Manhattan, creative writing students investigated themes of travel, migration, and escape and kept a diary to respond to issues raised in class.

*Funding for the Education Programs has been provided in part by the National Endowment for the Arts, the New York State Council on the Arts, and the City of New York Department of Cultural Affairs.*

**EDUCATION** programs at the Museum are marked by innovation and an openness to exchanging ideas with the public, offering a range of programs which instigate insightful engagement with contemporary art. Central to the Museum's education program is the desire to foster dialogue among diverse audiences. Many

projects generate lively discussion on contemporary art and culture by involving participants in direct exchange with artists, critics, museum professionals, and each other.

The Museum is in a unique position to engage in alternative modes of education which emphasize visitor participation. The most recent projects were

*Homemade TV*, a collectively generated video project in conjunction with *From Receiver to Remote Control: The TV Set*, and the *Resource Room* in *Rhetorical Image*. These projects grew out of our observation that the challenges presented by contemporary art are not always adequately addressed by traditional educational methods

and can frequently be more effectively confronted when viewers are given an opportunity to both voice what they like about an exhibition, and articulate their doubts and concerns.

The Education Department's highly acclaimed High School Arts Education Program, now in its seventh year, introduces public high school students to contemporary art through an innovative series of museum and

gallery visits, classroom lectures, writing projects, studio art classes, and conversations with artists, writers, and critics. Students gain access to multiple perspectives on contemporary art as they examine the cultural, political, and economic factors that shape art making today.

Because the program is considered a model for collaborative museum and school art enrichment programs,

the Museum recently received a National Endowment for the Arts \$275,000 Challenge Grant to expand the program in the coming years. Under the direction of High School Education Coordinator Zoya Kocur and Education Curator Susan Cahan, this expansion will focus on public schools that serve students at risk of dropping out and will include the publication of a curriculum

guide and a teacher training component for high school teachers in all disciplines to enhance understanding of contemporary art.

The Docent Program, coordinated by Phyllis Gilbert, offers stimulating informal discussions and one-on-one conversations with visiting groups and individuals on issues of contemporary culture through close examination of

Museum exhibitions. This group of artists, art historians, and art educators provides an important service to visitors of all ages.





EXHIBITIONS AND PROGRAMS

December 9, 1990 - February 3, 1991

ON SATURDAY, DECEMBER 1, THE MUSEUM COLLABORATED WITH ARTISTS FROM GRAN FURY to create an installation for **DAY**

**RHETORICAL IMAGE WAS  
CONCERNED WITH  
EXAMINING THE  
PARTICULARITIES OF EACH  
WORK IN ORDER TO  
QUESTION HOW AND TO  
WHAT EXTENT ART CAN BE  
POLITICALLY EFFECTIVE.**

**WITHOUT ART**, a national day of action and mourning in response to the AIDS crisis. For the second year of the project, the Museum's Broadway Window and entire entryway were draped in black, while an L.E.D. sign flashed calls to action and updated statistics about the dramatic impact of AIDS. Special thanks to Jenny Holzer and Barbara Gladstone Gallery for their assistance.

The winter season featured **RHETORICAL IMAGE**, a group exhibition investigating strategies which artists use to respond to various political situations. Organized by guest curator Milena Kalinovska, this cross-national and multigenerational exhibition featured installations and documentation of art projects by twenty artists from four continents.

The exhibition brought together artists who use images, often integrating texts, to persuade their viewing publics to consider alternative viewpoints, and to form critiques of official culture and of ideological and social manipulation. Though the artists are from various political and cultural backgrounds, *Rhetorical Image* was not concerned with placing the work in national contexts, but in examining the particularities of each work in order to question how and to what extent art can be politically effective. The artists in the exhibition were Dennis Adams, Art & Language, Judith Barry, Lothar Baumgarten, Braco Dimitrijevic, Rose Finn-Kelcey, Ian Hamilton Finlay, Félix González-Torres, Tomislav Gotovac, Thomas Huber, Jarosław Kozłowski, Ilya Kabakov, On Kawara, Jiří Kolář, Cildo Meireles, Tatsuo Miyajima, Muntadas, Barbara Steinman, Lawrence Weiner, and Krzysztof Wodiczko.

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Installation view of *Rhetorical Image*.  
Photo: Fred Scruton



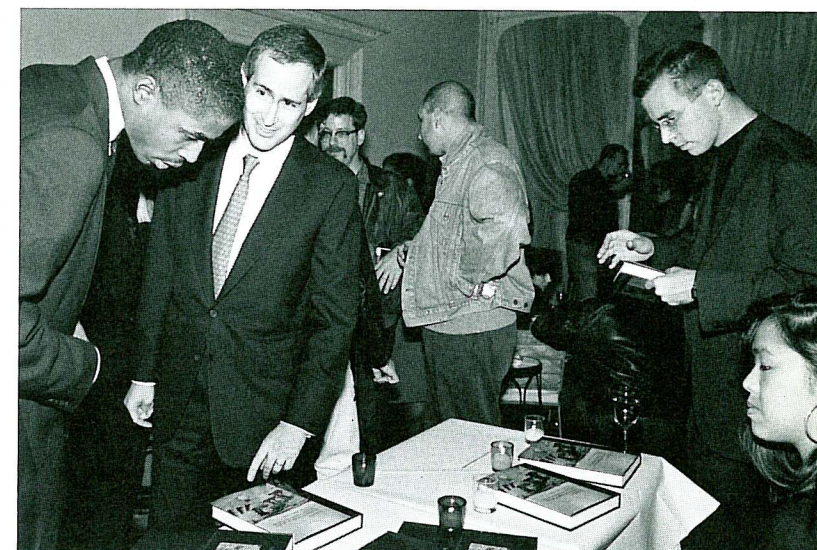
The Resource Room.  
Photo: Fred Scruton

Artists' Talk given by Krzysztof Wodiczko in the Resource Room.  
Photo: Sara Krauskopf



Judith Barry, *First and Third*, in *Rhetorical Image*.  
Photo: Fred Scruton

Book publication party on November 6 for *Discourses: Conversations in Postmodern Art and Culture* and *Out There: Marginalization and Contemporary Cultures*.  
Photo: Catherine McGann



ONE OF THE MOST POPULAR COMPONENTS OF *Rhetorical Image* was the **RESOURCE ROOM**, an area within the exhibition which encouraged visitors to respond to works on view and reflect upon their own experiences as members of the Museum's audience. Viewers were asked to consider questions such as: How do you attempt to understand a work of art? What kind of experience do you want from visiting a museum? How do you perceive your role as a member of the Museum's audience? How do you think the Museum perceives you? Responses, recorded on specially designed postcards, were installed along with artists' statements addressing similar questions. Catalogues and books focusing on artists in the show were made available for browsing, and the room also included photo-documentation of selected artists' public art projects. In conjunction with *Rhetorical Image*, a well-attended series of informal artists' talks was also held in the *Resource Room*. The *Resource Room* was co-organized by Education Curator Susan Cahan and artist Julie Ault, with Milena Kalinovska and Public Programs Intern Alida Vega, and was designed by Mark Kloth.

*Funding for Rhetorical Image was provided by the National Endowment for the Arts, the Andy Warhol Foundation for the Visual Arts, the New York State Council on the Arts, the Jerome Foundation, Robert Lehrman, Goethe House New York, the Japan Foundation, the British Council, and the Canadian Consulate General in New York. The Muntadas project was sponsored by the Public Art Fund Inc.*

ON DECEMBER 11 THE MUSEUM HOSTED ITS SECOND ANNUAL **LEGISLATORS' BREAKFAST** to initiate or renew the involvement of elected city, state, and federal officials. The meeting this year focused on New York City officials, offering an opportunity for City Council members, their representatives, and Community Board leaders to become more familiar with the Museum, its programs, and its staff. Those who attended included City Council Members Miriam Friedlander, Carol Greitzer, and Archie Spigner, and representatives from the offices of City Council Members Stanley Michels, Robert J. Dryfoos, and Carolyn B. Maloney. Rita Lee, District Manager of Community Board #2, was also present.

WINTER

New Museum **PUBLICATIONS** have set the highest standards with their analyses of contemporary art and ideas. *Documentary Sources in Contemporary Art*, generously funded by The Henry Luce Fund for Scholarship in American Art, is a series of volumes that has contributed significantly to the scholarship

of contemporary art. The first in the series, *Art After Modernism: Rethinking Representation* (1984), edited by Brian Wallis, is considered one of the best resources on postmodern theory. *Blasted Allegories: An Anthology of Writings by Contemporary Artists* (1987), also edited by Brian Wallis, brings together writings by over forty artists to

reveal the relationship between the visual and the textual. Two groundbreaking works copublished by MIT Press were produced in 1990. *Discourses: Conversations in Postmodern Art and Culture*, edited by Russell Ferguson, William Olander, Marcia Tucker, and Karen Fiss, with a photographic sketchbook by John Baldessari, documents a range of conversations—popular to theoretical—that touch on numerous topics of current

contention. Among the issues raised are the relationship between theory and artistic production, the role of art in the community, the effects of racial and sexual stereotypes on representation, and the responsibilities of art institutions to their constituencies. Contributors include Gran Fury, Leslie Thornton, Jacques Derrida,

Krzysztof Wodiczko, Richard Hell, and Millie Jackson. *Out There: Marginalization and Contemporary Cultures*, edited by Russell Ferguson, Martha Gever, Trinh T. Minh-ha, and Cornel West with images selected by Félix González-Torres, deals with questions of race, gender, sexual preference, aging, and representation, encompassing

not just the visual but also the social and psychological aspects of cultural identity. The book includes essays by Gloria Anzaldúa, James Clifford, Audre Lorde, Kobena Mercer, and Richard Rodriguez, among others. *Out There* was chosen by *The Village Voice* as one of the best books of 1990.

The Museum also publishes many exemplary exhibition catalogues. All publications are available at the Museum's bookstore located in the lobby and can also be ordered by mail.



EXHIBITIONS AND PROGRAMS

February 16 - April 7, 1991

THE FEATURED EXHIBITION DURING THE SPRING SEASON WAS **CADENCES: ICON AND ABSTRACTION IN CONTEXT**, a group exhibition

**THE CONTEMPORARY  
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DEVELOPED FROM PARTICULAR  
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REFERENCE.**

organized by Curator Gary Sangster examining how abstract art conveys meaning outside of formal analysis. *Cadences* considered the ideas and visual vocabularies of nine artists currently working in abstract modes and proposed that the contemporary language of abstract art is not universal, but, like all art, its content is culturally specific and developed from particular contexts and frames of reference. Artists on view were Terry Adkins, BP, Dana Duff, Maria Elena Gonzalez, Claudia Matzko, Curtis Mitchell, Tomoharu Murakami, Charles Ray, and Eva Schlegel.

The Museum joined with The Metropolitan Museum of Art on March 10 to present "Abstraction and Meaning: Historical Reflections and Contemporary Contexts,"

a panel discussion held at the Metropolitan in conjunction with *Cadences* and the Met's exhibition *Kazimir Malevich, 1878-1935*. The panelists were artists Terry Adkins and Dana Duff, whose works were included in *Cadences*, art critic Eleanor Heartney, and Curator Gary Sangster. It was moderated by Lowery Sims, Associate Curator of Twentieth-Century Art at the Metropolitan.

*Funding for Cadences: Icon and Abstraction in Context was provided by the New York State Council on the Arts and the Andy Warhol Foundation for the Visual Arts.*

Installation view of  
*Cadences: Icon and Abstraction in Context*.  
Photo: Fred Scruton

In February, Director Marcia Tucker and the Board of Trustees hosted a reception for New York City museum directors to welcome David Ross, the new director of the Whitney Museum of American Art, to the local art community.

Photo: Catherine McGann



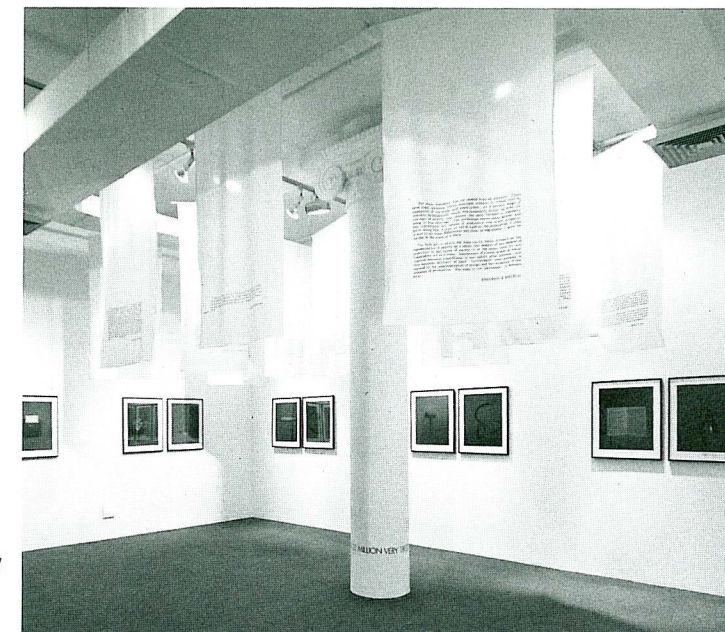
Installation view of Manuel Pardo's *Late 20th Century Still Lifes*.

Photo: Fred Scruton



Installation view of Carrie Mae Weems' *And 22 Million Very Tired and Very Angry People*.

Photo: Fred Scruton



*Love for Sale...Free Condoms Inside*, by Gran Fury with PONY.

Photo: Fred Scruton



THE MUSEUM'S ON VIEW PROGRAM IS A FORUM FOR ARTISTS' PROJECTS and for the presentation of small thematic exhibitions. The program enables the Museum to respond to the continually changing focus of contemporary art by presenting new works of art and new artists to the public in a timely fashion. There were three On View Program exhibitions during the spring season. Manuel Pardo's **LATE 20TH CENTURY STILL LIFES**, a series of large-scale, heavily framed still-life paintings exhibited in the New Work Gallery, consider whether it is possible to make paintings that are deeply engaged with issues outside of art, and at the same time question the act of painting itself. Intended as commemorative objects, these nine paintings each contain stylized images of a vase with three roses, identical except for the differing background colors. The works address complex issues about the relationship of art to everyday life and so-called "popular culture."

**ON VIEW PROGRAM**

*Funding for Late 20th Century Still Lifes and And 22 Million Very Tired and Very Angry People was provided in part by the Jerome Foundation, The Greenwall Foundation, and the National Endowment for the Arts.*

CARRIE MAE WEEMS' INSTALLATION IN THE WORKSPACE GALLERY, **AND 22 MILLION VERY TIRED AND VERY ANGRY PEOPLE**, consisted, in part, of a series of captioned, large-scale, color Polaroid prints that surrounded the space with elegant but highly charged iconic images. White and red banners emblazoned with inspirational texts were suspended from the ceiling, challenging the viewer to consider his or her position in relation to ideologies of revolution.

Gran Fury's involvement with the Museum dates back to 1987 when one of the Museum's curators, the late William Olander, invited ACT UP (AIDS Coalition to Unleash Power) to create *Let the Record Show...*, an installation in the Broadway Window. Out of that project Gran Fury was formed from the members of ACT UP who conceived and produced the installation.

For the spring season, Gran Fury collaborated with PONY (Prostitutes of New York) on **LOVE FOR SALE...FREE CONDOMS INSIDE**, an installation in the Window on Broadway that addressed the myths and misconceptions surrounding AIDS and prostitution. As part of the piece, free condoms, courtesy of Rob Robertson and Ansell Americas, were available in the lobby.

*Love For Sale...Free Condoms Inside was funded by the William Olander Memorial Fund, with the continuing support of the Jerome Foundation, The Greenwall Foundation, and the National Endowment for the Arts. Many thanks to Robert Price and to Tabboo! for their participation. Special thanks to Jenny Holzer and Barbara Gladstone Gallery.*

In 1979, the Museum initiated its **SEMI-PERMANENT COLLECTION**. Through the acquisition and public exhibition of artworks, the Collection helps provide support for artists and for the field of contemporary art, and also serves to document the Museum's exhibition history.

Only work that is less than ten years old is acquired, and these, in turn, are retained for no less than ten years and no longer than twenty years. Works are obtained either through purchases made possible by an acquisitions fund or as gifts. Priority is given to art that is directly related to Museum exhibitions and programs. These works join a collection of over

100 pieces in all media by some of today's most influential artists. The Museum's innovative policy results in an evolving collection that points to significant issues of the recent past, while remaining actively engaged with the art of the present.

Acquisitions made during 1990-91 include *Potestas*, the final section of Mary Kelly's four-part work, *Interim*, on view at the Museum in the spring of 1990.

*Potestas* was purchased through the Trustee Purchase Fund. Recent gifts include works featured in the groundbreaking *Decade Show* during the summer of 1990: Epoxy Art Group's *36 Tactics* (1988), thirty-six epoxy-over-xerox prints; English and Spanish versions of Gran Fury's *Wipe Out* (1990), a poster project that was installed in the New York City subways; and Group Material's *Mass* (1985-86), a mixed-media wall installation.

**SEMI-PERMANENT COLLECTION**

The **ARTISTS ADVISORY BOARD** was formed in 1984 to provide a forum for discussion between the Museum and one of the important audiences it serves. Comprised of artists from across the country (and abroad, when possible) who

hold four-year terms, the Board advises the Museum on topics ranging from the relationship between curators and artists' communities, the role of education within the Museum, and audience development.

- CURRENT MEMBERS**
- Jerri Allyn
  - Doug Ashford for Group Material
  - Julie Ault for Group Material
  - John Baldessari
  - Jimmie Durham
  - Kate Ericson & Mel Ziegler
  - Ming Fay
  - Mike Glier
  - Félix González-Torres for Group Material

- Alfredo Jaar
- Jeff Koons
- Yolanda Lopez
- Marilyn Minter
- Vik Muniz
- Dennis Oppenheim
- Esther Parada
- Adrian Piper
- David Reed
- Alison Saar
- Juan Sanchez
- David Saunders
- Carrie Mae Weems

**ARTISTS ADVISORY BOARD**



Sunday Jack Akpan,  
*Funerary Portrait of a Distinguished Person.*

EXHIBITIONS AND PROGRAMS

May 11 - August 18, 1991

**AFRICA EXPLORES: 20TH CENTURY AFRICAN ART**, organized by Susan Vogel, Executive Director of The Center for African Art, was a

**UNLIKE MOST APPROACHES  
 TO THE SUBJECT, THIS SHOW  
 FOCUSED ON AFRICAN ART  
 AND ARTISTS WITHIN THEIR  
 OWN HISTORICAL AND  
 SOCIAL CONTEXTS SPEAKING  
 WITH THEIR OWN VOICES.**

groundbreaking exhibition. Unlike most approaches to the subject, this show focused on African art and artists within their own historical and social contexts speaking with their own voices. On view simultaneously at both the Museum and The Center for African Art, the exhibition considered several overlapping but distinct areas of current artistic exploration in Sub-Saharan Africa. Artists in *Africa Explores* were Ajani, S.J. Akpan, Kojo Anokye, Fode Camara, Sokari Douglas-Camp, Dame Gueye, Kweku Kakanu, Tshibumba Kanda-Matulu, Koffi Kouakou, Kane

Kwei, Albert Lubaki, Gora M'Bengue, Kivuthi Mbuno, Middle Art, Moke, Mode Muntu, Iba N'Diaye, S.T. Ngui, Malangatana Valente Ngwenya, Nsedu, Tshyela Ntendu, Magdelene Odundo, Ouattara, Trigo Piula, S. Rufisque, Cheri Samba, Sim Simaro, and Samba Sylla.

In conjunction with the exhibition, a major scholarly symposium was held in late June that provided leaders in the field of African art, history, and culture with the opportunity to explore and elaborate on many of the issues raised by the show. In addition, a series of informal gallery talks were conducted on Saturdays at the Museum by a group of artists, theorists, and historians.

*Funding for Africa Explores: 20th Century African Art at The New Museum was provided by the Andy Warhol Foundation for the Visual Arts and the New York State Council on the Arts.*

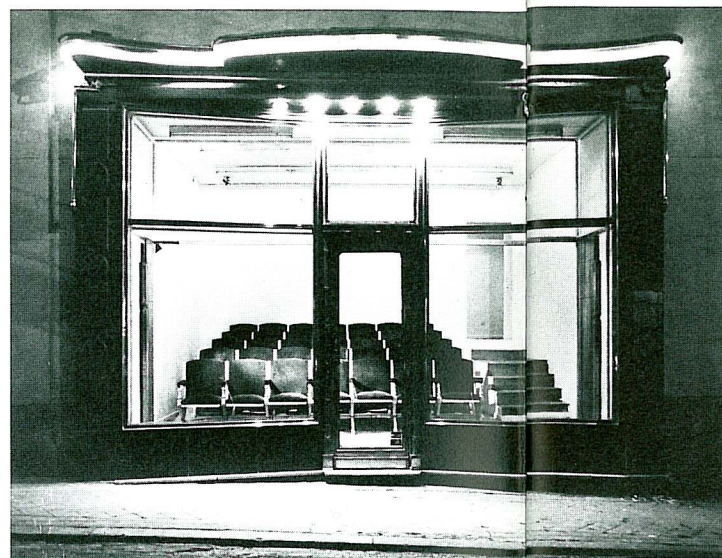
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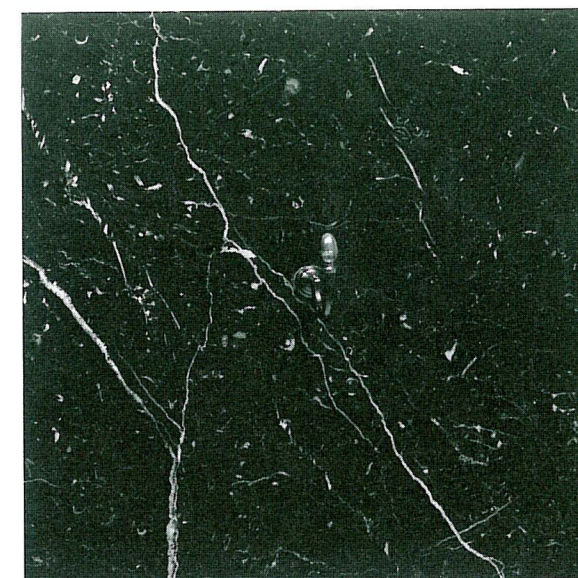
Kazuo Katase, *Nachtland*. Installation at Galerie Wand Reiff, Maastricht.

Perejaume, *Pintura i Representació*. Installation at Galeria Montegro, Madrid.

Photo: courtesy of Galeria Joan Prats



Christine Davis, *Untitled Passion #6*, from *Embodying Faith*.



THE SUMMER SEASON ALSO FEATURED THREE EXHIBITIONS in the New Work Gallery, WorkSpace, and the Window on Broadway. Kazuo

#### ON VIEW PROGRAM

**EMBODYING FAITH**, a small group exhibition in WorkSpace, focused on references to the body that infiltrate the language and iconography of Christianity—such as Christ’s Passion, the ecstasy of the mystic, and the mortification of the flesh. Organized by Assistant Curator Alice Yang, *Embodying Faith* presented works by Christine Davis, Christopher Doyle,

Christina Emmanuel, Angel Suarez-Rosado, and Jon Tower that examine the symbolic order of the body as a historical vehicle for religious meaning in the West. Their work simultaneously addresses the vocabulary of faith and the syntax of the body.

*Embodying Faith* was funded in part by the Jerome Foundation, The Greenwall Foundation, and the National Endowment for the Arts.

Katase created **ECLIPSE OF THE EARTH**, an installation bathed in blue light, that was an otherworldly configuration of metaphorical objects laden with meanings, which allowed for a particular as well as a more general reading, alluding to unconscious activity.

*Eclipse of the Earth* was funded in part by the Jerome Foundation, The Greenwall Foundation, and the National Endowment for the Arts. Special thanks to Wewerka & Weiss Galerie, Berlin.

PEREJAUME’S INSTALLATION **PINTURA I REPRESENTACIÓ**, in the Window on Broadway, solicited visitors’ participation, raising

provocative questions about the function of museums and the nature of art-viewing experiences. Consisting of several rows of theater seats installed in the window and made accessible to visitors through a specially constructed entryway, this installation allowed visitors to become, in effect, a “display,” at the same time that passersby became “actors” to this new audience. Perejaume’s installation inverted the conventional passive role of the museum visitor and dynamically engaged the activity of the street to extend the Museum’s boundaries as a site for the experience of art.

*Perejaume’s window installation* was funded in part by the Jerome Foundation, The Greenwall Foundation, the Consulate General of Spain, and the National Endowment for the Arts. Special thanks to Galeria Joan Prats, Barcelona and New York, and to Materials for the Arts, NYC Department of Cultural Affairs.

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**THE WILLIAM OLANDER MEMORIAL FUND** was established in the spring of 1989 in memory of the Museum’s Senior Curator William Olander, who died in March 1989 of AIDS. Bill had been a curator at the Museum since 1985, organizing such challenging and unconventional

exhibitions as *The Art of Memory/The Loss of History*, *FAKE*, *Homo Video: Where We Are Now*, and *Let the Record Show...*, an installation in the Broadway Window by ACT UP.

Proceeds from the William Olander Memorial Fund are used for the purchase and promotion of works in the fields of photography, video,

performance, and cultural activism. This year the Olander Fund has provided support for *Wipe Out*, a bi-lingual poster project by Gran Fury installed in the New York City subway system as part of *The Decade Show*; the *All Channels Room* and *Homemade TV* projects in *From Receiver to Remote Control: The TV Set*; an installation in

the Broadway window which constituted the Museum’s participation in the 1991 *Day Without Art*; and *Love for Sale...Free Condoms Inside*, an installation in the Broadway Window by Gran Fury with PONY (Prostitutes of New York).

A list of donors to the fund is on page 36.

OLANDER MEMORIAL FUND

In 1984 Linda Montano began her most ambitious duration/performance piece to date—a seven-year project based on the seven energy centers of the body, or chakras, as identified within the ancient Vedic tradition. Planned to end in 1991 on the artist’s 50th

birthday, **SEVEN YEARS OF LIVING ART** is an all-encompassing spiritual exercise in the merging of art and life.

Each year of the project corresponds to a different chakra, a related color, tone, and spoken accent. Once a month on the day corresponding to the year of the performance,

Montano sits in the Museum’s Mercer Street Window meeting with visitors to discuss art and life and to read palms.

For 1990-91—the seventh and final year of the project—Montano’s focus is on bliss; the chakra is centered on the top of the head. The color that she wears and is surrounded by is white, the tone she listens to is

F, and her accent is, for the first time in the performance, her own.

Montano’s *Seven Years of Living Art* is part of the On View Program, which is funded in part by the Jerome Foundation, The Greenwall Foundation, and the National Endowment for the Arts.

LINDA MONTANO

## MEMBERSHIP

MUSEUM MEMBERS TOOK PART IN A NUMBER OF EVENTS AND PROGRAMS throughout the season, including the festive openings and insider's tours conducted by the exhibition curators. In October 1990, a group of members travelled to the Twin Cities, where they toured exhibitions at The Minnesota Museum of Art, The Walker Art Center, and The General Mills Collection as well as spectacular private collections and artists' studios.

### ARTQUEST

ARTQUEST IS THE MUSEUM'S COLLECTORS' FORUM: a knowledgeable group ranging from experienced collectors to those who are simply interested in contemporary art and share a commitment to new and challenging developments in the field.

In the fall, members of ArtQuest visited the contemporary American art collection of Edward R. Downe, Jr. with Director Marcia Tucker. A second ArtQuest event was a visit in early November with Senior Curator France Morin to Washington, D.C., where members visited exhibitions at several of the city's museums and galleries, including the National Gallery of Art, the Hirshhorn

Museum and Sculpture Garden, and the Washington Project for the Arts. The day ended with a tour of Trustee Robert Lehrman's collection at his Georgetown residence. In February, ArtQuest members traveled with Marcia Tucker to view the impressive collection of Elyn and Saul Dennison. Artists Komar and Melamid led a tour in March of Bayonne and Jersey City, New Jersey. The group ended the season in May with a visit, led by Curator Gary Sangster, to the studios in Brooklyn of several emerging artists.

### INSIDE / ART

INSIDE/ART IS A GROUP OF YOUNGER ART ENTHUSIASTS, who meet to view, discuss, and learn about contemporary art. The group began its fifth season with a cocktail reception at Josh Baer's new gallery space on Broome Street. Members enjoyed meeting the Museum's Artists Advisory Board while also viewing recent work by Nancy Dwyer.

In December, Assistant Curator Alice Yang led a group of INSIDE/ART members to the Newark Museum, where Beryl Wright, Curator, guided them on an insider's tour of exhibitions of Tyrone Mitchell and Jack Whitter, and the galleries that had recently been redesigned by architect Michael Graves. Museum Trustee Manuel Gonzalez invited INSIDE/ART in February to view the vast collection of the Chase Manhattan Bank Art Program, of which he is Executive Director. Performance art was the focus of an event in April, led by Curator Laura Trippi and Mark Russell, Executive Director of P.S. 122. INSIDE/ART members saw a performance by Richard Elovich, which was followed by a lively discussion. The group marked the end of the season with their annual visit to artists' studios.

The Museum staff and trustees extend their heartfelt appreciation to Maren Hensler for her tireless efforts in organizing events for INSIDE/ART. A list of current ArtQuest and INSIDE/ART participants is on page 35.

## LIMITED EDITIONS PROJECT

IN 1984, THE MUSEUM COMMISSIONED A LIMITED EDITION SCULPTURE BY CLAES OLDENBURG to celebrate the inauguration of the Museum's site on Broadway. Since that time the Museum has produced one sculpture each year in an edition of forty. Due to the success of the program and the support and participation of such artists as

Bruce Nauman, Donald Judd, Richard Artschwager, Jenny Holzer, and Nancy Dwyer, in 1990 the Museum produced two limited editions—

**HISTORY LESSONS** by Dennis Adams and **GIVE OR TAKE (HOW DO YOU FEEL THIS MORNING?)** by Louise Bourgeois. The 1991 limited edition sculpture is **UNTITLED (FEMALE MANNEQUIN RIGHT HANDS)** by Haim Steinbach. Though the Bourgeois edition is sold out, the Steinbach, Adams, and Dwyer editions are available to members in the Sustaining category and above.



Haim Steinbach, *Untitled (female mannequin right hands)*  
Photo: courtesy of the artist



Christian Marclay,  
*Bottled Water*  
Photo: Fred Scruton

### CHRISTIAN MARCLAY MULTIPLE

In the fall of 1989, Christian Marclay created *Tape Fall*, an installation for the exhibition *Strange Attractors: Signs of Chaos* at the Museum using over 150 reels of tape prerecorded with the sound of dripping water. As a continuation of the installation, the artist has created **BOTTLED WATER**, a special multiple for the Museum. Marclay has filled 150 bottles with tape from *Tape Fall*, silk-screened a text on the front of each bottle, and sealed each one with cork and sealing wax stamped with its edition number.

### COMMUNITY ADVISORY BOARD

AS PART OF ITS AUDIENCE DEVELOPMENT PLAN to become more accessible to the broadest possible audience, the Museum established a Community Advisory Board which met for the first time in October 1990. Consisting of twelve arts and community leaders, the Board provides guidance and perspective in helping the Museum to address a diverse constituency.

#### CURRENT MEMBERS

Jane Bello, Association of Hispanic Arts  
David Deitcher, cultural activist/writer  
Jenny Dixon, Lower Manhattan Cultural Council  
Richard Fields, Concerned Citizens for Broadway  
Bob Lee, Asian Arts Institute  
Rita Lee, Community Board #2

Gregory J. Mills, International Agency for Minority Artists Affairs  
Lloyd Oxendine, American Indian Community House  
Lisa Sills, Senator Manfred Ohrenstein's office  
Polly Thompson, Arts and Business Council  
Terrence Tolbert, Senator Martin Connor's Office  
Tony Whitfield, Office of the Manhattan Borough President



Auction Chair Josh Baer busy at the Live Auction.



Vera G. List, Vice President of the Board, with family and friends.



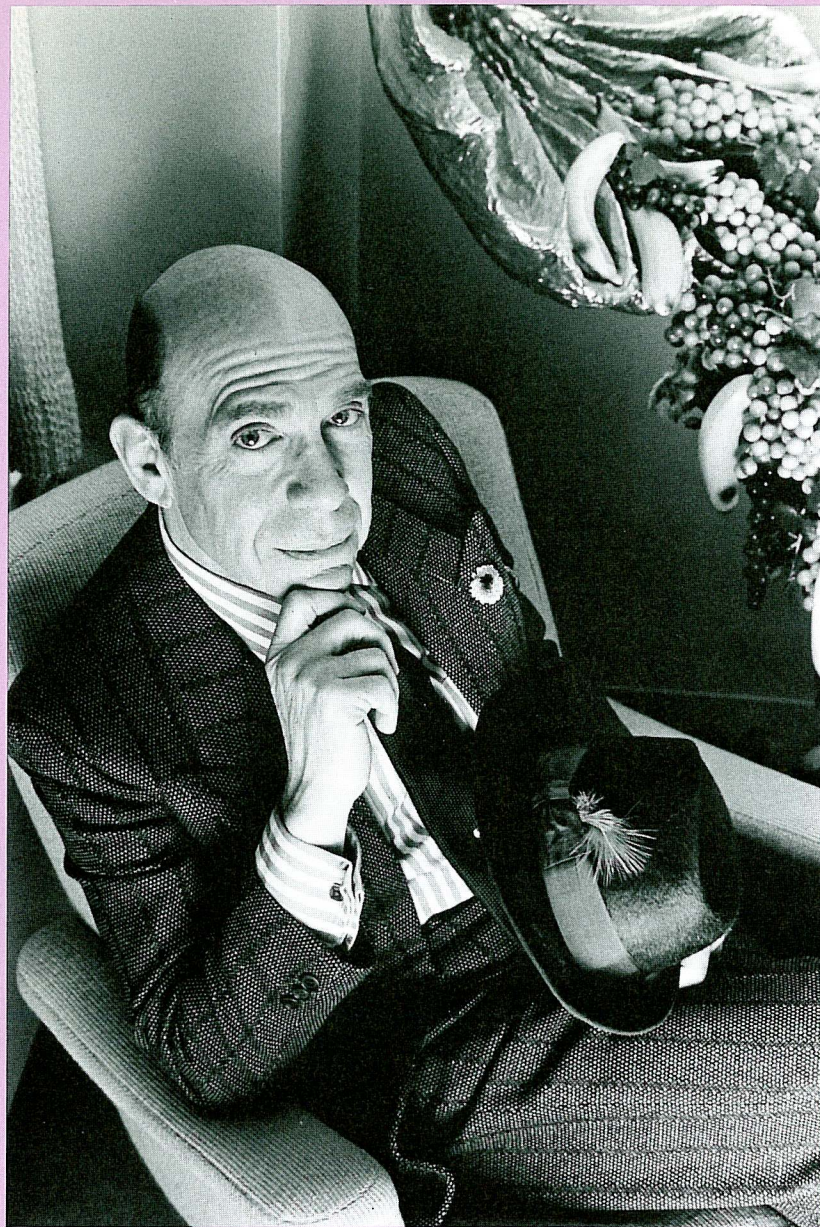
President of the Board of Trustees Henry Luce III with Leila Luce.



Stephania McClennen, Dinner Dance Chair; Jamie McClennen, Board Member; and Events Chair Laura Skoler smiling at the success of the event.

*Photos: Catherine McGann*





Honoree Arthur A. Goldberg

Photo: Catherine McGann

THIS YEAR THE NEW MUSEUM HONORS ARTHUR A. GOLDBERG FOR HIS LONGSTANDING COMMITMENT TO CONTEMPORARY ART AND HIS ENDURING SUPPORT OF THE NEW MUSEUM.

## 1991 BENEFIT PARTY AND ART AUCTION

### DEALERS COMMITTEE

ACA Galleries  
 Fernando Alcolea Gallery  
 American Fine Arts, Co.  
 Massimo Audiello Gallery  
 Josh Baer Gallery  
 Vrej Baghoomian Gallery  
 Berland Hall Gallery  
 Blum Helman Gallery  
 Mary Boone Gallery  
 Damon Brandt Gallery  
 Diane Brown Gallery  
 Christine Burgin Gallery  
 Farideh Cadot Gallery  
 Leo Castelli Gallery  
 Linda Cathcart Gallery  
 Charles Cowles Gallery  
 Tom Cugliani Gallery  
 CDS Gallery  
 Bess Cutler Gallery  
 Dolan/Maxwell Gallery  
 Ronald Feldman  
 Fine Arts, Inc.  
 fiction/nonfiction  
 Germans van Eck Gallery  
 John Gibson Gallery  
 John Good Gallery  
 Marian Goodman Gallery  
 Jay Gorney Modern Art  
 Greenberg Wilson Gallery  
 Pat Hearn Gallery  
 Fred Hoffman Gallery  
 Rhona Hoffman Gallery  
 Jamison/Thomas Gallery  
 Paul Kasmin Gallery  
 Hal Katzen Gallery  
 June Kelly Gallery  
 Nicole Klagsbrun Gallery  
 Michael Klein, Inc.  
 Michael Kohn Gallery  
 Krygier/Landau Gallery  
 Galerie Lelong  
 Christopher Leonard Gallery  
 Lieberman & Saul Gallery  
 Amy Lipton Gallery  
 Louver Gallery  
 Luhring Augustine  
 Gracie Mansion Gallery

Curt Marcus Gallery  
 Metro Pictures  
 Laurence Miller Gallery  
 P·P·O·W  
 Pence Gallery  
 Petersburg Gallery  
 Postmasters  
 Max Protetch Gallery  
 Andrea Rosen Gallery  
 Tony Shafrazi Gallery  
 Jack Shainman Gallery  
 Holly Solomon Gallery  
 Sperone Westwater Gallery  
 Stux Gallery  
 303 Gallery  
 Jack Tilton Gallery  
 Simon Watson  
 Shoshana Wayne Gallery  
 Wessel O'Connor Gallery  
 Ealan Wingate Gallery  
 Wolff Gallery

### SPECIAL GUESTS

*Limited Edition Project  
 Artists  
 1984-1991*

Claes Oldenburg  
 Bruce Nauman  
 Donald Judd  
 Richard Artschwager  
 Jenny Holzer  
 Nancy Dwyer  
 Dennis Adams  
 Louise Bourgeois  
 Haim Steinbach

### EVENTS CHAIR

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Dianne Vanderlip  
John Walsh  
Toby Warner  
Lawrence Weiner  
Thea Westreich  
Mr. and Mrs. Herbert  
Wittow  
Lisa Wyant  
Alice Yang  
Barbara Zucker

TO THE BOARD OF DIRECTORS OF  
The New Museum of Contemporary Art

WE HAVE AUDITED THE ACCOMPANYING BALANCE SHEET of The New Museum of Contemporary Art as of June 30, 1990, and the related statements of support, revenue, expenses, capital additions and changes in fund balances for the year then ended. These financial statements are the responsibility of the Museum's management. Our responsibility is to express an opinion on these financial statements based on our audit.

**INDEPENDENT  
AUDITOR'S  
REPORT**

We conducted our audit in accordance with generally accepted auditing standards. Those standards require that we plan and perform the audit to obtain reasonable assurance about whether the financial statements are free of material misstatement. An audit includes examining, on a test basis, evidence supporting the amounts and disclosures in the financial statements. An audit also includes assessing the accounting principles used and significant estimates made by management, as well as evaluating the overall financial statement presentation. We believe that our audit provides a reasonable basis for our opinion.

In our opinion, the financial statements referred to above present fairly, in all material respects, the financial position of The New Museum of Contemporary Art as of June 30, 1990, and the results of its operations and the changes in its financial position for the year then ended in conformity with generally accepted accounting principles.

*Soeb & Tropen*

**CERTIFIED PUBLIC ACCOUNTANTS**

October 2, 1990

## THE NEW MUSEUM OF CONTEMPORARY ART

### STATEMENT OF SUPPORT, REVENUE, EXPENSES, CAPITAL ADDITIONS AND CHANGES IN FUND BALANCES YEAR ENDED JUNE 30, 1990

	CURRENT FUNDS		BUILDING FUND	PLANT FUND	ENDOWMENT FUNDS	TOTAL
	UNRESTRICTED	RESTRICTED				
<b>SUPPORT AND REVENUE</b>						
Contributions	\$437,502	\$595,252				\$1,032,754
Donated services	172,318					172,318
Government grants	132,430	217,727				350,157
Sale of donated art	117,065					117,065
Admissions	68,715					68,715
Memberships	103,836					103,836
Publications and other sales	51,389					51,389
Special events (net of expenses of \$425,072)	462,067					462,067
Investment income	130,335					130,335
Loss on sale of investments	(27,470)					(27,470)
Panels and lectures	8,678					8,678
Traveling exhibition	25,000					25,000
Other income	11,283					11,283
<b>TOTAL SUPPORT AND REVENUE</b>	<b>1,693,148</b>	<b>812,979</b>				<b>2,506,127</b>
<b>EXPENSES</b>						
<i>Program expenses</i>						
Exhibitions, conservations and library	518,241	764,692	\$9,197	\$159,860		1,451,990
Education	168,360	20,900		6,544		195,804
Accessions of art for collection		24,395				24,395
<i>Total program expenses</i>	<b>686,601</b>	<b>809,987</b>	<b>9,197</b>	<b>166,404</b>		<b>1,672,189</b>
<i>Supporting services</i>						
Management and general	481,934	2,992	3,942	8,419		497,287
Fund raising and public affairs.	464,562			5,463		470,025
<i>Total supporting services expenses</i>	<b>946,496</b>	<b>2,992</b>	<b>3,942</b>	<b>13,882</b>		<b>967,312</b>
<b>TOTAL EXPENSES</b>	<b>1,633,097</b>	<b>812,979</b>	<b>13,139</b>	<b>180,286</b>		<b>2,639,501</b>
Excess (deficiency) of support and revenue over expenses before capital additions and extraordinary item	60,051		(13,139)	(180,286)		(133,374)
<i>Capital additions</i>						
Gifts and grants					\$52,500	52,500
Excess(deficiency) of support and revenue and capital additions over expenses	60,051		(13,139)	(180,286)	52,500	(80,874)
<i>Other changes in fund balances</i>						
Acquisition of fixed assets	(47,402)			47,402		
Fund balances (deficit) - June 30, 1989	(235,942)	19,452	26,794	3,130,927	1,678,799	4,620,030
Fund balances (deficit) - June 30, 1990	\$(223,293)	\$ 19,452	\$13,655	\$ 2,998,043	\$1,731,299	\$4,539,156

See independent auditor's report.  
The accompanying notes are an integral part of these statements.

## BALANCE SHEET

JUNE 30, 1990

	CURRENT FUNDS		BUILDING FUND	PLANT FUND	ENDOWMENT FUNDS	TOTAL
	UNRESTRICTED	RESTRICTED				
<b>ASSETS</b>						
<i>Current assets</i>						
Cash (including money market funds)	\$ 271,367					\$271,367
Certificate of deposit	100,000					100,000
Grants receivable	35,800					35,800
Mortgage receivable (Note 3)	240,500					240,500
Note receivable - current portion	5,450					5,450
Contributions receivable	12,500					12,500
Accrued interest receivable	22,490					22,490
Other receivables and prepaid expenses	172,442					172,442
Interfund receivables (payables)	(516,121)	\$19,452	\$13,655		\$483,014	
<i>Total current assets</i>	<b>344,428</b>	<b>19,452</b>	<b>13,655</b>		<b>483,014</b>	<b>860,549</b>
<i>Other assets</i>						
Investments (Note 2)					1,248,285	1,248,285
Long-term portion of note receivable	20,312					20,312
Fixed assets (net of accumulated depreciation of \$ 1, 136, 318 in 1990) (Note 4)					\$2,998,043	2,998,043
<b>TOTAL ASSETS</b>	<b>\$364,740</b>	<b>\$19,452</b>	<b>\$13,655</b>	<b>\$2,998,043</b>	<b>\$1,731,299</b>	<b>\$5,127,189</b>
<b>LIABILITIES AND FUND BALANCES</b>						
<i>Current liabilities</i>						
Accounts payable and accrued expenses	\$194,152					\$ 194,152
Accrued vacations payable	31,449					31,449
Deferred revenue	342,120					342,120
<i>Total current liabilities</i>	<b>567,721</b>					<b>567,721</b>
Long-term liability-deferred revenue	20,312					20,312
<i>Total liabilities</i>	<b>588,033</b>					<b>588,033</b>
Fund balances (deficit)	(223,293)	\$19,452	\$13,655	\$2,998,043	\$1,731,299	4,539,156
<b>TOTAL LIABILITIES AND FUND BALANCES</b>	<b>\$364,740</b>	<b>\$19,452</b>	<b>\$13,655</b>	<b>\$2,998,043</b>	<b>\$1,731,299</b>	<b>\$5,127,189</b>

See independent auditor's report.  
The accompanying notes are an integral part of these statements.

**NOTES TO FINANCIAL STATEMENTS**

JUNE 30, 1990

**NOTE 1  
SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES**

The financial statements are prepared on the accrual basis. Current restricted gifts and grants are recorded as support and revenue to the extent that expenses have been incurred for the purpose specified by the donor or grantor during the period. Recognition of expenses that satisfy donor restrictions results in recognition of equivalent amounts of support or revenue in that period.

Donated legal and volunteer services have been recorded as revenue and expenses on the basis of estimated values.

Fixed assets are capitalized at cost. Depreciation is computed on the straight-line method over the estimated useful lives of the assets.

In conformity with the practice followed by many museums, and with generally accepted accounting principles, art objects purchased by the museum or donated to the museum are not included on the balance sheet.

**NOTE 2  
INVESTMENTS**

	COST	MARKET VALUE
Money market funds	\$63,122	\$63,122
U.S. Treasury bill	540,300	544,446
Government bonds	299,034	291,050
Corporate bonds	25,308	32,445
Convertible bonds	121,419	121,255
GNMA	199,102	196,037
Equities		
	<u>\$1,248,285</u>	<u>\$1,248,355</u>

**NOTE 3  
MORTGAGE RECEIVABLE**

A mortgage receivable of \$300,000 is due from a limited partnership, related through participation of several board members. The mortgage was due in December 1987, and bears interest at 16.5%. Management has not accrued interest since the inception of the note, dated December 29, 1982.

On July 14, 1989, the limited partnership acknowledged to pay the Museum \$490,500 in settlement of certain debts owed, including the \$300,000 mortgage receivable and accrued interest. \$250,000 was paid on July 14, 1989 and the limited partnership agreed to pay interest on the remaining indebtedness (\$240,500) at the rate equal to the prime rate from July 14, 1989 until payment on or about one year from July 14, 1989, but in no event later than the date of closing on a construction loan.

**NOTE 4  
FIXED ASSETS**

	COST	ACCUMULATED DEPRECIATION	NET
Condominium	\$3,400,000	\$ 884,000	\$2,516,000
Building improvements	590,064	146,075	443,989
Equipment	144,297	106,243	38,054
	<u>\$4,134,361</u>	<u>\$1,136,318</u>	<u>\$2,998,043</u>

**NOTE 5  
LITIGATION**

An action was brought by an individual with respect to a contractor's lien, filed against both condominium parcels located at 583-587 Broadway, in the total amount of \$445,000, an unspecified portion of which is alleged to be due from the Museum. Counsel and management believe that the Museum has a meritorious defense to the action, namely, payment of all amounts allocable to the Museum's premises, and the action is being vigorously contested. The Museum has filed a crossclaim against 583-587 Broadway Associates based upon an indemnification agreement, whereby Associates agreed to indemnify the Museum against all such liens and obligations and, in addition, the Museum has filed a counterclaim against the individual for malicious abuse of the legal process in naming the Museum as a defendant.

**NOTE 6  
TAX EXEMPT STATUS**

The New Museum of Contemporary Art is exempt from federal income tax under Internal Revenue Code Section 501(c)(3), and is a publicly supported organization, as described in Section 509(a).

# HOW DO YOU SEE YOUR ROLE AS A M

*I'm conscious of including the audience in the process, but I'm also conscious of not letting my fear of the audience's response undermine the process, too. It's a fine line between making positive use of the possible responses and being reduced by them. Rose Finn Kelov*

# HOW DO YOU

**THE NEW MUSEUM OF CONTEMPORARY ART**  
583 BROADWAY NEW YORK, NEW YORK 10012  
(212) 219-1222 INFORMATION: (212) 219-1355

# KIND OF EXPERIENCE DO YOU WANT FROM