

MINOLTA

VAN WAGNER

"Tele: Works by Alfredo Jaar"



New Museum of Contemporary Art

SONY

IN CITY

**The New Museum**

OF CONTEMPORARY ART

1991-1992

VAN WAGNER

ILLS

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LEE'S  
1990-1991

**15 YEARS OF EXHIBITIONS**

**1977** SARAH CANRIGHT, DON DUDLEY, EDWARD FLOOD, BRENDA GOODMAN, RON GORCHOV, STEVE GWON, SHARON HASKELL, KENT HINES, BILL JENSEN, DENNIS KARDON, RONALD MOROSAN, ELIZABETH MURRAY, DENNIS OPPENHEIM, EARL RIPLING, DOROTHEA ROCKBURNE, JONATHAN SANTLOFER, CLAUDIA SCHWALB, JOEL SHAPIRO, MARTIN SILVERMAN, KATHERINE SOKOLNIKOFF, JACK SOLOMON, MARIANNE STIKAS, DONALD SULTAN **1978** JAMES ALBERTSON, TERRY ALLEN, JOAN BROWN, EDUARDO CARRILLO, KATHARINE T. CARTER, JAMES CHATELAIN, CPLY, SUSAN DALLAS, 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 MIDDAGH, JANIS PROVISO, DAN RIZZIE, P. WALTER SILER, FRED SMITH, EARL STALEY, SHARI URQUHART, JEFF WAY, WILLIAM WEGMAN **1979** NICHOLAS AFRICANO, WILLIAM ALLAN, TERRY ALLEN, NANCY ARLEN, JENNIFER BARTLETT, JACK BEAL, PHYLLIS BRAMSON, JOAN BROWN, ROGER BROWN, LOUISA CHASE, JUDY CHICAGO, GUNDERSEN CLARK, JAMES O. CLARK, ROBERT CLARK, CHUCK CLOSE, PETER DE LORY, BONNIE DONOHUE, RICHARD ESTES, AUDREY FLACK, FINLEY FRYER, CHARLES GARABEDIAN, RON GORCHOV, ROBERT GORDY, NANCY GRAVES, GEORGE T. GREEN, NANCY GROSSMAN, BRUCE GUNDERSEN, RICHARD HAAS, GAYLEN C. HANSEN, RUDY HEINTZE, AL HELD, NEIL JENNEY, BILL JENSEN, GARY ALLEN JUSTIS, ALEX KATZ, JANE KAUFMAN, ANN KNUTSON, VICTOR LANDWEBER, DAVID MACLAY, MARTHA MADIGAN, SYLVIA PLIMACK MANGOLD, STORY MANN, CORK MARCHESCHI, BRICE MARDEN, BILL MARTIN, STEPHEN MILLER, CLAIRE MOORE, REE MORTON, ELIZABETH MURRAY, CARLTON NEWTON, JIM NUTT, HOWARDENA PINDELL, DOROTHEA ROCKBURNE, MIKE RODDY, RICHARD ROSS, SUSAN ROTHENBERG, ED RUSCHA, TRICIA SAMPLE, DAVID SAUNDERS, SALVATORE SCARPITTA, F.L. SCHRODER, MICHAEL SIEDE, JOAN SNYDER, EARL STALEY, PAT STEIR, GARY STEPHAN, JOHN TORREANO, CARL TOTH, DAVID WELLS, JACK WHITTEN, GWEN WIDMER, WILLIAM T. WILEY, ROBERT ZAKANITCH, JOE ZUCKER **1980** CECILE ABISH, CHARLES ABRAMSON, CHARLES AHEARN, JOHN AHEARN, ALI, JULES ALLEN, BENNY ANDREWS, ELLSWORTH AUSBY, RUDOLF BARANIK, ANDREW BASCLE, EILEEN BERGER, DIANE BERTOLO, CAMILLE BILLOPS, DARA BIRNBAUM, JUDY BLUM, SYDNEY BLUM, GINNA BRAND, MARC BRASZ, JAMES A. BROWN, LENI BROWN, VIVIAN E. BROWNE, DAVID BUTLER, ELLEN CAREY, STEWART CARSTATER, CHARLES CLOUGH, ROBERT COLESCOTT, LUIS COLMENARES, TONY CONRAD, BARBARA CRANE, CRASH, PETER CUMMINGS, WILLIAM CURRIE, TOM DAMRAUER, AGNES DENES, G. ROGER DENSON, JANE DICKSON, MARCOS DIMAS, NANCY DWYER, MARIANNE EDWARDS, MEL EDWARDS, STEFAN EINS, LAUREN EWING, JOHN FEKNER, VERNON FISHER, FUTURA 2000, JUAN GALVEZ, HOWARD GOLDSTEIN, BONNIE GORDON, MARTIN GREEN, BENJAMIN GRUBLER, ORLY HADDAD, DAVID HAMMONS, KEITH HARING, DONALD E. HARVEY, ZARINA HASHMI, LAURIE HAWKINSON, BIFF HENRICH, JANET HENRY, GILBERTO HERNANDEZ, CANDACE HILL-MONTGOMERY, GEORGE HOWELL, JOSEPH HRYVNIAC, PETER HUTTINGER, DEBRA JENKS, JAMILLAH JENNINGS, M.L.J. JOHNSON, ALLAN L. JONES, JERRY JONES, KATE KENNEDY, CHRISTOF KOHLHOFER, ROBERT KOHN, JEFF KOONS, ANDREA KOVACS, JULIUS KOZLOWSKI, DAVID KULIK, NINA KUO, LADY PINK, VIOLET LEE, MARY LEMLEY, HANK LEWIS, JOE LEWIS, JANIS CRYSTAL LIPZIN, MICHAEL LOKENSGARD, ROBERT LONGO, L.P. LUNDY, MARGO MACHIDA, JOHN MAGGIOTTO, MARIO, LYLE MATHEWS, HOWARD MCCALEBB, MR. MENTAL, RAY METZKER, ALGERNON MILLER, MITCH, FASHION MODA, REE MORTON, HASS MURPHY, WILLIE NEAL, LINDA NEAMAN, LAURIE NEAMAN, PAULETTE NENNER, KENNETH NEVADOMI, KATHLEEN MIGLIORE NEWTON, KEVIN NOBLE, MARY O'NEAL, VALERY OISTEANU, JOE OVERSTREET, PATIOSVILLE BEATNIKS, MARTON PAYTON, PHILIP PEARLSTEIN, KEN PELKA, JOE PEREZ, HOWARDENA PINDELL, ADRIAN PIPER, POLLY ESTER NATION, STEPHEN PRINA, RICHARD PRINCE, RAMMELLZEE MIC CONTROLLER, DAVID REED, JIM E. REYNOLDS, JIM RICHARD, JUDY RIFKA, ROBERT RISMAN, HAYWARD (BILL) RIVERS, ANN ROSEN, SANDY ROSEN, RAYMOND ROSS, SCOTT RUCKER, CHRISTY RUPP, IVY SKY RUTZKY, FERNANDO SALICRUP, JUAN SANCHEZ, WES SANDERSON, JOHN SCOTT, WILLIAM SCOTT, CINDY SHERMAN, LARRY SHINEMAN, JORGE SOTO, CARMEN SPERA, LOUISE STANLEY, CHRIS STEELE, STEPHANIE TADDEO, RIGOBERTO TORRES, JOHN TOTH, ANN TURYN, DEBORAH WHITMAN, GRACE WILLIAMS, ZEPHYR, MICHAEL ZWACK **1981** CECILE ABISH, VITO ACCONCI, ELEANOR ANTIN, MR. APOLOGY, BILLY APPLE, ARTWISER/ARTWEISER, JOHN BALDESSARI, BILL BECKLEY, BILL BEIRNE, COLIN CAMPBELL,

BRUCE CHARLESWORTH, COLETTE, ROBERT CUMMING, JAIME DAVIDOVICH, BRAD DAVIS, DOUGLAS DAVIS, PETER DOWNSBROUGH, STEFAN EINS, REDD EKKS, BRIAN ENO, CLAUDIA FITCH, CHARLES FRAZIER, DIETER FROESE, TINA GIROUARD, SUSAN HALL, SUZANNE HARRIS, ED HEE, GEOFF HENDRICKS, LYNN HERSHMAN, JENE HIGHSTEIN, JAMES HILL, JAMES HOLL, NANCY HOLT, DAVI DET HOMPSON, PETER HUTCHINSON, LEONORE JAFFEE, NEIL JENNEY, ROBERT KUSHNER, THOMAS LANIGAN-SCHMIDT, JEFFREY LEW, DONALD LIPSKI, GORDON MATTA-CLARK, CHRISTOPHER MCNEUR, LARRY MILLER, RITA MYERS, ROBERT NEWMAN, RICHARD NONAS, DENNIS OPPENHEIM, JOHN PERREAULT, VIRGINIA PIERSOL, HOWARDENA PINDELL, JUDY RIFKA, ALLEN RUPPERSBERG, CARMEN SANCHEZ, GEORGE SCHNEEMAN, STUART SHERMAN, TALLER BORICUA, IRVIN TEPPER, DAVID TROY, JERRY VIS, GINA WENDKOS, ROGER WELCH, MARTIAL WESTBURG **1982** JO HARVEY ALLEN, TERRY ALLEN, RICHARD ARMIJO, GLEN BAXTER, LYNDA BENGLIS, CHARLEY BROWN, JOAN BROWN, SCOTT BURTON, TOM BUTTER, CRAIG CARVER, ROBERT COLESCOTT, ARCH CONNELLY, JANET COOLING, STEVEN CORTRIGHT, BETSY DAMON, TOM EVANS, JOHN FEKNER, NANCY FRIED, JEDD GARET, STEVE GIANAKOS, GILBERT & GEORGE, LEE GORDON, LOUIS GRENIER, HARMONY HAMMOND, JOHN HENNINGER, CANDACE HILL-MONTGOMERY, JOSEPH HILTON, JUDITH HUDSON, J.P. HUTTO, JERRY JANOSCO, JEFF, LUIS JIMENEZ, PETER JULIAN, PAMELA KELLY, CHERYL LAEMMLE, LILI LAKICH, JOHN MALPEDE, BRAD MELAMED, LINDA MONTANO, TONY OURSLER, ROSS PAXTON, LES PETITES BONBONS, JODY PINTO, THE REVEREND HOWARD FINSTER, RICHARD ROSS, ERIKA ROTHENBERG, NINA SALERNO, KENNETH SHORR, MICHAEL SMITH, AL SOUZA, GARY STEPHAN, MARY STOPPERT, TERRY SULLIVAN, MARK TANSEY, CARLA TARDI, JOAN TEWKESBURY, DAVID TROY, ANNE TURYN, WILLIAM WEGMAN, LAWRENCE WEINER, FRAN WINANT **1983** VITO ACCONCI, GILBERT ACEVEDO, NICHOLAS AFRICANO, JOHN AHEARN, TERRY ALLEN, ELSA FLORES ALMARZ, MR. APOLOGY, KEN APTEKAR, NANCY ARLEN, JOHN BALDESSARI, RUDOLF BARANIK, NYDZA BEJANDAS, LYNDA BENGLIS, PAUL BERGER, LOUIS CARLOS BERNAL, CHARLES BIASINY-RIVERA, RICHARD BOSMAN, ROGER BROWN, ROBERT C. BUITRON, LINDA BURGESS, MARSHA BURNS, TOM BUTTER, SYLVIA ARLENE CALZADA, BRUCE CHARLESWORTH, MICHAEL COOK, ROBERT CUMMING, JAIME DAVIDOVICH, DOUGLAS DAVIS, CARLOS DEJESUS, JACK DELANO, PABLO DELANO, SANDRA DESANDO, GREG DRASLER, ELEANOR DUBE, KATE ERICSON, DENNIS EVANS, LAUREN EWING, GARY FALK, JOHN FEKNER, ROBERT FICHTER, REVEREND HOWARD FINSTER, VERNON FISHER, CLAUDIA FITCH, ED FLOOD, JOSE L. GALVEZ, DANA GARRETT, JOSE RUBEN GAZTAMBIDE, MICHELE GODWIN, FRANK GOHLKE, RON GORCHOV, VANALYNE GREEN, LOUIE GRENIER, KEITH HARING, RANDY HAYES, SUE HEINEMANN, AL HELD, ALAN HERMAN, REYNALDO HERNANDEZ, CARLOS DELSANTOS HEYWARD, JAMES HILL, JOSEPH HILTON, LYN HUGHES, ALFRED JENSEN, BILL JENSEN, LUIS JIMENEZ, FAY JONES, PATRICIA JONES, E'WAO KAGOSHIMA, SHELLEY KAPLAN, STEVE KEISTER, KAY KENNY, MARK KLOTH, ALAN LANDE, BARRY LE VA, NICKY LINDEMAN, LUCY R. LIPPARD, DONALD LIPSKI, BRICE MARDEN, FRIEDA MEDIN, BRAD MELAMED, FRANK X. MENDEZ, HECTOR M. MENDEZ-CARATINI, ANTONIO MENDOZA, MELISSA MILLER, STEVE MILLER, REE MORTON, LINDA MONTANO, CLAIRE MOORE, SABRA MOORE, ROBERT MORRIS, ELIZABETH MURRAY, BEVERLY NAIDUS, BARBARA NOAH, HELEN OJI, JULIO PIEDRA, HOWARDENA PINDELL, ADRIAN PIPER, JAMES POAG, KATHERINE PORTER, RICHARD PRINCE, RAFAEL RAMIREZ, DAVID REED, EARL RIPLING, SOPHIA RIVERA, RAFAEL ROBLES, DOROTHEA ROCKBURNE, MIKE RODDY, ERIKA ROTHENBERG, ALLEN RUPPERSBERG, ED RUSCHA, DANIEL JOSE SALAZAR, JUAN SANCHEZ, CHRISTINA SANTIAGO, DAVID SAUNDERS, CRAIG SCHLATTMAN, JOEL SHAPIRO, NAOMI SIMONETTI, BUSTER SIMPSON, MICHAEL SMITH, NANCY SPERO, PAT STEIR, GARY STEPHAN, AL SOUZA, MARIANNE STIKAS, TERRY SULLIVAN, JAMIE SUMMERS, MARK TANSEY, IRVIN TEPPER, RIGOBERTO TORRES, ANNE TURYN, RICARDO VALDERDE, JOHN N. VALDEZ, JOSE ANTONIO VAZQUEZ, RENE M. VERDUGO, RAMON VILA, WILLIAM WEGMAN, LAWRENCE WEINER, WILLIAM T. WILEY, GRACE WILLIAMS, ROBERT YOUNGER, HOLLY ZOZ **1984** YURA ADAMS, MAX ALMY, RANDE BACHE, YEE JAN BAO, PERRY BARD, RAY BARRIE, JUDITH BARRY, RAYMOND BELLOUR, DARA BIRNBAUM, RICHARD BLOES, RICHARD BOSMAN, ROGER BOYCE, JULIE BOZZI, ROGER BROWN, VICTOR BURGIN, MICHAEL BYRON, THERESA CHA, LOUISA CHASE, MYREL CHERNICK, CECILIA CONDIT, JANET COOLING, PETER DEAN, MOIRA DRYER, DON DUDLEY, JAMES ELAINE, REVEREND HOWARD FINSTER, ERIC FISCHL, STEPHEN FRAILEY, ISMAEL FRIGERIO, PIO GALBIS, CHARLES GARABEDIAN, JEDD GARET, JEAN-LUC GODARD, GARY GOLDBERG, LEON GOLUB,

# 15th Anniversary

**The New Museum**  
OF CONTEMPORARY ART  
583 BROADWAY NEW YORK

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1 + 1 + 1: Works by Alfredo Jaar, photo: Robert Blanchon

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## 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 and ideas of our time. It is committed to an ongoing investigation of what art is and how it relates to individuals and to society at large. A main priority is to reflect the interests of the culturally and racially diverse world in which we live.

In 1988 the Museum established a participatory management policy based on a flexible and democratic structure that has existed since the Museum's founding. Our internal structure promotes a supportive and stimulating work environment where all staff contribute and 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, programs, and publications.

New Museum programs are 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.

### BOARD OF TRUSTEES

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## FOREWORD

It is hard to believe that fifteen years ago I discovered a new endeavor in this city called The New Museum. I found it in a temporarily borrowed room in the Fine Arts Building on Hudson Street. An enthusiastic woman stood in the center, surrounded by an eager, questioning group of artists and admirers. This was Marcia Tucker, the Museum's Founder and Director.

We have come a long way since Hudson Street. With an annual attendance of more than 80,000 people and a budget of about two-and-a-half million dollars, today the Museum is in the top quartile of American museums. And Marcia Tucker is still with us, now a formidable figure in the museum world. In celebrating our fifteenth anniversary we honor her and that unflinching enthusiasm and commitment which has helped make The New Museum a landmark institution in the contemporary arts community. We also pay tribute to the achievements of honoree Joel Wachs, a Los Angeles Councilman for twenty years and a nationally recognized, steadfast arts advocate.

We have been blessed and challenged by a number of major gifts that enable us to thrive and grow. In 1990, The National Endowment for the Arts awarded us a challenge grant of \$275,000 for our High School Art Program, and we are working hard to raise the matching funds. Our dear friend, Vera List, who resigned as Vice President and became Trustee Emeritus, has offered a \$500,000 challenge grant to be equally matched by trustees. And, manna from heaven, we received a fantastic bequest of more than \$1,000,000 from the late Risa Sussman, a dedicated artist and special friend.

This year we are proud to note that eight of our trustees, former trustees, and loyal benefactors were included in the *ARTnews* list of the 200 top collectors—five also made the *Art & Antiques* list. They were Gail Berkus, Jay Chiat, Maureen Cogan, Elaine Dannheisser, Edward Downe, Jr., Arthur Goldberg, Robert Lehrman, and Laila Twigg-Smith. We were pleased to welcome to the board a newly elected trustee, Laila Twigg-Smith of Hawaii and Vermont (and one time of Latvia).

To all of the Museum's supporters, friends, volunteers, staff, and trustees, I thank you for your wonderful help this past year. I assure you we will share a splendid year ahead.

Henry Luce III  
*President*

## THE NEW MUSEUM OF CONTEMPORARY ART

1977-1992

### *Fifteen Years of Exploration*

1977-1982

Looking back at those early years, what is most striking to me is what hasn't changed, rather than what has. The New Museum was originally envisioned as occupying an area "between the small, non-historically oriented" alternate spaces which focus on the work of younger and lesser-known artists, and the larger, bureaucratically top-heavy museums.



Photo: Dirk Rowntree

*"New York is changing... We can respond to new art, yes, but we can do this in a potentially more meaningful fashion... what the New Museum has done best in the eighties is to deal with theoretical issues and those that are more clearly identified as political..."*

William Olander,  
Flash Art News  
October 1988

"As such," states our first prospectus, "it would be the only museum in New York to have, as its priority, living artists and the work they make." The wisdom and support of Alan Goldring, The New Museum's first and founding trustee, were instrumental in making this dream come true. Certainly, it has been one of the Museum's greatest strengths throughout our fifteen years that it remains small enough to be flexible, and large enough to have an impact on the field.

One of the earliest plans for the Museum was a series of "community access" exhibitions designed to show "visual material which is not generally considered to be within the aesthetic mainstream, [providing] a forum for the work of groups of diverse background and purpose." We did, indeed, initiate a number of exciting joint projects with Collab, Taller Boriqua, Fashion Moda, and Heresies during these years.

At the heart of the museum's plan was an active involvement and rapport with living artists, through intensive curatorial studio visits

and travel; an education program which included "minority" internships; a series of lectures pairing an artist's discussion of his/her own work, with a critic's analysis; a desire to reach as wide and diverse a public as possible through programs that would create crossover audiences; and the goal of locating in a landmark building downtown.

We are proud to have introduced, during these early years, the work of artists who are now well-known, if not famous (or infamous). Among them are Bill Jensen and Donald Sultan (1977); David Saunders and Louisa Chase (1979); Dara Birnbaum, Keith Haring, Adrian Piper, Howardena Pindell, Stephen Prina, Lauren Ewing, and David Reed (1980); Al Ruppertsberg (1981); and Robert Colescott, Erika Rothenberg, Mark Tansey, and Tony Oursler (1982). Window projects by John Ahearn, Jeff Koons, David Hammons, and Richard Prince were also featured, in that order, in 1980. The New Museum held the first retrospective exhibitions of the work of Alfred Jensen and Barry Le Va (1978), Ree Morton (1980), and John Baldessari (1981).

The "Bad" Painting exhibition in 1978 drew record crowds. Our first series of symposia, *Art and Politics*, opened up an area of discussion that became prevalent a decade later. Our collector's group, ArtQuest, has been a model of its kind—although budgets were so tight that trustee Laura Skoler personally cooked many of the buffet banquets that ended a day of studio visits!

One last note about these early years: it seems that someone or something was looking out for us in hard times. Just days after we discovered that the Fine Arts Building at 105 Hudson Street, where our first tiny office was housed, had been sold, trustee Vera List negotiated our move to an exhibition space at The Graduate Center of the New School for Social Research in July 1977. In 1981, at the moment when our financial picture was at its bleakest, we got word of a \$75,000 NEA challenge grant. When The New School urgently needed its space back, New Museum Board President Henry Luce III, with help from fellow Trustee and Counsel Herman Schwartzman, negotiated the donation of our present quarters at 583 Broadway.

1983-1987:

The move to Broadway marked the beginning of a brave new era. Fundraising efforts increased as need expanded, and we refined our Benefit Auctions of artists' hats, masks, and boxes created each year for the occasion, to include larger and more representative donated works. We also initiated a series of Limited Editions, which has been instrumental in supporting the Museum.

Our favorite security guards, Kimball Augustus and Elon Joseph, decided to leave The New School to cast their lot with us and art. Highlights of these years include the inception of Linda Montano's *Seven Years of Living Art* in the rear window space; the publication of two of the four major books of theory and criticism we published under the auspices of the Henry Luce Fund for Scholarship in American Art; performance artist and porn star Annie Sprinkle's conversation with my in-laws at the *Choices* opening; the expansion of our exhibition programs to include artists from abroad; and finally, the celebration of our Tenth Anniversary, seemingly only moments after our founding.

*"[Ana Mendieta's] work was as much an acknowledgement of death as it was a celebration of life... This beautifully installed retrospective was a true homage to Mendieta's memory."*

Donald Kuspit,  
Art Forum  
February 1988

1988-1992:

The most recent five-year period has been characterized by both change and refinement. As a first step, we undertook a necessary office renovation that temporarily relocated the entire staff to the open spaces of the basement for almost a year, creating a newsroom atmosphere that was twice as public and noisy as our former one-room office on 14th Street.

Once back in our former quarters upstairs, we engaged consultants Don Adams and Arlene Goldbard, whose invaluable advice helped us to simplify and solidify our participatory management structure, which had become more difficult to maintain with a staff of forty grown from ten.

The growing AIDS crisis prompted the Museum's active participation through exhibitions and programs designed to bring awareness and action to the arts community. We also continued to explore issues of race and gender, as well as broadening programming to include an examination of popular culture, exemplified by the work of British impresario Malcolm McLaren. *From Receiver to Remote Control: The T.V. Set* was our most ambitious multi-media exhibition to date, and we celebrated the end of Linda Montano's seven-year reign in the Mercer Street Window.

Our programs expanded geographically to include Eastern Europe and Africa and conceptually to include *The Living Paintings*. This performance exhibition was an instant sensation and drew the largest attendance and press coverage ever. But this four-day, full-time performance vision required much adjustment on the part of the staff: one of our most patient security staff members commented dryly on the "living garbage" caused by the "paintings" lunch break—while they were hanging on the wall.

In the summer of 1988 I took a brief sabbatical after twenty-seven years of full-time museum work and returned in January, refreshed and glad to be back. My return, however, was saddened by the loss of Bill Olander, our Senior Curator, who died of AIDS in the spring of 1989.

The museum continues to be eclectic, unpredictable, and adventurous. We will be testing new ground again this summer with an unprecedented series of artist-initiated, community-based projects situated in a museum-as-art-mall. The following year will open with an unconventional group of installation works with our security staff as educators and guides. Beginning in 1993, three team-organized exhibitions will explore urban displacement, the globalization of art and commerce, and the metaphor of outer space as a colonial frontier.

These days I am amazed by how much we have adhered to our early vision, and at the same time, moved light years ahead of it. I am deeply gratified by how far we have come and sobered by how much more we could do with the proper resources. Nonetheless, it's been a miraculous growth. We have persevered not only by relying on the hard work and creative talents of our staff and Board, and the help of so many friends and donors, but also on the remarkable generosity, understanding, and vision of the artists, without whom The New Museum would not have existed in the first place.

Marcia Tucker  
Director

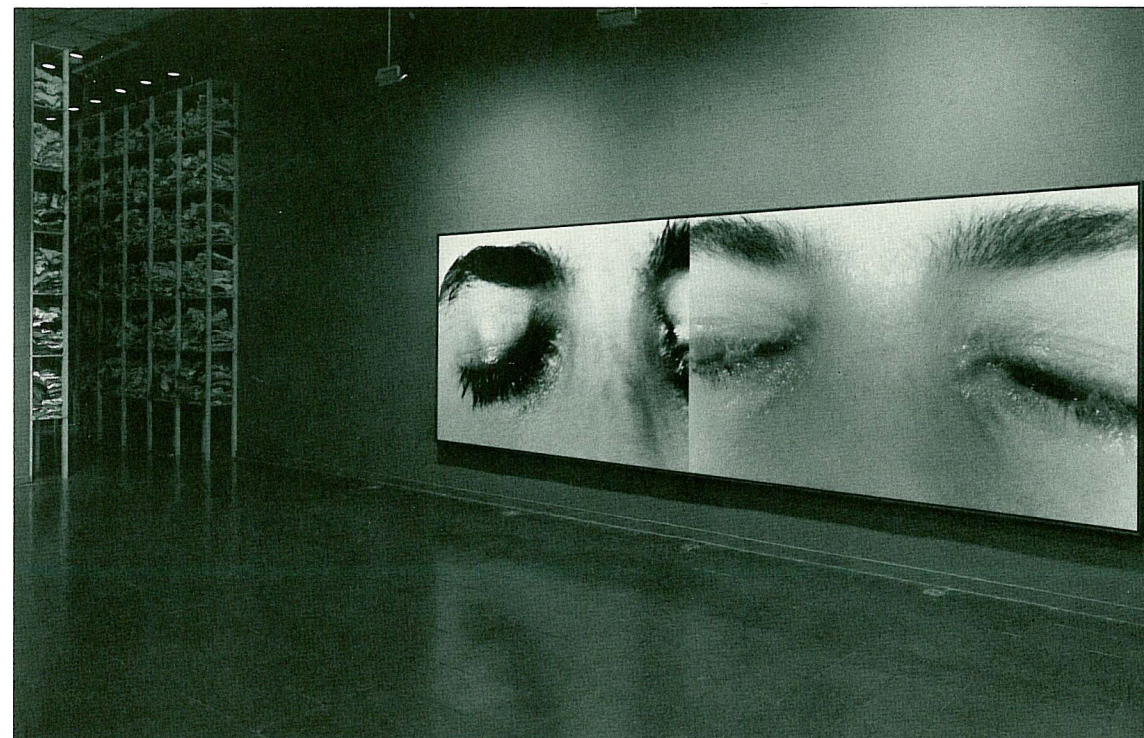
*"Everyone was talking about Stephen Taylor Woodrow's Living Paintings show at The New Museum. People want to see human beings hung up..."*  
Cookie Mueller,  
Details  
May 1988

*"'Rhetorical Image,' at a New York museum, inadvertently reflects on art's impotence... the exhibition raises a number of intriguing questions about art and power."*

Edward J. Sozanski,  
The Philadelphia Inquirer  
January 1991

## EXHIBITIONS

Exhibitions at The New Museum explore the work of living artists and contemporary issues in art and society. They are organized to consistently challenge and expand conventional practices and question the social function of contemporary art. The Museum utilizes think-tanks of artists, community members, critics, and specialists from outside the museum profession to develop themes for each exhibition year and formulate dynamic concepts and strategies to actively engage viewers from different racial and cultural backgrounds. These concepts are then developed and implemented by project teams composed of Museum curators, staff representatives from all other departments, and professionals from outside the visual arts discipline.



Installation view of *The Interrupted Life*.

This year each of the three major exhibitions directly challenged the physical, spatial, and perceptual boundaries of the Museum. *The Interrupted Life* was one of the most well-attended and critically reviewed exhibitions in the Museum's history. Alfredo Jaar, an internationally known artist who first exhibited here in 1984, presented three new installations as part of *1 + 1 + 1: Works by Alfredo Jaar*. The On View Program, a forum for smaller thematic exhibitions that enables the Museum to respond to the changing focus of contemporary art by presenting new works in a timely fashion, included more artists than ever before.

Photo: Fred Scruton

FALL 1991

September 13 - December 29, 1991

THE INTERRUPTED LIFE

This major group exhibition explored the theme of death in the Western world and the myriad historical, social, and cultural practices associated with it. Works by forty-two artists combined installation, photography, sculpture, painting, video, and film. Organized by Senior Curator France Morin and designed by Massimo Vignelli, the exhibition featured the New York premiere of *Death in the Seine*, a film by Peter Greenaway (whose most recent film is *Prospero's Books*), and *The Living Altar*, an installation drawn from the Chicano tradition of altars for the dead, created in collaboration with Amalia Mesa-Bains.

*The Interrupted Life* was accompanied by a catalogue of essays, interviews, and projects by artists, authors, historians, and others. It was edited by France Morin and designed by Massimo Vignelli.

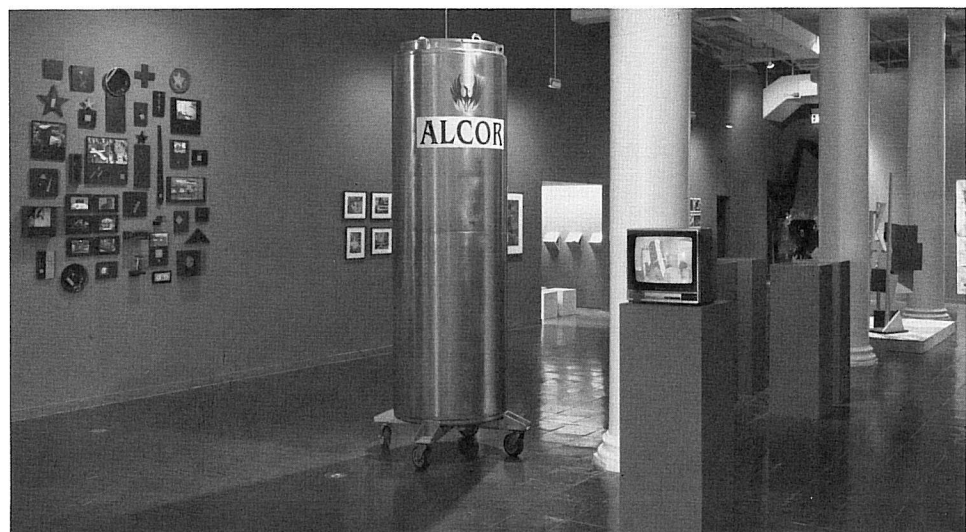


Photo: Fred Scruton

Installation view of *The Interrupted Life*.

Contributors included George Benta, Matthew A. Berger, M.D., Kathy Brew, Reverend Myron Ebersole, Peter Greenaway, William Hartgrove, bell hooks, Saul Kent, Sanford Kwinter, Sylvere Lotringer, Ruth Macklin, Ph.D., Jo Ann Martin, Ruby McNeil, Charles Merewether, Yehuda Nir, Linda Rodriguez, Barbara Sonneborn, Tyrone Soto, Anthony Vidler, Gerald Vizenor, and Jo Ann White.

Funding was provided by The International Cultural Relations/External Affairs and International Trade Canada; The Canadian Consulate General in New York; (AFAA) Association Francaise d'Action Artistique, Ministère des Affaires Etrangères; and the Yugoslav Press and Cultural Center; with special assistance from Galerie de France, Fritz Dietl of Radix Group International, Galerie Paul Andriessse, and Jack Tilton Gallery.

ON VIEW

In 1984, Linda Montano began performing *7 Years of Living Art*, an ongoing work of art/life counseling. She read palms and gave advice on art and everyday life during regular monthly appearances at the Museum. A 49-minute tribute to the seven chakras and the physical powers in Indian philosophy, *Linda's Last Performance* on December 6 was a ritual event for the community participants in *7 Years of Living Art*. This final event marked the end of Linda Montano's seven-year reign.

Linda Montano and Director Marcia Tucker, *Linda's Last Performance*, December 6.

Artists were Gwen Akin & Allan Ludwig, Hilton Als & Darryl Turner, Antonin Artaud, Joseph Beuys, Nayland Blake, Christian Boltanski, Victor Bouillon, Geneviève Cadieux, Sophie Calle, Mary Carlson, Sarah Charlesworth, Larry Clark, Hans Danuser, Jimmy DeSana, Eugenio Dittborn, Orshi Drozdik, Marlene Dumas, Jimmie Durham, Laura Fields, Adam Fuss, Peter Greenaway, Ronald Jones, Mona Hatoum, Tadeusz Kantor, John Lekay, Amalia Mesa-Bains, Donald Moffett, Bruce Nauman, Elaine Reichek, Bastienne Schmidt, Jeffrey Silverthorne, Cam Slocum, Kiki Smith, Jolie Stahl, Mladen Stilinović, James Van Der Zee, Andy Warhol, Brian Weil, Frederick Wiseman, and David Wojnarowicz.



Photo: Sara Krauskopf

DAY WITHOUT ART

On December 1, The New Museum joined over 3,500 galleries and museums throughout the world to mark Day Without Art, a national day of action and mourning organized by Visual AIDS in response to the AIDS crisis. This year the Museum installed *Every Ten Minutes* by artist Robert Faber: a resonating bell in the Museum entryway rang in ten-minute intervals to represent one AIDS-related death in the United States every ten minutes. The New Museum continued its history of collaboration with Gran Fury by installing an L.E.D. sign in the Museum lobby which flashed statistics and called for an end to the AIDS crisis.

Day Without Art is funded in part by the William Olander Memorial Fund.



Photo: Fred Scruton

WINTER 1992

January 15 - April 19, 1992

I+I+I: WORKS BY ALFREDO JAAR

Architecture, theater, and photography, primarily in the form of dramatic light-box installations, converged in Alfredo Jaar's exhibition about the inextricable ties and inequities that bind the so-called "first" and "Third" Worlds. Works from three series focused on three different continents—Latin America, Asia, and Africa. Grouped together, Jaar's *1 + 1 + 1* took the viewer on an investigative journey through a geopolitical landscape. This first major New York museum exhibition including five new works was coordinated by Assistant Curator Alice Yang and was the last stop of a tour circulated by the San Diego Museum of Contemporary Art.

Funding was provided by the New York State Council on the Arts with additional assistance from the Friendship Press, National Council of Churches, New York. The touring exhibition was made possible by the generous support of Colette Carson Royston and Dr. Ivor Royston, the Lannan Foundation, the Metropolitan Life Foundation, and a grant from the National Endowment for the Arts.

Alfredo Jaar, *(Un)Framed*

## ON VIEW

*The Big Nothing or Le Presque Rien* was a group exhibition of young American and French artists in the New Work Gallery which explored the boundaries between art as object and museum as arbiter of display. Organized by guest curator Kerri Scharlin, this program was simultaneously on view at The French Cultural Services of the French Embassy, in New York. *My Spirit*, Seattle artist Jeffrey Mitchell's floor-to-ceiling plaster and latex sculptures in WorkSpace, explored the innocence of childhood, sensuality, and spirituality. Stretching the boundaries of portrait photography, *The Age Machine*, created by Nancy Burson and David Kramlich, was an interactive, computerized installation which "aged" the viewer by 25 years. Viewers operated the machine in the Museum lobby as their "aged" images appeared on monitors in the Broadway Window.



Photo: Fred Scruton

Installation view of *The Age Machine* by Nancy Burson and David Kramlich.

Installation view of *My Spirit* by Jeffrey Mitchell.

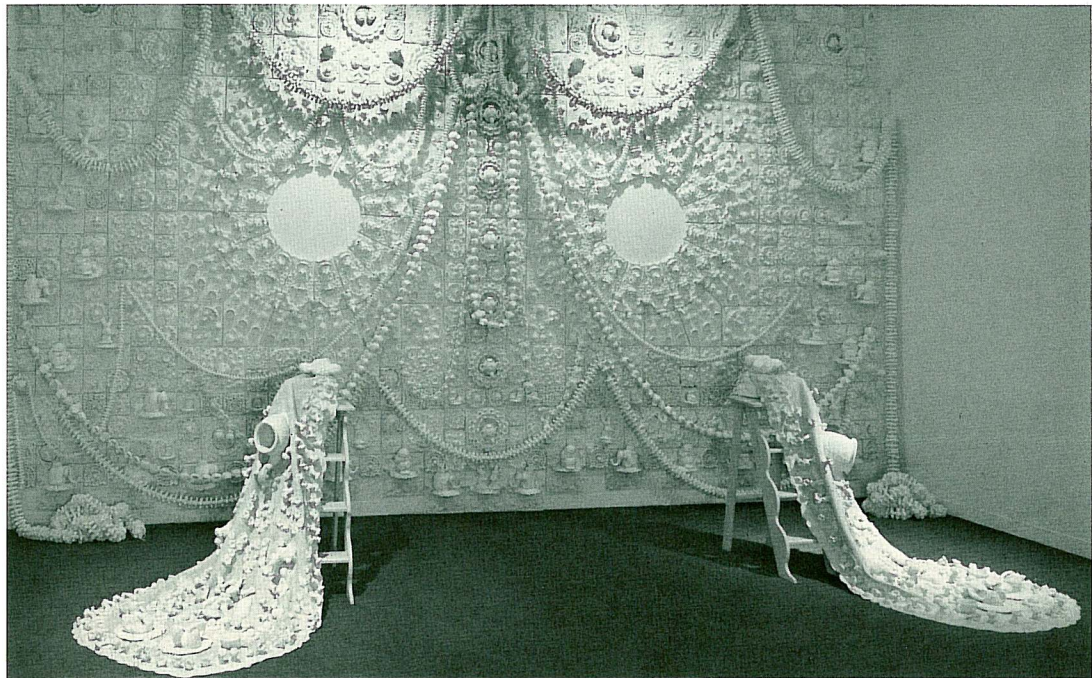


Photo: Fred Scruton

## SUMMER 1992

May 16 - June 28, 1992

### THE ART MALL: A SOCIAL SPACE

Artists were invited to develop a variety of programs based on the concept of the American shopping mall, an arena that typically combines leisure and consumption. This multidisciplinary group project explored the nature of public space as a setting for community interaction, and as a meeting ground for artists and "shoppers." Artists Nancy Dwyer and Alexander Ku, along with architect Jeffrey Murphy, transformed the Museum's galleries into a public space for interactive programming. Proposals were selected by a programming team of members from within and outside of the Museum. This exhibition was coordinated by Brian Hannon.

## ON VIEW

### LAST WORDS

"Consider the likelihood you have the opportunity to speak on national television, but are limited to a single word. Consider further that after you say your word you must take a vow of silence. ... this word would be your last."

Seyed Alavi's video installation in the Broadway Window addressed this hypothetical situation with a series of one-word responses isolated from their original contextual meanings. Words presented this way expand their poetic emphasis and allow different interpretations and meanings to develop. Alavi's installation sought to examine the role of the spoken word and language in everyday communication.



Photo: courtesy of the artist

Seyed Alavi, *Last Words*.

### ON VIEW FUNDING

Projects presented as part of the On View Program were funded in part by the Jerome Foundation, The Greenwall Foundation, and the National Endowment for the Arts. Additional funding for *The Big Nothing or Le Presque Rien* was provided by (AFAA) Association Francaise d'Action Artistique, Ministère des Affaires Etrangères, and the French Cultural Services in New York.

### LENDERS TO THE EXHIBITIONS

Staffan Ahrenberg, Los Angeles; Fernando Alcolea Gallery, New York; Ara Arslanian, New York; Massimo Audiello and Robert Miller Gallery, New York; Luhring Augustine Gallery, New York; Ruth and Jacob Bloom, Santa Monica; Galerie René Blouin, Montreal; John Bransten, San Francisco; Stanley B. Burns, M.D. and The Burns Archive; Leo Castelli, New York; Sharleen and Martin Cohen, Los Angeles; Tom Cugliani Gallery; Jimmy DeSana Trust; Erato Films/Allarts TV Productions/Mikros Image; Galerie Barbara Farber, Amsterdam; Fawbush Gallery, New York; Galerie de France, Paris; Arthur and Carol Goldberg Collection, New York; Marian Goodman Gallery, New York; Jay Gorney Modern Art, New York; Haags Gemeentemuseum, The Hague, Holland; Peter Halley, New York; Pat Hearn Gallery, New York; Fred Hoffman Gallery, Los Angeles; Galerie Grita Insam, Vienna; Nicole Klagsbrun Gallery, New York; Michael Klein, Inc., New York; Richard Kuhlenschmidt Gallery, Los Angeles; Curt Marcus Gallery, New York; Galerie Gabrielle Maubrie, Paris; Metro Pictures, New York; Meyers/Bloom Gallery, Santa Monica; Musée National D'Art Moderne, Centre Georges Pompidou, Paris; Pence Gallery, Los Angeles; P·P·O·W, New York; Sonnabend Gallery, New York; Donna Van Der Zee, New York; Simon Watson, New York; and Zipporah Films (as of April 1, 1992).



## ARTISTS ADVISORY BOARD

The Artists Advisory Board was formed in 1984 to provide a forum for discussion between the Museum and one of its most important audiences. Members serve four-year terms and advise the Museum on topics like the relationship between curators and artists' communities, the role of education, and audience development.

### ARTISTS ADVISORY BOARD

Jerri Allyn
Hilton Als and Darryl Turner
Doug Ashford for Group Material
Julie Ault for Group Material
John Baldessari
Ken Chu
Jimmie Durham
Kate Ericson & Mel Ziegler
Ming Fay for Epoxy Art Group
Mike Glier
Guillermo Gomez-Peña*
Félix González-Torres for Group Material
Alfredo Jaar
Lisa Jones
Jeff Koons
Yolanda Lopez
Amalia Mesa-Bains*
Marilyn Minter
Donald Moffett
Vik Muniz
Dennis Oppenheim
Esther Parada
Adrian Piper
David Reed
Alison Saar
Juan Sanchez
David Saunders
Carmelita Tropicana
Carrie Mae Weems
Fred Wilson

\*special advisors for the 1991 year

*"...As a picture of what's wrong with American society, especially with its treatment of minorities and their cultures, this exhibition ['The Decade Show']... should be required viewing for politicians and art lovers."*

*Roberta Smith,  
The New York Times  
May 1990*

## EDUCATION

Museums are social spaces where dialogue across disciplines and between individuals and groups can expand our awareness of art and the world we live in. Recognized as a national model in the development of diverse cultural practice, the Education Department of The New Museum has achieved prominence in the museum community and attracted critical praise by expanding the parameters of traditional art education.

Responsive to scholarly as well as societal issues, our public programs exemplify the Museum's strength with experimental strategies to broaden access to art, and to cultivate the exchange of ideas, insights, and influences among culturally diverse individuals and communities.

This year, Education Curator Susan Cahan and the Education Department organized public programs in collaboration with outside professionals for the fall and winter exhibitions.



Photo: Catherine McGann

**Mama Lola and Karen Brown, *Papa Gede: Vodou Spirit of Death, Sexuality, and Humor*, October 15.**

### FALL 1991

Presented in conjunction with *The Interrupted Life*, these programs identified and contrasted the different ways people view death. Academicians, artists, and other professionals explored its cultural and spiritual aspects and the role of community in coping with fear, loss, and grief.

### The Living Altar

In the Chicano tradition of Dia de los Muertos, or Day of the Dead, the Museum organized an ofrenda or "living altar" in collaboration with artist Amalia Mesa-Bains. Viewers were invited to place personal mementos of deceased loved ones with the altar's customary offerings of food and drink, flowers, candles, paper decorations, and candy skulls.

The Living Altar.



Photo: Sara Krauskopf

**Viewer Participation Project**

*The Interrupted Life* stimulated many visitors to reflect on personal memories and emotional experiences of death and dying. A series of blank books invited them to anonymously respond to provocative questions about their attitudes and beliefs. This project generated over 3,500 responses.

**WORKSHOPS & LECTURES**

**Love is Colder Than Death**

An evening of readings with Suzan-Lori Parks, playwright; Hilton Als, writer; and Darryl Turner, writer and visual artist. Organized by Hilton Als  
*September 24, 1991*

**A Fantasy Encounter With Dying**

Reverend Myron Ebersole,  
Milton S. Hershey Medical Center in Pennsylvania  
*September 14 and October 26, 1991*

**Real Life and Death**

France Morin, Senior Curator  
*September 28 and December 21, 1991*

**Dancing with the Gods: A Santería Perspective**  
(with music and dance)

Migene Gonzalez-Wippler, cultural anthropologist and author  
Organized by Alida Vega  
*October 8, 1991*

**Papa Gede: Voudou Spirit of Death, Sexuality, and Humor**

Karen Brown, Professor of Sociology, Anthropology, and Religion,  
Drew University  
Mama Lola, a Haitian Vodou Priestess in Brooklyn  
Organized by Alida Vega  
*October 15, 1991*

**Death and the Supernatural**

David Hufford, Director, Center for Humanistic Medicine,  
Hershey Medical Center, Pennsylvania  
*November 15, 1991*

**Death and the Supernatural Interviews**

Hufford interviewed visitors about their supernatural experiences with death.  
*November 16, 1991*



Photo: Catherine McGann

Darryl Turner, Hilton Als, and Suzan-Lori Parks, *Love is Colder than Death*, September 24.

**FILM SCREENINGS AND PANEL DISCUSSIONS**

**Regret to Inform**

A documentary film in progress on American and Vietnamese widows of war.  
Barbara Sonneborn and Kathy Brew, filmmakers  
Wanda Ruffin, Director, In-Touch Project  
Anna Robinson, a soldier in the Persian Gulf War  
Martha Voutas Creamer, a widow whose husband took his own life to protest the Persian Gulf War  
*October 29, 1991*

**Regret to Inform Interviews**

Sonneborn and Brew interviewed and videotaped women whose lives were affected by war.  
*November 2, 1991*

PANEL

Sites of Criticism

A two-part symposium was organized and moderated by *Acme Journal* editors Joshua Decter and John Miller, with Andrea Fraser.

*Sites of Criticism* examined the role of contemporary art in debates on cultural criticism, and the traditional divisions between art-making and art criticism with visual, literary and film artists, activists, historians, and critics.

With Judith Barry, Gregg Bordowitz, Papo Colo, David Deitcher, Coco Fusco, Félix González-Torres, Isabelle Graw, Renée Green, Peter Halley, Silvia Kolbowski, Calvin Reid, Mary Anne Staniszewski, Brian Wallis, Dan Walworth, and Fred Wilson.

March 3 and 10, 1992

Co-sponsored by The New Museum at The Drawing Center

HIGH SCHOOL TEACHERS' SEMINAR

Global Histories and Contemporary Legacies

Organized by Simon Leung and Elyse Rivin, artists/educators, this interdisciplinary seminar on contemporary global studies combined media analysis, viewings of contemporary art, and discussions with artists, historians, and community activists.

Arie Bierman, New York Association for New Americans; Dawoud Bey, artist/writer; Avon Drake, Director of Afro-American Studies, Virginia Commonwealth University; Alfredo Jaar; Raymond Joseph, Editor, *Haiti Observateur*; Mickie McGee, curator/writer;

Nkiru Nzegwu, Assistant Professor, Philosophy and Art History, SUNY Binghamton; Dinah PoKempner, Asia Watch; and Ward Kaiser, Peters Projection map expert.

March 7, 14, 21, 1992



Global Histories and Contemporary Legacies, March.

Photo: Sara Krauskopf

HIGH SCHOOL ART PROGRAM

The High School Art Program, under the direction of Zoya Kocur, completed its eighth year in 1992. Unlike most museum school programs, The New Museum's High School Art Program uses the classroom instead of the museum gallery as a base. Courses are taught by contemporary artists and educators and include visits to museums, galleries, studios, and public art sites in New York City. While in the classroom, students produce artworks combining what they have learned with their own personal experiences.

*"The kids are electrified," says Lila Steinberg, who's been teaching in public schools since 1955. The New Museum's outreach program 'is a wonderful way to bring the museum to kids and the kids to the museum.'"*

Marilyn Mizrahi, The Villager

In 1991-92 eight New York City public high schools in four city boroughs serving a diverse racial and cultural student population—including alternative schools for pregnant and parenting teens, and a college-bound program inside a public housing site in East Harlem—participated in the Museum's program. Plans call for the addition of two new schools in 1992-93.

Artist Catalina Parra taught contemporary art and social issues at Teen Aid High School in Brooklyn. Students met artist Ada Cruz at The Studio Museum in Harlem and produced collages about their experiences of pregnancy and parenting.

At the East Harlem Alternative Secondary School, a college-bound program in the Taft Houses, Zoya Kocur worked with students on two installations: one on AIDS displayed in the school's window, and a second on racism placed in the Department of Transportation's Office of Community Affairs.

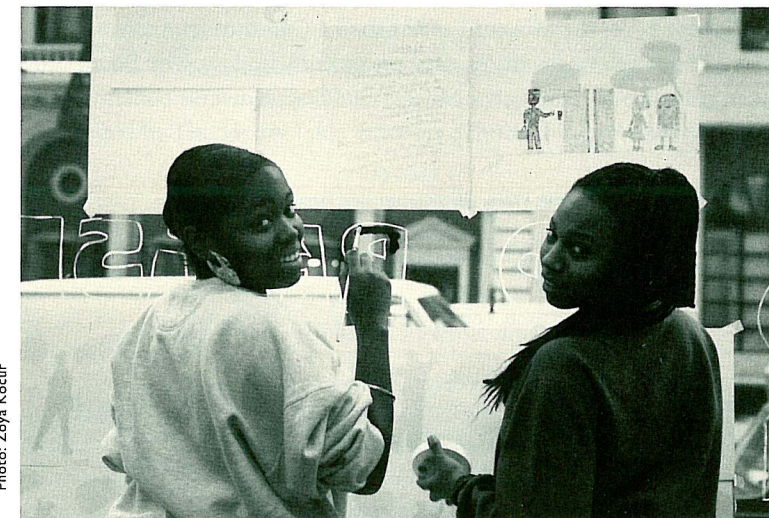


Photo: Zoya Kocur

Students from East Harlem Alternative Secondary School install a project at the NYC Department of Transportation in December.

NATIONAL ENDOWMENT FOR THE ARTS CHALLENGE GRANT

In 1990 The New Museum was awarded an NEA Challenge grant to further its exemplary work in high school arts education. Funds must be matched and will be used to expand the number of participating schools, and to publish resource books.

HIGH SCHOOL CONTEMPORARY ART LEARNING GUIDE

Funded by the NEA Challenge grant, this project will include a book for teachers and a companion book for high school students. Designed to increase awareness of contemporary culture and society, the Guide will be published in 1993. Developed in collaboration with artists and educators nationwide, it will be the first interdisciplinary high school publication to include contemporary art as an integral component.

## SOHO CENTER LIBRARY

The SoHo Center Library, donated to The New Museum in its entirety in 1985 by its founder Larry Aldrich, is the only library in the United States devoted exclusively to contemporary art and criticism. About 1,200 annual visitors—scholars, artists, writers, and students, many from abroad—use its more than 48,000 volumes, including over 200 current art periodicals. The Library's collection of artists' monographs and books, works of art history and theory, with catalogues from American and international exhibitions, is comprehensive in scope and offers materials unavailable elsewhere.

A critical source for the Museum staff for researching the history and evolution of contemporary art and culture, the Library is integral to the development of the Museum's exhibitions and programs.

Donations to the SoHo Center Library have included the complete collection of the Edward Broida Foundation and the McCrory Corporation; Lucy Lippard's major archive on art from different cultures; and gift books from Farideh Cadot Gallery, Mrs. Ethel Wachs, Nan Laitman, and Henry Luce III.

"...The New Museum serves as a forum for ideas that are not addressed in the mainstream."

Ned Rifkin,  
Sculpture  
March/April 1991

## COMMUNITY ADVISORY BOARD

In October 1990 the Museum established a Community Advisory Board of twelve arts, business, and community leaders. The Board provides guidance in helping the Museum address a diverse constituency.

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

## PUBLICATIONS

### Selected Catalogues

*The Interrupted Life*

1991, 239 pages; 103 illustrations, 40 in color. Paper.

*The Decade Show: Frameworks of Identity in the 1980s*

Co-published by The Museum of Contemporary Hispanic Art, The New Museum of Contemporary Art, and the Studio Museum in Harlem

1990, 364 pages, 188 illustrations, 76 color. Paper.

*Mary Kelly: Interim*

1990, 66 pages, 22 illustrations, 8 color. Paper.

*Strange Attractors: Signs of Chaos*

1989, 64 pages. Paper.

*Ana Mendieta: A Retrospective*

1987, 86 pages, 47 illustrations, 12 color. Paper.

*Hans Haacke: Unfinished Business*

1986, 303 pages. Paper.

*Choices: Making an Art of Everyday Life*

1986, 50 illustrations, 120 pages. Paper.

*The Art of Memory / The Loss of History*

1985, 60 pages, 40 illustrations. Paper.

*Difference: On Representation and Sexuality*

1985, 48 pages, 18 illustrations. Paper.

### Books

**Documentary Sources in Contemporary Art**

Series Editor, Marcia Tucker

Funded by The Henry Luce Fund for Scholarship in American Art

#### VOLUME I

*Art After Modernism: Rethinking Representation*

Edited by Brian Wallis.

Co-published by The New Museum of Contemporary Art and David R. Godine, Publisher, Inc.

1984, 458 pages, 75 black-and-white illustrations. Paper.

#### VOLUME II

*Blasted Allegories: An Anthology of Writings by Contemporary Artists*

Edited by Brian Wallis.

VOLUMES II, III, & IV co-published by The New Museum of Contemporary Art and The MIT Press, Massachusetts Institute of Technology.

1987, 427 pages, 58 black-and-white illustrations. Cloth.

#### VOLUME III

*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.

1990, 471 pages, 48 black-and-white illustrations. Cloth.

#### VOLUME IV

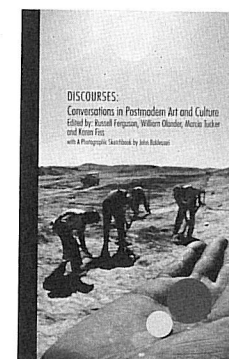
*Out There: Marginalization and Contemporary Cultures*

Edited by Russell Ferguson, Martha Gever, Trinh T. Minh-ha, and Cornel West,

with images selected by Félix González-Torres.

1990, 446 pages, 59 black-and-white illustrations. Cloth.

The Peters Projection Map, 1+1+1: Works by Alfredo Jaar brochure.



"...exceptionally well-designed and informative publications by a young museum documenting work by young American artists."

Art Libraries Society of New York, Sixth Annual Awards

## THE SEMI-PERMANENT COLLECTION

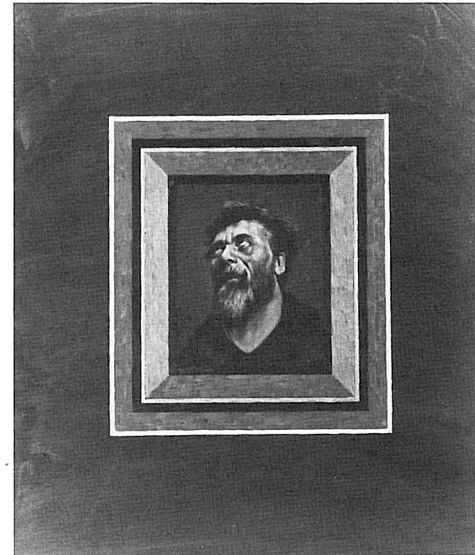
In 1979, The New Museum of Contemporary Art established its Semi-Permanent Collection to affirm its commitment to contemporary art and living artists.

The Collection, now over 100 works, provides support for artists and the field through the acquisition and public exhibition of artworks, and also serves as a significant document of the museum's exhibition history.

At least one representative work from each major exhibition is sought for acquisition.

Unlike conventional collections, only works created within the last ten years qualify for acquisition. They are retained for no less than ten but no more than twenty years, creating a constant evolution of works that illuminate the art of the recent past, while remaining engaged with the art of the present. Artworks may be acquired through gift, purchase, or bequest and are available to other institutions through loans, pending museum review.

A selection of sculpture by American artists from the Semi-Permanent Collection will be featured as part of *A Survey of New York City Museums' Permanent Collections*, sponsored by Olympia & York and organized by The Public Art Fund. This exhibition will be held at The World Financial Center, from July-October 1992.



René Santos,  
*Untitled*.

### ACQUISITIONS 1991-92

ACT UP/Gran Fury

*Silence = Death*, 1987. L.E.D. sign,  
To augment the Lobby installation, *Silence = Death*, 1987.  
Neon sign, 48" x 79", acquired in 1988.

Félix González-Torres

*Untitled*, 1989.  
Black-and-white print on  
Westwinds 100% rag paper, 17" x 22".

Krzysztof Wodiczko

*Review of Selected Public Projections Since 1981*, 1990.  
Installation with slide program of 180 slides on two projectors.  
Trustee Purchase Fund and  
NEA Museum Purchase Plan Grant.

Claudia Matzko

*Untitled*, 1991.  
Glass and pins, 144" x 216".  
Gift of the artist.

Dana Duff

*Ivy*, 1989.  
Water, formaldehyde, motor oil, glass, and various objects,  
7" x 12 1/2" in diameter.  
Gift of Herman Schwartzman.

Cildo Meireles

*Insertion into Ideological Circuits:*  
*Coca Cola Project* (excerpt), 1970/90.  
Three sets of three Coca-Cola bottles, adhesive stickers.  
Gift of the artist.

Cildo Meireles

*Insertion into Ideological Circuits:*  
*Banknote Project* (excerpt), 1970/90.  
Twenty-two banknotes with stamp.  
Gift of the artist.

Cildo Meireles

*Zero Cent Coin*, 1978, first edition 1990.  
2 coins, relief on metal, 5/8" diameter.  
Gift of the artist.

Cildo Meireles

*Zero Dollar Bill*, 1978, first edition 1990.  
Offset print on paper, 6 3/8" x 2 3/8".  
Gift of the artist.

"The New Museum is offering a little cure for those of you who have been lulled into complacency by the cozier aspects of the Bush era...."  
The New Yorker, June 1989



Photo: Tom McGovern

Perejaume

*Pintura i Representació*, 1991.  
Mural C-print, 54 3/4" x 55 3/4".  
Gift of the artist and Galeria Joan Prats.

Perejaume,  
*Pintura i Representació*,  
Installation in the  
Broadway Window,  
1991.

Donald Moffett

*Mercy*, 1991.  
Light box with cibachrome transparency,  
14" (diameter) x 4" (depth).  
Edition #1 of 100.

Erika Rothenberg

*Dial-the-Truth*, 1984.  
Acrylic on canvas, 36 1/2" x 48 1/2" x 1 3/4" (framed).

## WILLIAM OLANDER AND THE NEW MUSEUM

William Olander, respected by many as a visionary curator at The New Museum from 1985 until his death from AIDS in 1989, was a rigorous scholar and critic with a deep commitment to artists, and to expanding the boundaries of museum practice.

At The New Museum, Bill organized many exhibitions including *The Art of Memory/The Loss of History*, *FAKE!*, *Homo Video: Where We Are Now*, and *Let the Record Show...*. He enhanced the Semi-Permanent Collection with important works by Louise Lawler, Sherrie Levine, René Santos, Andres Serrano, May Stevens, and Hiroshi Sugimoto, among others.

*"Many of us believe that we are in the midst of a crisis today. Let the record show that there are many in the community of art and artists who chose not to be silent in the 1980s."*

*William Olander, Let The Record Show..., an installation in the Broadway Window by ACT UP, 1987*

### THE WILLIAM OLANDER MEMORIAL FUND

The William Olander Memorial Fund was established in 1989 in memory of Bill Olander to promote cultural activism and extend Bill's vision of the curatorial craft through photography, video, performance, and installation. The Fund, supported by donations from museum members and friends, also acquires works for the Semi-Permanent Collection.

#### FUND ACTIVITIES

##### 1991 — 1992

*L'Amour/La Mort, or Pip/Pirip/Philip*, Broadway Window installation by Hilton Als and Darryl Turner, *The Interrupted Life*

1991 Visual AIDS Day Without Art

Acquisition of a L.E.D sign for the semi-permanent lobby installation of ACT UP/Gran Fury's *Silence=Death*

*Sites of Criticism*, a symposium co-sponsored with *Acme Journal*

##### 1990 — 1991

*Wipe Out*, a bilingual poster project by Gran Fury in the New York City subway system, *The Decade Show*

The *All Channels Room* and *Homemade T.V.* in *From Receiver to Remote Control: The T.V. Set*

1990 Visual AIDS Day Without Art

*Love for Sale...Free Condoms Inside*, Broadway Window installation by Gran Fury and P.O.N.Y. (Prostitutes of New York)

##### 1989 — 1990

Acquisition and semi-permanent lobby installation of ACT UP/Gran Fury's *Silence=Death*, a neon sign from *Let the Record Show...*, organized by William Olander

*Strange Attractions: An Evening of Chaotic Performance*, with Orshi Drozdik, Elliot Sharp and Soldier String Quartet, Ron Vawter, and the Blue Man Group

1989 Visual AIDS Day Without Art

*Subjects of History*, a symposium with Laura Mulvey, Mary Kelly, and The V-Girls

Postcard project lobbying for Congressional support of the National Endowment for the Arts

*"Bill was repelled by the notion of a static system of qualitative aesthetic judgment. He saw the museum as a place where cultural practitioners...could challenge entrenched attitudes...."*

*David Deitcher, "William Olander, 1950-89," The Village Voice, April 4, 1989*

## MEMBERSHIP AND DEVELOPMENT

### MAJOR GRANTS AND SPECIAL PROJECT SUPPORT

The New Museum of Contemporary Art was encouraged this year by the significant support from both the public and private sectors. The National Endowment for the Arts Challenge III Program awarded us a \$275,000 grant in 1990 in recognition of the Education Department's High School Art Program. We must raise \$825,000 over a four-year period to match the award, providing \$1,100,000 to help develop a national model for museum education. The Andy Warhol Foundation for the Visual Arts responded to the N.E.A.'s challenge with a \$100,000 two-year commitment. We also gratefully acknowledge the support of the Horace W. Goldsmith Foundation, the Albert A. List Foundation, and the Norman and Rosita Winston Foundation.

The New Museum is grateful to The Henry Luce Foundation, Inc. for its outstanding history of support: most recently, an award of \$200,000 for capital improvements and the purchase and installation of a new computer system.

The continued generosity of the Jerome Foundation and The Greenwall Foundation ensured the success of the Museum's On View Program, which brings young and emerging artists' work to a wider public.

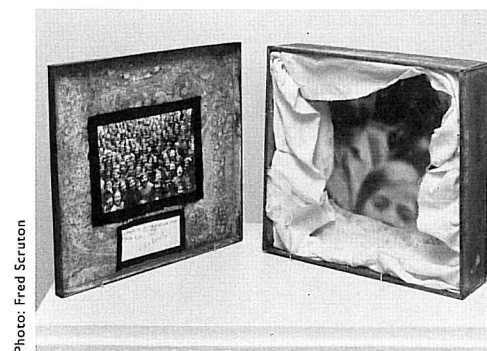
Despite the reduced availability of government funds, the New York State Council on the Arts and the New York City Department of Cultural Affairs provided General Operating Support for the Museum. We appreciate the major program support from the National Endowment for the Arts for the On View Program and major exhibitions, and the New York State Council on the Arts for exhibitions, public programs, and the High School Art Program.

### TRUSTEE GIVING

The Board of Trustees has continued its extraordinary commitment to The New Museum with support for ongoing operations, gifts to the Semi-Permanent Collection, and contributions to the Museum's endowment.

### LIMITED EDITIONS PROJECT

In 1984, the Museum commissioned a Limited Edition sculpture by Claes Oldenburg to celebrate the inauguration of the Museum's new home on Broadway. The Museum has since produced eight works as part of the series, each in an edition of 40, by major artists including Bruce Nauman, Donald Judd, Richard Artschwager, Jenny Holzer, Nancy Dwyer, Dennis Adams, Louise Bourgeois, and Haim Steinbach. Our newest Limited Edition



**Christian Boltanski**  
*L'école de la Grosse Hamburger Strasse, en 1938.*

is Christian Boltanski's *L'école de la Grosse Hamburger Strasse, en 1938*, each piece handcrafted by the artist. Several of the Boltanski, Steinbach, Adams, and Dwyer editions are still available.

#### THE WILLIAM OLANDER MEMORIAL FUND

The William Olander Memorial Fund was established in memory of New Museum Senior Curator Bill Olander, who died of AIDS in 1989. The Fund regularly supports the Museum's participation in Day Without Art and this year helped purchase the L.E.D. *Silence = Death* sign, on semi-permanent display in the lobby.



Photo: Robert Blanchon

Henry Luce III and  
Laura Roosevelt,  
Morgan Guaranty Trust,  
at Annual Donor  
Luncheon.

#### ANNUAL FUND

Contributors to the Annual Fund comprise a special group of donors who support the Museum's general operations. Annual Fund contributions are made in addition to membership and special project support. They help underwrite planning for the innovative exhibitions and public programs that have established The New Museum as an international center for contemporary art.

#### CORPORATE AND LOCAL BUSINESS SUPPORT

Annual Corporate and Local Business support funds an array of programs and projects that provide a critical investment in the arts in New York City. Company employees and their families are admitted free and experience the most challenging and multifaceted view of the best in contemporary art.

#### MEMBERSHIP

Museum members gain an inside view of the contemporary art world by participating in events including private exhibition openings and behind-the-scenes tours with curators and artists. A highlight was a tour by Alfredo Jaar of his Winter 1992 exhibition at the Museum entitled *1 + 1 + 1: Works by Alfredo Jaar*.

#### ARTQUEST

ArtQuest is the Museum's collectors forum: a knowledgeable group of experienced collectors and others. This year ArtQuest programs focused on collecting in contemporary culture. Writer and critic David Deitcher led discussions with artist Fred Wilson and Curator Laura Trippi. The annual ArtQuest studio tour in January brought members to artists in Williamsburg and downtown Manhattan who use collecting as a theme in their work. The season finale was a tour of unusual collections and a cocktail party at the Director's home.

#### INSIDE/ART

Now in its sixth season, INSIDE/ART is a group of younger art enthusiasts who meet to view, discuss, and learn about contemporary art. Members who went to the opening of the Carnegie International in Pittsburgh in October were also invited to a private viewing of the outstanding collection of Milton and Sheila Fine. In November INSIDE/ART members enjoyed a reception and private tour of the art collection in the new corporate headquarters of Deutsche Bank, New York. Martin Kunz, Director of Kunsthalle New York—a new artists' space—hosted the premiere of a new documentary by William Wegman. A discussion and reception with the artist followed. After a performance art event in April, INSIDE/ART ended the season with its annual visit to artists' studios.

#### TRAVEL PROGRAM

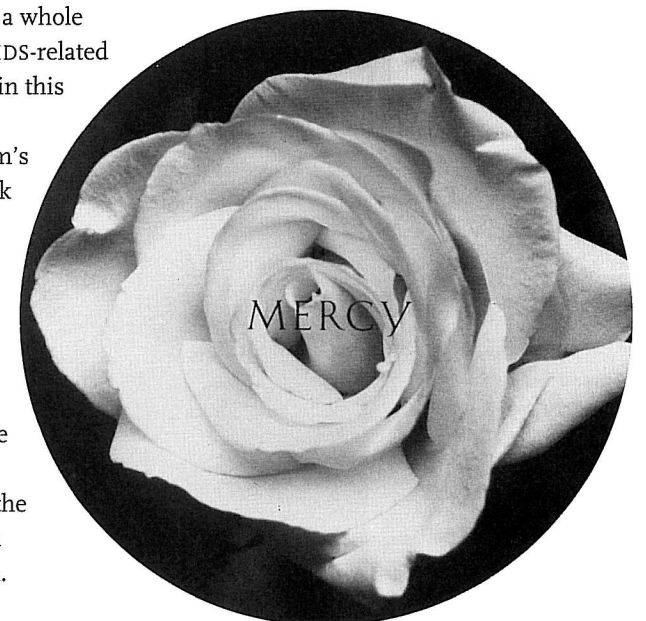
In the fall members travelled to the Carnegie International in Pittsburgh with Director Marcia Tucker and museum trustees. The group viewed selected private collections and met with organizers at exclusive receptions. In January travellers to San Francisco and Seattle were treated to studio tours with artists Nayland Blake, David Ireland, and Amalia Mesa-Bains, behind-the-scenes museum tours, and visits to alternative spaces like New Langton Arts. In June, Marcia Tucker and The New Museum's curators accompanied a group of trustees to Documenta 9, the international contemporary art event held every five years in Kassel, Germany. They stopped in Hamburg and Berlin, enjoyed private tours of major museums as well as visits to artists' studios, invitations to private collections, and special receptions.

#### MARCLAY AND MOFFETT EDITIONS

Donald Moffett's *Mercy* was created for The New Museum in conjunction with the exhibition *The Interrupted Life*. Each work in this edition represents more than 1,000 people who have died of AIDS in the United States; the installation as a whole commemorated the 100,000+ AIDS-related deaths to date. Individual works in this edition of 100 are available for purchase, benefiting the Museum's ongoing commitment to the work of young and emerging artists.

In the fall of 1989, Christian Marclay created *Tape Fall*, an installation for the exhibition *Strange Attractors: Signs of Chaos*, 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.

Donald Moffett, *Mercy*.  
Photo: courtesy of the artist



1991 BENEFIT PARTY AND ART AUCTION  
*Monday, April 29, 1991*

Trustee Arthur Goldberg,  
Carol Goldberg,  
Trustee Manuel Gonzalez, and  
Beth Goldberg at the  
Preview Party.



Marian Goodman,  
Director Marcia Tucker,  
Simon Watson, and  
Senior Curator  
France Morin at the  
Live Auction.

Auction Chair  
Roland Augustine and  
Auction Co-Chairs  
Clarissa Dalrymple and  
Sean Kelly at the  
Preview Party.



Photos: Catherine McGinn

Fifteen Years  
of Contemporary Art  
1977-1991

**The New Museum**  
OF CONTEMPORARY ART

583 BROADWAY NEW YORK, NEW YORK 10012



1978

**'BAD' PAINTING**  
Panel discussion with Joseph Hilton, Marcia Tucker, Shari Urquart, and Jeff Way, moderated by Irving Sandler in conjunction with *Artists Talk on Art* at the Soho Artists Center  
February 17

**ALFRED JENSEN: PAINTINGS AND DIAGRAM FROM THE YEARS 1957-1977**  
Public lecture and discussion in conjunction with the exhibition  
April 10

**OUTSIDE NEW YORK**  
Lectures in conjunction with *Outside New York*, an analysis of contemporary creative activity in the United States and England

**MUSEUMS AND EXHIBITIONS OF CONTEMPORARY ART**  
John I.H. Baur, Linda Cathcart, Linda Shearer, Marcia Tucker, Palmer Wald  
May 16

**GALLERIES, ARTISTS AND THE PUBLIC** Leo Castelli, Arnold Glimcher, Betty Parsons, Holly Solomon, Jock Truman  
May 23

**COLLECTORS AND THE PRIVATE PATRONAGE SYSTEM** Richard Brown Baker, William Copley, Sondra Gilman, Barbara Schwartz, Dorothy Vogel, Herbert Vogel  
May 30

**ART AND POLITICS** Series of three symposia in response to the need for dialogue about controversial political, social, and economic issues

1981

**ARTS UPDATE** Series of four illustrated morning lectures focused on recent developments in contemporary art  
Marcia Tucker  
February 10, 17, 24, March 3

**ARTS UPDATE** Slide presentation, Lynn Gumpert, Ned Rifkin, Marcia Tucker  
April 13

1982

**ART AND POLITICS II**  
Lecture Series

**SUPPORT SYSTEMS FOR THE ARTIST**  
Brooke Alexander, Leon Golub  
February 4

# Public Programs

**MARGARET MILLER**  
October 18

**PHILIP LINHARES**  
October 25

**ANNE FOCKE**  
October 26

**ROBERT MURDOCH**  
November 1

**DAVE KING**  
November 8

1979

**PERSPECTIVES: A NEW YORK COMMUNITY DIALOGUE**  
Series of five symposia about the aesthetic, social, and economic aspects of the New York art community from the 1950s to the present

**ARTIST AND THE COMMUNITY**  
Jennifer Bartlett, Ron Gorchov, Gaylen C. Hansen, Joseph Kosuth, Claire Moore, Salvatore Scarpitta  
May 2

**ART WRITING AND CRITICISM**  
Nicolas Calas, Douglas Davis, Lucy Lippard, Joseph Masheck, Carter Ratcliff, Barbara Rose, Irving Sandler  
May 9

**CORPORATE SUPPORT (A POSITIVE OR NEGATIVE INFLUENCE ON THE ARTS)**  
Jack Boulton, Gideon Chagy, Christo, Barbara Gladstone, Hans Haacke, Mary Lanier, Robin Winters  
November 3

**POPULISM AND ELITISM: CENSORSHIP** Mel Edwards, Colin Fitzgibbon, Richard Goldstein, Dieter Kearsse, Jim Rheinisch, Carrie Rickey  
November 10

**POPULISM AND ELITISM: AESTHETIC CONTROL AND PUBLIC INVOLVEMENT**  
Stefan Eins, Robert Godfrey, John Halpern, Jenny Holzer, Lucy Lippard, Marcia Tucker  
November 17

1980

**THE MINORITIES DIALOG**  
Series of meetings about the special concerns of emerging artists of color  
Linda Goode Bryant, Just Above Midtown/Downtown, John Neely, Howarda Pindell  
March 13-September 12

**ARTS UPDATE**  
An ongoing series of slide presentations about a wide variety of new work previously unseen by the New York public  
Lynn Gumpert, Marcia Tucker  
December 3

**THE "INS" AND "OUTS" OF CONTEMPORARY ART: THE POLITICS OF EXCLUSION**  
Benny Andrews, Eunice Lipton  
February 11

**INTEGRITY IN AESTHETICS**  
Linda Goode Bryant, Ana Mendieta  
February 18

**RECENT ISSUES AND PERSPECTIVES: FIGURATION**  
Two lectures held in May about recent figurative painting  
Linda Cathcart, Sandro Chia, Eric Fischl, Jedd Garet, Donald Kuspit, Thomas Lawson, Lowery Sims  
Mary Boone, Robert Colescott, Neil Jenny, Judith Linhares, Irving Sandler, Peter Schjeldahl

**RECENT ISSUES AND PERSPECTIVES: HOMOSEXUAL SENSIBILITIES**  
In conjunction with *Extended Sensibilities*, two panel discussions about homosexual sensibility in the visual arts and its influence on contemporary culture

**IS THERE A HOMOSEXUAL AESTHETIC IN CONTEMPORARY ART?** Daniel Cameron, Harmony Hammond, Roger Litz, John Perreault, Arlene Raven, Ingrid Sischy  
November 15

**WHAT IS THE IMPACT OF HOMOSEXUAL SENSIBILITY ON CONTEMPORARY CULTURE?**  
Arthur Bell, Jim Fouratt, Bertha Harris, Kate Millet, Vito Russo, Jeff Weinstein, Edmund White  
November 25

1983

**STATE OF THE ARTS**  
Two panel discussions about the interrelationship of the visual arts with music, film, dance, and theater

**THE CHANGING PROSCENIUM: THE INTERRELATIONSHIP OF THEATER AND VISUAL ARTS**  
Joanne Akalitis, Elizabeth LeCompte  
March 21

1985

**SPEAKERS' CHOICE: ARTISTS, CRITICS AND DEALERS**

**JESSE MURRY**  
February 28

**GRACIE MANSION**  
March 7

**LINDA MONTANO**  
March 14

**LISA LIEBMANN**  
March 21

**PHYLISS KIND**  
March 28

**JOHN YAU**  
April 4

1986

**ATTENTION!** Series of four panel discussions in conjunction with *Choices: Making Art of Everyday Life*  
Marina Abramovicz and Ulay, Alex Grey, Kim Jones, Linda Montano, Michael Osterhout, the Ghost of James Lee Byars, moderated by Thomas McEvelly  
February 3

**ACTUAL SIZE**, a lecture /performance by Michael Osterhout  
February 7

**NIGHTSEA CROSSING**, a meditation piece by Marina Abramovicz and Ulay  
February 21-23

**A DISCUSSION WITH IAN WILSON**  
February 27

**ART AND IDEOLOGY, 1960-1984** Panel discussion in conjunction with *Art and Ideology*, about the impact of current political ideas and activities on the arts, in collaboration with The Studio Museum in Harlem  
Benjamin Buchloh, Jayne Cortez, Lucy Lippard, Nancy Spero, Dr. James Turner  
March 10

**HUNGER FOR PICTURES/CONTEMPORARY GERMAN PAINTING**  
Lecture by Dr. Wolfgang Max Faust  
May 16

**A PANEL DISCUSSION IN CONJUNCTION WITH DIFFERENCE: ON REPRESENTATION AND SEXUALITY**  
With guest curator Kate Linker  
December 12

1987

**HANS HAACKE: MEMORY AND INSTRUMENTAL REASON** Lecture by Benjamin Buchloh at the Great Hall at Cooper Union in conjunction with *Hans Haacke: Memory and Instrumental Reason*  
January

**ART AFTER ANDY WARHOL, ALIENATION OR AUTHENTICITY**  
May 8

**CROSSOVERS: NEW TENDENCIES**  
Lecture by Wolfgang Max Faust  
October 30

**THE GREAT GODDESS DEBATE: SPIRITUALITY VERSUS SOCIAL PRACTICE IN RECENT FEMINIST ART** Panel discussion in conjunction with *Ana Mendieta: A Retrospective*, about current directions in feminist art  
Lyn Blumenthal, Rosalyn Deutsche, Kate Linker, Arlene Raven, Nancy Spero, Judith Wilson  
December 8

1988

**THE IDEOLOGY OF THE MARGIN: GENDER, RACE AND CULTURE**

**INTRODUCTION: THE POLITICS OF MARGINALIZATION**  
Luis Cammitzer, Abdul R. JanMohamed, Renee Tajima, Marcia Tucker, Cornel West  
April 27

**CULTURE AND THE CANON: THE INSTITUTION'S RESPONSIBILITY**  
Fay Chiang, Kinshasha Conwill, Douglas Crimp, Richard Powell, Tim Rollins  
May 4

**HOW WE SEE OURSELVES, HOW OTHERS SEE US:**  
Michael Callen, Martha Gever, Sharon Greytak, Adrian Piper, Juan Sanchez  
May 11

**FEMINISM AND THIRD WORLD CULTURE** Howarda Pindell, Mitra Tabrizian, Barbara Smith, and others  
May 18

**REPRESENTATION AND POPULAR CULTURE**  
Hanif Kureishi, Greg Tate, Judith Williamson, and others  
May 25

**GOD SAVE THE SPECTACLE** Symposium in conjunction with *Impresario: Malcom McLaren and The British New Wave*, about the history and legacy of punk music and culture  
Richard Hell, Greil Marcus, Malcom McLaren, Stephen Sprouse, Paul Taylor  
September 24

**OPEN FORUM**  
Meeting to plan a future exhibition at The New Museum  
William Olander, Sharon F. Patton, Nilda Peraza, Laura Trippi  
September 27



Alva Rogers in Performance, March 21, 1989. Alva Rogers in collaboration with Lisa Jones, with Brandon Ross and Charles Burnham. *Black to the Future*.

1989

**BLACK TO THE FUTURE**  
Project in conjunction with *Robert Colescott: A Retrospective*

**THE UNEDITED ROBERT COLESCOTT**  
Lowery Sims  
March 14

**ALVA ROGERS**  
In collaboration with Lisa Jones, Brandon Ross, Charles Burnham  
March 21

**AFRICAN AMERICAN AESTHETICS: LINKS TO THE PAST, DIRECTIONS FOR THE FUTURE**  
Nelson George, Kellie Jones, Lisa Jones, Judith Wilson, George C. Wolfe  
March 28

**WOMEN AND AIDS: KNOW THE FACTS** In conjunction with *Until That Last Breath: Women With Aids*  
Amber Hollibaugh, Ann Meredith, Suki Ports, Denise Ribble, Ruth Rodriguez, Marie St. Cyr  
March 7

**A TALE OF TWO SITES: THE BEST OF TIMES/ THE WORST OF TIMES**  
Lecture about cultural activity in Britain under Margaret Thatcher  
Jon Bird  
June 1

**READINGS FROM BLASTED ALLEGORIES**  
A New Museum publication  
Brian Wallis  
June 6

1990

**VIDEO ARTIST DIALOGUE**  
Panel discussion in conjunction with *Satellite Cultures*, about issues of colonialism  
Sally Couacaud, Tracey Moffat, Geoffrey Weary  
January 22

**A SERIES OF GALLERY TALKS IN CONJUNCTION WITH INTERIM BY MARY KELLY**

**THE AESTHETICS OF MARY KELLY: MATERIALITY AND MEANING** Gary Sangster  
February 17

**WHAT BECOMES A LEGEND MOST? HISTORY AND IDENTITY IN MARY KELLY'S INTERIM**  
Susan Cahan  
February 24, March 24

**THE WRITING "CURE": RECONSTITUTING THE SPEAKING SUBJECT**  
Renée Green  
March 3, April 7

**DOCUMENTATION AND FICTION: MARY KELLY'S WOMAN**  
Vivian Bobka  
March 10 and 31

**LOCATING THE BODY: MARY KELLY AND JANA STERBAK**  
Alice Yang  
March 17

**SUBJECTS OF HISTORY**  
Symposium in conjunction with *INTERIM* by Mary Kelly  
Parveen Adams, Emily Apter, Hal Foster, Isaac Julien, Mary Kelly, Laura Mulvey, Griselda Pollock  
March 10

**THE QUESTION OF MANET'S OLYMPIA: POSED AND SKIRTED**, a panel discussion with *The V-Girls* in conjunction with *INTERIM* by Mary Kelly  
March 10

**THE DECADE SHOW**  
Panel Discussions

**THE CANON: ISSUES OF INCLUSION, EXCLUSION AND DISSOLUTION**  
Marimar Benitez, David Deitcher, John Kuo Wei Tchen, Judith Wilson, Keith Morrison  
June 5

**HIGH ART, STREET CULTURE: CULTURAL PRACTICES IN THE 1980'S**  
Clyde Casey, Sandra Fabara (Lady Pink), Flora Kaplan, Yolanda Lopez, Robert Farris Thompson, Marcia Tucker  
June 12

**PERSPECTIVES ON MULTICULTURALISM**  
Bill Aguado, Robert Lee, Howarda Pindell, Joan Sandler, G. Peter Jemison, Nilda Peraza  
June 19

**OPEN FORUM**  
Kinshasha Holman Conwill  
June 26

**HOMEMADE TV**  
Viewer participation project in conjunction with *From Receiver to Remote Control: The TV Set*  
Brandia Miller, Yosha Goldstein  
September 14

**ARTISTS' TALK**  
A series of six discussions in conjunction with *Rhetorical Image* about how contemporary artists integrate personal beliefs and aesthetic concerns with historical and political events

**IN AND OUT**  
Muntadas  
December 15

**THE RHETORIC OF DIFFERENCE**  
Judith Barry, Jean Fisher  
December 22

1991

**PUBLIC IMAGE**  
Julie Ault  
January 12

**THE ARCHITECTURE OF AMNESIA**  
Dennis Adams  
January 19

**A TALK**  
Félix González-Torres  
January 26

**PROJECTIONS AND PROJECTS**  
Krzysztof Wodiczko  
February 2

**ABSTRACTION AND MEANING: HISTORICAL REFLECTION AND CONTEMPORARY CONTEXTS**  
Panel discussion in conjunction with *Cadences: Icon and Abstraction in Context*, held at The Metropolitan Museum of Art  
Terry Adkins, Dana Duff, Eleanor Heartney, Gary Sangster, Lowery Sims  
March 10

# Exhibitions

**THE NEW MUSEUM AT 65 5TH AVENUE**  
**MEMORY**  
*May 10 - 21*  
 Organized by Marcia Tucker and The New Museum for C Space, NY

**"BAD" PAINTING**  
*January 14 - February 28*  
 Organized by Marcia Tucker

**BENEFIT PERFORMANCE AT LONE STAR CAFE, TERRY ALLEN**  
*February 12*

**REE MORTON RETROSPECTIVE 1971 - 1977**  
*February 16 - April 17*  
 Organized by Allan Schwartzman and Kathleen Thomas

Traveled to: Contemporary Arts Museum, Houston; University of Colorado Museum, Boulder; Albright-Knox Art Gallery, Buffalo, NY; Renaissance Society at the University of Chicago

**OUTSIDE NEW YORK: THE STATE OF OHIO**  
*April 26 - June 26*  
 Organized by Allan Schwartzman

Performance: "A Different Kind of Spook House" PatiosVille Beatniks from Akron, Ohio  
*April 30*

**HALLWALLS, 5 YEARS**  
*July*  
 Sponsored by The New Museum at Parsons School of Design  
 Traveled to: Uptown Gallery, State

**NEW WORK/NEW YORK**  
*January 30 - March 25*  
 Organized by Lynn Gumpert and Ned Rifkin

**EARLY WORK**  
*April 3 - June 3*  
 Organized by Lynn Gumpert, Ned Rifkin, and Marcia Tucker

**NEW WORK/NEW YORK**  
*June 25 - July 13*  
 Organized by The New Museum for Gallery of July and August, Woodstock, NY

**ALFRED JENSEN, PAINTINGS AND DIAGRAM FROM THE YEARS 1957-77**  
*March 10 - April 21*  
 Organized by Linda L. Cathcart and Marcia Tucker for the Albright-Knox Art Gallery, Buffalo, NY, and The New Museum, NY

Traveled to: Museum of Contemporary Art, Chicago; La Jolla Museum of Contemporary Art, La Jolla, CA; Department of Fine Arts Gallery, University of Colorado Museum, Boulder; San Francisco Museum of Modern Art

University College at Buffalo, NY; A Space, Toronto, Ontario

**DECONSTRUCTION/ RECONSTRUCTION: THE TRANSFORMATION OF PHOTOGRAPHIC INFORMATION INTO METAPHOR**  
*July 12 - September 18*  
 Organized by Shelley Rice, guest curator

**INVESTIGATIONS: PROBE-STRUCTURE-ANALYSIS**  
*September 27 - December 4*  
 Organized by Lynn Gumpert and Allan Schwartzman

**EVENTS: FASHION MODA; TALLER BORICUA; ARTISTS INVITE ARTISTS**  
*December 13, 1980 - March 5, 1981*  
 Coordinated by Lynn Gumpert

**CURRENTS**  
*June 12 - July 29*

**AL SOUZA**  
 Organized by Ned Rifkin

**MARY STOPPERT**  
 Organized by Mary Jane Jacobs, guest curator

**FOUR ARTISTS: DRAWINGS**  
*August 20 - September 20*  
 Organized by The New Museum, coordinated by Michiko Miyamoto, for The Institute of Contemporary Art, Tokyo

**NEW WORK/NEW YORK**  
*May 13 - July 8*  
 Organized by Susan Logan, Allan Schwartzman, and Marcia Tucker

Demonstration by Susan Dallas, Performance by Jeff Way  
*June 21 & 28*

**TWO EVENINGS OF SOLO PERFORMANCE: BOB CARROL, JO HARVEY ALLEN, MARTA RENZI, AND RON LITTKE**  
*September 12 & 14*

**THE INVENTED LANDSCAPE**  
*February 17 - April 14*  
 Organized by Christopher English, guest curator

**SUSTAINED VISIONS**  
*April 23 - June 23*  
 Organized by Susan Logan, Allan Schwartzman, and Kathleen Thomas

**IN A PICTORIAL FRAMEWORK**  
*June 30 - September 15*  
 Organized by Susan Logan, Allan Schwartzman, and Kathleen Thomas

Performance: "Dagar Ane", Bruce Gundersen and Robert Clark  
*August 24, September 17 & 18*

**JOHN BALDESSARI: WORK 1966 - 1980**  
*March 14 - April 28*  
 Organized by Marcia Tucker

Traveled to: Contemporary Arts Center, Cincinnati; Contemporary Arts Museum, Houston

**ALTERNATIVES IN RETROSPECT**  
*May 9 - July 16*  
 Organized by Jacki Apple, guest curator

**THE REVEREND HOWARD FINSTER**  
*August 7 - September 22*  
 Organized by Jesse Murry, guest curator

**CANDACE HILL-MONTGOMERY**  
 Organized by Lynn Gumpert

**EARLY WORK BY FIVE CONTEMPORARY ARTISTS**  
*November 11 - December 30*  
 Organized by Susan Logan, Allan Schwartzman, and Marcia Tucker

**OUTSIDE NEW YORK**  
*September 23 - November 11*  
 Organized by Susan Logan, Allan Schwartzman, and Kathleen Thomas

**BARRY LE VA, FOUR CONSECUTIVE INSTALLATIONS AND DRAWINGS 1967-1978**  
*December 16, 1978 - February 10, 1979*  
 Organized by Marcia Tucker

**THE 1970S: NEW AMERICAN PAINTING**  
*June*  
 Organized by Allan Schwartzman, Kathleen Thomas, and Marcia Tucker

**DIMENSIONS VARIABLE**  
*September 29 - November 29*  
 Organized by Susan Logan, Allan Schwartzman, and Kathleen Thomas

**NEW WORK/NEW YORK**  
*December 8, 1979 - February 8, 1980*  
 Organized by Susan Logan and Allan Schwartzman

**STAY TUNED**  
*July 25 - September 10*  
 Organized by Ned Rifkin

**PERSONA**  
*September 19 - November 12*  
 Organized by Lynn Gumpert and Ned Rifkin

**NOT JUST FOR LAUGHS: THE ART OF SUBVERSION**  
*November 21, 1981 - January 21, 1982*  
 Organized by Marcia Tucker

**TWO TITLED BY POP-UP PRODUCTIONS**  
*October*  
 Directed by Joan Tewkesbury

**EXTENDED SENSIBILITIES: HOMOSEXUAL PRESENCE IN CONTEMPORARY ART**  
*October 16 - December 30*  
 Organized by Daniel J. Cameron, guest curator

**OUTSIDE NEW YORK: SEATTLE**  
*March 26 - June 1*  
 Organized by Ned Rifkin

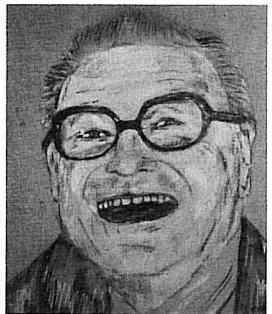
**EVENTS: EN FOCO, HERESIES COLLECTIVE**  
*June 11 - July 20*  
 Coordinated by Robbin Dodds

Performance: Vanalyne Green in "Tender Me"

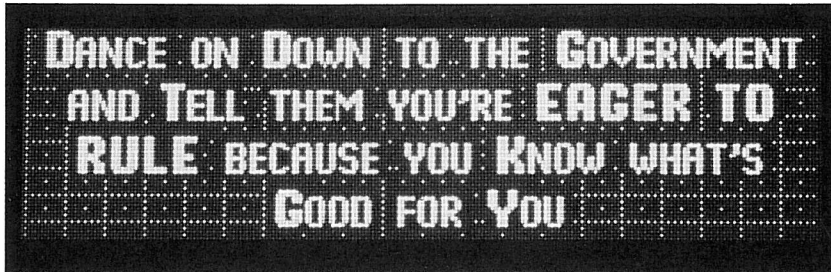
**ART AND IDEOLOGY**  
*February 4 - March 18*  
 Organized by Benjamin H.D. Buchloh, Donald Kuspit, Lucy Lippard, Nilda Peraya, and Lowery Sims, guest curators

**EARL STALEY: 1973 - 1983**  
*March 31 - May 20*  
 Organized by Linda L. Cathcart and Marcia Tucker for The New Museum and the Contemporary Arts Museum, Houston

**NEW WORK: NEW YORK/ OUTSIDE NEW YORK**  
*June 2 - July 15*  
 Organized by Lynn Gumpert and Ned Rifkin



Leon Golub, *Portrait of Nelson Rockefeller IV*, 1976. Golub.



Jenny Holzer, from the *Survival* series, 1983. Signs.

**CURRENTS**  
*February 23 - April 14*

**OUTPOST OF PROGRESS: THE PAINTINGS OF JOHN HULL**  
 Organized by Marcia Tucker

**MIA WESTERLUND ROOSEN**  
 Organized by Lynn Gumpert

**THE NEW MUSEUM MOVES TO 583 BROADWAY**  
 LANGUAGE, DRAMA, SOURCE, AND VISION  
*October 8 - November 27*  
 Organized by Lynn Gumpert, Ned Rifkin, and Marcia Tucker

**PARADISE LOST/PARADISE REGAINED: AMERICAN VISIONS OF THE NEW DECADE**  
*June 10 - September 30*  
 Organized by Lynn Gumpert, Ned Rifkin, and Marcia Tucker, commissioner for the 41st Venice Biennale

**CURRENTS**  
*July 28 - September 9*

**MARTIN PURYEAR**  
 Traveling exhibition organized by Hugh M. Davies and Helaine Posner for the University Gallery, University of Massachusetts, Amherst

**DAVID IRELAND**  
 Organized by Robert Atkins, guest curator

**GOLUB**  
*September 22 - November 25*  
 Organized by Lynn Gumpert and Ned Rifkin

Traveled to: La Jolla Museum of Contemporary Art, La Jolla, CA; Museum of Contemporary Art, Chicago; Montreal Museum of Fine Arts, Canada; Corcoran Gallery of Art, Washington, D.C.

**SIGNS**  
*April 27 - July 7*  
 Organized by Ned Rifkin, guest curator

**ALLEN RUPPERSBERG: THE SECRET OF LIFE AND DEATH**  
*September 21 - November 10*  
 Traveling exhibition organized by Julia Brown for the Museum of Contemporary Art, Los Angeles

**THE END OF THE WORLD: CONTEMPORARY VISIONS OF THE APOCALYPSE**  
*December 10, 1983 - January 22, 1984*  
 Organized by Lynn Gumpert

**DIFFERENCE: ON REPRESENTATION AND SEXUALITY**  
*December 8, 1984 - February 10, 1985*  
 Organized by Kate Linker, guest curator; Jane Weinstock, guest curator/film and video

Traveled to: Renaissance Society at the University of Chicago; Institute of Contemporary Art, London

**WORKSPACE**  
**DON DUDLEY**  
*February 22 - April 1*

**JOAN JONAS**  
*April 11 - May 13*

**AL WONG**  
*May 23 - June 24 and July 6 - August 5*

**NATE SHINER (IN MEMORIAM)**  
*August 15 - September 9*

**THE NICARAGUA MEDIA PROJECT**  
*September 16 - November 25*

**ON VIEW**  
**MICHAEL BYRON, LISA HOKE, AMY SILLMAN**  
*January 3 - 22*

**THE ART OF MEMORY/ THE LOSS OF HISTORY**  
*November 23, 1985 - January 19, 1986*  
 Organized by William Olander

**ON VIEW**  
*February 12 - April 7*

**NEW WORK GALLERY**  
**JUDY FISKIN, JANET PIHLBLAD, LANCE RUTLEDGE**

**WORKSPACE**  
**BARBERA ESS**

**WORKSPACE**  
**ELEANOR DUBE, E'WAO KAGOSHIMA, JAMIE SUMMERS**  
*January 15 - March 16*

**MARK KLOTH**  
*December 7, 1983 - January 22, 1984*



Barbara Kruger, *Now you see us...*, 1983. *Difference: On Representation and Sexuality.*

**ON VIEW**  
**MICHAEL BYRON, LISA HOKE, AMY SILLMAN**  
*January 3 - 22*

**NEW WORK GALLERY**  
**PIERRE TAL-COAT**

**WORKSPACE**  
**T.V. PICTURE: DIANA FORMISANO, JOHN GLASCOCK, RENE SANTOS**

*September 21 - November 10*  
**FIVE FROM MINNESOTA**

**WINDOW ON BROADWAY**  
**PLATO'S CAVE, REMO CAMPOPIANO**  
**NEW WORK GALLERY**  
**DOUG ARGUE, AUDREY GLASSMAN, ROBERT MURPHY**

Adrian Piper, *A Tale of Avarice and Poverty (detail)*, 1985. *The Art of Memory/ The Loss of History.*

**ON VIEW**  
**KEN APTEKAR, GREG DRASLER, SHELLEY KAPLAN**  
*December 10 - 30*

**RANDE BACHE, STEPHEN FRAILEY**  
*January 25 - February 19*

**GARY GOLDBERG, IONA KLEINHOUT**  
*February 22 - March 18*

**PERRY BARD, RICHARD BLOES, JAMES ELAINE, PIO GALBIS**  
*July 28 - August 11*

**SELECTIONS FROM THE SEMI-PERMANENT COLLECTION**  
*July 22 - September 9*

**ON VIEW**  
*December 8, 1984 - February 3, 1985*

**NEW WORK GALLERY**  
**JOHN HERNANDEZ, SHELLY HULL, ROBIN WINTERS, KRZYSZTOF WODICZKO**

**WORKSPACE**  
**SUSAN DALLAS SWANN**

**WORKSPACE**  
**TIMOTHY DARR**

*November 23, 1985 - January 19, 1986*  
**NEW WORK GALLERY**

**NANCY CHUNN, MICHAEL CORRIS, OLIVIER MOSSET**  
**OUTSIDE ON BROADWAY**  
**LOOK-OUT FOR BROADWAY, ANN MESSNER**



**CHOICES: MAKING AN ART OF EVERYDAY LIFE**  
February 1 - March 30  
Organized by Marcia Tucker

**SOTS ART**  
April 12 - June 12  
Organized by Margarita Tupitsyn, guest curator  
Traveled to: Glenbow Museum, Calgary, Canada; Everson Museum of Art, Syracuse, NY



Alexander Kosolpov, *The Manifesto*, 1983. Sots Art.

**DAMAGED GOODS: DESIRE AND THE ECONOMY OF THE OBJECT**  
June 21 - August 10  
Organized by Brian Wallis

**A DISTANCED VIEW: ONE ASPECT OF RECENT ART FROM BELGIUM, FRANCE, GERMANY**

**AND HOLLAND**  
September 26 - November 30  
Organized by Lynn Gumpert

**HANS HAACKE: UNFINISHED BUSINESS**  
December 12, 1986 - February 15, 1987  
Organized by Brian Wallis  
Traveled to: Mendel Art Gallery, Saskatchewan, Canada; La Jolla Museum of Contemporary Art, La Jolla, CA; and Lowe Art Museum, Coral Gables, FL

**ON VIEW**  
February 1 - March 30  
**WORKSPACE**

**NEW FOUNDATION FOR THE ARTS VIDEO FELLOWS 1985**  
Richard Bloes, Maxi Cohen, Dee Dee Halleck, Kathryn High, Jill Kroesen, Shigeko Kubota, Michael Marton, Tony Oursler, Martha Rosler, Tomiyo Sasaki, Matthew Schlanger

April 12 - June 12  
**NEW WORK GALLERY**

**CONNIE HATCH, JESSICA DIAMOND, GROUP MATERIAL: DOUG ASHFORD, TIM ROLLINS, JULIE AULT, MUNDY McLAUGHLIN**



Hans Haacke, *Taking Stock*, (Unfinished) 1983/84. Hans Haacke: *Unfinished Business*.

**WORKSPACE**  
**THE TOMB OF THE UNKNOWN WHORE, CPLY**  
June 21 - August 10

**WORKSPACE**  
**PAST, PRESENT, FUTURE**  
Photographs by Daniel Faust, Amanda Means, Andres Serrano, Susan Unterberg, Carrie Mae Weems

**THE LOBBY**  
**SETS FROM CINDERELLA, ERICKA BECKMAN**

December 12, 1986 - February 15, 1987

**NEW WORK GALLERY**  
**THREE PHOTOGRAPHERS: THE BODY, DORIT CYPIS, MONIQUE SAFFORD, LORNA SIMPSON**

**WORKSPACE**  
**HOMO VIDEO: WHERE WE ARE NOW;**  
Peter Adair and Robert Epstein, Jerri Allyn, Lyn Blumenthal, Gregg Bordowitz, Richard Fung, John Goss, John Greyson, Heramedia, Stuart Marshall, David Merieran, Rick "X", Joyan Saunders, Suzanne Silver

**PAT STEIR SELF-PORTRAIT: AN INSTALLATION**  
February 27 - April 12  
Organized by Marcia Tucker

**ONE NIGHT ONLY: PERFORMANCE**  
March 20

**FAKE**  
May 8 - July 12  
Organized by William Olander

**BRUCE NAUMAN DRAWINGS: 1965-1986**  
September 11 - November 8  
Traveling exhibition organized by Dieter Koeplin and Coosje van Bruggen for the Basel Kunstmuseum; coordinated by Marcia Tucker

**ANA MENDIETA: A RETROSPECTIVE**  
November 20, 1987 - January 24, 1988  
Organized by Petra Barreras del Rio and John Perreault, guest curators; coordinated by Lynn Gumpert and Karen Fiss

**AMERICAN DINING: A WORKING WOMAN'S MOMENT BY JERRI ALLYN**  
November 20, 1987 - January 9, 1988  
Installation at Gefens Dairy Restaurant  
Performance at the Museum  
January 12, 1988  
Organized by William Olander

**ON VIEW**  
February 27 - April 12

**NEW WORK GALLERY**  
**READING ART, WILLIAM ANASTASI, SU-CHEN HUNG, LARRY JOHNSON**

**WORKSPACE**  
**EXIT, ULRIK SAMUELSON**  
May 8 - July 12

**NEW WORK GALLERY AND WORKSPACE**

**THE OTHER MAN: ALTERNATIVE REPRESENTATIONS OF MASCULINITY:**  
Nicholas Africano, Ken Aptekar, John Coplans, Greg Drasler, Walton Ford, Mike Glier, Lee Gordon, Pier Marton, Tony Mendoza

September 11 - November 8  
**NEW WORK GALLERY**  
**BETTY GOODWIN: NEW WORK**  
Traveling exhibition organized by Yolande Racine, Curator of Contemporary Art, Montreal Museum of Fine Arts, presented in conjunction with the 49th Parallel Gallery

**WORKSPACE**  
**THE NAVIGATOR'S ENCYCLOPEDIA, INSTALLATION BY CHRISTIAAN BASTIAANS**

November 20, 1987 - January 24, 1988  
**NEW WORK GALLERY**

**NEW PAINTINGS, CHARLES CLOUGH AND MIMI THOMPSON**

**WORKSPACE**  
**SOCIAL STUDIES: RECENT WORK ON VIDEO AND FILM**  
Andre Burke, Ayoka Chenzira, Sharon Greytak, Todd Haynes, Aron Ranen, Daniel Reeves, Caroline Sheldon, Rea Tajiri, Testing the Limits Collective



Ana Mendieta, *Figure with Gnanga (Figura con Gnanga)*, 1984. Ana Mendieta: *A Retrospective*.

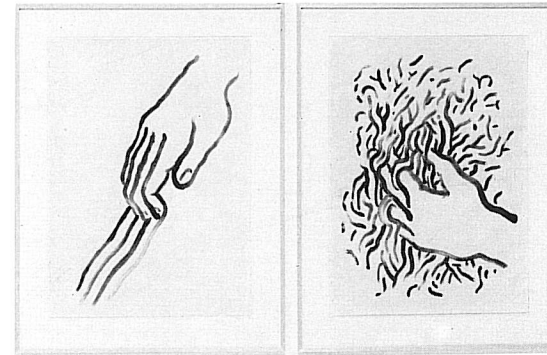
**ARTISTS PROJECTS**  
February 3 - April 24

**THE LIVING PAINTINGS, INSTALLATION BY STEPHEN TAYLOR WOODROW**  
February 3 - 14  
Coordinated by Marcia Tucker and Karen Fiss

**MUSEUM NOTIONS, INSTALLATION BY SHOT PARTS (ARTIST DAINA SHOBRYS)**  
February 3 - April 24  
Coordinated by Lynn Gumpert

**ONE PLUS OR MINUS ONE, INSTALLATION BY MAY STEVENS**  
February 19 - April 3  
Coordinated by William Olander

**JONATHAN APPLES & COMPANY: A DANCE PERFORMANCE**  
March 8



Markus Raetz, *Sans Titre, Dypitique*, 1981. Markus Raetz: *In the Realm of the Possible*.

**NITELIFE, THREE EVENINGS OF NEW AND EXPERIMENTAL PERFORMANCE**  
April 7 - 9  
Coordinated by William Olander, Laura Trippi, and Russell Ferguson

**MARKUS RAETZ: IN THE REALM OF THE POSSIBLE**  
May 13 - July 10  
Organized by Marcia Tucker

**ROBERT COLESCOTT: A RETROSPECTIVE**  
February 24 - April 16  
Traveling exhibition organized by John Olbranz for the San Jose Museum of Art

**UCCELLI, THE DRUGS OF LOVE: A PERFORMANCE BY ROMAN PASKA**  
May 9 and 10  
Organized by Laura Trippi

**NANCY SPERO: WORKS SINCE 1950**  
May 19 - July 9  
Traveling exhibition organized by Dominique Nahas for the Everson Museum of Art, Syracuse, NY

**STRANGE ATTRACTORS: SIGNS OF CHAOS**  
September 14 - November 26  
Organized by Laura Trippi  
**Strange Attractions: An Evening of Chaotic Performance**  
November 6, 1989

**DAY WITHOUT ART**  
December 1

**ANNETTE LEMIEUX: THE APPEARANCE OF SOUND**  
December 8, 1989 - February 4, 1990  
Organized by The John and Mable Ringling Museum of Art, Sarasota, FL

Robert Colecott, *George Washington Carver Crossing the Delaware: Page from an American History Textbook*, 1975. Robert Colecott: *A Retrospective*.



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

**INTERIM BY MARY KELLY**  
February 16 - April 8  
Initiated by William Olander; coordinated by Gary Sangster  
Traveled to: Vancouver Art Gallery; Power Plant, Toronto; Mackenzie Art Gallery, Regina, Canada; Spirit Square Center for the Arts, Charlotte, NC

**THE DECADE SHOW: FRAMEWORKS OF IDENTITY IN THE 1980S**  
May 12 - August 19  
Organized by the Museum of Contemporary Hispanic Art, The New Museum of Contemporary Art, and The Studio Museum in Harlem  
**The Decade Show Performance Series at Dance Theater Workshop and The Studio Museum**  
June

**FROM RECEIVER TO REMOTE CONTROL: THE TV SET**  
September 14 - November 26  
Organized by Matthew Geller, guest curator, coordinated by Alice Yang

**\$PENT: CURRENCY, SECURITY, AND ART ON DEPOSIT**  
October 1, 1990 - March 1, 1991  
At the SoHo branch of Marine Midland Bank  
Organized by Luis De Jesus

**DAY WITHOUT ART**  
December 1

**RHETORICAL IMAGE**  
December 9, 1990 - February 3, 1991  
Organized by Milena Kalinovska, guest curator

**ON VIEW**  
February 16 - April 8

**NEW WORK GALLERY AND WORKSPACE**  
**WORKS BY JANA STERBAK**

**SURVIVAL RESEARCH LABORATORIES**  
May 17  
Performance Co-sponsored by Creative Time, The Kitchen, and The New Museum  
Held at Shea Stadium Parking Lot

**IMPRESARIO: MALCOLM McLAREN AND THE BRITISH NEW WAVE**  
September 16 - November 20  
Organized by Paul Taylor, guest curator, and coordinated by William Olander



**CHRISTIAN BOLTANSKI: LESSONS OF DARKNESS**  
December 9, 1988 - February 12, 1989  
Organized by Lynn Gumpert and Mary Jane Jacob, guest curator; co-organized by The New Museum and the Museum of Contemporary Art, Los Angeles

**ON VIEW**  
February 3 - April 3

**WORKSPACE**  
**REQUIEM, VIDEO INSTALLATION BY WOLFGANG STAEHLE**

**NEW WORK GALLERY**  
**SELECTIONS FROM THE SEMI-PERMANENT COLLECTION**  
September 16-November 20

**NEW WORK GALLERY**  
**GIRLS NIGHT OUT: (FEMININITY AS MASQUERADE)**  
Meg Cranston, Marilyn Minter, Rona Pondick, Tina Potter, Aimee Rankin, Alison Saar, and Susan Silas

**WORKSPACE**

**INSTALLATION BY FELIX GONZALES-TORRES**

May 19 - July 9  
**NEW WORK GALLERY**

**GUILLAUME BIJL installation**  
**WORKSPACE**

**GREENHAM/Common Ground: AN INSTALLATION BY MARGARET HARRISON**

**OVERLOOKED/UNDERPLAYED: VIDEOS ON WOMEN AND AIDS**  
Jean Carlomusto and Alexandra Juhasz, Amber Hollibaugh with the NY Commission on Human Rights, AIDS Discrimination Unit, Carol Leigh (aka Scarlot Harlot), Maria Maggenti, Pratibha Parmar, San Francisco AIDS Foundation

December 8, 1989 - February 4, 1990  
**NEW WORK GALLERY/WORKSPACE**

**EAT ME/DRINK ME/LOVE ME, MARTHA FLEMING AND LYNE LAPOINTE**

**MAIN GALLERY**

**SATELLITE CULTURES**  
Organized by guest curator Sally Coucaud, Artspace Visual Arts Centre, Sydney, Australia



Photo: Fred Scruton

**CADENCES: ICON AND ABSTRACTION IN CONTEXT**  
February 16 - April 7  
Organized by Gary Sangster

**AFRICA EXPLORES: 20TH CENTURY AFRICAN ART**  
May 11 - August 18  
Traveling exhibition organized by Susan Vogel of The Center for African Art

**ON VIEW**  
February 16 - April 7

**NEW WORK GALLERY**

**LATE 20TH CENTURY STILL LIVES, MANUEL PARDO**

**WORKSPACE**

**AND 22 MILLION VERY TIRED AND VERY ANGRY PEOPLE, CARRIE MAE WEEMS**

May 11 - August 18

**NEW WORK GALLERY**

**ECLIPSE OF THE EARTH: KAZUO KATASE**

**WORKSPACE**

**EMBODYING FAITH:**  
Christine Davis, Christopher Doyle, Christina Emmanuel, Angel Suarez-Rosado, and Jon Tower

1980

THE WINDOW AT 65 FIFTH AVENUE

MARY LEMLEY  
December 8, 1979 - January 7, 1980

JOHN AHEARN  
January 12 - February 11

LURIE HAWKINSON  
April 25 - May 24

JEFF KOONS  
May 29 - June 26

DAVID HAMMONS  
July 11 - September 18

RICHARD PRINCE  
September 26 - October 27

ORLY HADDAD AND  
HANK LEWIS  
November 3 - December 4

FASHION MODA  
December 13, 1980 - January 8, 1981

ANNE TURYN  
October 16 - November 17

RICHARD ARMIDO  
November 25 - December 30

KENNETH SHORR

1983

THE WINDOW AT 65 FIFTH AVENUE

GARY FALK  
January 15 - March 16

WINDOW ON BROADWAY

KATE ERICSON  
December 7, 1983 - January 22, 1984

1984

Since 1984, the Window on Broadway and the Mercer Street Window have been part of the Museum's On View Program.

MERCER STREET WINDOW

VIKKY ALEXANDER  
September 21 - November 10

AN IMAGE OF GOD  
MICHAEL LEBRON  
November 23, 1985 - January 19, 1986

SEVEN YEARS OF LIVING ART  
LINDA MONTANO

1986

WINDOW ON BROADWAY

KIM JONES AS THE MUDMAN  
February 1 - March 30

KOMAR AND MELAMID  
April 12 - June 12

ANNE DORAN  
June 21 - August 10

TRIPTYCH, KRISTIN JONES  
AND ANDREW GINZEL  
September 26 - November 30

UH-OH, RICHARD BAIM  
December 12, 1986 - February 15, 1987

MERCER STREET WINDOW

WALLACE & DONAHUE  
February 1 - March 30

BORN FROM SHARP ROCKS  
EDGAR HEAP OF BIRDS  
April 12 - June 12

LESLIE SHARPE  
June 21 - August 10

BASEBALL ACTION SHOTS  
ANNUAL: FUTURE HALL OF  
FAMERS, SUSAN GRAYSON  
September 26 - November 30

SEVEN YEARS OF LIVING ART  
LINDA MONTANO

1987

WINDOW ON BROADWAY

SWEET RED-2  
SU-CHEN HUNG  
February 27 - April 12

PEERING BEYOND THE MASK  
DENIS GILLINGWATER  
May 8 - July 12

NO, NO, NO, NO!  
INSTALLATION BY  
BRUCE NAUMAN  
September 11 - November 8

LET THE RECORD SHOW...  
INSTALLATION BY ACT UP  
November 20, 1987 - January 24, 1988

MERCER STREET WINDOW

SEVEN YEARS OF LIVING ART  
LINDA MONTANO

WINDOW ON BROADWAY

TOM HATCH  
January 29 - March 18

BEVERLY OWEN  
March 25 - May 20

LEE NEWTON  
May 27 - July 15

YURA ADAMS  
July 22 - September 9

KAY ROSEN  
September 16 - November 25

JARVIS ROCKWELL  
December 8, 1984 - February 3, 1985

MERCER STREET WINDOW

SEVEN YEARS OF LIVING ART  
LINDA MONTANO  
Opens December 8, 1984

1985

WINDOW ON BROADWAY

ROBIN TICHO  
February 12 - April 7

ELLEN BROOKS  
April 16 - July 7

TOM FINKELPEARL  
Summer 1985

PLATO'S CAVE  
REMO CAMPOPIANO  
September 21 - November 10

NATURAL HISTORY  
AIMEE RANKIN  
November 23, 1985 - January 19, 1986

1981

THE WINDOW AT 65 FIFTH AVENUE

TALLER BORICUA  
January 17 - February 5

COLLABORATIVE PROJECTS  
February 14 - March 5

JAMES HOLL  
March 14 - April 4

GINA WENDKOS  
April 8 - April 28

ALTERNATIVES IN RETROSPECT  
May 9 - July 16

CLAUDIA FITCH  
July 24 - September 10

COLETTE  
September 19 - November 12

DAVID TROY  
November 21, 1981 - January 21, 1982

1982

THE WINDOW AT 65 FIFTH AVENUE

JOSEPH HILTON  
January 30 - March 25

POLITICAL ART  
DOCUMENTATION/  
DISTRIBUTION  
June 12 - July 29

BRAD MELAMED  
August 7 - October 8

1988

WINDOW ON BROADWAY

ANE...MORITURI TE SALUTANT  
(HAIL...THOSE WHO ARE  
ABOUT TO DIE SALUTE YOU)  
INSTALLATION  
BY MAXINE HAYT  
May 13 - July 10

AN INSTALLATION BY  
GENERAL IDEA  
AA Bronson, Felix Partz, and  
Jorge Zontal

December 9, 1988 - February 12, 1989

MERCER STREET WINDOW

SEVEN YEARS OF LIVING ART  
LINDA MONTANO

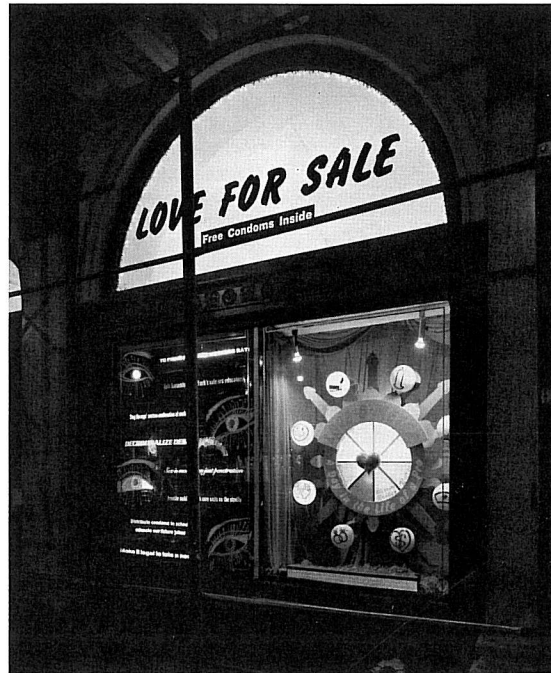
1990

WINDOW ON BROADWAY

WORKS BY JANA STERBAK  
February 16 - April 8

MERCER STREET WINDOW

SEVEN YEARS OF LIVING ART  
LINDA MONTANO



Love For Sale...Free Condoms Inside, Gran Fury with PONY (Prostitutes of New York), 1991.

MERCER STREET WINDOW

SEVEN YEARS OF LIVING ART  
LINDA MONTANO

1989

WINDOW ON BROADWAY

GOD BLESS AMERICA PART II,  
INSTALLATION BY  
TED VICTORIA  
February 24 - May 5

INSTALLATION BY  
GUILLAUME BIJL  
May 19 - July 9

THE IRONY OF GEOLOGY  
AMY HAUFF  
July 17-August 28

HAVE YOU ATTACKED  
AMERICA TODAY?  
ERIKA ROTHENBERG  
December 8, 1989 - February 4, 1990

1991

WINDOW ON BROADWAY

LOVE FOR SALE...  
FREE CONDOMS INSIDE  
GRAN FURY WITH PONY  
February 16 - April 7

PINTURA I REPRESENTACIO  
PEREJAUME  
May 11 - August 18

MERCER STREET WINDOW

SEVEN YEARS OF LIVING ART  
LINDA MONTANO  
Closes December 7, 1991

DESIGN:  
Design Writing Research

## HONOREES



Photos: Catherine McGinn

This year The New Museum honors its Founder and Director, Marcia Tucker, for her stellar leadership and uncompromising dedication to the Museum's growth as a prominent cultural force. And Los Angeles Councilman and noted collector Joel Wachs for his recognized advocacy and lobbying for artists and arts organizations nationwide.

**THE 15TH ANNIVERSARY BENEFIT CELEBRATION AND ART AUCTION***Sunday, May 3, 1992***AUCTION CHAIR**

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**AUCTION CO-CHAIR**

Simon Watson

**AUCTIONEER**Christopher Burge,  
President, Christie's**BENEFIT CHAIR**

Laura Skoler

**BENEFIT CO-CHAIRS**

Richard Ekstract

Stephania McCledden

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Saul Dennison

Arthur A. Goldberg

Manuel E. Gonzalez

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Penny McCall

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Eileen Ekstract

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Renate Shapiro

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Brooke Alexander  
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Eric FischlJoel Fisher  
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Fay Gold GalleryJohn Good Gallery  
Jay GorneyModern Art  
Elliott GreenRenée Green  
Hans HaackeJane Hammond  
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Simon LeungSol Lewitt  
Scott LifshutzAmy Lipton Gallery  
Luhring AugustineJim Lutes  
Dan McCarthyMatthew McCaslin  
Suzanne McClellandThe Estate of  
Ana Mendieta  
Metro PicturesMeysers/Bloom Gallery  
Melissa MillerPeter Miller Gallery  
Robert Miller GalleryMarilyn Minter  
Kirsten MosherRobbin Murphy  
Elizabeth MurrayBruce Nauman  
Daniel NewburgGallery  
Daniel OatesCarl Ostendarp  
Tom OtternessP.P.O.W.  
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Shoshana WayneGallery  
Claude SimardGary Simmons  
Laurie SimmonsLorna Simpson  
Kiki SmithHolly Solomon  
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GarageSonnabend Gallery  
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303 GalleryJack Tilton Gallery  
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Fred WilsonMillie Wilson  
Ealan WingateSteve Wolfe  
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*with additional support*  
*from Fritz Dietl**Very special thanks to*  
*Bruce Nauman*  
*and Leo Castelli for*  
*the donation of a*  
*limited edition print*  
*and poster.***DEALERS****COMMITTEE**Brooke Alexander  
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Arts, Co.Pamela Auchincloss  
Gallery

Josh Baer Gallery

Vrej Baghoomian  
GalleryBlum Helman  
Warehouse

Damon Brandt Gallery

Diane Brown Gallery

Christine Burgin  
Gallery

Leo Castelli Gallery

Linda Cathcart Gallery

Charles Cowles  
Gallery

Tom Cugliani Gallery

Rosa Esman Gallery

Fawbush

Ronald Feldman

Fine Arts

fiction/nonfiction

Gagosian Gallery

Germans van Eck  
Gallery

Jay Gorney

Modern Art,  
Greenberg Gallery

Harcus Gallery

Pat Hearn Gallery

Hirsch &amp; Adler

Modern

Rhona Hoffman

Gallery

Paul Kasmin Gallery

Hal Katzen Gallery

Kent Gallery, Inc.

Nicole Klagsbrun  
Gallery

Michael Klein Inc.

Galerie Lelong

Leiberman &amp;

Saul Gallery

Amy Lipton Gallery

Robbin Lockett Gallery

Louver Gallery

Luhring Augustine

Curt Marcus Gallery

Matthew Marks

Gallery

Metro Pictures

Robert Miller Gallery

Daniel Newburg

Gallery

P.P.O.W.

Pace Gallery

Postmasters

Max Protetch Gallery

Andrea Rosen Gallery

Jason Rubell Gallery

RubinSpangle Gallery

Tony Shafrazi Gallery

Jack Shainman Gallery

Shoshana Wayne  
Gallery

Holly Solomon Gallery

Thomas Solomon's  
Garage

Carl Solway Gallery

Sonnabend Gallery

Sperone Westwater  
Gallery

303 Gallery

Texas Gallery

Jack Tilton Gallery



THE WILLIAM OLANDER  
MEMORIAL FUND

*The Museum gratefully acknowledges the following cumulative contributions to The William Olander Memorial Fund.*

Alice Abrams	Alex and Allyson Grey	Wendell Patrick and Family
Gwen Akin	Lynn Gumpert	Tina Potter
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Julie Ault	Tom Hinson	Rachel Rosenthal
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Peter Galassi	Clare Micuda	Bernice Simon
Galerie Lelong	Nestor Millan	Patterson Sims
Gary Garrels	John L. Moore	Lowery S. Sims
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Felix Gonzalez-Torres	George Negroponte	Stuart and Judy Spence
Marian Goodman	Jill Newmark	Susan Stein
	Barbara Niblock	May Stevens
	Pamela J. Olander	Virginia H. Strull
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	Isabelle Olander	Terrie Sultan and Christopher French
	Claes Oldenburg	
	Harold Olejarz	
	Sara Palmer	

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Arts  
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Massimo Vignelli

STAFF

Ernest Adams <i>Security</i>	Russell Ferguson <i>Librarian/Special Projects Editor, 1991</i>	Simon Leung <i>Education</i>	Carlos Santiago <i>Security</i>	Wiesje Van Hulst <i>Limited Editions Coordinator, 1992</i>
Kimball Augustus <i>Security</i>	Angelika Festa <i>Assistant to the Librarian, 1991</i>	Opal Linton <i>Curatorial Administrative Assistant, 1991</i>	Rhonda Schaller <i>Development Associate</i>	Alma Villacorta <i>Admissions</i>
Laylah Ali <i>Development Assistant, 1992</i>	Nicholas Giallouras <i>Security</i>	Alice Melendez <i>Receptionist, 1992</i>	Margaret Seiler <i>Publications Coordinator</i>	L. Daniel Vincent <i>Admissions</i>
Hilton Als <i>Library Assistant</i>	Phyllis Gilbert <i>Docent and Museum Tour Coordinator</i>	Clare Micuda <i>Assistant to the Director</i>	Elin O'Hara Slavick <i>Admissions</i>	Judy Wada <i>Associate Administrator</i>
Richard Barr <i>Volunteer Coordinator</i>	Janet Gillespie <i>Bookkeeper</i>	Felicia Miles <i>Security</i>	Cindy Smith <i>Installation Coordinator, 1992</i>	Alphonse Whitsett <i>Security</i>
Robert Blanchon <i>Public Relations Associate</i>	Yosha Goldstein <i>Education</i>	France Morin <i>Senior Curator</i>	Susan Stein <i>Admissions/Bookstore Coordinator</i>	Alice Yang <i>Assistant Curator</i>
Virginia Bowen <i>Preparator/Assistant Registrar, 1991</i>	Milko Gomez-Gonzalez <i>Security</i>	Anne Naldrett <i>Intern Coordinator</i>	Laura Trippi <i>Curator</i>	Lydia Yee <i>Curatorial Administrative Assistant, 1992</i>
Mark Branch <i>Assistant Registrar, 1992</i>	Roberta Green <i>Trips Coordinator, 1991</i>	Caroline Newstead <i>Admissions, 1991</i>	Marcia Tucker <i>Director</i>	
Jeanne Breitbart <i>Assistant, Curatorial Department</i>	Char Hatch <i>Admissions</i>	Marisol Ng <i>Development Assistant, 1991</i>		
Clare Brown <i>Receptionist, 1991</i>	Charlayne Haynes <i>Director of Public Relations, 1992</i>	Barbara Niblock <i>Administrator, 1991</i>		
Susan Cahan <i>Curator of Education</i>	Maren Hensler <i>Coordinator, Inside Art/Travel</i>	Sara Palmer <i>Director of Public Affairs, 1991</i>		
Adelaide Camillo <i>Director of Planning and Development, 1991</i>	Ellen Holtzman <i>Managing Director</i>	Catalina Parra <i>Education</i>		
Alexander Campos <i>Membership Coordinator, 1992</i>	Patricia Jones <i>Development Associate</i>	Mayda Perez <i>High School Education Associate</i>		
Helen Carr <i>Limited Editions Coordinator, 1991</i>	Elon Joseph <i>Security</i>	Jerry Philogene <i>Education Assistant</i>		
Amy Chen <i>Director of Finance and Administration</i>	Evan Kingsley <i>Director of Planning and Development, 1992</i>	Debra Priestly <i>Registrar</i>		
Hector Cintron <i>Security</i>	Patricia Kirshner <i>Operations Manager</i>	Paul Ramirez <i>Assistant Registrar, 1991</i>		
Andrea Clarke <i>Education Assistant, 1991</i>	Mark Kloth <i>Installation Coordinator, 1991</i>	Howard Robinson <i>Facilities Coordinator</i>		
Lynn Crandall <i>Trips Coordinator</i>	Zoya Kocur <i>High School Education Coordinator</i>	Wayne Rottman <i>Gallery/Audio Visual Coordinator/Preparator, 1991</i>		
Susan Crowe <i>Grantswriter, 1991</i>	Sowon Kwon <i>Library/Special Projects Assistant, 1991</i>	Carol Rusk <i>Library Cataloger, 1991</i>		
Joanne Delany <i>Administrative Assistant</i>	Dwayne Langston <i>Security</i>	Aleya Saad <i>Special Events Coordinator</i>		
Lisa Delmonico <i>Admissions, 1991</i>	Jennifer Lavin-Lee <i>Development Assistant, 1991</i>	Nondas Sable <i>Security</i>		
Sarah Edwards <i>Membership and Contributions Coordinator, 1991</i>		Gary Sangster <i>Adjunct Curator</i>		



**VOLUNTEER OF THE YEAR**

Maren Hensler

*At the Museum Holiday Party Director Marcia Tucker acknowledged the incomparable contributions of Maren Hensler, who has been a volunteer in Development since 1983. Maren is Coordinator of INSIDE/ART and the Travel Program.*

## THE INTERNSHIP PROGRAM

The New Museum has a thriving internship program. This year approximately 60 interns—up from 40 last year—have gained supervised, practical experience in all departments of the Museum. Interns are recruited from colleges and universities, other museums and cultural centers, and a wide range of different arts communities. They have come from England, France, Italy, Spain, Germany, Austria, Holland, Switzerland, Korea, and Canada, as well as the U.S.

The New Museum is also committed to recruiting American candidates from diverse racial and cultural backgrounds for training in museum professions. In 1990 the Museum had two paid positions in Curatorial and Development—and again this year—for African-, Asian-, Native-, and Hispanic-Americans. The MULTICULTURAL INTERNSHIP PROGRAM is partially funded by the National Endowment for the Arts.

<i>Interns - 1991/92</i>	Alison Dublin	Susan Litecky	Sam Pratt	Blake Stimson
Sharon Anderson	Eugene Foster	Yi-Lan Liu	Susan Puerner	Youn-Jeong Suh
Lucia Antoniadis	Jane Gaukhberg	Sarah Marangoni	Claudia Rebiou	J. Urbano del Val
Jani Baker	Ken Golden	Modoka Moriguchi	Alison Redick	Elorza
Claudia Batschari	Brian Hannon	Jennifer Meyers	Gloria Richards	Sylvaine Van Den Esch
Francine Baylis	Penelope Hardy	Tawnya Olsen	Hayden Roberts	Mrs. Van Hulst
Patrick Boyce	Barbara Holmes	Blair Orloff	Lissa Rosenthal	Maria-Christina
Marcella Cangioli	Juliet Holstrom	Mayda Perez	Jeffrey Schulz	Villasenor
May-Ling Chang	Hitomi Iwasaki	Robert Perry	Gigi Sharp	Carter Walker
Lillian Swan Cho	Gertrude James	Tora Peterson	Stacey Shelnut	Barbara Welles
Judith Daniel	Nicole Johnson	Lisa Petrucci	Yaalieth Simpson	Cynthia Winship
Seonaidh Davenport	Benjamin Kaplan	Laura Philips	Maria Steiner	Lydia Yee
Christine DeFazio	Yvonne Koslow	David Pierebone	Stephanie Stebich	Serge Ziegler
Gina Driscoll	Opal Linton	Kellien Pooler	Annelisa Stephan	

## THE DOCENT PROGRAM

The Docent Program of The New Museum offers stimulating, informal discussions on issues of contemporary art and culture through close examination of museum exhibitions.

Abby Andrews	Claudia F. Giordano	Gayle Kurtz	Rita Owen	Annette Swierzbinski
Donnette Atiyah	Roberta Green	Toby Kurzbard	Lisa R. Rhodes	Phyllis Gilbert,
Betty Davis	Niki Ketchman	Charles Marsh	Lila Shoshkes	<i>Coordinator</i>

## VOLUNTEERS

Beth Abate	Lisa Cicchetti	Frances Knapp	Sabina Moss	Elisa Spieler
Alfa Abreu	Howard Courtney	Cynthia Lechan	Roberta Offenhutter	Ross Sormani
Melissa Aldana	Julie Davis	Lilian LeGoff	Elizabeth Olshin	Janice Stanton
Abby Andrews	Oberdana DePasquale	Bette Levy	Marny Omanoff	Tracy Storer
Richard Eric André	Valery Daniels	Michele Lipman	Cynthia Oxenberg	Barbara Teitel
Dolores Barr	Olivia Eaton	Susan Litecky	Julie Pagamis	Dale Teitel
Lisa Barna	Claudine Gecel	Lisa Lubchansky	Andrew Pedvis	Denise Tilles
Janet Bluestone	Andrea Goldschlager	Shlomo Mantz	Joseph Pilcher	Michael von Üchtrup
Jeanne Borgman	Stacy Hochheiser	Charles Marsh	Leena Pilcher	Jim Ullmann
Jeanne Breitbart	Lawrence Holzworth	Sarah McDaniel	Lisa Rhodes	Rose Valado
Phyllis Carlin	Jonathan Huffman	Elizabeth Mesa	Sheri Robbins	Renee Vara
Anna Chamberlin	Angela Kantarellis	Emilie Michael	Carol Roman	Leslie Wellott
Guy Chamberlin	Leslie Kaufman	Janine Mileaf	Beth Rubin	Elizabeth Westerlund
Sherry Chiger	Terry Kelly	Claudia Mosco	Cathy Rude	Marguerite Zamora-
Veronica Chow	Michelle Kemp	Jay Moss	Marilyn Sachar	Cohn

## REPORT FROM THE DIRECTOR OF FINANCE AND ADMINISTRATION

Fiscal Year 1991 ended with an operating deficit of \$424,245. This was the result of nonrecurring program costs, reduced general program support, and lower membership income. The table below lists the operating results for the Museum over the last five years.

### Operations Support and Revenue over (under) Expenses

FISCAL YEAR ENDED JUNE 30	OPERATING SURPLUS (DEFICIT)
1987	\$ 67,488
1988	\$ (19,266)
1989	\$ 22,662
1990	\$ 60,051
1991	\$ (424,245)

At the beginning of fiscal year 1992, the Museum received a capital improvement grant of \$200,000 from the Henry Luce Foundation to make capital improvements, to computerize Museum-wide, and to acquire a computerized fund accounting system and donor management system. Computerization will greatly improve the Museum's operations, financial management and reporting.

In accordance with the Board of Trustees' resolution, Board designated endowment funds were used to eliminate the operating deficit in the current funds. The New Museum was the fortunate beneficiary of the estate of Blanche Risa Sussman, and will receive approximately \$1,000,000 in securities and real estate during fiscal year 1992. Upon receipt of the legacy, proceeds will be used to replenish funds borrowed from the endowment. Lastly, the Museum has outstanding pledge commitments of \$321,500, which upon receipt will further increase the Museum's endowment fund.

AMY CHEN

*Director of Finance and Administration*



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, 1991, and the related statements of support, revenue, expenses, capital additions and changes in fund balances, and changes in financial position 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.

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, 1991, 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.

Our audit was made for the purpose of forming an opinion on the basic financial statements taken as a whole. The information in Schedule 1 is presented for purposes of additional analysis and is not a required part of the basic financial statements. Such information has been subjected to the auditing procedures applied in the audit of the basic financial statements and, in our opinion, is fairly stated in all material respects in relation to the basic financial statements taken as a whole.

*Loeb & Troper*

Loeb and Troper  
CERTIFIED PUBLIC ACCOUNTANTS  
October 30, 1991

THE NEW MUSEUM OF CONTEMPORARY ART

BALANCE SHEET  
YEAR ENDED JUNE 30, 1991 (WITH COMPARATIVE TOTALS FOR 1990)

	CURRENT UNRESTRICTED FUNDS	PLANT FUND	ENDOWMENT FUNDS	TOTAL 1991	TOTAL 1990
<b>ASSETS</b>					
<i>Current assets</i>					
Cash (including money market funds)	62,919			62,919	271,367
Certificate of deposit					100,000
Investments (Note 2)			963,376	963,376	1,248,285
Grants receivable	1,660			1,660	35,800
Note receivable - current portion	11,512			11,512	5,450
Contributions receivable	6,250			6,250	12,500
Accrued interest receivable	15,702			15,702	22,490
Other receivables and prepaid expenses	112,974			112,974	172,442
Interfund receivable (payable)	(808,923)		808,923		
<b>Total current assets</b>	<b>(597,906)</b>		<b>1,772,299</b>	<b>1,174,393</b>	<b>1,868,334</b>
<i>Other assets</i>					
Account receivable (net of allowance for doubtful account of \$120,000) (Note 3)	120,500			120,500	240,500
Long-term portion of note receivable	14,250			14,250	20,312
Fixed assets (net of accumulated depreciation of \$1,327,082 in 1991 and \$1,136,318 in 1990) (Note 4)		2,873,874		2,873,874	2,998,043
<b>Total assets</b>	<b>(463,156)</b>	<b>2,873,874</b>	<b>1,772,299</b>	<b>4,183,017</b>	<b>5,127,189</b>
<b>LIABILITIES AND FUND BALANCES</b>					
<i>Current liabilities</i>					
Accounts payable and accrued expenses	77,101			77,101	194,152
Accrued vacations payable	34,854			34,854	31,449
Deferred revenue	91,665			91,665	342,120
<b>Total current liabilities</b>	<b>203,620</b>			<b>203,620</b>	<b>567,721</b>
Long-term liability - deferred revenue	14,250			14,250	20,312
<b>Total liabilities</b>	<b>217,870</b>			<b>217,870</b>	<b>588,033</b>
Fund balances (deficit) (Exhibit A)	(681,026)	2,873,874	1,772,299	3,965,147	4,539,156
<b>Total liabilities and fund balances</b>	<b>(463,156)</b>	<b>2,873,874</b>	<b>1,772,299</b>	<b>4,183,017</b>	<b>5,127,189</b>

THE NEW MUSEUM OF CONTEMPORARY ART

STATEMENT OF SUPPORT, REVENUE, EXPENSES, CAPITAL ADDITIONS AND CHANGES IN FUND BALANCES  
YEAR ENDED JUNE 30, 1991 (WITH COMPARATIVE TOTALS FOR 1990)

	CURRENT FUNDS (UNRESTRICTED)	CURRENT FUNDS (RESTRICTED)	BUILDING FUND	PLANT FUND	ENDOWMENT FUNDS	TOTAL 1991	TOTAL 1990
<b>SUPPORT AND REVENUE</b>							
Contributions	429,150	246,461				675,611	1,032,754
Donated services	80,321					80,321	172,318
Government grants	92,806	217,600				310,406	350,157
Sale of donated art	42,490					42,490	117,065
Admissions	65,096					65,096	68,715
Memberships	85,220					85,220	103,836
Publications and other sales	85,452					85,452	51,389
Special events <i>(net of expenses of \$293,510 in 1991 and \$425,072 in 1990)</i>	561,807					561,807	462,067
Investment income	92,912					92,912	130,335
Loss on sale of investments	(49,915)					(49,915)	(27,470)
Panels and lectures							8,678
Traveling exhibition	27,500					27,500	25,000
Other revenue	29,971					29,971	11,283
<b>Total support and revenue</b>	<b>1,542,810</b>	<b>464,061</b>				<b>2,006,871</b>	<b>2,506,127</b>
<b>EXPENSES</b>							
Program expenses							
Exhibitions, conservations and library	854,585	422,559		169,150		1,446,294	1,451,990
Education	172,838	23,000		6,924		202,762	195,804
Accessions of art for collection		6,000				6,000	24,395
<b>Total program expenses</b>	<b>1,027,423</b>	<b>451,559</b>		<b>176,074</b>		<b>1,655,056</b>	<b>1,672,189</b>
SUPPORTING SERVICES							
Management and general	509,575			8,910		518,485	497,287
Fund raising and public affairs	442,559			5,780		448,339	470,025
<b>Total supporting services expenses</b>	<b>952,134</b>			<b>14,690</b>		<b>966,824</b>	<b>967,312</b>
<b>Total expenses</b>	<b>1,979,557</b>	<b>451,559</b>		<b>190,764</b>		<b>2,621,880</b>	<b>2,639,501</b>
Excess (deficiency) of support and revenue over expenses before capital additions (Exhibit c)	(436,747)	12,502	(190,764)			(615,009)	(133,374)
Capital additions							
Gifts and grants				41,000		41,000	52,500
Excess (deficiency) of support and revenue and capital additions over expenses	(436,747)	12,502	(190,764)	41,000		(574,009)	(80,874)
Other changes in fund balances							
Acquisition of fixed assets	(20,986)	(31,954)	(13,655)	66,595			
Fund balances (deficit) - June 30, 1990	(223,293)	19,452	(13,655)	2,998,043	1,731,299	4,539,156	4,620,030
Fund balances (deficit) - June 30, 1991	(681,026)	-	-	2,873,874	1,772,299	3,965,147	4,539,156

NOTE 1

SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES

The financial statements are prepared on the accrual basis. Donated services are 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	\$ 60,107	\$ 60,107
U.S. Treasury bill	104,494	105,602
Corporate bonds	259,791	242,515
Equities	409,530	469,092
Government bonds	129,454	132,262
	<b>\$ 963,376</b>	<b>\$1,009,578</b>

NOTE 3

ACCOUNT RECEIVABLE

On July 14, 1989, a limited partnership, related through participation of several board members, acknowledged to pay the Museum \$490,500 in settlement of certain debts owed. \$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. As of June 30, 1991, the closing has not occurred and the Museum has not received any additional payments.

NOTE 4

FIXED ASSETS

	Cost	Accumulated Depreciation	Net
Condominium	\$3,400,000	\$1,020,000	\$2,380,000
Building improvements	636,964	181,290	455,674
Equipment	163,992	125,792	38,200
	<b>\$ 4,200,956</b>	<b>\$ 1,327,082</b>	<b>2,873,874</b>

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

BEQUESTS

The New Museum of Contemporary Art has been named as beneficiary in an estate and will receive securities and real estate valued at approximately \$1,000,000 in the next fiscal year.

NOTE 7

COMPARATIVE TOTALS

The amounts shown for the year ended June 30, 1990 in the accompanying financial statements are included to provide a basis for comparison with 1991 and present summarized totals only. Accordingly, the 1990 amounts are not intended to present all information necessary for a fair presentation in conformity with generally accepted accounting principles.

NOTE 8

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).

Acquisition of fixed assets

MINOLTA

VAN WAGNER |



SONY

CRIMES

# The New Museum

OF CONTEMPORARY ART

583 BROADWAY, NEW YORK, NY 10012

LLIS  
B  
P.C. 1982