



THE NEW MUSEUM
of Contemporary Art

1992-1994

The New Museum
OF CONTEMPORARY ART

583 Broadway, New York, NY 10012

1992-1993

1993-1994

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Design: Bethany Johns Design
Printing: Enterprise Press, Inc.

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ISBN 0-915557-770

Cover photo: Dirk Rowntree

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Board of Trustees

1992-1994

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Statement of Purpose

As a museum of contemporary art focusing primarily on work of the past ten years by living artists, The New Museum of Contemporary Art is committed to an ongoing investigation of what art is and how it relates to individuals and to society at large. The New Museum is committed to providing a forum for the expression of diverse viewpoints. It is dedicated to developing innovative programs that show work and explore ideas and issues that are experimental or nontraditional in nature, or which might not otherwise have a venue.

The New Museum has as a priority the development of a broad and inclusive audience for its programs and an expanded audience for contemporary art. It is committed, through its exhibitions, Semi-Permanent Collection, publications, and education and library programs, to scholarship and internal and external programming that further the Museum's principles, remain vital to the audiences it serves, and support the Museum's role as a fully educational organization.

The New Museum is committed to an ongoing investigation of itself as an institution by means of a flexible, participatory internal structure, which has as its goal a creative, supportive, stimulating working environment to which all members contribute and are equally respected. The New Museum encourages a full and open exchange of ideas, information, and criticism to create a sense of community and pride in the achievement of common goals.

The economic and political uncertainties that have shaken the art community over the past several years have only served to strengthen the essential role of The New Museum of Contemporary Art nationally and internationally.

It is reassuring to know that The New Museum has weathered its many challenges to be able to celebrate 17 years of service. It has emerged even more dynamic and committed to its goals: to show the most provocative and challenging art being made today; to expand conventional museum practice by offering innovative programmatic and institutional models; and to pioneer museum education by expanding public understanding of art's role in a broader cultural context. The New Museum remains an institution of possibilities, poised to embrace the new as well as to challenge it.

It is through this continued commitment to experimentation and to faith in the possibilities of the unproven that The New Museum of Contemporary Art has remained a beacon in the museum community.

This biennial report reviews the programs offered during the past two years and thanks the individuals and supporters who have made them possible.

We extend deepest gratitude to our fellow Trustees, whose leadership and counsel have proven vital throughout the years, and to those in the art and funding communities whose continued support enables us to achieve our goals. Our heartfelt thanks go to those many artists whose work remains not only the reason for the Museum's existence but also a constant inspiration.

Above all, our thanks go to a skilled staff whose hard work and dedication have helped keep the Museum in the vanguard, continuing to change the definition of what a contemporary art museum can be.

Henry Luce III
President

Marcia Tucker
Director



Main Gallery Exhibitions

1992-1994

The Spatial Drive**September 27, 1992 - January 3, 1993**

Organized by Curator Laura Trippi

Artists: Marina Abramovic, Laurie Carlos, Lewis deSoto, Gretchen Faust and Kevin Warren, Fred Holland, Sonia Labouriau, John Lindell, Rei Naito, Marylene Negro, Security and Admissions Project, Fiona Templeton, and The X-Art Foundation.



Photo: David Sundberg

Installation view of
The Spatial Drive.

The Spatial Drive featured twelve international artists and collaboratives whose works incorporate elements of both sculpture and site-specific installation. This work represents a shift away from static self-contained art objects toward reconfigurable arrangements and experiential environments, made of natural, found, and mass-produced materials, sound, light and atmosphere.

Security & Admissions Project**September 27, 1992 - January 3, 1993**

Organized by Laurie Parsons, with Education Curator Susan Cahan and Curator Laura Trippi

Participants: Kimball Augustus, Elon Joseph, Laurie Parsons, and participating staff.

As her contribution to the exhibition, artist Laurie Parsons developed the Security and Admissions Project, in which all printed materials were removed from the gallery and information was given verbally instead by the Museum's security guards and admissions staff. This project facilitated dialogue between visitors and staff, focusing on the interpersonal and social dimensions of the museum experience and the open-ended nature of interpretation. While wall labels have since been returned to the Museum's exhibitions, the Security and Admissions Project has continued.

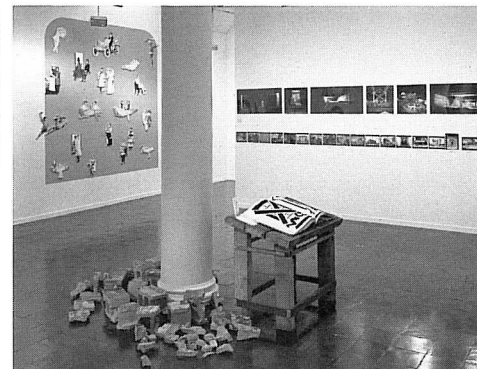
Fiona Templeton / Metamorphoses**October 7 - 11, 1992**

Organized by Curator Laura Trippi, in collaboration with Consort Amsterdam at the Brooklyn Anchorage.

Participants: Lenora Champagne, Robert Kocik, Anna Kohler, Siobhan Liddell, Thomas J.F. Regan III, Michael Ratonski, and John Holt Smith.

Funding provided by the National Endowment for the Arts, the New York State Council on the Arts, and the New York City Department of Cultural Affairs. Additional project support provided by American Airlines, Art Woods, the Association Francaise d'Action Artistique, Matsushita Electric Industrial Company Ltd., Nissan Motor Company Ltd., The Foundation for Visual Arts, Architecture and Design, the Secretaria de Estado de Cultura de Mina Gerais, Brazil, Consort Amsterdam, and the New York Kunsthalle.

Photo: Fred Serriton

Installation view of *In Transit*.

Beginning in Winter 1993, The New Museum presented a series of three exhibitions that were the product of an experiment in curatorial practice. Each was organized by a three-person team headed by a member of The New Museum's curatorial staff together with two co-curators from outside the field of the visual arts. These participants—anthropologists, economists, and others—brought new perspectives both to the framing of the subject of each exhibition, and to the substance of the dialogue with the artists and audience. Thematically and structurally, these exhibitions explored issues of borders and boundaries.

In Transit**January 15, 1993 - April 11, 1993**

Organized by Senior Curator France Morin, anthropologist Kostas Gounis, and political economist Dr. John Jeffries.

Artists: Maria-Thereza Alves, Andrew Castrucci with Bullett Space: Bessie Bass, Erik Freeman, John Pitts and Lee Quinones, Y. David Chung and Matt Dibble, Martha Cooper, Ernest Drucker, John Fekner and Don Leicht, Mildred Howard, Dorothy Imagire, Tadashi Kawamata, Helen Levitt, Hung Liu, Marlene McCarty and Laura Cottingham, Santu Mofokeng, Charles Moore, Margaret Morton, Antonio Muntadas, Lois Nesbitt with Aki Fujiiyoshi, Glenn Ligon, Paul Ramirez-Jonas, Roger Denson and Simon Watson, Gabriel Orozco, The Parks Council-Green Neighborhoods Program-Success Garden, Larry Rogers, Martha Rosler, Lorna Simpson and Ramona Naddaff, Camilo Jose Vergara, Weegee, and Krzysztof Wodiczko.

In Transit explored the involuntary movement of people and objects through different urban spaces, and the representation, production, and reconfiguration of the spaces themselves. The exhibit suggested that, in our time, displacement has become a defining aspect of the urban experience.

Gallery talks**January 30, 1993**

Senior Curator France Morin

February 20, 1993

Co-curator Dr. John Jeffries

April 3, 1993

Co-curator Kostas Gounis, and Andrew Castrucci of Bullett Space

The Final Frontier**May 7, 1993 - August 15, 1993**

Organized by Assistant Curator Alice Yang, media and technology scholar Lisa Cartwright, and mass media and popular culture critic Celeste Olalquiaga.

Artists: Lawrence Andrews, Aziz + Cucher, Ana Barrado, Shu Lea Cheang, Elizabeth Diller and Ricardo Scofidio, Michael Joaquín Grey, Alexander Hahn, José Antonio Hernández-Diez, Howard Hogan, Willis Tsosie and Lori Ann Two Bulls/Russell Country BBS, Michael Joo, David Kelleran, Middle College High School/Roland Hayes Intermediate School 291, Nela Ochoa, Julia Scher, Softworlds Inc. (Janine Cirincione, Brian D'Amato, Micheal Ferraro, Michael Spertus), Fred Tomaselli, and Andrea Zittel.

The *Final Frontier* focused on changing relationships between the body and technology. It addressed the impact of such technologies as surveillance, medical imaging, and various communication systems on our physical and psychic selves.

Gallery talks**May 15, 1993**

Co-curator Celeste Olalquiaga

"The Organic/ Technological Interface"

June 19, 1993

Co-curator Lisa Cartwright

"The Museum as Laboratory, the Artwork as Difference Machine"

July 10, 1993

Assistant Curator Alice Yang

"Cyborg Aesthetics: Redefining the Sensual"

Support provided by the Director's Council of The New Museum, and by Mrs. Patricia Phelps de Cisneros, the National Council of Culture, Venezuela, the Swiss Center Foundation, IBM Corporation, MicroTouch Systems, Inc., Pro Helvetia, and AVENSA Airlines.



Photo: Fred Serriton

Installation view of
The Final Frontier.

Installation view of *Trade Routes*.**Trade Routes****September 10, 1993 - November 7, 1993**

Organized by Curator Laura Trippi, cultural critic Gina Dent, and political economist Saskia Sassen.

Artists: Maria Magdalena Campos-Pons, Benni Efrat, Regina Frank, Jamelie Hassan, Noritoshi Hirakawa, Soo-Ja Kim, Koffi Kouakou, Laura Kurgan, Sowon Kwon, Alan Michelson, Marcos Novak, Rubén Ortiz-Torres, Miguel Rios, Andrea Robbins and Max Becher, Allan Sekula, Brian Tripp, Yukinori Yanagi, and Vadim Zakharov.

Trade Routes brought together an international group of artists to address issues of globalization. It examined the effects within art and culture, of the shifts in trading patterns brought on by the rise of new technologies. The show explored the trend toward globalization through an electronic information culture as well as the persistence of diversity, cultural specificity, and concrete materiality in the face of these technologies.

Gallery talks**September 11, 1993**

Co-curator Gina Dent

“Globalization’s Style and Globalization’s Architects”

October 2, 1993

Co-curator Saskia Sassen

“Place and Cyberspace in the Global Economy”

October 23, 1993

Curator Laura Trippi

“Art Under the Influence of Global Trade”

Major support was provided by The Rockefeller Foundation and The Japan Foundation; major in-kind support was provided by Dow Jones Telerate; additional support was provided by ARTLAB Canon, Inc., the Asian Cultural Council, the Canadian Consulate General, New York, High End Systems, Inc., Mr. & Mrs. Robert Lehrman, Daniel and Joanna S. Rose Fund, Inc., the Karuk Tribe of California and the Jerome Foundation.

Installation view of *Thornton Dial: Image of the Tiger*.**Thornton Dial: Image of the Tiger****November 17, 1993 - January 2, 1994**

Organized by Guest Curator Thomas McEvelley and presented in conjunction with the Museum of American Folk Art.

Thornton Dial: Image of the Tiger was the first major solo museum exhibition of the work of this 65-year-old “self-taught” African American artist, and was presented jointly at the Museum of American Folk Art and The New Museum. The New Museum presentation was coordinated by Senior Curator France Morin. A major catalogue was co-authored by Thomas McEvelley and Amiri Baraka and published by Harry N. Abrams, Inc. An introductory brochure was written for The New Museum by Lowery Stokes Sims, Associate Curator of 20th-Century Art at the Metropolitan Museum of Art.

Image of the Tiger: The Way Life Travels**Panel Discussion****December 9, 1993**

Organized by Education Associate Jerry Philogene

Panelists: Thomas McEvelley, Judith McWillie, Lowery Stokes Sims, and Nari Ward

Moderator: Patricia Spears Jones, Director of Planning and Development

Cosponsored by the Museum of American Folk Art

Support was provided in part by a generous grant to the Museum of American Folk Art from The Henry Luce Foundation, Inc., and the National Endowment for the Arts, a federal agency. Presentation at The New Museum was made possible in part by The Bohem Foundation, Dolly J. Fiterman, the Richard Florsheim Art Fund, and the Jerome Foundation.

Bad Girls**Part I: January 14, 1994 - February 27, 1994****Part II: March 5, 1994 - April 10, 1994**

Organized by Director Marcia Tucker

Artists: Gwen Akin/Allan Ludwig, Ann Agee, Laura Aguilar, Janine Antoni, Penny Arcade, Xenobia Bailey, Lillian Ball, Lynda Barry, Elizabeth Berdann, Camille Billops, Molly Blieden, Keith Boadwee, Andrea Bowers, Lisa Bowman, Barbara Brandon, Jennifer Camper, Renée Cox, Margaret Curtis, Jeanne Dunning, Nancy Dwyer, Frieda, Matt Groening, The Guerrilla Girls, Jaqueline Hayden, Maxine Hayt, Janet Henry, Amy Hill, Robin Kahn, Nina Kuo, Pat Lasch, Cary Leibowitz, Lauren Lesko, Rhonda Lieberman, Mable Maney, Yasumasa Morimura, Portia Munson, Chuck Nanney, Reno, Erika Rothenberg, Veronica Saddler, Monique Safford, Sybil Sage, Joyce Scott, Beverly Semmes, Susan Silas, Coreen Simpson, Elaine Tin Nyo, Cammie Toloui, Carmelita Tropicana, Dani Tull, Shari Urquhart, Carrie Mae Weems, Judith Weiperson, Pae White, Millie Wilson, Sue Williams

Artwork and stories by Martinique Acevedo, Scottie Adams, Athea Bardin, Sadie Nicole Bates, Zakia Boone, Yordoris Carceres, Zatira Durham, Seth Eisman, Markeba Epps, Jennifer Garry, Phyllis Michelle Greene, Fattima Issa, Katie Kahl, Hannah Kirshner, Ruby McNeil, Hannah Reiman, Leela Ross, Nick Ross, Marika Roumer, Byran Stanley, Amanda Vogel, and Jasmine Way.

Comic books and trading cards courtesy of Arthur Gregg Sulzberger.

Video program organized by Cheryl Dunye
Artists: Peggy Ahwesh, Lutz Bacher, Elizabeth Beer/Agatha Kenar, Glenn Belverio, Sadie Benning, Diane Bonder, Camera Obscura, Jane Cottis, Heidi DeRuiter, Cecilia Dougherty, Sandi DuBowski, E.T., Baby, Maniac, Mira Gelly, Cheng Sim Lim, Susan Muska, Mary Patten, Alix Pearlstein, Meryl Perlson, Liss Platt/Joyan Saunders, Jill Reiter, Tom Rubnitz, Suzie Silver, Cauleen Smith, Greta Snider, Kimberly Stoddard, Dawn Suggs, Jocelyn Taylor and Lee Williams/Angela Anderson.

Bad Girls presented work by over 60 visual, performance and media artists dealing with gender issues in ways that are both humorous and distinctly transgressive. A brochure was produced in the form of a “Zine.” A catalogue, containing essays by Linda Goode Bryant, Cheryl Dunye, Marcia Tanner and Marcia Tucker, was copublished by The New Museum and MIT Press.

An independent sister exhibition was organized by Marcia Tanner, Guest Curator, Wight Art Gallery, UCLA.

Installation view of *Bad Girls Part I*.**Saturday Afternoon Live!****Penny Arcade**, January 15, 1994**Frieda**, March 19, 1994**Carmelita Tropicana**, April 2, 1994**The Derivative Duo**, April 2, 1994**Gag: An Evening of Bad Girls Xtra Bad Video**, February 3, 1994

Organized by Cheryl Dunye

Participants: Maria Beatty, Susan Muska, Jill Reiter, Suzie Silver, Annie Sprinkle, and Jocelyn Taylor

Reno Roast, February 15, 1994

Reno, Roastee;

Paul Zaloom, Roast Host;

Roasters: James Adlesic, Terry Berkowitz, Ted Haimes, Bob Holman, Heidi Holzer for Brent Ingram, Annie Leibovitz, Kathleen McLane (aka Kat Lane), Joel Paley, Lola Pashalinski, Alva Rogers with Wendy Ultan, and Mark Russell

Bad Girl Bands at the Knitting Factory**Wednesdays, January 13 - April 6, 1994**

Organized by Michael Dorf

Cosponsored by The Knitting Factory

Film Series at Film Anthology Archives

Organized by Jonas Mekas

Sponsored by Anthology Film Archives

Support was provided by a major grant from The Henry Luce Foundation, Inc. Generous support was also provided by the New York State Council on the Arts, Penny McCall, Anthology Film Archives, and members of the Director’s Council of The New Museum of Contemporary Art. The “Zine” was made possible through the generosity of Arthur A. Goldberg, Emily Clark, Joan McClung and Marianne Morea of Neuberger and Berman.

Reno, Lucy, and Paul Zaloom at the *Reno Roast* in February 1994.

Chinese Hand Laundry by Huang Yong Ping**Field of Waste by Chen Zhen****May 6, 1994 - August 7, 1994**

Organized by Senior Curator France Morin

Chinese Hand Laundry and Field of Waste were the first New York installations by these Paris-based Chinese expatriate artists. Their metaphorical and metaphysical transformation of The New Museum's gallery into a hand laundry and a garment factory encouraged visitors to think about Asian and American history and its record in the lives and labor of generations past. A documentary film of the installation process was directed and produced by Lana Pih Jokel.

Gallery talks**May 7, 1994**

Huang Yong Ping and Chen Zhen

May 14, 1994France Morin, *Senior Curator***May 21, 1994 & August 6, 1994**Alice Yang, *Curator and Art Historian***June 4, 1994 & July 9, 1994**John Kuo Wei Tchen, *Historian*

Support was provided by the Association Française d'Action Artistique, the French Ministry of Foreign Affairs, Continuing Education for French Abroad Department and the Cultural Services of the French Embassy in New York, Pei-Yuan Han, The Starr Foundation, and Frank and Michael Spinner at Spinner Industries, Inc. Generous support was also provided by the National Endowment for the Arts, the New York State Council on the Arts, and by members of the Director's Council of The New Museum of Contemporary Art. The documentary film "Dialogues" (working title) was directed and produced by Lana Pih Jokel.

On View Program**1992-1994**

Several important group shows and a number of solo installations were presented through the On View Program which is designed to offer flexibility and spontaneity in featuring the work of emerging artists.

Support for the On View Program was provided by the Jerome Foundation, The Greenwall Foundation, the National Endowment for the Arts, and by The New Group of The New Museum of Contemporary Art.

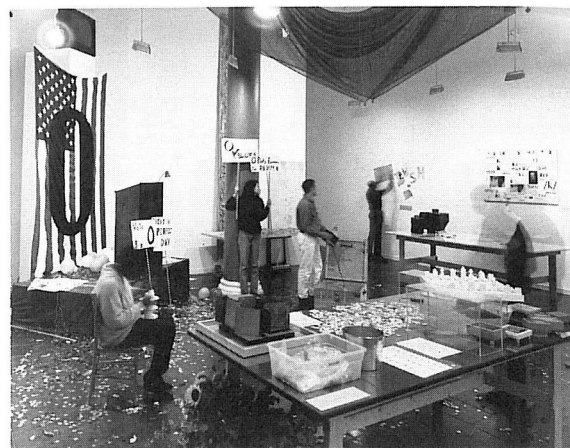
Installation view of *Flux Attitudes*.

Photo: David Sandberg

FluxAttitudes**(New Work Gallery and WorkSpace)****September 27, 1992 - January 3, 1993**

Organized by Guest Curators Susan Hapgood and Cornelia Lauf

Artists: Ricci Albenda, Eric Andersen, Aaaart Guise Ink., Ay-O, Guillaume Bijl, John Cale, Giuseppe Chiari, Tony Conrad, Philip Corner, Ken Friedman, Al Hansen, Sandra Hastenteufel/Joshua Schwartz, Geoffrey Hendricks, Georg Herold, Dick Higgins, Alice Hutchins, Ray Johnson, Alison Knowles, Petr Kotik, Liz Larner, Jackson Mac Low, Christian Marclay, Jackie McAllister, Jill McArthur, David Medalla, Vik Muniz, Maurizio Nannucci, Cady Noland, the OParty! (Zini Lardieri, Jerry Reilly, Hunter Reynolds, Andrea Rosenthal, and Scott Spector), Nam June Paik, Paul Ramirez-Jonas, Michael Ross, Carolee Schneemann, Paul Sharits, Mieko Shiomi, Laura Stein, William Stone, Anne Tardos, Danny Tisdale, Yasunao Tone, Marc Travanti, Wolf Vostell, Yoshimasa Wada, and David Wells, Martin Zimmerman. Installation designed by Rirkrit Tiravanija. Brochure designed by Nancy Dwyer.

Flux Attitudes explored the tenets and significant influence of the Fluxus movement. The conceptually-based works included performance, music, mail art, film, and audience-participation projects, many responding to the dominant themes of the 1992 Presidential election. *Flux Attitudes* was first among a number of exhibitions to take a fresh look at the influence of the Fluxus movement.

Installation view of *Skin Deep*.

Photo: Fred Scrutton

Skin Deep New Work Gallery**January 15, 1993 - April 11, 1993**

Organized by Assistant Curator Alice Yang

Artists: Peter Hopkins, Byron Kim, Lauren Szold and Jack Whitten.

Skin Deep featured four artists whose works reinterpret the forms and issues of painterly abstraction through reference to skin.

Special support provided by Dorothy Sahn Siegal.

Lyle Ashton Harris Window on Broadway**"Face"****January 15, 1993 - April 11, 1993**

An installation combining photography, video, and an audio track offered a critique of masculinity and explored constructions of sexuality, race, and gender.

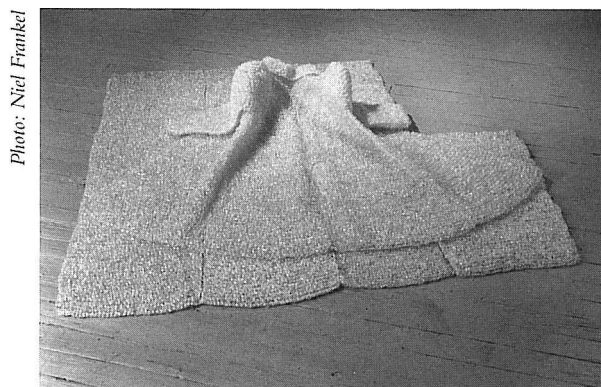
Oliver Herring, *Untitled*
(*Double coat/A Flower for Ethyl Eichelberger*), 1992.

Photo: Niel Frankel

Oliver Herring WorkSpace**January 15, 1993 - April 11, 1993**

As part of his ongoing project entitled "A Flower for Ethyl Eichelberger," this artist's installation presented fragile sculptural garments knit from transparent tape.

Nari Ward New Work Gallery**"Carpet Angel"****May 7, 1993 - August 15, 1993**

A multimedia installation by this Jamaican born New York artist was made from urban waste materials including carpet runner, carpet remnants, plastic bags, plastic bottles, and furniture springs.

Andrea Zittel Window on Broadway**"Breeding Unit for Reassigning Flight"****May 7, 1993 - August 15, 1993**

As part of *The Final Frontier*, Zittel presented a sculptural breeding unit for chickens, designed to promote better flight strength through genetic selective breeding.

Kazumi Tanaka WorkSpace**May 7, 1993 - August 15, 1993**

Tanaka's sculpture explores personal memories of Japan and reflects on the cultural differences of living in the Western world.

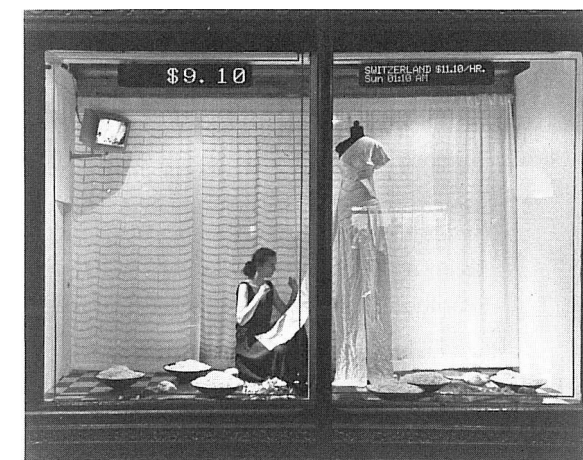
Regina Frank, *The Artist is Present, L'Adieu: Pearls Before Gods*, 1993.
Installation in the Window on Broadway.

Photo: Fred Scrutton

Regina Frank Window on Broadway**"L'Adieu: Pearls Before Gods"****September 10, 1993 - November 7, 1993**

For twenty-eight days, this Berlin artist sewed pearls onto a silk gown displayed on a dressmaker's mannequin. Working each day for the average hourly wage of a seamstress in a different country, Frank poetically explored the nature of women's labor.

Support provided by the Consulate General of the Federal Republic of Germany, Hochschule der Künste Berlin, KKVV/Berlin (Commission for Projects in the Arts and Sciences), Senatsverwaltung für Kulturelle Angelegenheiten/Berlin, Berliner Büstenfabrik, Meister Electronic, and National Westminster Bank/Soho Branch.

Testimonio WorkSpace and New Work Gallery
September 10, 1993 - January 2, 1994

An installation exploring Latino histories through personal testimonies was organized collaboratively by the Museum's Education Department, the CAMEO Project of the Center for Cultural Studies at the City University of New York Graduate School, and residents, artists, workers, and community based organizations in East Harlem, Washington Heights, and Williamsburg, Brooklyn.



Installation view of *Testimonio*.

Participants: Doña Petra Allende and Carmen Medeiros, Areito Art, The CAMEO Project, El Barrio Popular Education Program, Musica Against Drugs, Greg Pomales with Rueben Diaz, Adolphe La Torre, Juan Pinero, and Pedro Rivera, Oliver Rios and Jose Cordero/MOM (Masters of Masters) Productions, Southside TV (SSTV), and Kukuli Velarde.

Funding provided by the National Endowment for the Arts, the New York State Council on the Arts, and The New York Community Trust.

Joan Bankemper Window on Broadway
"Intoxication or The Echo of One Hand Clapping"
November 17, 1993 - January 2, 1994

An installation of 1000 narcissus bulbs evoked the flower's mythological origins and medicinal properties.

Xenobia Bailey Window on Broadway
"Sistah Paradise's Revival Tent"
January 14, 1994 - April 10, 1994

This extraordinary, multi-colored hand-crocheted tent captured the exuberant spirit of the gospel tent revivals of the artist's youth.

Cindy Tower New Work Gallery
"Westward Expansion Inwards"

May 6, 1994 - August 7, 1994

Combining wallsize photomurals with a multitude of paintings and sculptures, the artist transformed the gallery into a dense forest superimposing two eco-systems—a Western Redwood forest and a Connecticut deciduous forest—to explore the American mythology of the frontier.

Support for the installation was provided in part by Giant Photo.

Atsushi Nishijima Window on Broadway
"Mondrian Ping-Pong"

May 6, 1994 - August 7, 1994

An installation where visitors became participants in an ongoing game of Ping Pong, this project transformed competition into an improvisational collaboration and sound into a "found" art material.

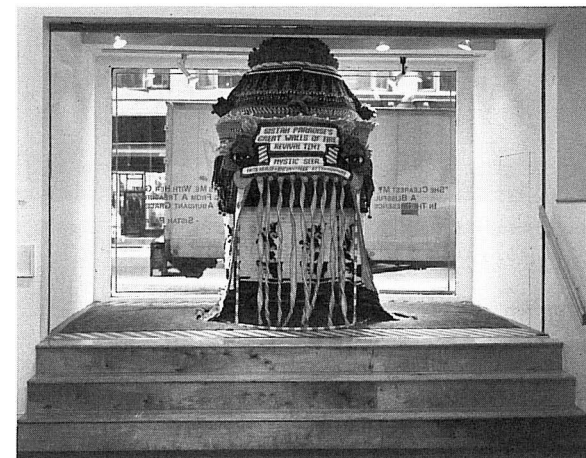
Presented as part of *City Circus* in conjunction with *Rolywholyover: A Circus*, for museum by John Cage, at the Guggenheim Museum SoHo.

Support for the installation was provided in part by Ikkan Sanada.

Susan Unterberg WorkSpace
"Close Ties"

May 6, 1994 - August 7, 1994

This installation of photographs, video, and an audio soundtrack encouraged viewers to examine the ambiguous and ambivalent relationships between mothers and sons.



Xenobia Bailey, *Sistah Paradise's Revival Tent*, 1993.
Installation in the Window on Broadway.

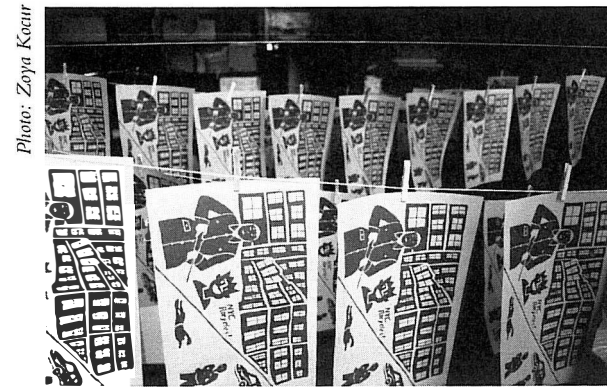


Photo: Zoya Kocur

Silkscreened prints from *Testimonio* workshop at El Barrio Popular Education Program.

Testimonio

Testimonio, a multifaceted collaborative project exploring Latino histories in New York City, was a pace setting project of the education department. The project entailed a series of art workshops with community based organizations and a traveling installation presented at the Museum in Fall 1993 based on three years of work with the Center for Cultural Studies of the CUNY Graduate School, and residents, artists, workers, and organizations in East Harlem, Washington Heights, and Williamsburg, Brooklyn. The project included a printmaking workshop with El Barrio Popular Education Program, a bilingual adult literacy program in East Harlem, which culminated in the production of a limited edition hand printed artists book, *Nuestras Voces*. Proceeds from the sale of the book benefit El Barrio Popular Education Program.

In Spring 1994, the installation traveled to Musica Against Drugs, a community based organization serving Latinos in Williamsburg who have been affected by HIV/AIDS and drug addiction, where a second workshop program was initiated in collaboration with local artists and community members.

We are grateful for the support received for *Testimonio* from the National Endowment for the Arts, the New York State Council on the Arts, and The New York Community Trust.

CrossTalk: A Multicultural Feminist Symposium

June 5-6, 1993

Organized by Ella Habiba Shohat in collaboration with Curator of Education Susan Cahan
Participants: Rabab Abdul-Hadi, M. Jacqui Alexander, Petra Allende, Marina Alvarez, Anannya Bhattacharjee,



Photo: Sara Kransky

Chandra Mohanty at *CrossTalk* symposium in June 1993.

Lisa Cartwright, Shu Lea Cheang, Mallika Dutt, Coco Fusco, Inderpal Grewal, Janet Henry, bell hooks, Vanessa Jackson, Annette Jaimes, Lisa Jones, Caren Kaplan, Maria Milagros Lopez, Josanne Lopez, Wahneema Lubiano, Chandra Talpade Mohanty, Jolene Rickard, Ninotchka Rosca, Tricia Rose, Carmelita Tropicana, and Kathleen Chiu Jane Zane.

Cross Talk: A Multicultural Feminist Symposium drew an overwhelming audience, effectively gathering a range of voices for a timely and critical debate on diverse feminisms. The symposium brought together activists, artists, and cultural critics, and provided a groundbreaking opportunity for dialogue about contradictions within feminism and the potential for coalition building. Proceedings from the symposium will be co-published by the Museum and MIT Press in a forthcoming anthology.

Co-sponsored by The Drawing Center.

The High School Art Program

The High School Art Program, begun in 1984, is an outreach project designed to expand existing curricula in art, English, and social studies classes through the incorporation of contemporary art. Under the supervision of Associate Curator of Education, Zoya Kocur, the program offered a semester-long series of studio activities, writing projects, and field trips to museums, galleries, and artists' studios, using students' life experiences and the school curriculum as a base. Classes were conducted by a teaching staff of internationally exhibiting artists and educators, including Terry Adkins (1992-93), Zoya Kocur, Simon Leung, Catalina Parra, and Danny Tisdale.



Student procession with papier mache puppets at South Bronx High School in June 1993.

Participating Schools

1992-93

High School of Art and Design, Manhattan
CASES (Center for Alternative Sentencing and Employment Services)
City-As-School, Manhattan
East Harlem Secondary School, TAFT Houses, Manhattan
Seward Park High School, Manhattan
Offsite Educational Services, Brooklyn
TeenAid High School, Brooklyn
International High School at LaGuardia Community College, Queens
John F. Kennedy High School, Bronx
South Bronx High School, Bronx
Frank Morrell High School, Irvington, New Jersey

1993-94

High School of Art and Design, Manhattan
City-As-School, Manhattan
Covenant House, Manhattan
East Harlem Secondary School, TAFT Houses, Manhattan
Van Guard High School, Manhattan
Offsite Educational Services, Brooklyn
John F. Kennedy High School, Bronx
South Bronx High School, Bronx
International High School at LaGuardia Community College, Queens

Teacher Workshops

Teacher workshops were offered to school and community educators and educators in training to promote the integration of contemporary art into art education, multicultural education, and interdisciplinary studies. More than emphasizing a "how to" approach, these workshops focused on the role of contemporary art in teaching social values. Over the past two years Curator of Education Susan Cahan and Associate Curator of Education Zoya Kocur have conducted over 30 workshops for 1,000 educators locally and nationally.

High School Contemporary Art Learning Guide

The High School Contemporary Art Learning Guide culminates years of research and development by The New Museum's education staff in partnership with educators, students, and artist throughout the United States. The guide is the first nationally available resource for incorporating contemporary art into interdisciplinary, multicultural education and is scheduled for publication in 1995.

Support provided by the National Endowment for the Arts, The Nathan Cummings Foundation, The Horace W. Goldsmith Foundation, The Booth Ferris Foundation, The Hearst Foundations, The Albert A. List Foundation, The Samuel and May Rudin Foundation, The Andy Warhol Foundation for the Visual Arts, The Norman and Rosita Winston Foundation, The Chase Manhattan Bank, The Rockefeller Group, The Colgate Palmolive Company, New York Telephone, Agnes Gund, and Iris Marden.



Photo: C. T. Wemple

Security guard Elon Joseph talking with visitors in *The Spatial Drive* exhibition in October 1992.

The Security and Admissions Project

The Security and Admissions Project offers visitors the opportunity to engage in informal dialogues with security guards and admissions staff about the Museum's exhibitions. Staff members prepare for this unconventional approach to education through ongoing seminars with artists. A joint effort of the Museum's Security, Admissions, Education, and Curatorial departments, the project was initiated by artist Laurie Parsons for the 1992 exhibition, *The Spatial Drive*, and was instituted on a permanent basis in 1993.

Bad Girls

144 pages, 8 color and 50 black and white illustrations, cartoons, and found images

Essays by Marcia Tucker, Marcia Tanner, Linda Goode Bryant, and Cheryl Dunye
 Annotated bibliography
 Compendium of exhibitions dealing with feminist issues from 1990 to the present
 List of East and West Coast participating artists
 Paperbound, 1994

Blast: The Spatial Drive

Essays, photographs, tapes, collages and other objects from the artists included in *The Spatial Drive*: Marina Abramovic, Laurie Carlos, Lewis DeSoto, Fred Holland, Gretchen Faust and Kevin Warren, Sonia Labouriau, John Lindell, Rei Naito, Marylene Negro, Laurie Parsons, and Fiona Templeton, as well as additional invited artists.

Pocket Dictionary and essay by Laura Trippi included on disk

Published by The New Museum and X-Art Foundation
 Cardboard or wooden box, 1993

Dialogues (working title)

Documentary film of the installations by Huang Yong Ping and Chen Zhen, *Chinese Hand Laundry* and *Field of Waste*
 Directed and produced by Lana Pih Jokel, 1994

Nuestras Voces

20 pages, 10 hand silk-screened illustrations

Text and images by Rosa Rivas, Virginia Diaz, Aida Alaya, Gloria Feliciano, Altagracia Vargas
 Hand-bound, 1994

Produced in collaboration with El Barrio Popular Education Program (EBPEP)

Proceeds from the sale of Nuestras Voces go to benefit EBPEP

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 constituencies. Members serve four-year terms and advise the Museum on such topics as the relationship between curators and artists' communities, the role of education, and audience development.

Hilton Als
 Doug Ashford for Group Material
 Julie Ault for Group Material
 Tony Cokes
 Jimmie Durham
 Kate Ericson and Mel Ziegler
 Marina Gutierrez
 Felix Gonzalez-Torres for Group Material
 Amy Hauff
 Mary Kelly
 Byron Kim
 Yolanda Lopez
 Iñigo Manglano-Ovalle
 Donald Moffett
 Pepón Osorio
 Catalina Parra
 Judith Shea
 Mark Tansey
 Rirkrit Tiravanja
 Carmelita Tropicana
 Darryl Turner
 Nari Ward
 Fred Wilson

The William Olander Memorial Fund

The William Olander Memorial Fund was established in 1989 to commemorate and carry forward the work of William Olander, curator at The New Museum from 1985 until his death from AIDS in 1989. At The New Museum, Bill was responsible for such exhibitions as *The Art of Memory/The Loss of History* (1986), *Fake!* (1987), *Social Studies: Recent Work on Video and Film*, (1987), and in the Window on Broadway, ACT UP/ Gran Fury's landmark project *Let the Record Show...* (1988). The purpose of the Fund is to extend, within the framework of the Museum's programming, Bill's vision of a social aesthetic through sponsoring projects in the fields of photography, video, performance, installation, and cultural activism, including the acquisition of such works for the Museum's Semi-Permanent Collection.

The Museum acknowledges the generous support of the following individuals: Julie Ault, Susan Cahan, Nancy Cox, David Deitcher, Beverly Olander, Pamela Olander, Robert Olander, Sara Palmer, Janelle Reiring, Aleya Saad, Laura Skoler, Laura Trippi, Marcia Tucker and Helene Winer.

In 1979, The New Museum 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 for the field through the acquisition, loan, and public exhibition of artworks. It also serves to document the Museum's exhibition history, and to indicate significant developments occurring in art of the present and recent past.

In keeping with the Museum's mandate, the Collection is devoted almost exclusively to art of the last ten years: works acquired for the Collection must have been created within the past decade, and must be deaccessioned at the conclusion of a ten-year period. From each of its major exhibitions, the Museum seeks to acquire at least one work for the Collection. These works then have a special status in the Collection, and, as representatives of the Museum's exhibition history, may be retained for not less than ten, but no longer than twenty years.

The Semi-Permanent Collection is a changing body of works that, pointing towards significant issues of the recent past, remains actively engaged with the art of the present.

Acquisitions

July 1, 1992 through June 30, 1994

Christian Boltanski

L'école de la Grosse Hauburger Strasse, en 1938, 1991
 Biscuit tin, photograph, cloth, tape and litho pencil
 2 1/4" x 8 1/2" x 9" (lid closed)
 8 1/2" x 17 1/2" x 2 1/2" (lid open)
 Edition of 40 Artist Proof
 New Museum Limited Edition

Devon Dikeou

Well, 1992
 Kohler "Edgebrook" drinking fountain
 54 3/4" x 55 3/4"
 Gift of the artist
 From the exhibition *The Big Nothing*

Ann Hamilton

untitled, 1992
 Book, stones, lacquered birch, glass
 3 5/8" x 9 1/4" x 38 5/8"
 Edition of 40 Artist Proof
 New Museum Limited Edition

Marylene Negro

*Production of plastic bags using four films (One, Two, Three, and Four Stars)**, 1992
 33 Cardboard dispensers containing transparent plastic bags with variable printed stars (0-4)
 Dimensions variable
 (each box 10" x 10" x 10")
 Gift of the artist
 From the exhibition *The Spatial Drive*

Manuel Pardo

Late 20th Century Still Life (Blue), 1989
 Oil on canvas
 84" x 72"
 Gift of the artist
 From the exhibition *Late 20th Century Still Lifes*

Camilo Jose Vergara

The New American Ghetto, 1993
 172 Color photographs
 Each photograph 8" x 10"
 Gift of the Artist
 From the exhibition *In Transit*

David Wojnarowicz

Peter Hujar: Thoughts on Living, Survival and Death, 1984
 Acrylic and collage on masonite
 Three panels 48" x 48" each,
 48" x 144" overall
 Gift of Mr. and Mrs. Robert Looker

Ann Hamilton

Parts I, 1983
 Sticks, tin, wood and fabric
 76" x 24" x 8" inches
 Gift of Mrs. Nanette Laitman

Jamelie Hassan

Even onto China, 1993
 Hairpins in plastic, plexiglas vitrine
 with two color photographs,
 coin sleeves
 27" x 26" x 14"
 Gift of the artist
 From the exhibition *Trade Routes*

Koffi Kouakou

Untitled, 1993
 Carved wood, paint
 32 various items
 Gift of the artist
 From the exhibition *Trade Routes*

Jamie Summers

The Pain of Letting Go, 1983
 Graphite, honey, rose bush branch
 34 3/4" x 62 1/2" x 2"

Lorna Simpson

Untitled, 1993
 10" x 8" each, 3 parts
 Glass, photograph on linen,
 etched glass
 New Museum Benefit Edition

Judith Shea

The Doll, 1993
 17" x 6" x 3"
 1" x 2 1/2" x 3 1/2" (base)
 Hydrocal, horsehair, wire
 New Museum Limited Edition

Over the past two years, The New Museum has received crucial support and counsel from many areas within the arts and funding communities. This support has helped underwrite the innovative exhibitions and programs, and establish The New Museum as an international cultural center.

The Board of Trustees has shown extraordinary dedication and commitment to The New Museum over an extended period of time, responding with great intelligence and thoughtfulness to the needs of the institution. We welcome four new members who have joined us in the past two years: Robert J. Shiffler, Wilbur L. Ross, Jr., Eileen Norton, and Carole Rifkind. We thank those whose terms came to a conclusion during the same period, with a debt of gratitude for their service: Thomas L. Pulling, Nanette Laitman, and Robert Lehrman. Special thanks to President Henry Luce III, Vice-President Penny McCall and Vice-President/Treasurer Arthur Goldberg, and to those who chair the Board's committees, for providing a special level of leadership.

Our most important financial accomplishment over the past two years has been the growth of our Endowment, which has more than doubled through contribution and investment. Trustee Emeritus Vera List provided a \$500,000 challenge which her fellow Trustees met and generously matched. We are very appreciative of Vera's pivotal position in helping to found and sustain The New Museum, particularly with the completion of the Vera List Endowment Challenge. A substantial bequest from the late Risa Sussman has also been a wellspring, since it has made many endeavors possible.

We extend special thanks to contributors for major Special Project funding for our complex exhibitions and programs during the past two years, among them, The Henry Luce Foundation, Inc., the National Endowment for the Arts, Penny McCall, Dolly J. Fiterman, the Japan Foundation, the New York State Council on the Arts, The Starr Foundation, The Bohlen Foundation, and The Richard Florsheim Art Fund.

As one of the few museums in the country devoted to contemporary art education, The New Museum was awarded a \$275,000 National Endowment for the Arts Challenge III Grant in 1990 to support the expansion of

the High School Art Program, development and publication of a high school contemporary art curriculum guide, and the institution of a teacher training program. Funds must be matched three to one. Many thanks to the funders who have joined us or renewed their support for the HSAP over the past two years, bringing us closer to our \$1.1 million goal. We are grateful for major gifts from: The Nathan Cummings Foundation, The Horace W. Goldsmith Foundation, The Booth Ferris Foundation, The Hearst Foundations, The Albert A. List Foundation, The Samuel and May Rudin Foundation, The Andy Warhol Foundation for the Visual Arts, and The Norman and Rosita Winston Foundation.

The Annual Fund remains a vital source of income for exhibitions and programs, with contributions often made in addition to membership and special project support. Annual Corporate and Local Business support underwrites an array of programs and projects that provide a critical investment in the arts in New York City, while company employees and their families are provided with the opportunity to experience the most challenging and multifaceted view of the best in contemporary art.

The past two years have seen a thorough transformation of The New Museum's Membership Program into a dynamic and growing body of supporters. Chief among our accomplishments is the formation of a Director's Council whose members provide a significant level of support for exhibition programs, and who participate in a special events series of intimate programs each year. Special thanks to Joel and Zoe Dictrow for their new roles as Chairs of the Directors' Council and to all the members for their generosity.

Members also benefit from the extraordinary number of events offered now throughout the year, from exhibition tours to day trips to extensive travel nationally and abroad.

It would be impossible to describe The New Museum without acknowledging its dedicated individuals who graciously contribute their time. Volunteer staff members Maren Hensler and Richard Barr, who are responsible for our Trustee Travel Program and the Volunteer Program respectively, are seasoned professionals who donate their invaluable services to

the Museum. A core group of docents provide gallery talks for visiting groups. We thank them as well as the many volunteers who assist our openings, members' events and programs. And each year we benefit from the services of an exceptional group of people who help The New Museum with such programmatic and fundraising projects as the Annual Benefit & Auction, the Limited Edition Sculpture Series, membership programs, and our exhibitions.

The Internship Program brings young people to the Museum for a semester or a year, providing them with professional training and the institution with their great talents. We are pleased to help them make the transition from student to colleague, especially through our Multicultural Internships, for which we thank the National Endowment for the Arts and the Cowles Charitable Trust and an anonymous benefactor.

The Benefit Exhibition, Auction & Gala accounts for nearly one quarter of the Museum's annual operating budget. Its significance as an event is in three key areas: the event makes an essential financial contribution to

the Museum; the Gala gathers together the Museum's closest friends and supporters; and the Auction places the work of a great number of emerging and established artists into many homes and collections. This year we extend special thanks to the dedicated and hard-working Auction Chairs Andrea Rosen, Stefano Basilico, and David Zwirner and the Auction Steering Committee; Trustee and Gala Chair Laura Skoler; Gala Co-chairs Ellyn Dennison, Lola Goldring and Joanne Schnell; the Gala Committee; and to our Corporate Committee Chairs Trustee Manuel Gonzalez, Ed Kwalwasser, Trustee Ray McGuire, and Trustee Paul Schnell.

The New Group, formed in Fall 1992, has become a great addition to the Museum family. It brings together a younger group of collectors and supporters by providing entertaining and educational Museum events during the year to raise funds for the Museum. Thanks to Cynthia McKane, Chair of The New Group, and the committee, for organizing this exciting group of supporters.



Board members and friends on tour at the Venice Biennale, 1993.

Inside/Art: Neuberger & Berman Collection Tour
October 14, 1992

Inside/Art: Tour of Harlem Studios
October 31, 1992

Artquest Travel: Washington, D.C.
November 7-8, 1992

Exhibition Tour: *The Spatial Drive* and *FluxAttitudes*
November 21, 1992

Artquest Travel: Philadelphia
December 5, 1992

Inside/Art: Eric Roberts Collection Tour & Lecture
February 17, 1993

Artquest Travel: South Beach & Miami, Florida
February 27 - March 1, 1993

Exhibition Tour: *In Transit* and *Skin Deep*
March 20, 1993

Artquest Travel: Jersey City, Newark and the
Dennison Collection
April 17, 1993

Trustees' Travel: Venice, Italy
June 6-12, 1993

Exhibition Tour: *The Final Frontier*
June 30, 1993

Artquest Travel: The Hamptons
July 16, 1993

Inside/Art: Artists Talks with Kazumi Tanaka,
Nari Ward, and Andrea Zittel
July 28, 1993

Inside/Art: "Farewell My Concubine"
private screening
September 29, 1993

Artquest Travel: Columbus and Cincinnati, Ohio
November 5 - 7, 1993

Exhibition Tour: *Trade Routes* and *Testimonio*
October 20, 1993

Artquest Travel: Sculpture on the Hudson
October 30, 1993

Inside/Art: Fried, Frank Corporate Collection Tour
November 10, 1993

Inside/Art: Bronx Artists' Studios
December 4, 1993

Exhibition Tour: *Thornton Dial: Image of the Tiger*
December 11, 1993

Inside/Art: *Thornton Dial* at the
Museum of American Folk Art
January 22, 1994

Exhibition Tour: *Bad Girls Part I*
February 5, 1994

Inside/Art: Artists Studios in East SoHo
February 26, 1994

Artquest Travel: Westchester Private Collections
March 12, 1994

Inside/Art: Critic's Talk with Jerry Saltz
March 23, 1994

Inside/Art: Artists Talks with Chuck Nanny, Nina Kuo,
and Renée Cox
April 9, 1994

Trustees' Travel: Vienna and Prague
June 5-12, 1994

Director's Council Programs, 1992-1994

October 17-18, 1992

Sculpture-based exhibitions in Long Island City and
Roosevelt Island.

April 3-4, 1993

Alternative spaces in Brooklyn.

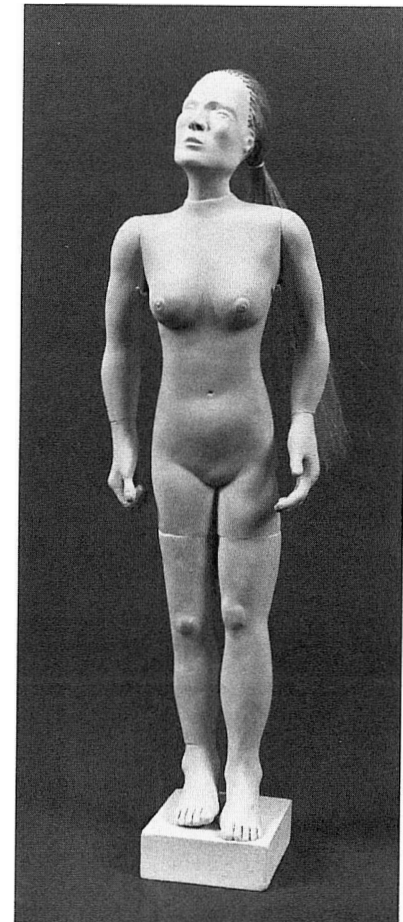
October 16-17, 1993

Outside Manhattan.

April 9-10, 1994

The New Immigrant Experience.

Since 1984, the Museum has commissioned twelve Limited Edition Sculptures, each in an edition of 40, by major artists including Claes Oldenburg, Bruce Nauman, Donald Judd, Richard Artschwager, Jenny Holzer, Nancy Dwyer, Louise Bourgeois, Haim Steinbach, and Christian Boltanski. We are pleased to have two new editions from Ann Hamilton and Judith Shea.



Judith Shea

The Doll, 1993

17" x 6" x 3"

1" x 2 1/2" x 3 1/2" (base)

Hydrocal, horsehair, wire

Edition of 40

Photo: Bill Orant

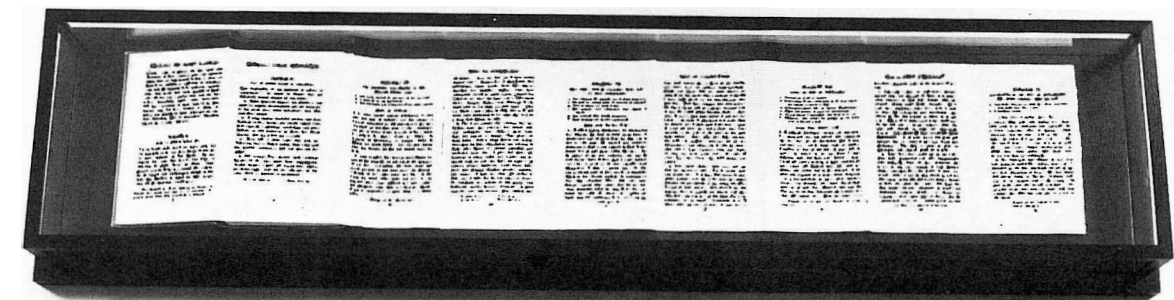
Ann Hamilton

untitled, 1992

3 5/8" x 9 1/4" x 38 5/8"

Book, stones, laquered birch, glass

Edition of 40



Judie and Stan Amsterdam Send Best Wishes to
The New Museum

Love and best Wishes - *Madeleine and Jay Bennett*

Best Wishes Penny McCall - *Jill and Jay Bernstein*

Christine Burgin

Congratulations and Best Wishes to The New Museum
- *Carol Dorsky*

Congratulations to Penny & Love to Carol and Arthur -
Judie and Howard Ganek

Best Wishes Penny McCall - *Barbara Goldfarb*

With Admiration for Director Marcia Tucker
from *Caroline Goldsmith, Executive Director, ArtTable, Inc.*

We Send Best Wishes to the Honoree - *The Henslers*

Here's to a Great Year at The New Museum -
The Isaacs

Best Wishes to The New Museum for Continued
Success - *The Koslows*

Bad Girls May Abound, but to Good Girls Penny and
Laura Cheers Resound - *Mr. and Mrs. Henry Luce III*

Hope Carol and Arthur Enjoy a Fabulous New Museum
Evening and Splendid Art - *Susan and Godfrey Pflager*

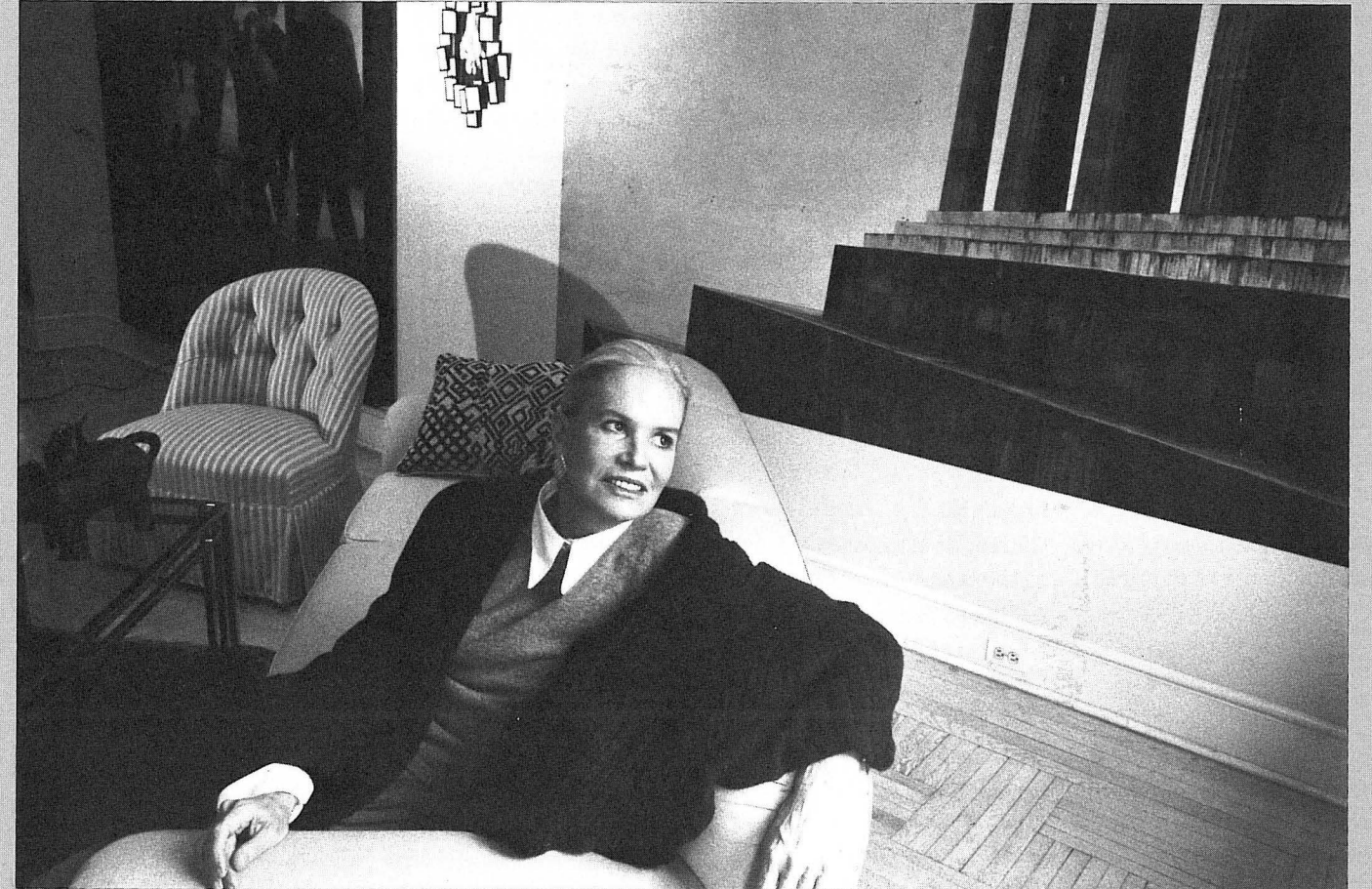
Best Wishes for the Next 17 Years -
Anita and Burton Reiner

With Love - *B.J. Roemer*

Best Wishes to The New Museum for a Successful Year
- *The Siegals*

Penny's From Heaven - Congratulations - *Laura Skoler*

Michael Harris Spector and Dr. Joan Spector



Collector, Arts Patron, and Trustee
Penny McCall

This year The New Museum honors Vice President and Trustee Penny McCall, whose intelligence, beauty and *joie de vivre* match her extraordinary commitment to the work of emerging artists. She is an outstanding collector of contemporary art; she is the head of a wonderful foundation that provides support to lesser-known artists; and she has consistently championed the Museum's most adventurous programming and scholarship.

Sunday, April 24, 1994

Auction Chairs	Artists, Co-curators,	David Borawski	Anne Deleporte	Judy Glantzman	Mike Kelley	Joshua Mack & Ron Warren	Catherine Opie
Stefano Basilico	Donating Galleries	Gregg Bordowitz	Ellyn & Saul Dennison	Robert Gober	Mary Kelly	Kazimir Malevich	Gabriel Orozco
Andrea Rosen	Brooks Adams and	Louise Bourgeois	David Deutsch	Arthur & Carol Goldberg	Sean Kelly, New York	Robert Mangold	Tom Otterness
David Zwirner	Lisa Liebmann	Frances & John Bowes	Mario Diacono &	Barbara Goldfarb	Klaus Kertess	Larry Mantello	Joel Otterson
Steering Committee	Edward Albee	Robert Braine	Perry Rubenstein	Nan Goldin	Karen Kilimnik	Fabian Marcaccio	Tony Oursler
Josh Baer	Brooke and Carolyn Alexander	Bravin Post Lee	Zoe & Joel Dictrow	Allen & Lola Goldring	Nicole Klagsbrun	Curt Marcus Gallery	P.P.O.W.
Tanya Bonakdar	Brooke Alexander Editions	Gavin Brown	Lesley Dill	Felix Gonzalez-Torres	Michael Klein Inc.	Helen Marden	Luciano Perna
Pat Hearn	Brooke Alexander Gallery	Cee Scott Brown	Mark Dion	Manuel E. Gonzalez	Shirley Klinghoffer	Lawrence Markey, Inc.	Raymond Pettibon
Michael Joo	Hilton Als	Tom Burr	Simon Doonan &	John Good Gallery	Carole Ann Klonarides	Marlborough Gallery	Friedrich Petzel
Liz Koury	D-L Alvarez	Brian Butler	Steve Johanknecht	Marian Goodman	Patti & Frank Kolodny	T. Kelly Mason	Petzel Borgmann Gallery
Matthew Marks	Ambassador Gallery	Frank Camarda	Deborah Drier	Marian Goodman Gallery	Jeff Koons	Jackie McAllister	Ann Philbin
Paul Morris	American Fine Arts, Co.	Dan Cameron	Jimmie Durham	Kirby Gookin	Alice & Marvin Kosmin	Penny McCall	Jack Pierson
Louise Neri	Richard Anderson Fine Arts	Peter Campus	Nancy Dwyer	Jay Gorney	Joseph Kosuth	Jason McCoy, Inc.	Adrian Piper
Carolina Nitsch-Jones	Janine Antoni	Laura Carpenter Fine Art	William S. Ehrlich &	Jay Gorney Modern Art	Brigitte Kowan	Thomas McEvilley	Lois Plehn
Jerry Saltz	Richard Armstrong	Neke Carson	Ruth Lloyds	Anthony D. Grant	KK Kozik	David McKee Gallery	L.M. Post
Ann Schaffer	Bill Arning	Leo Castelli	Maria Eichhorn	Anthony Haden-Guest	Eric Kroll Photographer	Neal Meltzer	Alyson Pou
Michael Toledo	Art Cart	Leo Castelli Gallery	Eileen & Richard Ekstract	Ann Hamilton	Alexander Ku	Katie Merz	Peggy Preheim
Gala Chair	Abigail Asher	Linda Cathcart Gallery	James Elaine	Jane Hammond	Carter Kustera	Metro Pictures	Richard Prince
Laura Skoler	Christopher Atamian	Vija Celmins	Mary K. Farley	David Hammons	Greg Kwiatek	James Meyer	Sarah Rapson
Gala Co-Chairs	Michel Auder	Jack E. Chachkes	Fawbush Gallery	John G. Hanhardt	Sowon Kwon	Dare & Themistocles Michos	Charles Ray
Ellyn Dennison	Roland Augustine	Catherine Chalmers	Joe Fawbush & Tom Jones	Lyle Ashton Harris	Rachel Lachowicz	Ed Mieczkowski	Harry Reese
Lola Goldring	Jan Avgikos	Donatella & Jay Chiat	Feature	Paula Hayes	Alix Lambert	Robert Miller Gallery	Stuart Regen & Shaun Caley
Joanne Schnell	Josh Baer Gallery	Alain Clairet	Andrea Feldman	Kim M. Heirston	Emily Landau & Bill Katz	John Miller	Regen Projects, L.A.
Corporate Committee	Paolo Baldacci Gallery	Larry Clark	Ronald Feldman Gallery	Helander Gallery	Knight Landesman	Wes Mills	Janelle Reiring
Manuel E. Gonzalez	John Baldessari	Ricky Clifton	Bruce Ferguson	Ydessa Hendeles	Barbara & Richard S. Lane	Nancy & Bob Mollers	Olivier Renaud-Clement
Edward A. Kwalwasser	Dennis Balk	Maureen Cogan	Chris Finley	Jose Antonio Hernandez-Diez	Thomas Lanigan-Schmidt	Elayne & Marvin Mordes	Jason Rhoades
Raymond J. McGuire	Michael N. Ballou	Elizabeth Cohen	Eric Fischl	Jim Hodges	Cornelia Lauf	Sarah Morris	David Rimanelli
Paul T. Schnell	Matthew Barney	Paula Cooper	Susan & Arthur Fleischer	Erika & Rolf Hoffmann	Louise Lawler	The Estate of Mark Morrisroe	Larry Rinder
Gala Committee	Burt Barr	Paula Cooper Gallery	Food House	Ull Hohn	Gail LeBoff	Barbara & Howard Morse	Rita
Madeleine Bennett	Douglas Baxter	Billy Copley	Galerie Franck + Schulte	Jo Hormuth	Charles LeDray	Christian Philipp Muller	Ro Snell Gallery
Carol Dorsky	Robert Beck	CPLY	Regina Frank	Michael & Susan Hort	Lennon, Weinberg, Inc.	Matt Mullican	Julie Roberts
Eileen Ekstract	Bill Beckley	Laura Cottingham	Andrea Fraser	James Hyde	Joe Letitia	Juan Munoz	John Robertshaw
Susan Fleischer	Ellen Berkenblit	Meg Cranston	Suzan Frecon	Idea Garage	Kim Levin	Anthony Murrell	Kay Rosen
Sunny Goldberg	Gail & Barry Berkus	CRG, Inc.	Jose Freire	Interim Art, Maureen Paley	Jim Lewis	Terry R. Myers	Andrea Rosen Gallery
Barbara Goldfarb	Ashley Bickerton	Tom Cugliani	Jose Freire Fine Art	Alfredo Jaar	Sol Lewitt	Paul Myoda	Aura Rosenberg
Sharon King Hoge	Marieluise Black	Tom Cugliani Gallery	Carl Fudge	Geoffrey James	Li-lan	Helmut Newton	David Ross
Sally Lubell	Nayland Blake	Margaret Curtis	Adam Fuss	Michael Jenkins	Siobhan Liddell	Robert Nickas	Erika Rothenberg
Stephania McClennen	Douglas Blau	Tony Curtis	Gagosian Gallery	Howard B. Johnson	Rhonda Lieberman	David Nolan & Carol Eckman	Patrick Savin
Karen Niedzielski	Ross Bleckner	Clarissa Dalrymple	Gary Garrels	Ronald Jones	Judith Linhares	Nolan/Eckman Gallery	William Schefferine
Leslie Rosenzweig	Paul Bloodgood	Elaine Dannheisser	Sandra Gering	Ilya Kabakov	Jody Lomberg	Cady Noland	David Scher
Renate Shapiro	Peter Blum	Chris de Boschnek	Sandra Gering Gallery	Shirley Kaneda	Andrew Lord	Thomas Nordanstad	Kathleen Schimert
Dorothy Sahn Siegal	Blum Helman Gallery	Colin de Land	Victoria Gil	Emilia Kanevsky	Robin Lowe	Eileen & Peter Norton	Joanne & Paul Schnell
Patricia Specter	Francesco Bonami	Tibor de Nagy Gallery	George Gilpin	Paul Kasmin Gallery	Henry Luce III	Lorraine O'Grady	Galerie Schorm
	Peder Bonnier	Joshua Decter	Barbara Gladstone Gallery	Alex Katz	Lawrence Luhring	Claes Oldenburg &	Barbara & Eugene Schwartz
	Mary Boone Gallery	John Delapa		Ruth Kaufmann	Luhring Augustine	Coosje Van Bruggen	Estelle Schwartz

Sarah Schwartz
Michelle Segre
Jonathan Seliger
Annabelle Selldorf
Selldorf & Van Campen
Marc Selwyn
Beverly Semmes
Richard Serra
Andres Serrano
Jack Shainman Gallery
Nancy Shaver
Cindy Sherman
Robert Shiffler
Shoshana Wayne Gallery
Brent Sikkema
John Silberman
Lorna Simpson
Lowery Stokes Sims
Laura Skoler
Kiki Smith
Philip Smith
Seton Smith
Tom Sokolowski
Holly Solomon
Holly Solomon Gallery
Carl Solway Gallery
Sonnabend Gallery
Nancy Spector
Hugh Steers
Haim Steinbach
Carla Stellweg Latin American
& Contemporary Art
Andy Stillpass
Rudolf Stingel
David Storey
Robert Storr
Hiroshi Sugimoto
Billy Sullivan
Kevin Sullivan
Betsy Sussler
Arne Svenson
Robert Therrien
1301
303 Gallery
Jack Tilton & Connie Rogers

Jack Tilton Gallery
Marco Tirelli
Fred Tomaselli
Tough Gallery
Julian Trigo
Alan Turner
Richard Tuttle
Laila Twigg-Smith
Meyer Vaisman
Kukuli Velarde
Anthony Viti
Sokhi Wagner
Andre Walker
Dan Walsh
Nari Ward
Simon Watson
John Weber Gallery
Benjamin Weil
Lawrence Weiner
Matthew Weinstein
Galerie Barbara Weiss
James Welling
Jennifer Wells
Mia Westerlund Roosen
Thea Westreich
Sue Williams
Robert Wilson
Helene Winer
Christopher Wool
Randy Wray
Bing Wright
Yoshii Gallery
Bette Ziegler
Andrea Zittel
David Zwirner Gallery

Preview Party courtesy of:

Barocco
Daniel's Market
Frontiere
Gourmet Garage
Il-Corallo Trattoria
Jerry's
Manhattan Bistro
The Odeon
Once Upon A Tart
Savoy
T Salon
Zoe

Raffle Prizes courtesy of:

Ad Hoc Softwares
Boom Restaurant
Trishul Cherns, courtesy of
Stephania McCledden
City Cinemas,
courtesy of Kathy Smerling
Coming Consumer Products
East River Tennis Club,
courtesy of Elyn Dennison
Endicott Books
Janet Flora Cosmetics
Gerard Bollei Salon
Anne Klein Couture
Accessories, courtesy of
Tomio Taki
Stephen Knoll Ltd.
New York Film Festival,
courtesy of
Madeleine Bennett
Pearl Paint Co., Inc.
Roosevelt Island Racquet
Club, courtesy of David
Kenneth Specter, Architect
Salon 37/57
Lia Schorr Skincare Salon
T Salon

Tennessee Mountain
Trattoria dell'Arte,
courtesy of Marilyn and
Sheldon Fireman
U.S. Open '94, courtesy of
David Kenneth Specter,
Architect
Whole Foods in SoHo

Art handling and storage for
auction works courtesy of
South Pass Transart, Ltd.
With additional support
from Dietl International

Auction Checklist courtesy
of Arthur Goldberg.

Many thanks to Felix
Gonzalez-Torres, Andres
Serrano, and Robert Therrien
for the special editions, and
to agnes b., Leo Castelli, Paula
Cooper, Dudley del Balso, Paul
Morris and Andrea Rosen for
assistance with the editions.

Special thanks to Judie
Amsterdam, Madeleine
Bennett, Elyn Dennison,
Eileen Ekstract, Barbara
Goldfarb, Sally Lubell,
Stephania McCledden, Karen
Niedzielski, Dorothy Sahn
Siegal, Joanne Schnell, Laura
Skoler and Patricia Spector for
assistance with raffle prizes,
advertising and hors d'oeuvres.

Extra special thanks to Mike
Hort, Bethany Johns and
Georgie Stout for an eyeful of
fabulous graphics.

Sponsored by the New Group of
The New Museum of Contemporary Art

Thursday, April 21, 1994

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Museum is a committee of
young people who contribute
to the growth of the Museum
by supporting the work of
younger artists. The New
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for participation in educational
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Honoring

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July 1, 1992 - April 1, 1994

The New Museum of Contemporary Art gratefully acknowledges contributions and membership for Fiscal Years 1993 and 1994. The Museum also extends thanks to members and friends who participated in the 16th & 17th Anniversary Benefit and Art Auctions and the Travel Program, and those who have supported the Museum through the purchase of its Limited Editions and Publications, and through gifts of works of art.

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July 1992 through June 1994***

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Security Guard
 Kimball Augustus
Security Guard
 Richard Barr
Volunteer Coordinator
 Luis Burgos
Security Guard
 Susan Cahan
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Receptionist
 Julia Fishkin
Development Associate
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Trips Coordinator
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Security Guard

Evan Kingsley
*Director of Planning and
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The Internship Program

The Internship Program, now in its seventh year, offers training in the museum profession and a comprehensive overview of museum operations. Over the past two years, approximately 40 interns have gained 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 arts communities.

The Multicultural Internship Program provides paid internships for African Americans, Asian Americans, Pacific Islanders, Latinos and Native Americans. In 1992-93 the Museum had two paid positions in the Curatorial and Development Departments. In 1993-94 three paid internships were offered in the Curatorial, Education, and Development Departments. The Multicultural Internship Program is funded in part by the National Endowment for the Arts and an anonymous donor.

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The Docent Program

A dedicated group of volunteer docents provide individually designed gallery talks for adult and student groups visiting the Museum.

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Donnette Atiyah
Betty Davis
Roberta Green
Lila Shoskes
Leslie Holder

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We have audited the accompanying balance sheet of The New Museum of Contemporary Art as of June 30, 1992, and the related statements of support, revenue, expenses 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, 1992, 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. 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 as a whole.

Loeb and Troper
Certified Public Accountants
January 29, 1993

The New Museum of Contemporary Art**Balance Sheet**

Year Ended June 30, 1992

(With Comparative Totals for 1991)

	Current Funds		Plant Fund	Endowment Funds	Total	
	Unrestricted	Restricted			1992	1991
Assets						
Current assets						
Cash (including money market funds)	\$77,225	\$11,120		\$88,345	\$62,919	
Investments - at cost (Note 2)				\$1,245,884	1,245,884	963,376
Grants receivable						1,660
Pledges receivable				560,000	560,000	
Note receivable - current portion	6,745			6,745	6,745	11,512
Accounts receivable	94,691			94,691	94,691	48,590
Accrued interest receivable	19,558			19,558	19,558	15,702
Prepaid expenses	91,557			91,557	91,557	70,634
Interfund receivable (payable)	<u>(662,859)</u>			<u>662,859</u>		
<i>Total current assets</i>	<i>(373,083)</i>	<i>11,120</i>		<i>2,468,743</i>	<i>2,106,780</i>	<i>1,174,393</i>
Other assets						
Account receivable (net of allowance for doubtful account of \$240,000) (Note 3)						120,500
Long-term portion of note receivable		7,505		7,505	7,505	14,250
Fixed assets (net of accumulated depreciation of \$1,527,158 in 1992 and \$1,327,082 in 1991) (Note 4)			<u>\$2,847,977</u>	<u>2,847,977</u>	<u>2,873,874</u>	
<i>Total assets</i>	<u><i>\$(365,578)</i></u>	<u><i>\$11,120</i></u>	<u><i>\$2,847,977</i></u>	<u><i>\$2,468,743</i></u>	<u><i>\$4,962,262</i></u>	<u><i>\$4,183,017</i></u>
Liabilities and Fund Balances						
Current liabilities						
Accounts payable and accrued expenses	\$44,874			\$44,874	\$44,874	\$77,101
Accrued vacations payable	29,831			29,831	29,831	34,854
Deferred revenue	<u>69,087</u>			<u>69,087</u>	<u>69,087</u>	<u>91,665</u>
<i>Total current liabilities</i>	<i>143,792</i>			<i>143,792</i>	<i>143,792</i>	<i>203,620</i>
Long-term liability - deferred revenue	<u>7,505</u>			<u>7,505</u>	<u>7,505</u>	<u>14,250</u>
<i>Total liabilities</i>	<i>151,297</i>			<i>151,297</i>	<i>151,297</i>	<i>217,870</i>
Fund balances (deficit) (Exhibit A)	<u>(516,875)</u>	<u>\$11,120</u>	<u>\$2,847,977</u>	<u>\$2,468,743</u>	<u>4,810,965</u>	<u>3,965,147</u>
<i>Total liabilities and fund balances</i>	<u><i>\$(365,578)</i></u>	<u><i>\$11,120</i></u>	<u><i>\$2,847,977</i></u>	<u><i>\$2,468,743</i></u>	<u><i>\$4,962,262</i></u>	<u><i>\$4,183,017</i></u>

The New Museum of Contemporary Art**Statement of Support, Revenues, Expenses,
and Changes in Fund Balances**

Year Ended June 30, 1992

(With Comparative Totals for 1991)

	Current Funds		Building Fund	Plant Fund	Endowment Funds (Schedule 1) (Note 7)	Total	
	Unrestricted	Restricted				1992	1991
Support and revenue							
Contributions	\$1,079,868	\$324,288			\$625,000	\$2,029,156	\$716,611
Donated services							80,321
Government grants	86,119	146,397				232,516	310,406
Sale of donated art							42,490
Admissions	68,784					68,784	65,096
Memberships	57,671					57,671	85,220
Publications and other sales	73,809					73,809	85,452
Special events (net of expenses of \$238,874 in 1992 and \$293,510 in 1991)	407,758					407,758	561,807
Investment income	11,896				81,925	93,821	92,912
Gain (loss) on sale of investment					55,724	55,724	(49,915)
Fees and rentals	27,581					27,581	27,500
Other revenue	<u>740</u>					<u>740</u>	<u>29,971</u>
<i>Total support and revenue</i>	<u><i>1,814,226</i></u>	<u><i>470,685</i></u>			<u><i>762,649</i></u>	<u><i>3,047,560</i></u>	<u><i>2,047,871</i></u>
Expenses							
Program services							
Exhibition, conservations and library	617,344	257,935		\$119,025		994,304	1,446,294
Education	257,711			41,056		298,767	202,762
Accessions of art for collections							6,000
<i>Total program services</i>	<u><i>875,055</i></u>	<u><i>257,935</i></u>		<u><i>160,081</i></u>		<u><i>1,293,071</i></u>	<u><i>1,655,056</i></u>
Supporting services							
Management and general	364,607	25,960		14,005		404,572	398,485
Fund raising and public affairs	<u>354,859</u>	<u>2,750</u>		<u>25,990</u>		<u>383,599</u>	<u>448,339</u>
<i>Total supporting services</i>	<u><i>719,466</i></u>	<u><i>28,710</i></u>		<u><i>39,995</i></u>		<u><i>788,171</i></u>	<u><i>846,824</i></u>
<i>Total expenses</i>	<u><i>1,594,521</i></u>	<u><i>286,645</i></u>		<u><i>200,076</i></u>		<u><i>2,081,242</i></u>	<u><i>2,501,880</i></u>

The New Museum of Contemporary Art**Statements of Support, Revenue, Expenses, and Changes in Fund Balances**

Year Ended June 30, 1992

(With Comparative Totals for 1991)

	Current Funds		Building Fund	Plant Fund	Endowment Funds	Total	
	Unrestricted	Restricted				1992	1991
Excess (deficiency) of support and revenue over expenses before provision for uncollectible receivable	\$219,705	\$184,040		\$(200,076)	\$762,649	\$966,318	\$(454,009)
Provision for uncollectible receivable <i>(Note 3)</i>	<u>(120,500)</u>					<u>(120,500)</u>	<u>(120,000)</u>
Excess (deficiency) of support and revenue over expenses <i>(Exhibit C)</i>	99,205	184,040		(200,076)	762,649	845,818	(574,009)
Other changes in fund balances							
Acquisition of fixed assets	(1,259)	(172,920)		174,179			
Transfer of endowment fund investment income	66,205				(66,205)		
Fund balances (deficit) - beginning of year	<u>(681,026)</u>		<u>2,873,874</u>		<u>1,772,299</u>	<u>3,965,147</u>	<u>4,539,156</u>
Fund balances (deficit) - end of year <i>(Exhibit B)</i>	<u>\$(516,875)</u>	<u>\$11,120</u>	<u>\$2,847,977</u>		<u>\$2,468,743</u>	<u>\$4,810,965</u>	<u>\$3,965,147</u>

Notes**Note 1***Summary of Significant Accounting Policies*

The financial statements are prepared on the accrual basis.

Fixed assets are depreciated 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.

Endowment funds include permanent endowment and board designated endowment funds.

Note 2*Investments*

Market

	Cost	Value
Money market funds	\$ 24,218	\$ 24,218
U.S. Treasury notes	530,883	543,975
Corporate bonds	199,073	218,264
Equities	428,038	479,300
GNMA	<u>63,672</u>	<u>69,905</u>
	<u>\$1,245,884</u>	<u>\$1,335,662</u>

Note 3*Other 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. In November 1992, the limited partnership declared bankruptcy. The New Museum does not expect to collect the balance of this debt.

Note 4*Fixed Assets*

Accumulated

	Cost	Depreciation	Net
Condominium	\$ 3,400,000	\$ 1,156,000	\$ 2,244,000
Building improvements	721,004	224,383	496,621
Equipment	<u>254,131</u>	<u>146,775</u>	<u>107,356</u>
	<u>\$ 4,375,135</u>	<u>\$ 1,527,158</u>	<u>\$ 2,847,977</u>

Note 5*Litigation*

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

In addition, a real estate developer has specifically agreed (in connection with its acquisition of limited partnership interests in 583-587 Broadway Associates) to settle such actions and, at its own cost and expense, to remove all mechanics' liens asserted against the Museum's condominium parcel.

Note 6*Bequests*

The New Museum of Contemporary Art has been named as beneficiary in an estate and will receive various assets including real estate valued at approximately \$370,000 in the next fiscal year.

Note 7*Endowment Funds*

Donor endowment funds	\$1,906,235
Board designated endowment funds	<u>517,273</u>
	<u>\$2,423,508</u>

Note 8*Comparative Totals*

The amounts shown for the year ended June 30, 1991 in the accompanying financial statements are included to provide a basis for comparison with 1992 and present summarized totals only. Accordingly, the 1991 amounts are not intended to present all information necessary for a fair presentation in conformity with generally accepted accounting principles.

Note 9*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).

The New Museum of Contemporary Art**Balance Sheet**

Year Ended June 30, 1993
(unaudited)

	Current		Plant	Endowment	Total
	Unrestricted	Restricted	Fund	Funds	1993
	Fund	Fund			
Assets					
Current assets					
Cash	163,317	59,704			223,021
Investments				1,892,372	1,892,372
Note receivable - current portion	14,250				14,250
Accounts receivable	114,940			500	115,440
Accrued interest receivable				16,716	16,716
Prepaid expenses	49,033				49,033
Interfund receivable (payable)	(791,362)			791,362	
<i>Total current assets</i>	<u>(449,822)</u>	<u>59,704</u>		<u>2,700,950</u>	<u>2,310,832</u>
Other assets					
Fixed assets (net of accumulated depreciation of \$1,694,516 in 1993)			2,717,410		2,717,409
<i>Total assets</i>	<u>(449,822)</u>	<u>59,704</u>	<u>2,717,410</u>	<u>2,700,950</u>	<u>5,028,241</u>
Liabilities and Fund Balances					
Current liabilities					
Accounts payable and accrued expenses	49,330				49,330
Accrued vacations payable	22,513				22,513
Deferred revenue	<u>103,84</u>	<u>59,704</u>			<u>163,546</u>
<i>Total liabilities</i>	175,685	59,704			235,389
Fund balances (deficit) (Exhibit A)	<u>(625,507)</u>		<u>2,717,410</u>	<u>2,700,950</u>	<u>4,792,853</u>
<i>Total liabilities and fund balances</i>	<u>(449,822)</u>	<u>59,704</u>	<u>2,717,410</u>	<u>2,700,950</u>	<u>5,028,242</u>

The New Museum of Contemporary Art**Statement of Support, Revenues, Expenses, Capital Additions and Changes in Fund Balances**

Year Ended June 30, 1993

(unaudited)

	Current Funds		Plant Fund	Endowment Funds	Total 1993
	Unrestricted	Restricted			
Support and revenue					
Contributions	578,660	163,300		38,689	780,649
Government grants	83,470	107,500			190,970
Membership events	89,692				89,692
Admissions	59,645				59,645
Memberships	78,185				78,185
Publications and other sales	174,696				174,696
Special events <i>(net of expenses of \$165,227 in 1993)</i>	358,073				358,073
Investment income	74,237				74,237
Gain on sale of investments	8,738			193,518	202,256
Fees and rentals	14,545				14,545
Other revenue	<u>317</u>				<u>317</u>
<i>Total support and revenue</i>	<u>1,520,258</u>	<u>270,800</u>		<u>232,207</u>	<u>2,023,265</u>
Expenses					
Program expenses					
Exhibition, conservations and library	471,046	270,800	120,355		862,201
Education	303,016		87,606		390,622
<i>Total program expenses</i>	<u>774,062</u>	<u>270,800</u>	<u>207,961</u>		<u>1,252,823</u>
Supporting services					
Management and general	277,951		10,911		288,862
Fund raising and public affairs	<u>486,651</u>		<u>13,041</u>		<u>499,692</u>
<i>Total supporting services</i>	<u>764,602</u>		<u>23,952</u>		<u>788,554</u>
<i>Total expenses</i>	<u>1,538,664</u>	<u>270,800</u>	231,913		<u>2,041,377</u>

The New Museum of Contemporary Art**Statement of Support, Revenue, Expenses, Capital Additions and Changes in Fund Balances**

Year Ended June 30, 1993

	Current Funds		Plant Fund	Endowment Funds	Total 1993
	Unrestricted	Restricted			
Excess (deficiency) of support and revenue over expenses before capital additions <i>(Exhibit c)</i>	<u>(18,406)</u>		<u>(231,913)</u>	<u>232,307</u>	<u>(18,112)</u>
Other changes in fund balances					
Acquisition of fixed assets	(90,2266)	(11,120)	101,346		
Fund balances (deficit) - July 1, 1992	<u>(516,875)</u>		<u>2,847,977</u>	<u>2,468,743</u>	<u>4,810,965</u>
Fund balances (deficit) - June 30, 1993	<u>(625,507)</u>		<u>2,717,410</u>	<u>2,700,950</u>	<u>4,792,853</u>

