

Temporarily Possessed:  
The Semi-Permanent Collection

SEPT 15 - DEC 17, 1995

## Temporarily Possessed: The Semi-Permanent Collection

September 15 - December 17, 1995

Organized by Brian Goldfarb, John Hatfield, Laura Trippi, and Mimi Young

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The individual views expressed in this exhibition and publication are not necessarily those of the Museum.

The New Museum of Contemporary Art  
583 Broadway  
New York, NY 10012

## In memory of William Olander

Curator, 1986-88  
Senior Curator, 1988-89

*The art of memory can prevent the loss of history, if only our acts of appropriation will allow these memories to speak.*

William Olander, 1986



## Acknowledgments

This exhibition of works from the Semi-Permanent Collection would not have been possible without the contributions of many people too numerous to name individually, but to whom we express our gratitude. Most importantly, we would like to thank the many artists and collectors who have donated work to the Museum over the years. Their generous gifts and continued support have enabled this peculiar, sometimes precarious experiment in counter-institutional collecting to become a working model in the field of contemporary art.

The collection owes its inception and continued existence to the unique vision of Marcia Tucker and we are grateful for her insightful participation in the development of this exhibition. Among our Trustees, particular appreciation is due to members of the Accessions Committee past and present for their patience and patronage, including Gregory C. Clark, Elaine Dannheiser, Saul Dennison, Manual

Gonzalez, Arthur A. Goldberg, Nanette Laitman, Robert Lehrman, Penny McCall, Robert Shiffler, Laila Twigg-Smith, and above all Board President Henry Luce III. In years past, Trustee Vera List set an indefatigable standard for all.

Former members of The New Museum staff, the curators, registrars, and development directors who helped to shape the collection, have added inestimable value. Among these, William Olander played a particularly instrumental curatorial role in shaping the Museum's collection during his tenure from 1986 to 1989. Bill brought to his work with the collection a distinctive vision of art as a vital form of social practice. The William Olander Memorial Fund, established after his death in 1989, perpetuates his vision into an ongoing present, thanks to its many generous contributors, most notably David Deitcher and members of the Olander family.

Extraordinary efforts have been made by current staff members to realize

*Temporarily Possessed*. This project would not have been possible without the efforts of curatorial intern Cylena Simonds, whose dedication and diligence were invaluable in the many phases of research and development of the exhibition and catalog, and registrar intern Irene Shum, who accomplished the daunting task of organizing and cataloging the entire Collection. Special thanks also to Naomi Urabe, Isabel Venero, and Francesca Dal Lago for assisting in critical research for this publication, and to Liz Dalton for copyediting the manuscript.

We are grateful to the many galleries who have assisted us with our research. Additional thanks to Fred Scruton for beautifully photographing The New Museum's exhibitions over the years, and to Director's intern Fernando Bareblit for generously undertaking the photodocumentation of works in the Collection. We are deeply indebted to the numerous artists, curators, trustees, and collectors who contributed

statements to the catalogue, and to Laura Genninger whose skillful design provides clarity and brings pleasure to a complex archival concept. We also want to express our appreciation to Patricia Thornley for her expertise in supervising the installation of the exhibition.

Finally, our thanks to the artists who have gamely provided special projects for *Temporarily Possessed*, along with all those whose work is represented in the Collection. Like the Museum itself, the Semi-Permanent Collection operates as an ongoing inquiry into the nature of art in a constantly changing cultural context. To all who have been willing to participate in this project, we extend warm thanks for providing the substance of this exhibition and publication. This exhibition and catalogue have been made possible by generous support from the Penny McCall Foundation and The National Endowment for the Arts.

Brian Goldfarb, John Hatfield, Laura Trippi, and Mimi Young,  
co-curators



## A Reflection on the Collection

Preface by Marcia Tucker

*The museum is more than a location. It is a script that makes certain acts possible and others unthinkable.*

—Philip Fisher<sup>1</sup>

The most commonly accepted definition of a museum is that it is an institution which exhibits, collects, and preserves works of art for the future. By 1976, the year I began to think about starting a contemporary arts organization, I had worked at several large institutions (among them The Museum of Modern Art and The Whitney Museum of American Art in New York) and was searching for a new way of integrating the work of living artists into the museological context I was most interested in. Because I envisioned The New Museum as a museum and not as an alternative space or *kunsthalle*, the issue of whether or not to collect became primary. Could a collection of contemporary art remain contemporary? Would the exigencies of a permanent collection mean that increasing amounts of space, time, money, and staff resources would need to be allocated to it, at the expense of changing exhibitions of new or commissioned work?

During the first year of The New Museum's existence, in 1977, these questions loomed large. Some of the issues we faced had to do with changes in the ways artists were working and the new materials they used. At that time, much of the most interesting work being done in Europe and America, (albeit shown more frequently abroad than in the United States) was process-oriented, site-specific, and often ephemeral: video, super-8 film, installation, sound pieces, performance or event documentation, works which had to

be recreated for each site according to the artist's instructions. Even the more traditional, discrete objects were likely to be made of flimsy, impermanent, or non-art materials. Would it be possible for a small museum to collect and preserve the more ephemeral, performative, or conceptual forms of art that larger, well-to-do museums were unwilling and/or unable to handle?

During that period, many of the most thought-provoking works seemed not only to bypass traditional art materials, but to challenge what was held to be art's basic nature and function, so that it was difficult to gauge their value to the future. Moreover, thinking about contemporary art in terms of its long-term art historical significance, its meaning for "posterity," would have meant historicizing the present, something an organization dedicated to an active engagement with living artists would find problematic. Such an engagement focuses attention on aspects of art making that are fluid rather than fixed, oriented to process more than product, and bound up with contemporary visual culture at large rather than with the certainties of an art historical canon.

There were also crucial questions about our function as an institution. Those museums whose collections were broadly based and historical had not yet become attuned to the institutional benefits of acquiring contemporary art. Should a contemporary art museum be the central Off

Track Betting office for future "art stars?" How would collecting very recent work by living artists affect the art market, if at all? What kinds of ethical questions would be raised as a result of the new relationships being formed among artists, collectors, dealers, and institutions in this process?

In 1976, there were few models to look to. The Museum of Contemporary Art in Chicago didn't collect at all; organizations similar in size and function to our own, such as the Institutes of Contemporary Art in Boston and Philadelphia, considered themselves *kunsthallen* or exhibition sites, and therefore didn't need to grapple with redefining the concept of a "museum;" and the Museum of Contemporary Art in Los Angeles was then still only an idea. The La Jolla Museum (later to become the Museum of Contemporary Art, San Diego) had a permanent collection, but at that time its idiosyncratic and heterogeneous nature reflected the particular interests of its director, J. Sebastian Adler, rather than a concern to reflect mainstream tastes and collecting practices.

Turning to historical museum collections in the search for a paradigm was even more problematic. As Philip Fisher points out in his study of the relationship of modern American art to museum culture, as objects became more short-lived and geared to an ongoing series of inventions and improvements that produced, as one side effect, obso-

lescence, the museum became ever more skilled at preservation; that is, at keeping selected things in a state that would never deteriorate or change.<sup>2</sup>

Fisher's statement encapsulates my own experience in the mid-1970s. As sorely limited as our purchase funds were, permanence was one of the most problematic aspects of the question of acquisition, since it is at the heart of the issues of value, materiality, and institutional function, and therefore needed to be confronted first in our acquisition plans. The Semi-Permanent Collection evolved as a way of rethinking the idea of fixing works of art in time and place. Why not acquire works, hold them long enough to gain some perspective on the Museum's activities and values during a particular period, and then dispose of what we've held in order to acquire new works?

In the light of today's heated disputes over deaccessioning, the decision to build planned obsolescence into The New Museum's collecting policy can be seen as either a terrible precedent or a prescient move. But it was a decision specifically born of our desire to match our exhibition and collections practices to each other, to the kinds of work artists were doing at that time, and to what they might be doing in the future.

Now that almost 20 years have elapsed since the Museum's inception, the extent of our institution's desire to respond to the



needs and concerns of a vital, changing, diverse art community is reflected in its acquisitions. Unlike virtually any other museum that is seriously collecting contemporary art today, our collection is by its very nature a strange hybrid, an organic rather than constructed or heavily edited amalgam of the rapidly changing attitudes, ideas, and economics of the past twenty years. Consequently, the Semi-Permanent Collection traces a history of artistic judgments, tastes, and fashions other than the "official" one today's professional consensus projects. Apparent errors of judgment on our part may simply be accurate reflections of once-prevalent concerns. Most institutions prefer not to air such "mistakes" in the interest of institutional consistency, standards, and credibility. Perhaps The New Museum's collection thus far reveals a consistent line of inquiry into the culture of the period, or perhaps it

illuminates a consistent bias that we may or may not be aware of. As in any museum, changes in our curatorial staff also account for changes in ideas about the value, relevance, or historical significance of specific works of art. All this is made painfully or pleasurably apparent, depending on your perspective, in this first large-scale exhibition of what since 1977 we have found—and lost.

Above all, I find that the Semi-Permanent Collection reflects the Museum's desire to make artistic and institutional processes visible. Some will say that this has been done at the expense of the art objects, by destabilizing them, cutting them loose from the moorings of history. Others will be exhilarated by the thought that these objects have been released and sent back into a changed world to find new histories, audiences, and contexts.

Marcia Tucker, Director

<sup>1</sup> Philip Fisher, *Making and Effacing Art: Modern American Art in a Culture of Museums* (New York and Oxford: Oxford University Press, 1991), p.14.

<sup>2</sup> *Op.cit.*, p.26.

## Fleeting Possessions

Introduction by Brian Goldfarb, John Hatfield, Laura Trippi, and Mimi Young

*Visiting a museum is a matter of going from void to void. Hallways lead the viewer to things once called "pictures" and "statues." Anachronisms hang and protrude from every angle.*

Robert Smithson, "Some Void Thoughts on Museums," *Arts Magazine*, February 1967.<sup>1</sup>

For nearly a century, artists have been launching critiques of the museum's mandate to preserve and display artifacts of past, distant, and patrimonial cultures. In the aftermath of the Soviet Revolution of 1917, Suprematist painter Kasimir Malevich voiced the position that the art of the past should be burned to make way for work that reflects contemporary culture and politics.<sup>2</sup> Echoing this anti-preservationist position in 1967, Robert Smithson's stark assessment of the museum as container of anachronisms points to a broader movement in art's recent past—a movement documented by Lucy Lippard in her book *Six Years: The Dematerialization of the Art Object from 1966-72* and analyzed in Douglas Crimp's collection of critical essays, *On the Museum's Ruins*.<sup>3</sup> As Crimp shows, contemporary art forms such as video, performance, and site-specific installation have joined with photography to challenge the very mission of the museum as collector and preserver of the revered artifacts of material culture. As these ideas gained currency within art critical discourse, they served to radically question the museum's tendency to favor the acquisition of objects of established value over contemporary work—work whose value is so inseparable from lived experience that its future value as artifact is difficult to gauge or insure.

This challenge to the function of the

museum as treasury—and so to the curator as guardian of the past—has taken place on a number of fronts. Works in highly reproducible media such as video and photography confound the museological system of assigning value to the unique art object. Performance and site-specific installations, works constituted as much through setting and the temporal dimension as through materials, can be classified as events and not simply as artifacts, complicating the museum's task of preservation and display. How to assign value to a work of video art that can easily be duplicated? How to preserve and display, for example, a Krzysztof Wodiczko projection onto a public site, or the sustained art/life performances of Linda Montano? Further complicating matters, interdisciplinary and conceptual art practices introduced in the sixties and seventies wreak havoc with the established system of classification wherein works of art are categorized according to media (painting, sculpture, photography) rather than context or meaning.

The New Museum of Contemporary Art was established in 1977 precisely to embrace such process oriented and conceptually based work—work that seemed to have no place in the museum as traditionally defined. If the task of "dematerialized" art was to emphasize art's potential as a mode of public interaction, the mission of The New Museum was to (continued on p.12)

A Timeline runs throughout the catalogue from 1977 to the present.

Events and exhibitions outside of the Museum appear on the upper half of the timeline.

Exhibitions and programs at The New Museum appear on the lower half of the timeline.

Exhibitions and projects at other institutions addressing collecting practice •

Events related to collecting practice

MONTH

18 29 30 31 01 02 03 04 05 06 07 08 09 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 01 02 03 04 05 06 07 08

New Museum Programs

Exhibition Title  
opening date

## How to use this publication

Statements concerning The New Museum, its Semi-Permanent Collection, and collecting practice in general by artists, curators, critics, and trustees appear intermittently.

Information on  
The New Museum's  
major exhibitions →

Where exhibition took place

### Exhibition Title

EXHIBITION DATES

Organized by: Curator(s), Institution, City

Artists:

### List of artists

Press:

Quotes from reviews of exhibitions

Reproduction  
of works acquired  
in relationship to  
The New Museum's  
exhibitions

Essay Excerpt: Description of exhibition excerpted from original catalogue or brochure essay.

Author of excerpted text

(All exhibition descriptions by Marcia Tucker unless otherwise noted)



•Daniel Buren, "Les Formes: peintures" and "Les Couleurs: sculpture," Centre de Georges Pompidou, Paris

A survey completed by the International Foundation for Art Research reveals 154 out of 235 museums surveyed have been robbed in the last five years, 106 of which were robbed during visiting hours.

JAN

FEB

01 02 03 04 05 06 07 08 09 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 01 02 03 04 05 06 07 08 09 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25

The New Museum opens with temporary headquarters on Hudson Street and exhibitions located off-site.

<sup>1</sup> Republished in Nancy Holt, ed; *The Writing of Robert Smithson* (N.Y.: New York University Press, 1979), p. 58.  
<sup>2</sup> Boris Groys, "The Struggle against the Museum; or the Display of Art in Totalitarian Space," *Museum Culture* (Minn.: University of Minnesota Press, 1994).  
<sup>3</sup> Lucy Lippard, *Six Years: The Dematerialization of the Art Object from 1966-72* (N.Y.: Praeger Press, 1973), and Douglas Crimp with photographs by Louise Lawler, *On the Museum's Ruins* (Cambridge: MIT Press, 1993).

essay continued from p.9

facilitate the art works entry into public life. The Semi-Permanent Collection was conceived in 1978 as a means of directly engaging with the politics of collection and preservation and with art's public function as affirmed by contemporary art of the late sixties and seventies. Founding director Marcia Tucker, in her preface to this catalogue, summarizes the paradox of creating a collecting paradigm dedicated to the perpetual present: "Could a collection of contemporary art remain contemporary?" she asks. Collecting art from the present inevitably shapes future relationships among museums, artists, the art market, and the public. Tucker and the curators who started the Semi-Permanent Collection confronted vexing issues ranging from the logistical to the more broadly historical and political.

The New Museum's answer was to create a policy that, in an on going and practical way, opens a critical wedge within institutional conventions of art collecting. The Semi-Permanent Collection

was set up to engage these questions through its very structure and function. The general operating guidelines are simple: from each major exhibition, the Museum seeks to acquire at least one work for its collection. After a designated period, works within the Collection are deaccessioned in order to create space for new additions. Works acquired from Museum exhibitions are retained for no less than ten years and no more than twenty. Works acquired through other means (i.e., purchased or donated by museum patrons) must have been created within the past decade and must be deaccessioned by the end of a ten-year period. As works rotate into and then out of the Collection, the Semi-Permanent Collection itself serves to call collecting practices—habits, values, investments, and beliefs—continually into question.

The New Museum's collection is, essentially, a constantly changing body of work, an anti-collection of sorts that continually renews its status as a resource of

Daniel Buren, *Place and Placement: a work in situ*, The Milwaukee Art Center

The Turkish government files suit against the Metropolitan Museum of Art for the return of antiquities illegally excavated and exported to the U.S. in 1966.

MAR

Soviet art collector George Costakis is given permission to remove 15 to 20% of his collection out of country; the remainder is confiscated by the USSR.

<sup>4</sup> Peter Temin, "An Economic History of American Art Museums," *The Economics of Art Museums*, Martin Feldstein, ed. (Chicago: University of Chicago Press, 1991), p. 184.  
<sup>5</sup> Alice Goldfarb Marquis, *Alfred H. Barr, Jr.: Missionary for the Modern* (Chicago: Contemporary Books, 1989) pp. 97-8, 114-5. This idea was instituted for a brief period: In 1947 the Modern agreed to sell to the Metropolitan works that "had passed from the category of modern to that of classic." After deaccessioning several works, MoMA abandoned this policy in 1953. See also: Alfred H. Barr, Jr., "Chronicle of the Collection of Painting and Sculpture, 1940-63," *Studies in Modern Art: The Museum of Modern Art at Mid-Century, at Home and Abroad*, no. 4, John Elderfield, ed. (N.Y.: Museum of Modern Art, 1994), pp. 190, 192.

contemporary work, rather than a monument to the past. The semi-permanent status of all artworks in the Collection—not just particular works deemed to be of lower quality or outside a particular collecting focus—serves to maintain and underscore the Museum's emphasis on current developments.

If much art of the sixties and seventies challenged the status of art as object, projects like The New Museum's Semi-Permanent Collection proposed to destabilize collecting practice. Within the museum profession the deaccessioning of artwork is a touchy subject. On the most basic level, the notion of selling from a museum collection contradicts the mandate of museums as guardians of cultural patrimony, threatening to undermine the distinction between institutions with responsibility to the public and private dealers or collectors. Nearly all museums deaccession, but usually it is done discreetly, almost secretly. When works of art are sold they are often literally

expunged from a museum's records as if they had never been owned—leaving little trace of the transaction.<sup>4</sup> The notion of selling off work intermittently is controversial; to make deaccessioning a defining characteristic of a collection is transgressive. The idea is not entirely new; The Museum of Modern Art's founding director, Alfred Barr, had experimented with the design of a constantly changing collection in the early days of the institution.<sup>5</sup> However, it is interesting to note how the temporal window defining the contemporary has narrowed since the initial half of this century; Barr had suggested that in order to remain modern the museum should disperse works within fifty years of an artist's death.

The straightforward logic of the Semi-Permanent Collection is deceptively neat. In practice, the results of its guiding principles are less crystalline. The anti-preservationist politics of the collection successfully mitigate the establishment of a "correct" or authoritative version of contem-



•Daniel Buren, "Step by Step, Up and Down, In and Out," *Europe in the Seventies: Aspects of Recent Art*,

NY State Appeals Court upholds a ruling that executors of Mark Rothko's estate acted in negligence by selling 798 of Rothko's paintings to art dealer Frank Lloyd below market value. The executors of Rothko's estate, Lloyd and Lloyd's Marlborough Galleries are fined \$9.2 million.

APR

MAY

26 27 28 29 30 31 01 02 03 04 05 06 07 08 09 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 01 02 03 04 05 06

porary art history—but the avoidance of a singular historical narrative, or a unitary vision of what contemporary art is, generates a whole new set of logistical and historical questions for the curators faced with creating a coherent presentation of the collection in this exhibition. What are the implications of constructing a past for an institution that has vehemently challenged the tendency of museums to look back on art history? How would we go about representing the transitory nature of this collection—that is, how might we present works in a manner that signals their impending removal from the collection? How to facilitate critical reevaluation of the Museum's past while remaining responsible to the artists in the collection? Considering that some of the artists in the collection have vanished from public view, to what degree should the exhibition attempt to justify or support the selections of past curators in the face of shifting values and tastes? If much work of the sixties and seventies was about the demate-

rialization of the unique art object, is the Semi-Permanent Collection about the dematerialization of the individual artist as the revered subject of art history?

We were also confronted with larger conceptual considerations. In conventional museum practice, permanent holdings are the core material for constructing a particular view of what is valuable; that is, what is worth knowing about, as well as what objects are worth owning. A permanent collection also establishes a particular narrative about an art historical past. The New Museum's focus on the changing nature of contemporary art and its larger mission, to facilitate lived discourse rather than establishing art historical narratives, has created a situation where the collection is relatively marginal to its exhibition practice. Historically, museums' programs were, for all practical purposes, synonymous with their permanent collections. The New Museum instead features temporary exhibitions of work that it doesn't own—very recent (Continued on p.18)

The Art Institute of Chicago

Pictures, Artists Space, New York•

The J. Paul Getty Museum announces receipt of bequest of \$700 million from the J. Paul Getty Trust.

JUN

07 08 09 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 01 02 03 04 05 06 07 08 09 10 11 12 13 14 15 16 17



Memory  
opens

Main Gallery

## Memory

MAY 10 - MAY 21, 1977

Organized by: Marcia Tucker and The New Museum for C Space, NY

Artists:

Sarah Canright, Brenda Goodman, Steve Gwon, Kent Hines, Ronald Morosan, Earl Ripling, Martin Silverman, Katherine Sokolnikoff

Press:

Mary Lieberthal, "Breaking the Rules at The New Museum," *Newsday*, November 12, 1978.

accessioned

Martin Silverman

The Greeting, 1975

Essay Excerpt: *Memory* is at once selective and all-embracing; we are the inheritors both of personal, individual memories and collective, archetypal ones. We carry our lives with us because we remember events, people, feelings, relationships, places. We transmit them in an attempt to share ourselves—as we were, as we are, as we might become—with others. Each artist in the exhibition transforms this aspect of the human organism into a language for the eyes.

Memory catalogue



JUL

The Soviet government enacts stricter enforcement of regulations on the export of art and other national treasures.

18 19 20 21 22 23 24 25 26 27 28 29 01 02 03 04 05 06 07 08 09 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29

**New Work/New York**  
opens

Main Gallery

## New Work/New York

JUN 25 - JUL 13, 1977

Organized by: The New Museum for Gallery of July and August, Woodstock, NY

Artists:

Don Dudley, Edward Flood, Jonathan Santlofer,  
Claudia Schwalb, Jack Solomon, Marianne Stikas

accessioned  
Marianne Stikas  
*Untitled*, 1978

**Essay Excerpt:** While much of the work done in New York City during the past few years appears to be polemical in nature, there are many relatively unknown artists who avoid polarization around such issues as objective vs. conceptual, monumentality vs. intimacy, abstract vs. figurative, form vs. content, mainstream vs. eccentric. These are artists for whom the form of the work may alter according to the demands of its content, and for whom the question of the situation of their work in an aesthetic context is not relevant. It is as though we were dealing with personalities, attitudes, and modes of behavior in each work, rather than simply with formal issues.

New Work/New York catalogue

AUG

Dealers and artists boycott California's Resale Royalties Act which requires dealers to pay artists a 5% royalty fee on the resale of their works.

SEPT

30 31 01 02 03 04 05 06 07 08 09 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 01 02 03 04 05 06 07 08 09

The New Museum  
acquires permanent space  
at the Graduate Center  
of The New School  
for Social Research  
on 65 Fifth Avenue.

**Four Artists**  
opens

Main Gallery

## Four Artists: Drawings

AUG 20 - SEPT 20, 1977

Organized by: The New Museum; coordinated by Michiko Miyamoto for The Institute of Contemporary Art, Tokyo

Artists:

Sharon Haskell, Bill Jensen, Dennis Kardon, Donald Sultan

accessioned  
Dennis Kardon  
*Daddy's First  
Kiss*, 1988

**Essay Excerpt:** In America today, drawing no longer takes second place to painting and sculpture. Drawings are no longer seen only as preliminary studies for major works of art; in fact, some artists work only in the drawing mode, considering it a viable medium for the expression of aesthetic and ontological concerns.

Four Artists: Drawings catalogue



The NEA awards \$27 million in challenge grants to cultural institutions. No alternative exhibition spaces or contemporary art centers receive funds.

OCT

The Hamburg police capture a vandal who confesses to 14 incidents of damaging valuable masterpiece paintings in German museums by throwing acid on them.

10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 01 02 03 04 05 06 07 08 09 10 11 12 13 14 15 16 17 18 19 20 21

<sup>6</sup> Laura Trippi, "Corpus Collecti," *Acme Journal*, September 1994.

<sup>7</sup> See James Clifford on collecting and identity in "On Collecting Art and Culture," *The Predicament of Culture: Twentieth Century Ethnography, Literature and Art* (Cambridge: Harvard University Press, 1988).

essay continued from p.14

pieces or work that was created specifically for the occasion. The Collection is in some sense designed to serve as a trace of these temporary programs. The Museum's strong commitment to developing the genre of the thematic exhibition resulted in a parallel and even more transient set of collections—each brought together only to be immediately dispersed.<sup>6</sup> The Semi-Permanent Collection thus became a partial extension of these passing collections.

It can be argued that the most telling characteristic of The New Museum's collection is not its semi-permanence, but its secondary status in relationship to the Museum's exhibition, events, and educational programming. With very limited purchasing funds, work was acquired largely through the generous donations of exhibiting artists and museum patrons. As a result, the Semi-Permanent Collection became a semi-intentional artifact of the Museum's exhibition history. And, like any artifact, it is partial and subject to a range

of interpretations. In this respect the Semi-Permanent Collection presents symptoms of shifting concerns rather than a seamless representation of the institution's identity or a coherent discourse on contemporary art. An attempt to comprehensively register or represent the curatorial sensibility of the Museum was never intended or undertaken.<sup>7</sup> Consequently the passion for category and organization that marks most permanent collections is strikingly absent from the Semi-Permanent Collection.

The resulting lack of homogeneity of the contents of the Semi-Permanent Collection allows us to consider the seemingly irregular or uneven judgments that comprise any museum's history. It reads more like fragments of an expedition through time than a cleanly written chronicle. Uncomposed and uncensored, the Semi-Permanent Collection evokes many untended collections—those that accumulate in closets, (Continued on p.25)

Ad Reinhardt's painting *Black* is vandalized at Christie's.

NOV

DEC

22 23 24 25 26 27 28 29 30 31 01 02 03 04 05 06 07 08 09 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 01 02

Early Works  
opens

Main Gallery

Early Works by Five Contemporary Artists NOV 11 - DEC 30, 1977

Organized by: Susan Logan, Allan Schwartzman, and Marcia Tucker

Artists:

Ron Gorchov, Elizabeth Murray, Dennis Oppenheim, Dorothea Rockburne, Joel Shapiro

Press:

John Russell, "Art: The New Museum, Where Small Is Beautiful," *The New York Times*, November 11, 1977.

Deaccessioned  
Winter 1989

accessioned  
Dorothea Rockburne  
*Copied C*, 1977

**Essay Excerpt:** This exhibition is an opportunity to re-examine early work by five artists whose importance is clearly established in 1977, but whose earlier work rarely, if ever, received public exposure. It is an opportunity for artists and public to explore some of the issues raised by this work in relation to more recent pieces that have since had exposure and even have become well known. Our intention, in this exhibition, is to examine these crucial early works in the light of the evolution of the artists' careers to date, and to see in what way these pieces anticipated present concerns. The exhibition is part of a series which, periodically, will re-examine early works by artists both in and out of New York City.

*Early Works by Five Contemporary Artists catalogue*



• Christian Boltanski, *Arbeiten 1968-1978*, Badischer Kunstverein, Karlsruhe, Germany

The Romanian government seizes many private collections of Rumanian and Western art and closes more than 12 private museums in an effort to control creative expression.

JAN

03 04 05 06 07 08 09 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 01 02 03 04 05 06 07 08 09 10 11 12 13

Main Gallery

## "Bad" Painting

Organized by: Marcia Tucker

Artists: James Albertson, Joan Brown, Eduardo Carrillo, James Chatelain, Cply, Charles Garabedian, Robert Chambliss Hendon, Joseph Hilton, Neil Jenney, Judith Linhares, P. Walter Siler, Earl Staley, Shari Urquart, William Wegman

Press:

John Perreault, "'Bad' Is Good," *The Soho Weekly News*, January 26, 1978.

Essay Excerpt: The freedom with which these artists mix classical and popular art-historical sources, kitsch and traditional images, archetypal and personal fantasies, constitutes a rejection of the concept of progress *per se*. . . . It would seem that, without a specific idea of progress toward a goal, the traditional means of valuing and validating works of art are useless. Bypassing the idea of progress implies an extraordinary freedom to do and to be whatever you want. In part, this is one of the most appealing aspects of "bad" painting—that the ideas of good and bad are flexible and subject to both the immediate and the larger context in which the work is seen.

"Bad" Painting catalogue

A statue of Buddha valued at \$500,000, stolen during its transport from Thailand to Denver, is recovered in Chicago's Maxwell Street flea market.

FEB

"Bad" Painting  
opens

Terry Allen  
Benefit Performance  
at Lone Star Cafe

"Bad" Painting  
Panel discussion  
with Joseph Hilton,  
Marcia Tucker,  
Shari Urquart,  
Jeff Way;  
moderated by  
Irving Sandler

JAN 14 - FEB 28, 1978

accessioned  
James Albertson  
*Sex, Violence, Religion,  
and the Good Life*, 1976

accessioned  
Joseph Hilton  
*A Wood Near Athens*, 1976

accessioned  
Eduardo Carrillo  
*Untitled*, n.d.

accessioned  
Robert Chambliss Hendon  
*Mallard with Friend*, 1977

accessioned  
Robert Chambliss Hendon  
*Outside Chippawa Falls*, 1978

Nelson A. Rockefeller announces plans to make his extensive collection available to the public via fine art reproductions and books.

MAR

Former Brooklyn Museum chief curator is sued for the return of 38 objects from their American Indian art collection. They were deaccessioned for significantly less than their true value.

APR

25 26 27 28 01 02 03 04 05 06 07 08 09 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 01 02 03 04 05 06 07

Alfred Jensen  
opens

Main Gallery

## Alfred Jensen: Paintings and Diagrams From the Years 1957-77

MAR 10 - APR 21, 1978

Organized by: Linda Cathcart and Marcia Tucker for the Albright-Knox Gallery, Buffalo, NY and The New Museum of Contemporary Art

Artists:

Alfred Jensen

Press:

Jill Dunbar, "Jensen Magnificent at New Museum," *The Villager*, March 23, 1978.

Deaccessioned  
Spring 1985

accessioned  
Alfred Jensen  
*The Olympian*, 1957

Essay Excerpt: *I use multiplication, addition and subtraction in painting a picture. I use this method because the square gives me the means of setting boundaries. I find in the square specific settings, divisible areas, number structures, possibilities of time measure and rhythm as well as the essential form of color which can be placed in the square to interplay with number forms. My daughter Anna said, "You make different things the same."*

Alfred Jensen, quoted in *Alfred Jensen* (Buffalo: The Buffalo Fine Arts Academy, 1978).

Nicholas Poussin's painting *Adoration of the Golden Calf* is slashed at the London National Gallery.

A Dutch artist who had been discharged from a mental hospital slashes Van Gogh's *Self Portrait in Gray Hat* at the Vincent Van Gogh State Museum.

MAY

08 09 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 01 02 03 04 05 06 07 08 09 10 11 12 13 14 15 16 17 18 19

Alfred Jensen  
Lecture and discussion

New Work/  
New York  
opens



Main Gallery

## New Work/New York

MAY 13 - JUL 8, 1978

Organized by: Susan Logan, Allan Schwartzman, and Marcia Tucker

Artists:

Susan Dallas, Lynne Elton, Steve Keister,  
David Middaugh, Fred Smith, Jeff Way

Press:

Peter Frank, "To Be Young, Gifted, and Avant Garde: II," *The Village Voice*, July 3, 1978.

Essay Excerpt: This exhibition is the second of this name sponsored by The New Museum since its beginning in January, 1977. None of the six artists have shown extensively; some are exhibiting their work in New York for the very first time. . . . Variety, not similarity, is the keynote of this exhibition.

*New Work/New York catalogue.*



JUN

The Smithsonian Institute announces that 257 works of art lent to the White House over the past 30 years cannot be located. Most disappeared during the Nixon Administration.

Jorge Ortiz Patino sells his primitive art collection at Sotheby's to help recoup the \$2 million ransom paid to return his kidnapped daughter.

20 21 22 23 24 25 26 27 28 29 30 31 01 02 03 04 05 06 07 08 09 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30

Susan Dallas  
Demonstration  
Jeff Way  
Performance

accessioned  
Jeff Way  
Untitled, 1977

JUL

John D. Rockefeller III dies at age 72. His collection of American art from the 17th to the 20th century is bequeathed to the Fine Arts Museum of San Francisco and approximately 300 Asian art objects are given to the Asia Society.

AUG

01 02 03 04 05 06 07 08 09 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 01 02 03 04 05 06 07 08 09 10 11

essay continued from p.18

attics, and basements. It resonates with what is absent as much as with what is present. Rather than presenting a linear history of the recent past, the collection exhibits numerous trajectories, many suspended or ending abruptly, thus underscoring the illusory nature of the contemporary. Where are many of these artists today? Why has their work ceased to be part of recent exhibitions?

*Temporarily Possessed* is part of an expanding public discourse that addresses collections and exhibitions themselves as historical artifacts—a discourse that traverses and links a range of disciplines. Within the art world, a tradition of “institutional critique” has taken root over the past two decades through numerous exhibitions and artworks that illuminate the institutional structures that control the presentation, collection, and circulation of artworks. A condensed genealogy would include the work of Marcel Broodthaers, Michael Asher, Daniel Buren, Hans Haacke, Allan McCollum, Adrian Piper, Louise Lawler, Group Material, and Andrea

Fraser. In anthropology, the work of James Clifford among others has examined how the propagation of Western culture has depended on the practice of ethnographically “collecting” other cultures. A similar, though less literal, critique of the construction of Western identity has gained currency in a number of disciplines and in what is loosely termed cultural studies—a critique that draws parallels between the construction of self and practices of accumulation.

Over the past few years such artists as Jimmie Durham, Renée Green, James Luna, and Fred Wilson have drawn these diverse strains of thought together, using the rhetoric of ethnographic collecting as a point of departure for critical commentaries on exclusionary tactics at work within the institutions of the art world as well as in the culture at large. Following the lead of these artists, a number of curators have organized self-reflexive exhibitions examining Western norms of collecting and presentation. For example, an exhibition such as *Art/Artifact* at the



SEPT

Art collector Andre Meyer dies and bequeaths a \$3 million gift to the Metropolitan Museum of Art to construct new European painting galleries.

12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 01 02 03 04 05 06 07 08 09 10 11 12 13 14 15 16 17 18 19 20 21 22

*Two Evenings of Solo Performance*  
Bob Carroll,  
Jo Harvey Allen,  
Ron Littke, Marta Renzi

Center for African Art in 1988 demonstrated the way in which differing approaches to display—from the curiosity cabinet of the late nineteenth century and the natural history museum display, to the style of presentation employed by a contemporary art gallery—radically alter our perception of a given object, effectively questioning its status and very nature as an object in our culture.

The formulation of the Semi-Permanent Collection in 1978 can be located within the history of these critical developments in the field dating from the late sixties. The minimalist and structuralist sensibilities that predominated in the seventies are reflected in the conception of the Collection's guidelines as a simple systemic solution to broad economic and social challenges. In one sense, the occasion for *Temporarily Possessed* was the recognition that the Semi-Permanent Collection—both its conceptual framework and the unlikely assortment of works that now form its contents—was ripe for

re-examination. This exhibition was designed to provide an opportunity to examine what purposes and whose interests the flow of work through the Collection reflects.

Perhaps at this point the cultural and economic contexts have changed so as to undermine the principles which structure anti-collection. As the staff increasingly receives inquiries from artists and scholars interested in The New Museum's past activities, it is becoming apparent that the Museum's resistance to traditional modes of collecting may indeed lead to erasure of its particular position—undermining its value as a model of intervention. If contemporary art making is often formulated in radical opposition to tradition, lack of access to the past also places limits on the meaning of the present. And as The New Museum approaches the end of its second decade, the immanent deaccessioning of many of the earliest works threatens to distance the institution from its own history and past community of (Continued on p.31)

OCT

NOV

23 24 25 26 27 28 29 30 01 02 03 04 05 06 07 08 09 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 01 02 03

*Outside New York*  
opens



*Outside New York*  
Lectures on contemporary creative activity in the United States and England

Oct 18 Margaret Miller  
Oct 25 Philip Linhares  
Oct 26 Anne Focke  
Nov 01 Robert Murdoch  
Nov 08 Dave King

Main Gallery

## Outside New York

SEPT 23 - NOV 11, 1978

Organized by: Susan Logan, Allan Schwartzman, and Kathleen Thomas

Artists:

Katherine T. Carter, Tom Hatch, James R. Hill,  
Alexa Kleinbard, Janis Provisor, Dan Rizzie

Press:

Peter Frank, "Outside, Inside, All Around the Town," *The Village Voice*, November 13, 1978.

**Essay Excerpt:** The New Museum is happy to present paintings, drawings, and sculpture by six artists who are living and working outside New York. This is the first of a series of such exhibitions, whose aim is to show New Yorkers some of the extraordinary variety and vitality of the art being made around the country.

The artists in this exhibition are not well-known, nor have they been exhibited extensively in their own regions. This is due to many factors, but principally because there are fewer opportunities to show—fewer museums and galleries—the farther away from major art centers one gets. The work of each of these artists defies easy categorization, providing welcome, eccentric vision which may in part result from their isolation from a larger art community.

*Outside New York catalogue.*

DEC

Three paintings by Paul Cezanne worth between \$2.5 and \$3 million are reported missing from The Art Institute of Chicago.

04 05 06 07 08 09 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 01 02 03 04 05 06 07 08 09 10 11 12 13 14 15

accessioned

Tom Hatch  
*Single Stick as Cube*, 1976

accessioned

Alexa Kleinbard  
*Marine Creatures*, 1985

accessioned

Janis Provisor  
*"F,"* 1980

Michael Asher, untitled project, The 73rd American Exhibition, The Art Institute of Chicago\*

DEC

JAN

The Mobil Oil Corporation  
begins collecting contemporary art.

04 05 06 07 08 09 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 01 02 03 04 05 06 07 08 09 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26

Barry Le Va

opens

Main Gallery

Barry Le Va: Four Consecutive Installations  
and Drawings 1967 - 1978

DEC 16, 1978 - FEB 10, 1979

Organized by: Marcia Tucker

Artists:

Barry Le Va

Press:

Hilton Kramer, "Barry Le Va: Four Consecutive Installations and Drawings 1967-1978,"  
*The New York Times*, January 5, 1979.

Essay Excerpt: Because it is constituted of events, transformations, energies and ideas rather than objects, Le Va's work does indeed provide us with a model for dialog, for thinking, and for thinking about knowing.

Barry Le Va catalogue



•Daniel Buren, *Space as Support*, The University Art Museum, Berkeley

FEB

Nelson Rockefeller bequeaths 1,610 works of primitive art to the Metropolitan Museum of Art and donates 23 modernist paintings to The Museum of Modern Art.

MAR

27 28 29 30 31 01 02 03 04 05 06 07 08 09 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 01 02 03 04 05 06 07 08 09

The Invented  
Landscape  
opens

Main Gallery

## The Invented Landscape

FEB 17 - APR 14, 1979

Organized by: Christopher English, guest curator

Artists: Peter De Lory, Bonnie Donohue, Victor Landweber, David Maclay, Martha Madigan, Richard Ross, Tricia Sample, Michael Siede, Carl Toth, Gwen Widmer

**Essay Excerpt:** Landscape has long been one of the most traditional of photographic genres. Even in the mid-sixties when experimental work challenged the autonomy of the straight print, the landscape remained bound to essentially nineteenth-century assumptions. In recent years, this situation has changed. Photographers have started to produce work that clearly derives from the idea of landscape but also questions the established conventions of landscape photography. *The Invented Landscape* brings together some of these alternatives to the traditional landscape photograph.

Christopher English, *The Invented Landscape* catalogue

*Museum des sacrifices/Museum de l'argent*, The Centre de Georges Pompidou, Paris

APR

The FBI is asked to investigate 25 paintings damaged in National Gallery of Art since Dec. 11, 1978.

Boston Athenaeum suspends plans to sell two portraits of George and Martha Washington by Gilbert Stuart after city officials seek a court restraining order on the sale. The city claims the paintings are a part of the public trust.

10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 01 02 03 04 05 06 07 08 09 10 11 12 13 14 15 16 17 18 19 20

essay continued from p.26

exhibitors. The principles of the collection, designed to resist the dominant forces of the seventies art market and historical canonization, might in the current atmosphere threaten to make the Museum complicit with notions of obsolescence and the march of fashion. This is symptomatic of the increasing challenge to The New Museum's ability to remain critical of its own institutional practices as it grows older—a challenge that points to the simultaneously radical and reactionary nature of engaging with the construction of history. However, if the structure of the Semi-Permanent Collection had not eventually given rise to such contradictions, its original spirit would have been unfulfilled.

### Notes on the structure of the catalogue:

The works in the current exhibition are arranged chronologically in order to highlight the correlation of the Museum's accessioning and deaccessioning practices to its exhibiting history. This catalogue is designed to elaborate more fully this relationship. The pages that follow form a

timeline which features information on all major exhibitions and public programs of The New Museum along with reproductions of those works associated with these programs that have been acquired for the collection. Augmenting this chronology are selections of notable events outside the Museum that signaled important changes in the practice of art collecting and that trace the increasing number of exhibitions and artists' projects which critically address these practices. Finally, the catalogue is punctuated by reflective statements and quotations by former and present New Museum curators, artists, patrons, and others who have been "temporarily possessed" by the Museum throughout its eighteen years. A comprehensive list of all works accessioned to and deaccessioned from the collection, including works acquired through decisions unrelated to the Museum's exhibitions, forms an appendix at the back of the catalogue.

Brian Goldfarb, John Hatfield, Laura Trippi, Mimi Young,

co-curators



MAY

Three paintings by Cezanne are stolen from the Art Institute of Chicago. A former employee is discovered to have stolen the works after seeking a \$250,000 ransom for them.

JUN

JUL

21 22 23 24 25 26 27 28 29 30 01 02 03 04 05 06 07 08 09 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 01

**Sustained Visions**  
opens

**Perspectives: A New York Community Dialogue Series**

- May 2 Artist and the Community: Jennifer Bartlett, Ron Gorchov, Gaylen C. Hansen, Joseph Kosuth, Claire Moore, Salvatore Scarpitta  
May 9 Art Writing and Criticism: Nicolas Calas, Douglas Davis, Lucy Lippard, Joseph Masheck, Carter Ratcliff, Barbara Rose, Irving Sandler  
May 16 Museums and Exhibitions of Contemporary Art: John I. H. Baur, Linda Cathcart, Linda Shearer, Marcia Tucker, Palmer Wald  
May 23 Galleries, Artists, and the Public: Leo Castelli, Arnold Glimcher, Betty Parsons, Holly Solomon, Jack Truman  
May 30 Collectors and the Private Patronage System: Richard Brown Baker, William Copley, Sondra Gilman, Barbara Schwartz, Dorothy Vogel, Herbert Vogel

Main Gallery

## Sustained Visions

APR 23 - JUN 23, 1979

Organized by: Susan Logan, Allan Schwartzman, and Kathleen Thomas

Artists:

Gaylen C. Hansen, Claire Moore, Salvatore Scarpitta

accessioned

Claire Moore

*I Looked A Lot Like My Father*, 1979

Essay Excerpt: This exhibition is of special significance to us because we are focusing on paintings, drawings, and sculpture by three artists who have maintained a consistent, idiosyncratic vision over a long period of time. Gaylen Hansen, Claire Moore, and Salvatore Scarpitta are mature artists of considerable reputation, but theirs is a reputation established and maintained by their peers—that is, they are “artists’ artists,” admired, respected and often emulated by their colleagues as well as by younger artists for whom their integrity and commitment—despite the lack of public approbation and critical acclaim for their work—have been a constant source of inspiration.

*Sustained Visions* catalogue.

02 03 04 05 06 07 08 09 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 01 02 03 04 05 06 07 08 09 10 11 12 13

**The 1970s**  
opens

**In a Pictorial Framework**  
opens

Traveling Exhibition

## The 1970s: New American Painting JUN 15, 1979 - FEB 10, 1981

Organized by: Allan Schwartzman, Kathleen Thomas, and Marcia Tucker

Sponsored by: The United States Information Agency (USIA)

Traveled to: Italy, Denmark, and Eastern Europe

Artists:

Nicholas Africano, William Allan, Terry Allen, Jennifer Bartlett, Jack Beal, Joan Brown, Roger Brown, Judy Chicago, Chuck Close, Richard Estes, Audrey Flack, Charles Garabedian, Ron Gorchov, Robert Gordy, Nancy Graves, George T. Green, Nancy Grossman, Richard Haas, Al Held, Neil Jenney, Bill Jensen, Alex Katz, Jane Kaufman, Sylvia Plimack Mangold, Brice Marden, Bill Martin, Ree Morton, Elizabeth Murray, Jim Nutt, Howardena Pindell, Dorothea Rockburne, Susan Rothenberg, Ed Ruscha, Joan Snyder, Earl Staley, Pat Steir, Gary Stephan, John Torreano, Jack Whitten, William T. Wiley, Robert Zakanitch, Joe Zucker

accessioned

Joe Zucker

*The Work Day Problems of Gregor Mendel*, 1976

accessioned

Alex Katz

*Untitled*, n.d.

accessioned

Chuck Close

*Self-Portrait/White Ink*, 1978

accessioned

Terry Allen

*Desire, From a Duet of False Evidence*, 1978

accessioned

Robert Gordy

*Desert Nights #2*, 1977

Deaccessioned  
Spring 1995

accessioned

Richard Estes

*Danbury Tile*, 1972

accessioned

Ron Gorchov

*Despardo*, 1979

Deaccessioned  
Winter 1990

Deaccessioned  
Winter 1990

accessioned

Sylvia Plimack Mangold

*Untitled*, 1977



The Japanese government donates \$1 million each to the Metropolitan Museum of Art, the Asia Society, and the Smithsonian Institute for projects relating to Asian art.

AUG

The Whitney Museum of American Art receives its third largest bequest to date: a gift of 800 works by painter Reginald Marsh and his contemporaries, from his widow Felicia Meyer Marsh.

14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 01 02 03 04 05 06 07 08 09 10 11 12 13 14 15 16 17 18 19 20 21 22 23

Dagar Ane  
Performance by  
Gunderson Clark

Main Gallery

## In a Pictorial Framework

JUN 30 - SEPT 15, 1979

Organized by: Susan Logan, Allan Schwartzman, and Kathleen Thomas

Artists: Phyllis Bramson, Gunderson Clark, Finley Fryer, Story Mann, David Saunders

accessioned  
David Saunders  
Lady Grey, 1989

accessioned  
Phyllis Bramson  
Black Often in an Unscheduled  
Performance, 1979

**Essay Excerpt:** Examining another of the countless modes in which contemporary art is operating, *In a Pictorial Framework* consists of five installation works by six artists. As a product of and commentary on the society from which it comes, these works reflect and respond to an intensity of activity and experience and an all-encompassing way of coping with contemporary existence. The work evolves not from any single visual or performing art discipline but from the junctures of painting, sculpture, photography, film, dance, music, performance, as these disciplines have expanded, touched, or crossed previous boundaries and established new issues, combinations, or forms. The content of each piece . . . involves private fantasy, and/or ritual on some level and communicates to the emotions as well as the mind of the viewer.

Kathleen Thomas, *In a Pictorial Framework* catalogue.

Citibank and Sotheby's announce an agreement in which Sotheby's will act as Citibank's advisor on art investments for its clients.

SEPT

OCT

25 26 27 28 29 30 31 01 02 03 04 05 06 07 08 09 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 01 02 03 04 05

Dimensions  
Variable  
opens

## David Saunders

Artist represented in the Semi-Permanent Collection

Asked to comment on the inclusion of his work in the Semi-Permanent Collection, Saunders submitted the following description of his portrait, *Lady Grey*.

I try to capture the complexity of life, the commingling and interchange between the interlocking levels of reality, between imagination and perception and actuality. These disparate layers often have a physical equivalence. I distinguish between levels of meaning by my choice of form, material, and style. *Lady Grey*, a portrait of Marcia Tucker, is one in a series of works constructed on three superimposed layers. The foundation layer is an abstract expressionist pastel of impassioned physicality that evokes the natural conflict within the life

force that echoes throughout my work. Floating in that primordial cloud is an original 1805 Boydell steel-engraving, illustrating Shakespeare's *King Henry VI*. On that support, I drew the portrait in pastels as if carving its volumes out of the mass of narrative information in the print. *Lady Grey* responds to the engraving's implied light source as an expression of an inspiring visionary personality. Out of respect for Marcia Tucker's modesty I playfully re-titled the work after the virtuous character from the play who is eventually acclaimed the Queen.



Rosalynn Carter announces plans to raise \$15 million over the next 5 years to buy paintings and other historical objects for the White House.

NOV

The Los Angeles Community Redevelopment Agency announces plans for a museum as part of a \$500 million urban renewal project in downtown Los Angeles.

The Los Angeles County Museum of Art receives a \$3 million matching gift from the Atlantic Richfield Company to build the Atlantic Richfield Gallery for Contemporary Art.

DEC

06 07 08 09 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 01 02 03 04 05 06 07 08 09 10 11 12 13 14 15 16

17 18 19 20 21 22 23 24 25 26 27 28 29 30 01 02 03 04 05 06 07 08 09 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28

### Corporate Support (A Positive or Negative Influence on the Arts)

Jack Boulton, Gideon Chagy, Christo, Barbara Gladstone, Hans Haacke, Mary Lanier, Robin Winters

### Populism and Elitism: Censorship

Mel Edwards, Colin Fitzgibbon, Richard Goldstein, Dieter Kears, Jim Rheinisch, Carrie Rickey

### Populism and Elitism: Aesthetic Control and Public Involvement

Stefans Eins, Robert Godfrey, John Halpern, Jenny Holzer, Lucy Lippard, Marcia Tucker

### Art and Politics

Series of three symposia in response to the need for dialogue on controversial political, social, and economic issues

Window at 65  
Fifth Avenue  
Mary Lemley

New Work/  
New York  
opens

Main Gallery

## Dimensions Variable

SEPT 29 - NOV 29, 1979

Organized by: Susan Logan, Allan Schwartzman, and Kathleen Thomas

Artists: James O. Clark, Gary Allen Justis, Ann Knutson, Cork Marcheschi, Stephen Miller, Carlton Newton, Mike Roddy

Essay Excerpt: The work in *Dimensions Variable* lies outside the realm of traditional object making. It focuses on ephemeral perceptions and experiences which are embodied in and generated by the materials employed and effects produced.... In the context of the present show, technology is neither Satan nor Messiah, but a familiar tool to be utilized imaginatively and economically.... Instead of being inspired by technology, [these artists] take it in stride, using it as raw material to explore new contexts and combinations.

Susan Logan, Allan Schwartzman, and Kathleen Thomas, *Dimensions Variable* catalogue.

Main Gallery

## New Work/New York

DEC 8, 1979 - FEB 8, 1980

Organized by: Susan Logan and Allan Schwartzman

Artists: Nancy Arlen, Louisa Chase, Rudy Heintze, F. L. Schroder, David Wells

Press:

William Zimmer, "New Year, New Work," *The Soho Weekly News*, January 3, 1980.

Essay Excerpt: The five artists in this exhibition strive to excite, energize, and give pleasure to their audience through the directness and sensuousness of their work. A current tendency, evident here, is the adaptation of novel or entertaining qualities to serious art, in order to fuse public and private concerns. In his or her own way, each of the artists puts forth the notion of making art as "playing," as each relies on his or her resourcefulness and inventiveness for unexpectedly seductive or humorous imagery, materials, and methods.

Susan Logan and Allan Schwartzman, *New Work/New York* catalogue.



• Joseph Beuys, "Wirtschaftswerte," Museum van Hedendaagse Kunst, Gent, Belgium

JAN

The Depository Institutions Deregulation and Monetary Control Act passes, substantially loosening government control on the banking industry during the 1980's.

The Guggenheim Foundation takes over Peggy Guggenheim's art collection and palazzo in Venice, Italy.

The Visual Arts Program at First Bank System in Minneapolis is created

FEB

29 30 31 01 02 03 04 05 06 07 08 09 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 01 02 03 04 05 06 07 08

Window at 65  
Fifth Avenue  
John Ahearn

accessioned  
Nancy Arlen  
Lenore Sea Serpent, 1980

accessioned  
Louisa Chase  
Ruby, 1978

Sophia Loren loses her bid to reclaim \$3.8 million art collection seized by Italian customs officials to settle tax claims against her husband.

MAR

The Neuberger Museum invites visitors to help choose a work to accession into its permanent collection by casting a ballot.

09 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 01 02 03 04 05 06 07 08 09 10 11 12 13 14 15 16 17 18 19 20 21

Ree Morton  
opens

*The Minorities Dialogues*  
Series of meetings on the concerns of emerging artists of color, with Linda Goode Bryant, John Neely, Howardena Pindell

Main Gallery

Ree Morton: Retrospective 1971 - 1977 FEB 16 - APR 17, 1980

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

Artists: Ree Morton

Press:

Lila Harnett, "Art," Cue New York, April 11, 1980.

Essay Excerpt: Although Ree Morton is no longer with us, ideas and energies found in the extraordinary body of work she left behind are a living, vital force, continuing to make a real difference to all who come in contact with them. This exhibition provides an opportunity for the public to see for the first time the full range of Morton's visual investigation, and to share, through the writings of those who knew and loved her, a sense of the artist herself.

Ree Morton catalogue



APR

New York's Museum of Modern Art acquires seven paintings by Jackson Pollock. Four are purchased from Pollock's wife, Lee Krasner, and the remaining three are donated by Krasner to the Museum.

MAY

22 23 24 25 26 27 28 29 30 31 01 02 03 04 05 06 07 08 09 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 01 02

Window at 65  
Fifth Avenue  
Laurie Hawkinson

Outside  
New York  
opens

Main Gallery

## Outside New York: The State of Ohio APR 26 - JUN 26, 1980

Organized by: Allan Schwartzman

Artists: Ginna Brand, Donald E. Harvey, Peter Huttinger, Allan L. Jones, Robert Kohn, Janis Crystal Lipzin, Kenneth Nevadomi, Sandy Rosen, Larry Shineman, Chris Steele

Press:

William Zimmer, "Ohio Players," *The Soho Weekly News*, May 7, 1980.

**Essay Excerpt:** This exhibition attempts to present the diversity and durability of art being made in Ohio, by artists who live there because they want to. Included are several artists from each of the state's major centers—Akron, Cincinnati, Cleveland, Columbus and Dayton. As this selection shows, art being made in Ohio has little "regional" character, at least when compared to Chicago or Texas. There's no perceptible unifying sensibility or tradition to which a given community adheres. Much of Ohio's art is energized, informed, exciting, vital. A great deal of the activity—at least in Akron, Columbus, and Dayton—is centered around universities: faculties, students, dropouts, and opponents.

Allan Schwartzman, *Outside New York* catalogue

A Los Angeles superior court issues a temporary restraining order prohibiting Christie's from selling five contemporary paintings from The Norton Simon Museum in Pasadena, following a suit by former trustees, claiming the Museum has compromised its contemporary art collection through frequent deaccessioning, lending, and lack of display.

Phillip Morris Companies Incorporated begins collecting fine art which will be housed in their new New York headquarters.

JUN

03 04 05 06 07 08 09 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 01 02 03 04 05 06 07 08 09 10 11 12 13

A Different Kind of  
Spook House  
Performance by Patiosville  
Beatnicks from Akron, Ohio

Window at 65  
Fifth Avenue  
Jeff Koons

## Alan Schwartzman

Curator 1977-1980

I had been Marcia's assistant at the Whitney Museum. When she was fired in the fall of 1976 and decided to start a museum of her own she asked me to join her. At the time she had been told that the Whitney would no longer emphasize new art, so she decided her museum, The New Museum, would always be devoted to new art. In a sense I was the first employee of The New Museum, which we started in January 1977. We had an office at the Fine Arts Building, which housed Artists Space, Printed Matter, the Julian Pretto Gallery and its offshoots, and various performance artists who lived for double-digit rents in shabby rooms worthy of Sam Spade. The building became what I think was the first expensive loft condo in Tribeca, and today it also houses the fashionable Japanese restaurant Nobu. I wrote the first budgets and grant applications, answered the phones, typed the letters, and attended the board meetings. When we got the exhibition space at The New School, I organized or co-organized most of the

exhibitions during the first three years. I traveled the country on an NEA grant, visiting artists in their studios who had never shown outside their communities.

To me the late seventies was a magical time uninhibited by a limiting hierarchy. Anything in art seemed possible, space was still cheap, and the lofts of lower Manhattan were brimming with spirited, fearless young artists. Indeed, there were creative pockets across the country of promising young talent ready to exhibit. At the time there was no commercial value to new art. The New York art community centered around alternative spaces like Artists Space, P.S. 1, Franklin Furnace, and The Clocktower. These were the public places where new art was nurtured, where the dialogue was launched and ideas fomented.

The extraordinary thing about Marcia is that no matter how inexperienced you are, if she has confidence in you, she will let you do virtually anything. She is willing to let people find themselves and make mistakes in the (Continued on p.45)



Two stone bas relief sculptures on the facade of the Bonwit Teller Building, sought by the Metropolitan Museum of Art, are destroyed on the orders of real estate developer Donald Trump, who bought the property.

JULY

14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 01 02 03 04 05 06 07 08 09 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25

Hallwalls  
opens

Window at 65  
Fifth Avenue  
*Rented Earth*,  
David Hammons

Deconstruction/  
Reconstruction  
opens

Parsons School of Design

## Hallwalls: 5 Years

JUL 1-31, 1980

Organized by: Gerard Roger Denson, Exhibition Coordinator, Hallwalls

Sponsored by: The New Museum of Contemporary Art

Traveled to: Upton Gallery, State University College at Buffalo, NY; A Space, Toronto, Ontario

Artists: Diane Bertolo, Ellen Carey, Charles Clough, Tony Conrad, William Currie, Tom Damrauer, G. Roger Denson, Nancy Dwyer, Biff Henrich, George Howell, Joseph Hryvniak, Debra Jenks, Kate Kennedy, David Kulik, Violet Lee, Robert Longo, L. P. Lundy, John Maggioto, Laurie Neaman, Linda Neaman, Kevin Noble, Ken Pelka, Robert Risman, Ann Rosen, Scott Rucker, Cindy Sherman, Stephanie Taddeo, John Toth, Ann Turyn, Michael Zwack

Press:

Carrie Rickey, "Babes on West Broadway," *The Village Voice*, July 9, 1980.

Essay Excerpt: *Hallwalls: Five Years* is the first of a series of New Museum exhibitions focusing on the activities of independent, collaborative, artist-run organizations throughout the country. By providing an "alternate" museum context for this kind of work, we hope to bring to the attention of a wider audience, thereby expanding and furthering our commitment to emerging artists and experimental work.

Hallwalls catalogue

The New Jersey Supreme Court grants Georgia O'Keeffe possession of three of her paintings which had been stolen in 1946 and turned up in 1976 when a private collector attempted to sell the paintings to the Princeton Gallery.

AUG

SEPT

26 27 28 29 30 31 01 02 03 04 05 06 07 08 09 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 01 02 03 04 05

Main Gallery

## Deconstruction/Reconstruction JUL 12 - SEPT 18, 1980

Organized by: Shelley Rice, guest curator

Artists:

Cecile Abish, Eileen Berger, Dara Birnbaum, Barbara Crane, Bonnie Gordon, Jerry Jones, Andrea Kovacs, Ray Metzker, Hass Murphy

Essay Excerpt: The artists represented in this exhibition have taken their cues from Conceptual Art: they use the photographic medium, not as an end in itself, but as a means for expressing a less tangible vision whose scope transcends the information contained within the images themselves. . . . Individual images are transformed once they are placed within the larger context of these art works: whereas the relationship between a "straight," single photographic print and the tangible reality it describes is relatively direct, the works in this exhibition imply both a more complex and more ambiguous relationship between image and reality, between information and its perception.

Shelley Rice, *Deconstruction/Reconstruction* catalogue



The Whitney Museum of American Art buys Jasper Johns's painting *Three Flags* for \$1 million, the highest price paid for a living artist's work. The painting was originally bought from Leo Castelli Gallery in 1959 for \$900.

OCT

Winslow Homer's *The Signal of Distress* sells at Sotheby's for \$1.7 million.

06 07 08 09 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 01 02 03 04 05 06 07 08 09 10 11 12 13 14 15 16 17

Window at 65  
Fifth Avenue  
Richard Prince

Investigations  
opens

Main Gallery

## Investigations: Probe • Structure • Analysis SEPT 27 - DEC 4, 1980

Organized by: Lynn Gumpert and Allan Schwartzman

Artists:

Agnes Denes, Lauren Ewing, Vernon Fisher,  
Stephen Prina, David Reed

accessioned  
David Reed  
Untitled #122, 1977

Deaccessioned  
Spring 1995

accessioned  
David Reed  
Untitled #127, 1977

**Essay Excerpt:** The works included in *Investigations: Probe • Structure • Analysis* do not adhere to Matisse's maxim that art should be "a mental soother, something like a good armchair in which to rest from physical fatigue." This art does not relax, rather it challenges, stimulates and provokes. . . . Not content to merely skim the surface of an idea, they probe deeply to reveal the underlying structures. There is analytic sensibility that investigates what is hidden, unique, or complex.

Lynn Gumpert and Allan Schwartzman, *Investigations catalogue*

The U.S. Supreme Court refuses to hear a legal challenge to California's Resale Royalties Act of 1977. (See Aug. '77)

NOV

18 19 20 21 22 23 24 25 26 27 28 29 30 31 01 02 03 04 05 06 07 08 09 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28

Window at 65  
Fifth Avenue  
Orly Haddad and Hank Lewis/  
Contemporary Urbicultural Documentation  
(Topical Archeology)

essay continued from p.41

process. I was twenty years old and already a curator. For a number of years there was much rhetoric about a nonhierarchical staff structure, but none of us who helped start The New Museum believed this, not even, I suppose, Marcia herself, who despite her evangelical insistence to the contrary, also referred to the museum in franker moments as a "benevolent dictatorship." This reality we all recognized and I had no trouble with it. After all, it was her dream. She was the one with a history on the line.

There was quite some debate at the time about whether we were really a museum. Marcia's idea was that unlike alternative spaces, which had meager resources, we would pack, transport, insure, install, and protect works of art according to the same professional standards of museums. Marcia was adamant, and I believe justifiably so, that The New Museum not become encumbered by a permanent collection, one that would sap resources and might eventually become

significant enough that it could become our primary responsibility.

The "semi-permanent collection" was to my way of thinking a half-baked idea that sprang up to fulfill the more technical definition of a museum as a collecting institution. In keeping with the notion that we would always remain a new museum, no work would remain in our collection for more than ten years, at which time it would be passed on to another institution. No serious thought was given to the collection beyond the fact that we would have one. No additional consideration was given as to how to form it, where to store it, or how to pass the works along. A few works did enter the collection in the early years, mostly token gifts from friends in search of year-end tax write-offs. I figured that, with such an ambivalent relationship to a permanent collection, we would always be a recipient of last resort.

I left the museum in 1980 when I realized that I was basically carrying out Marcia's vision of the con-

(continued on p.52)



DEC

Armand Hammer buys Leonardo da Vinci's notebook, "Of the Nature, Weight and Movement of Water" for \$5,126,000. Hammer announces he will eventually give the manuscript to the Los Angeles County Museum of Art.

JAN

29 30 01 02 03 04 05 06 07 08 09 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 01 02 03 04 05 06 07 08 09

**Arts Update**

First in a series of slide presentations on recent developments in contemporary art, conducted by Lynn Gumpert and Marcia Tucker

**Fashion  
Moda**  
opens

Main Gallery/Window at 65 Fifth Avenue

## Events: Fashion Moda, Taller Boricua, Artists

Coordinated by: Lynn Gumpert

Event: Fashion Moda, December 13-January 8, 1981

Artists: Charles Ahearn, John Ahearn, Ali, Jules Allen, Andrew Bascle, Marc Brasz, Leni Brown, David Butler, Stewart Carstater, Robert Colescott, Luis Colmenares, Crash, Peter Cummings, Jane Dickson, Marianne Edwards, Stefan Eins, John Fekner, Futura 2000, Juan Galvez, Martin Green, Keith Haring, Candace Hill-Montgomery, Christof Kohlhofer, Julius Kozlowski, Lady Pink, Lee, Joe Lewis, Michael Lokensgard, Mario, Lyle Mathews, Mitch, Polly Ester Nation, Willie Neal, Paulette Nenner, Valery Oisteanu, Marton Payton, Philip Pearlstein, Joe Perez, Rammellzee Mic Controller, Judy Rifka, Jim Richard, Raymond Ross, Christy Rupp, Wes Sanderson, John Scott, Carmen Spera, Louise Stanley, Rigoberto Torres, Zephyr

Press:

William Zimmer, "Cross-Bronx, Expressly," *The Soho News*, December 30, 1980.

Event: Taller Boricua, January 16-February 5, 1981

Artists: Marcos Dimas, Gilberto Hernandez, Fernando Salicrup, Jorge Soto

Group Material, People's Choice, Group Material Space, New York •

FEB

200 forgeries of engravings by Salvador Dali are seized. Two suspects are arrested in an effort to trace thousands of other fakes sold around the world.

10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 01 02 03 04 05 06 07 08 09 10 11 12 13 14 15 16 17 18 19 20

**Taller  
Boricua**  
opens

**Arts Update**  
Series of four slide lectures on recent developments in contemporary art, conducted by Marcia Tucker

Window at 65  
Fifth Avenue  
Collaborative Projects

**Artists  
Invite  
Artists**  
opens

## Invite Artists

DEC 13, 1980 - Mar 5, 1981

Event: Artists Invite Artists, February 14-March 5, 1981

Invited Artists: Charles Abramson, Camille Billops, Judy Blum, Sydney Blum, James A. Brown, Vivian E. Browne, Benjamin Grubler, Janet Henry, M. L. J. Johnson, Nina Kuo, Margo Machida, Howard McCaleb, Mr. Mental, Algernon Miller, Kathleen Migliore Newton, Mary O'Neal, Adrian Piper, Jim E. Reynolds, Hayward (Bill) Rivers, Ivy Sky Rutzky, Juan Sanchez, Deborah Whitman, Grace Williams

Inviting Artists: Benny Andrews, Ellsworth Ausby, Rudolf Baranik, Camille Billops, Mel Edwards, Howard Goldstein, Zarina Hashmi, Janet Henry, Jamillah Jennings, Margo Machida, Joe Overstreet, Howardena Pindell

**Essay Excerpt:** This three-part exhibition came about as a result of continued conversations, often heated, about artists' intervention in or control of our exhibition policy. Because many artists, especially during the past decades, have felt excluded from the decision-making process whenever their work has been shown in major museums (or, because their work was outside the aesthetic mainstream, were never invited to show at all), small groups banded together to create independent "artists' spaces," completely autonomous alternatives to commercial galleries and museums. The only drawback to their independence, however, is that the work is accessible only to a small audience, since the public still tends to frequent the more established institutions. Moreover, the legitimacy conferred by the larger organizations continues to be important to many artists; it is a role that cannot be fulfilled by smaller, highly experimental artist-run alternative spaces.

Marcia Tucker, Events catalogue



•A PICTURE IS NO SUBSTITUTE FOR ANYTHING is the title of a collaborative work of Louise Lawler and Sherrie Levine, Harold Rivkin Gallery, New York

MAR

APR

21 22 23 24 25 26 27 28 01 02 03 04 05 06 07 08 09 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 01 02 03

Window at 65  
Fifth Avenue  
James Holl

John Baldessari  
opens

Main Gallery

John Baldessari: Work 1966 - 1980

MAR 14 - APR 28, 1981

Organized by: Marcia Tucker

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

Artists: John Baldessari

Press:

Kay Larson, "Minds and Hearts," *New York Magazine*, April 27, 1981.

Essay Excerpt: The wit, intelligence, irreverence, and breadth of knowledge manifest in John Baldessari's work have made it important to many . . . artists and public alike. This is the first museum exhibition, however, to show in depth the work Baldessari has done over the past fifteen years. When The New Museum learned that an exhibition of Baldessari's photographic works was being planned at the University Art Galleries at Wright State University, the two organizations decided to join forces.

John Baldessari catalogue

Levine, Harold Rivkin Gallery, New York

Allan McCollum, *Plaster Surrogates*, Heath Gallery, Atlanta

The Museum of Modern Art sells Jackson Pollock's painting No. 5, 1950 to the Cleveland Museum of Art to defray the cost of acquiring ten works from Pollock's estate.

The Federal Bureau of Investigation charges a relative of Georgia O'Keeffe's former husband with illegally copying and printing 6,000 lithographs of her paintings, which he then sold for \$1000 each.

MAY

04 05 06 07 08 09 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 01 02 03 04 05 06 07 08 09 10 11 12 13 14 15

Window at 65  
Fifth Avenue  
Gina Wendkos

Arts Update  
Slide presentation  
conducted by Lynn Gumpert,  
Ned Rifkin, and Marcia Tucker

Alternatives in  
Retrospect  
opens

Main Gallery/Window at 65 Fifth Avenue

Alternatives in Retrospect:  
An Overview 1969-1975

MAY 9 - JUL 16, 1981

Organized by: Jackie Apple, guest curator

Alternative Spaces: Apple, Bleecker Street, Gain Ground, 98 Greene Street, 112 Greene Street Workshop, 10 Idea Warehouse, 3 Mercer Street

Artists: Cecile Abish, Vito Acconci, Eleanor Antin, Billy Apple, Artwiser/Artweiser, Bill Beckley, Bill Beirne, Colette, Jaime Davidovich, Brad Davis, Douglas Davis, Peter Downsborough, Stefan Eins, Dieter Froese, Tina Girouard, Susan Hall, Suzanne Harris, Ed Hee, Geoff Hendricks, Jene Highstein, Nancy Holt, David Humpson, Peter Hutchinson, Leonore Jaffee, Neil Jenney, Robert Kushner, Thomas Lanigan-Schmidt, Jeffrey Lew, Gordon Matta-Clark, Christopher McNeur, Larry Miller, Rita Myers, Robert Newman, Richard Nonas, Dennis Oppenheim, John Perreault, Virginia Piersol, Carmen Sanchez, George Schneeman, Stuart Sherman, David Troy, Jerry Vis, Roger Welch

Essay Excerpt: A majority of the works [from these alternative spaces] were process oriented and situationally specific, involving a relationship between materials, concepts, actions, and locations. They were sometimes spontaneous, improvisational, open-ended and often collaborative. The works existed within a given time and then ceased to exist. As a result much of this work was labeled "ephemeral," the intent being to create an experience rather than a product, and new terms were devised to describe it, such as "installation" and "performance." . . . Galleries and museums could not and did not recognize and accommodate this kind of work. In response, during the period in which this exhibition deals, artists out of necessity created and took control of their own contexts.

Jackie Apple, *Alternatives in Retrospect* catalogue



•Daniel Buren, *Gilet (three silk guard's vests)*, The Van Abbe Museum, Eindhoven, Germany

Picasso's self-portrait, Yo, sells at Sotheby's for \$5.3 million, the highest price paid at auction for a Picasso.

JUN

A Federal District Court orders that two 15th-century paintings by Albrecht Durer, which were stolen during WWII and eventually sold to an American private collector, be returned to East Germany.

16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 01 02 03 04 05 06 07 08 09 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26

accessioned  
Vito Acconci  
*3 Flags for 1 Space and 6 Regions*, 1979-81

accessioned  
Gordon Matta-Clark  
*Conical Intersect*, 1975

accessioned  
Richard Nonas  
*Slot Series*, 1974

accessioned  
Nancy Holt  
*Locator Piece (The New Museum)*, 1981

accessioned  
Susan Hall  
*The Love Letters*, 1973

Hans Haacke, *"Der Pralinenmaster (The Chocolate Master)"*, Galerie Paul Maenz, Cologne, Germany•

Clyfford Still's will offers to donate his entire body of work to any museum that wishes to house it.

JUL

New Jersey corporations receive tax abatements for purchasing artworks by New Jersey artists for their buildings.

AUG

27 28 29 30 01 02 03 04 05 06 07 08 09 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 01 02 03 04 05 06 07

Window at 65  
Fifth Avenue  
Claudia Fitch

Stay  
Tuned  
opens

Main Gallery

## Stay Tuned

JUL 25 - SEPT 10, 1981

Organized by: Ned Rifkin

Artists: Robert Cumming, Brian Eno, Charles Frazier, Donald Lipski, Howardena Pindell, Judy Rifka, Allen Ruppersberg, Irvin Tepper

Press:

Catherine Lord, "Stay Tuned," *Afterimage*, February 1982.

Essay Excerpt: The title of this exhibition was selected because it suggested two things. For those artists who have worked with video as a singular investigation, it suggests a prevailing attitude of keeping their ideas sharp and a flexibility necessary for those who continually seek to renew and expand their creative enterprises. For those who have more recently ventured into the world of video with the possibility of further exploration, the title offers an imperative to the viewers to continue to watch for future works in video by these artists. Ultimately, for all eight of the artists in this exhibition the experience of realizing works that use video has been of lasting value and will inevitably nourish new ideas and fresh insights in their work in the years to come.

Ned Rifkin, *Stay Tuned* catalogue.



• Art in Los Angeles—The Museum as Site: Sixteen Projects, Los Angeles County Museum of Art

Joseph Hirshhorn dies and leaves his entire collection of modern paintings and sculpture to the Hirshhorn Museum.

SEPT

New York state passes a law requiring dealers of multiple prints priced above \$100 provide proper attribution such as authorship and edition number.

08 09 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 01 02 03 04 05 06 07 08 09 10 11 12 13 14 15 16 17 18

essay continued from p.45

temporary art scene. Discovering my own would have to take place somewhere else.

Some time during the 1979-80 season, the contemporary art world that had been so open and democratic, started to close way down. Within a year a very strict hierarchy emerged, first with the so-called Pictures artists, or those whose works were in dialog with the all pervasive nature of the mass media, and then with Neo-Expressionist painting, aided in no small part by a somewhat unexpected linkage between burgeoning scenes in New York and Europe. The rise of these two some-

times congruent, sometimes oppositional tracks was measured by a far more powerful and transformative phenomenon—the market. New art became such a hot commodity that the art market quickly became remarkably efficient at sifting out the best in new art—and not necessarily that which was the most obviously salable. The art market eventually became so voracious that even environmental and ephemeral art would be accommodated. All of these developments, it seemed to me, ate deeper and deeper into the territory The New Museum had carved out for itself.

The Peruvian Government signs an agreement with the U.S. to facilitate the return of national treasures recovered by U.S. authorities.

OCT

The Museum of Modern Art returns Picasso's *Guernica* to Spain where it is installed at the Prado Museum and displayed behind sheets of bullet-proof glass.

A building is constructed to house the Dominique and John de Menil's art collection in Houston, Texas. It is one of the largest U.S. art collections.

19 20 21 22 23 24 25 26 27 28 29 30 01 02 03 04 05 06 07 08 09 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30

## Persona opens

Window at 65  
Fifth Avenue  
Colette

Main Gallery

## Persona

SEPT 19 - NOV 12, 1981

Organized by: Lynn Gumpert and Ned Rifkin

Artists:

Eleanor Antin, Mr. Apology, Colin Campbell, Bruce Charlesworth, Colette, Redd Ekks, Lynn Hershman, James Hill, Martial Westburg

Press:

John Perreault, "Masked Marvels," *Soho News*, October 21, 1981.

**Essay Excerpt:** *Persona* explores the territory of the surrogate self, alter ego, disguise or alias. These concepts, originating with Duchamp's *Rose Selavy*, have generated a considerable amount of attention from artists who have sought alternative means for self-expression. Whether it involves a process of radical physical transformation or intangible alteration, the acquisition of personae by these nine artists is one indication of a heightened self-awareness and increased use of autobiography in recent art.

Lynn Gumpert and Ned Rifkin, *Persona* catalogue



A Los Angeles Superior Court acquits the Norton Simon Museum of charges of improperly caring for the Museum's collection. (see May 1980)

NOV

DEC

31 01 02 03 04 05 06 07 08 09 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 01 02 03 04 05 06 07 08 09 10 11

Window at 65  
Fifth Avenue  
David Troy

Not Just  
For Laughs  
opens

Main Gallery

## Not Just For Laughs: The Art of Subversion

NOV 21, 1981 - JAN 21, 1982

Organized by: Marcia Tucker

Artists: Terry Allen, Glen Baxter, Robert Colescott, Steven Cortright, Steve Gianakos, Louis Grenier, J. P. Hutto, Jeff, Pamela Kelly, John Malpede, Linda Montano, Tony Oursler, Richard Ross, Erika Rothenberg, Nina Salerno, Michael Smith, Terry Sullivan, Mark Tansey, David Troy, William Wegman

accessioned  
Jeff  
Letter to the  
Committee, 1984-85

accessioned  
Erika Rothenberg  
DIAL-THE-TRUTH, 1984

**Essay Excerpt:** The humor that provides us with this palliative, with laughter that illuminates ourselves and our society, is used by artists as a way of educating, as a means of giving pleasure, and as a method of moral and political subversion. While the work in this show might not overthrow governments or unseat despots, it nonetheless can undermine authority, challenge dogma, upset convention, and unmask hypocrisy. This work can query cherished values, force us to acknowledge prejudices, and rethink our own and others' habits and assumptions.

Not Just For Laughs catalogue

Collections Passion, Musée d'Ethnographie, Neuchâtel, Switzerland

Florida passes the Art Indemnification Act authorizing a state program to provide funds to insure art works loaned from out-of-state museums.

JAN

A New York art importer pleads guilty to charges of undervaluing \$288,000 worth of pre-Columbian artifacts taken from Peruvian burial grounds.

12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 01 02 03 04 05 06 07 08 09 10 11 12 13 14 15 16 17 18 19 20 21 22

## Ned Rifkin

Curator and Assistant Director 1980-1985

Arriving at The New Museum in the fall of 1980, I discovered that some quite remarkable art was emerging in New York. Young artists like Julian Schnabel, David Salle, Eric Fischl, Robert Longo, and Cindy Sherman and many other soon-to-become "art stars" were on the rise in a most welcoming commercial environment. A veritable contemporary art fever was about to spread to a new breed of collectors who were interested in acquiring works by artists who were not as yet especially well-known or widely shown. A number of these artists quickly acquired fame and, to some degree, fortune. Coming from an academic background with a slight mistrust for the material trappings that became the bellwether of the 80s Soho scene, I was in absolutely the right place at the right time.

The New Museum, in only its eighth year and struggling—as it always has—for survival, stood for the most experimental, edgy, and "new" art, those things one had not yet seen in galleries or museums

of the mainstream, e.g., the Whitney, Guggenheim, Modern, or Met. We worked in a rather claustrophobic office space at The New School for Social Research which (if I recall correctly) was a converted study hall; it was literally jammed with people many of whom were talking on telephones simultaneously, making it extremely difficult to hear, let alone think clearly. However, the spirit of collaboration, intellectual inquiry, and active dialog was a strong bond between us, as was the feeling of working uphill and often against the grain. I may well have been no different from an elevated "talent scout" for younger, as yet underexposed or overlooked veteran artists, but this role addressed an important need at that time—it gave numerous artists a sense of hope that someone would look at what they were doing. Somewhere in the city there was a place that would review slides and other documentation of art that had not been solicited; a place that was not much interested in com-

(continued on p.63)



• Louise Lawler, *An Arrangement of Pictures*, Metro Pictures, New York

FEB

The Metropolitan Museum of Art opens the 56,000 square-foot Michael C. Rockefeller Wing of African, Oceanic, Pre-Columbian and Native American Art.

The Solomon R. Guggenheim Museum announces a pilot program to loan rarely seen works from its permanent collection to U.S. museums.

MAR

23 24 25 26 27 28 29 30 31 01 02 03 04 05 06 07 08 09 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 01 02 03 04 05

Window at 65  
Fifth Avenue  
Joseph Hilton

**New Work/  
New York**  
opens

Art and Politics II  
Lecture series

Feb 4 *Support Systems for the Artist*  
Brooke Alexander, Leon Golub  
Feb 11 *The "Ins" and "Outs" of Contemporary Art: The Politics of Exclusion*  
Benny Andrews, Eunice Lipton  
Feb 18 *Integrity in Aesthetics*  
Linda Goode Bryant, Ana Mendieta

Main Gallery

## New Work/New York

JAN 30 - MAR 25, 1982

Organized by: Lynn Gumpert and Ned Rifkin

Artists: Tom Butter, Tom Evans, John Fekner, Judith Hudson, Peter Julian, Cheryl Laemmle

Press:

Eileen Blair, "Review: Work More New Than Novel," *The Villager*, February 11, 1982.

accessioned  
Tom Butter  
A.K., 1985

Essay Excerpt: Preparation for *New Work/New York* was part of an ongoing process of viewing slides and seeing work both at the museum and in artists' studios. One criterion for this exhibition was that artists included may not be currently affiliated with a commercial gallery in New York. Despite this parameter, the abundance of challenging work by the vast number of unaffiliated artists living and working here made the choices quite difficult. Each artist was chosen independently of one another and, as a result, *New Work/New York* does not seek to illustrate a theme, define a current stylistic trend, or presume to invent a movement.

Lynn Gumpert and Ned Rifkin, *New Work/New York* catalogue.

*Illegal America, Exit Art/The First World* at Franklin Furnace, New York

Sotheby's closes one of its auction houses in London and lays off staff.

The Metropolitan Museum of Art threatens to sue CBS for a "60 Minutes" episode which proposes that one of their prize paintings—Georges de la Tour's *The Fortune Teller*—is a 20th-century forgery.

APR

The Greek Minister of Culture, Melina Mercouri, demands that Britain return the Elgin Marbles taken from Acropolis in the 19th century.

06 07 08 09 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 02 03 04 05 06 07 08 09 10 11 12 13 14 15 16

**Early Work**  
opens

Main Gallery

## Early Work

APR 3 - JUN 3, 1982

Organized by: Lynn Gumpert, Ned Rifkin, and Marcia Tucker

Artists: Lynda Benglis, Joan Brown, Luis Jimenez, Gary Stephan, Lawrence Weiner

Press:

John Russell, "Finding Pleasure in Early Work," *The New York Times*, May 9, 1982.

Essay Excerpt: The New Museum's inaugural exhibition [at the New School], *Early Work by Five Contemporary Artists*, opened in November 1977. It was planned as the first in a series whose intention was to recoup our recent history, to discover and enjoy key works, which had not been seen by the public, by artists now in mid-career. These works had remained unknown for a variety of reasons, either because the artists were not well-known at the time, or because the work was considered to be outside the issues then under critical investigation, or because the artists themselves simply were not interested in showing them at that moment. In some cases the work had been seen, but by a limited audience. Since the way we see a work of art and what we think about it are determined in large part by the context in which it is shown, it seems instructive to present, ten years later, some of the pieces that were essential to the artists' subsequent developments.

*Early Work* catalogue.



•Christopher Williams, *Source, The Photographic Archive, John F. Kennedy Library . . .*, Jancar/Kuhlen Schmidt

Distribution of assets from the estate of J. Paul Getty to the J. Paul Getty Museum is estimated at over \$1 billion, making it the richest museum in world.

MAY

The Museum of Modern Art and the Solomon R. Guggenheim Museum trade paintings; MoMA exchanges one Matisse and one Picasso for two Kandinskys.

Gallery, Los Angeles

JUN

Both Sotheby's and Christie's announce that sales for the summer season are down significantly.

JUL

17 18 19 20 21 22 23 24 25 26 27 28 29 30 01 02 03 04 05 06 07 08 09 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28

Recent Issues and Perspectives:  
*Figuration*  
Two panels on recent  
figurative painting

Panel 1: Linda Cathcart,  
Sandro Chia,  
Eric Fischl,  
Jedd Garet,  
Donald Kuspit,  
Thomas Lawson,  
Lowery Sims

Panel 2: Mary Boone,  
Robert Colescott,  
Neil Jenny,  
Judith Linhares,  
Irving Sandler,  
Peter Schjeldahl

29 30 31 01 02 03 04 05 06 07 08 09 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 01 02 03 04 05 06 07 08 09

Window at 65  
Fifth Avenue  
Political Art Documentation/  
Distribution (PADD)



Al Souza/  
Mary Stoppert  
opens

Main Gallery

## Currents: Al Souza

JUN 12 - JUL 29, 1982

Organized by: Ned Rifkin

Artists: Al Souza

**Essay Excerpt:** Al Souza initiated a systematic exploration of the nature of the photographic process, using it to critique the manner by which photography encodes and translates the world into a system of information, signs, and facsimiles. Since 1974, Souza has been producing "photoworks," a term that he concocted to pun on the relative function and disposition of the "photo" in the "art work." Souza does not make photographs. Though he shoots his own images, he has been employing Kodak to develop his negatives and to produce "R"-type (3 1/3 x 5") prints, creating a "found image" look. This assures that his photoworks will not be confused with fine art photography, since technical virtuosity is not germane to his more conceptual concerns.

Ned Rifkin, exhibition brochure

Main Gallery

## Currents: Mary Stoppert

JUN 12 - JUL 29, 1982

Organized by: Mary Jane Jacobs, guest curator

Artists: Mary Stoppert

**Essay Excerpt:** The entrance is flanked by two curling serpents—the head of one and the tail of the other are visible; each serpent continues around, completing itself on the interior wall. Serpents are also the motif on the interior; each of the side walls is lined with six snakes which crest in the middle. On the bodies of the snakes, placed on small shelves, are the tools, some of which even take on a serpentine shape or snakelike imagery. In this context, they seem less like actual artifacts, and more like ritualized versions created specifically for this sacred space. At the far end is the temple, a pyramidal shape with a low, curving top, and an opening through which we glimpse the *Queen's Ring* illuminated by a shaft of light from above.

Mary Jane Jacobs, exhibition brochure



AUG

10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 01 02 03 04 05 06 07 08 09 10 11 12 13 14 15 16 17 18 19 20

The Reverend Howard Finster/  
Candace Hill-Montgomery  
opens

Window at 65  
Fifth Avenue  
Brad Melamed

Main Gallery

Currents: The Reverend Howard Finster AUG 7 - SEPT 22, 1982

Organized by: Jesse Murry, guest curator

Artists: The Reverend Howard Finster

Press:

Peter Schjeldahl, "About Reverence," *The Village Voice*, August 31, 1982.

**Essay Excerpt:** The visionary work of Reverend Howard Finster centers on a singular and powerful subject—the Apocalypse—and bears a message about last things: the paradox of our possible salvation or ultimate destruction by technology, and the coming millennium in the atomic age. Each object represents what the artist has seen in a vision. What makes the work so compelling is that it both accommodates and moves beyond a personal vision to be concerned with the disposition of humanity facing the world—our efforts to come to know it and to come to grips with it.

Jesse Murry, exhibition brochure

SEPT

OCT

The Andrew W. Mellon Foundation completes a two-year \$10 million grant program to U.S. art museums; 34 museums received \$4,500,000 to assist with the preparation of publications and exhibitions relating to their collections and 15 museums received \$5,100,000 in matching funds for conservation.

21 22 23 24 25 26 27 28 29 30 31 01 02 03 04 05 06 07 08 09 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 01

Main Gallery

Currents: Candace Hill-Montgomery AUG 7 - SEPT 22, 1982

Organized by: Lynn Gumpert

Artists: Candace Hill-Montgomery

**Essay Excerpt:** We live in polarization, poverty, racism, violence, brutalization and social fragmentation. The brutalization that is done in the name of America, here and elsewhere in the world, could not continue if one could change the passivity and the people's power to ignore or disregard the dehumanization of the third world peoples. I want the viewer to feel what it is like to be alive and constantly under siege!

Candace Hill-Montgomery, quoted in Lynn Gumpert, exhibition brochure.



NOV

02 03 04 05 06 07 08 09 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 01 02 03 04 05 06 07 08 09 10 11 12

Pop-Up Productions  
present: *Two Titled:  
Bissie at the Baths*

Written and performed by  
Joan Hotchkis, directed by Steve Kent  
*Counter Angel*

Written and performed by  
Jo Harvey Allen,  
directed by Joan Tewkesbury



Extended Sensibilities  
opens

Window at 65  
Fifth Avenue  
*Lessons and Notes*,  
Anne Turyn

Main Gallery

## Extended Sensibilities: Homosexual Presence in Contemporary Art

OCT 16 - DEC 30, 1982

Organized by: Daniel J. Cameron, guest curator

Artists: Charley Brown, Scott Burton, Craig Carver, Arch Connelly, Janet Cooling, Betsy Damon, Nancy Fried, Jedd Garet, Gilbert and George, Lee Gordon, Harmony Hammond, John Henninger, Jerry Janosco, Lili Lakich, Les Petites Bonbons, Ross Paxton, Jody Pinto, Carla Tardi, Fran Winant



accessioned  
Janet Cooling  
*Self Portrait with Snake*, 1978  
William Olander Memorial Fund



accessioned  
Janet Cooling  
*Double Portrait of William  
Olander and Chris Cox*, 1989  
William Olander Memorial Fund

Essay Excerpt: The attempt has . . . been to fill in a gap in the "gay art" question, as most arguments as to its existence or lack of it are predicated either on the sexual preferences of the artists or on his/her story line. Art does not generally rely on the artist's private life directly, but indicates identity through sensitivity, reasoning, and intuition. To assume that gay content cannot be present without a strong and clear indication that someone involved has sex with members of the same gender is to underestimate both the flexibility of the idea of content and the gay imagination.

Daniel J. Cameron, *Extended Sensibilities* catalogue

DEC

David Smith's sculpture  
*Two Doors* sells for \$572,000  
at Christie's, the highest price  
paid for a post-WWII  
American sculpture.

U.S. Congress passes a bill aimed at cur-  
tailing illegal international trade in stolen  
antiquities, but withholds enforcement  
until other major art-importing countries  
agree to enforce similar laws.

13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 01 02 03 04 05 06 07 08 09 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24

Recent Issues and  
Perspectives:  
*Homosexual Sensibilities*

Two panel discussions on  
homosexual sensibility in the  
visual arts and its influence  
on contemporary culture

Nov 15 *Is There A Homosexual Aesthetic  
in Contemporary Art?*

Daniel J. Cameron, Harmony Hammond, Roger Litz,  
John Perreault, Arlene Raven, Ingrid Sischy

Nov 25 *What is the Impact of Homosexual Sensibility on  
Contemporary Culture?*

Arthur Bell, Jim Fouratt, Bertha Harris, Kate Millet,  
Vito Russo, Jeff Weinstein, Edmund White

essay continued from p.55

mercial ends and that sought to embrace the visions and works of artist who were on the margins of what was rapidly becoming an uneven playing field for contemporary art in New York.

It is the figure of Vera List, truly the most enlightened arts patron I have ever had the pleasure to know, who made the most lasting and meaningful impression on me during those very formative years. She stands singularly as the person who would say "yes" to things that were, at times, beyond her understanding or appreciation, but challenged her personal sensibility or individual threshold of experience. She would be supportive simply because she has a lively curiosity, an enormous appetite for learning and believed and trusted in your judgment. She recognized that any dynamic living art is bound to raise more questions than it could possibly offer answers. In this essential way, Vera embodies the spirit that fueled The New Museum while I was on staff.

As we opened downtown, the art scene was already intoxicated with the rebirth of the East Village artists-run galleries (for profit). It seemed as if anyone and everyone who could hold a spray can was now showing, and suddenly, The New Museum had to reassess its position in the New York art world. We created "WorkSpace," a curatorial program that invited artists to exhibit work in progress. We launched the series of publications that are now considered milestones of the period, in the series that began with *Blasted Allegories* and included *Art After Modernism*.

I close these admittedly nostalgic reflections by saying that the model that Marcia provided was, and continues to be, fundamental to my thinking in this field. While I have decidedly different sensibilities than she does, I never forgot the principals of always attempting to see the full 360 degrees of an issue. Although when I left The New Museum, I chose to work in a more conventional art



•Lothar Baumgarten, *Land of the Spotted Eagle*, The Museum Abteiberg, Monchengladbach, Germany

IBM announces plans to present traveling exhibitions at a 13,000 square-foot gallery space integrated into its new New York City building.

Dealer Frank Lloyd is ordered to establish a scholarship fund and art-appreciation program for NYC high school students for tampering with evidence in a lawsuit over Mark Rothko's estate.

JAN

FEB

Hiroshi Sugimoto, *Dioramas*, Sonnabend Gallery, New York•

Donaldson Lufkin & Jenrette Incorporation, a Wall Street investment banking securities company, hires curator Carson Joyner for its collection.

Cornell University's Herbert F. Johnson Museum, The National Gallery, and the Solomon R. Guggenheim Museum return work loaned by Tehran's Museum of Contemporary Art due to the outbreak of the Iran-Iraq war.

MAR

25 26 27 28 29 30 31 01 02 03 04 05 06 07 08 09 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 01 02 03 04

Window at 65  
Fifth Avenue  
*Crowds and Power*,  
Kenneth Shorr

Window at 65  
Fifth Avenue  
Gary Falk

WorkSpace Gallery  
Eleanor Dube, Ewao Kagoshima, Jamie Summers

accessioned  
Gary Falk  
*Untitled #158*, 1981

accessioned  
Gary Falk  
*Untitled #168*, 1981

essay continued from p.63

accessioned  
Jamie Summers  
*The Pain of Letting Go*, 1983

accessioned  
Gary Falk  
*Untitled #22B*, 1981

museum—initially as a curator of contemporary art, and now as director—the need to remain open to new concerns and to take on the difficult task of rethinking the older ones remains with me. Honoring both the creativity of the generator of the work and the process by which it is generated is vital to my professional ethic.

Understanding the concerns of contemporary artists is something I acquired through the experiences I shared with Marcia and company. I still draw from those experiences, and fifteen years later, the relationships I forged with artists, writers, critics, and collectors continue to remain important to me.

## Lynn Gumpert

Curator 1980-1984, Senior Curator 1984-1988

When I began working at the Museum in 1980, there were nine staff members and Kimball Augustus, security guard *par excellence*, was still employed by The New School for Social Research, where the museum was housed in the Albert and Vera List Graduate Center. When I left, the staff hovered around 35 and the museum had moved to its more spacious but problematic home in Soho. Those eight years were intense, challenging, exhilarating, and frustrating, not always in that order.

Museums generally connote the preservation of art and artifacts of the past; Webster's *Third New International Dictionary* defines one as "an institution devoted to the procurement, care, study, and display of objects of lasting interest or value." The New Museum's unique Semi-Permanent Collection generates a host of additional problems ranging from the practicalities of deaccessioning to ethical concerns regarding the use of moneys generated from the sale of works,

including speculation about whether future values might influence purchases. I remember The New Museum as an extremely self-reflective and self-critical institution, one that constantly redefined both its current practices and its goals for the future. The Semi-Permanent Collection was only one issue among many that The New Museum concerned itself with from the very beginning—issues that included the very fundamental ramifications of exhibiting contemporary art in a museum setting.

These concerns are far from being resolved and have also interested many artists who have shown at the Museum. My last exhibition for The New Museum, in the winter of 1988, was *Lessons of Darkness: Christian Boltanski*. In his work, Boltanski persistently questions what it means to be an artist. He has frequently created installations outside of institutional settings and has transformed museum galleries into pseudo-religious spaces. Likening the museum to a (continued on p.67)



• Museums by Artists, The Art Gallery of Ontario, Toronto

Los Angeles County Museum of Art opens a \$9 million extension of its Ahmanson Gallery which holds the Museum's permanent collection.

The Whitney Museum of American Art opens a branch at the Philip Morris Company headquarters in New York.

APR

19 20 21 22 23 24 25 26 27 28 29 30 01 02 03 04 05 06 07 08 09 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29

Outside New York: Seattle  
opens

State of The Arts

Two panel discussions on the interrelationship between the visual arts, music, film, dance, and theater

Mar 21 *The Changing Proscenium: The Interrelationship of Theater and Visual Arts*  
Joanne Akalitis, Elizabeth LeCompte, and others

May 17 *Sound and Vision: Today's Music*  
Laurie Anderson, Fab Five Freddy, Philip Glass, Joseph Jarman, Glenn O'Brien, Gregory Sandow, Alan Vega

Main Gallery

Outside New York: Seattle MAR 26 - JUN 1, 1983

Organized by: Ned Rifkin

Artists: Paul Berger, Marsha Burns, Dennis Evans, Randy Hayes, Fay Jones, Alan Lande, Barbara Noah, Buster Simpson

Essay Excerpt: Living and working outside New York has, rumor to the contrary, many advantages. There is a sense of an esthetic and intellectual independence, as well as a shared sense of community that is often the result of living and working outside the "mainstream."

Outside New York: Seattle catalogue

MAY

The Internal Revenue Service cracks down on illegitimate tax deductions for donations to museums.

A vandal scratches Z-shaped marks on five Rothko paintings on exhibit at the San Francisco Museum of Modern Art.

Willem de Kooning's *Two Women* sells for \$1.2 million at Christie's.

JUN

30 01 02 03 04 05 06 07 08 09 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 01 02 03 04 05 06 07 08 09 10

A New Generation:  
*Popular Culture in Britain Today*  
Panel discussion on contemporary art and artists' concerns in England, with Sally Baker, Moira Kelly, Stuart Marshall, Stephen Rogers, James Truman

essay continued from p.65

mausoleum, Boltanski has noted that displaying artworks in museums deprives the works of their life, reducing them to memories.

One of my most vivid recollections from my New Museum days is of the periodic "policy meetings," where these vital issues were hotly debated among the entire staff. Amid frustrations and

impasses, were the occasional gratifying flashes of clarification and insight. Although I have not always agreed on directions taken and decisions made, the stimulating atmosphere at The New Museum created indelible impressions that helped shape my approach to curating. For this I will always be immensely grateful.



Piet Mondrian's *Composition with Red, Blue and Yellow* sells at Christie's to a private Japanese collector for \$2,156,000, the highest price paid for abstract art.

Charles Sheeler's painting *Classic Landscape* sells for \$1.8 million at Sotheby's.

JUL

Mayor Ed Koch cancels plans to collect property taxes from private and non-profit cultural organizations, but limits the city support to 50% of an organization's entire budget.

A Greek-American collector offers to return a collection of paintings by D. H. Lawrence to Britain in exchange for the return of the Elgin Marbles to Greece.

AUG

New York State Governor Mario Cuomo signs a bill giving artists the right to sue museums if they believe that alterations to their work made by restorers have damaged their reputations.

SEPT

12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 01 02 03 04 05 06 07 08 09 10 11 12 13 14 15 16 17 18 19 20 21 22



## En Foco and Heresies Collective opens

*Tender Me*  
Performance by Vanalyne Green

Main Gallery

## Events: En Foco and Heresies Collective

Coordinated by: Robbin Dodds

Event: *La Gran Pasión, A Project by En Foco*

Organized by: Charles Biasiny-Rivera and Frank Gimpaya, guest curators

Artists: Gilbert Acevedo, Elsa Flores Almarz, Nydza Bejandas, Louis Carlos Bernal, Robert C. Buitron, Sylvia Arlene Calzada, Carlos DeJesus, Jack Delano, Pablo Delano, Jose L. Galvez, Jose Ruben Gaztambide, Reynaldo Hernandez, Carlos Delsantos Heyward, Frieda Medin, Frank X. Mendez, Hector M. Mendez-Caratini, Julio Piedra, Rafael Ramirez, Sophie Rivera, Rafael Robles, Daniel Jose Salazar, Juan Sanchez, Christina Santiago, Naomi Simonetti, Ricardo Valderde, John N. Valdez, Jose Antonio Vazquez, Rene M. Verdugo, Ramon Vila

**Essay Excerpt:** The Hispanic-American image has, for the most part, been created by non-Hispanics. Our opinion was seldom sought by editors, publishers, movie-makers and other presenters of reality. As artists we have begun a process of inquiry. What is the imagery that is real to us? Who are we to ourselves? Each period of history should be free to address those questions but in order to do so we have to overcome what we are supposed to be. . . . The photographers in *La Gran Pasión* are enmeshed in that struggle.

Charles Biasiny-Rivera and Frank Gimpaya, *Events catalogue*

23 24 25 26 27 28 29 30 31 01 02 03 04 05 06 07 08 09 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 02

The New Museum  
moves to  
583 Broadway

JUN 11 - JUL 20, 1983

Event: *Classified: Big Pages from the Heresies Collective*

Artists: Sabra Moore, Lucy R. Lippard, Patricia Jones, Holly Zox, Sandra DeSando, Kay Kenny, Lyn Hughes, Sue Heinemann, Michele Godwin, Nicky Lindeman

**Essay Excerpt:** The beginning of our editorial statement, published in each issue, summarizes our concerns: *Heresies* is an idea-oriented journal devoted to the examination of art and politics from a feminist perspective. We believe that what is commonly called art can have a political impact, and that in the making of art and of all cultural artifacts our identities as women play a distinct role. We hope that *Heresies* will stimulate dialogue around radical political and aesthetic theory as well as generate new creative energies among women. It will be a place where diversity can be articulated. We are committed to broadening the definition and function of art.

Heresies Collective, *Events catalogue*



Customs Service agents arrest a Japanese businessman attempting to smuggle two works by Picasso worth \$2 million into the U.S. by claiming he painted them.

OCT

03 04 05 06 07 08 09 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 01 02 03 04 05 06 07 08 09 10 11 12 13 14

Language,  
Drama,  
Source,  
and Vision  
opens

Main Gallery

## Language, Drama, Source, and Vision

OCT 8 - NOV 27, 1983

Organized by: Lynn Gumpert, Ned Rifkin, and Marcia Tucker

Language  
Artists:

Vito Acconci, John Baldessari, Douglas Davis, Eleanor Dube, Lauren Ewing, John Fekner, Reverend Howard Finster, Vernon Fisher, Alfred Jensen, Brad Melamed, Claire Moore, Adrian Piper, Earl Ripling, Allen Ruppersberg, Ed Ruscha, Irvin Tepper, Anne Turyn, Lawrence Weiner, William T. Wiley

Drama  
Artists:

Nicholas Africano, John Ahearn, Terry Allen, Joan Brown, Claudia Fitch, James Hill, Joseph Hilton, Luis Jimenez, Barry Le Va, Linda Montano, Ree Morton, Howardena Pindell, Mike Roddy, David Saunders, Pat Steir, Terry Sullivan, Jamie Summers, Rigoberto Torres, William Wegman, Grace Williams

accessioned  
Lawrence Weiner

LAI D OUT FLAT/ BENT [NOW]  
THIS WAY/ TURN [NOW] THAT WAY/  
(in effect LOOPED OVER), 1978

**Essay Excerpt:** We have provided a comprehensive view of our origins and our history through an inaugural exhibition which has been drawn from the thirty-three shows we have conceived, mounted, and documented since the Museum was founded in January, 1977. . . . As we began work on the inaugural exhibition, four distinct areas of investigation became immediately evident. A preoccupation with language as process, system and metaphor was discernible as a dominant aspect of many of these artists' works. The influence of theater, its various

Congress overrules the Reagan administration's proposed budget for the 1984 fiscal year and allots the NEA \$162 million. Reagan had proposed allotting \$125 million to the NEA.

NOV

Artists and Critics:  
*Speakers' Choice*

Lecture series on topics ranging from music to politics and the media, with Dore Ashton, Rafael Ferrer, Hans Haacke, Carter Ratcliff

Source  
Artists:

Mr. Apology, John Baldessari, Dara Birnbaum, Bruce Charlesworth, Robert Cumming, Jaime Davidovich, John Fekner, Keith Haring, Donald Lipski, Steve Miller, Howardena Pindell, Richard Prince, Erika Rothenberg, Al Souza, Mark Tansey

Vision  
Artists:

Nancy Arlen, Lynda Benglis, Tom Butter, Ed Flood, Ron Gorchov, Al Held, Bill Jensen, Steve Keister, Brice Marden, Elizabeth Murray, David Reed, Dorothea Rockburne, Joel Shapiro, Gary Stephan

accessioned  
William T. Wiley  
Untitled, 1983

conventions and dramatic strategies, has also profoundly shaped the profile of art for more than a decade now. In addition, the omnipresence of the mass media in our society has engendered a seemingly ever-widening primary source, a cross cultural touchstone for today's artists. Finally, abstraction, the uniquely twentieth-century art phenomenon, continues to provide many artists with the challenge of exploring an inner vision for a viable mode of creative enterprise which emphatically eschews the world of concrete imagery and objects.

Language, Drama, Source, and Vision brochure



New York City's Museum of the American Indian and the American Museum of Natural History announce an agreement to merge.

DEC

JAN

26 27 28 29 30 01 02 03 04 05 06 07 08 09 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 01 02 03 04 05 06

Window on  
Broadway  
Kate Ericson

WorkSpace Gallery  
Mark Kloth

The End  
of the World  
opens

New Work Gallery  
Ken Aptekar, Greg Drasler, Shelley Kaplan

New Work  
Gallery  
Michael Byron,  
Lisa Hoke,  
Amy Sillman

Main Gallery

## The End of the World: Contemporary Visions of the Apocalypse

DEC 10, 1983 - JAN 22, 1984

Organized by: Lynn Gumpert

Artists: Rudolf Baranik, Richard Bosman, Roger Brown, Linda Burgess, Bruce Charlesworth, Michael Cook, Robert Fichter, Reverend Howard Finster, Dana Garrett, Frank Gohlke, Louis Grenier, Donald Lipski, Melissa Miller, Robert Morris, Beverly Naidus, Helen Oji, James Poag, Katherine Porter, Craig Schlattman, Michael Smith with Alan Herman, Nancy Spero, Marianne Stikas, Robert Younger

Press:

Suzi Gablik, "Art Alarms: Visions of the End," *Art in America*, April 1984.

accessioned  
Rudolf Baranik  
*Words I*, 1979

Essay Excerpt: The invention of the atomic bomb, the devastating power of which was made all too horrifyingly clear at Hiroshima and Nagasaki, has kindled a contemporary awareness of a potential Armageddon. Both the approach of the second millennium and the year 1984, the symbol of a sterile Orwellian world immortalized in the futuristic novel, have added fuel to a growing malaise and anxiety. What are the effects of this apocalyptic awareness on society generally and on culture and the arts specifically? What is the function of art in an atomic age and is it possible to make meaningful comments in an age of "trendy despair"?

Lynn Gumpert, *The End of the World* catalogue.

Hans Haacke, "Taking Stock (unfinished)," The Tate Gallery, London\*

FEB

The Equitable  
Life Assurance  
Society begins  
collecting art.

The IRS requires museums to  
employ independent appraisers for  
art works donated to their institution  
in order to curb inflated appraisals  
made on behalf of donors.

The Equitable Life  
Assurance Society  
buys all ten panels of  
Thomas Hart Benton's  
mural *America Today*.

07 08 09 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 01 02 03 04 05 06 07 08 09 10 11 12 13 14 15 16 17

The End of the  
World as We Know It  
Panel discussion on  
the possibilities and  
implications of total  
catastrophe, with  
Rudolf Baranik,  
Helen Caldicott,  
Robert Jay Lifton,  
Mark O'Donnel;  
moderated by Linda Shearer

New Work  
Gallery  
Rande Bache,  
Stephen Frailey

Window on  
Broadway  
Tom Hatch

Art and  
Ideology  
opens

Main Gallery

## Art and Ideology

FEB 4 - MAR 18, 1984

Organized by: Benjamin H. D. Buchloh, Donald Kuspit, Lucy Lippard, Nilda Peraza, and Lowery Sims, guest curators

Artists: Ismael Frigerio, Alfredo Jaar, Jerry Kearns, Suzanne Lacy, Fred Lonidier, Allan Sekula, Nancy Spero, Kaylynn Sullivan, Francesc Torres, Hannah Wilke

Press:

Michael Brenson, "Art: Political Subjects," *The New York Times*, February 24, 1984.

accessioned  
Francesc Torres  
*Steel Balls (detail)*, 1983

Essay Excerpt: It is understood by now that all art is ideological and all art is used politically by the right or the left, with the conscious and unconscious assent of the artist. There is no neutral zone. Artists who remain stubbornly uninformed about the social and emotional effects of their images and their connections to other images outside the art context are most easily manipulated by the prevailing systems of distribution, interpretation, and marketing.

Lucy R. Lippard, *Art and Ideology* catalogue.



•David Wilson, *The Museum of Jurassic Technology*, Los Angeles

The Museum of Contemporary Art, Los Angeles acquires 80 works of Abstract Expressionist and Pop Art from the collection of Count and Countess Guiseppe Panza di Biumo of Milan for \$11 million.

MAR

The McCroy Corporation gives \$1.75 million and 249 works of art from its collection to the Museum of Modern Art, including examples of every major 20th-century geometric abstract style or movement.

APR

An antiquities curator for the J. Paul Getty Museum is fired for helping donors obtain overvalued appraisals of their gifts so they could deduct more from their taxes.

MAY

Christian Boltanski, "Vitrines de Référence," Centre de Georges Pompidou, Paris

Art experts debate whether or not a mound of earth that consists of remains of Robert Smithson's *Partially Buried Woodshed* is art and should be preserved.

18 19 20 21 22 23 24 25 26 27 28 29 01 02 03 04 05 06 07 08 09 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30

New Work  
Gallery  
Gary Goldberg,  
Iona Kleinhaut

WorkSpace  
Gallery  
Don Dudley

Art and Ideology:  
1960-1984

Panel discussion in collaboration with The Studio Museum on the impact of current political ideas and activities on the arts, conducted by Benjamin Buchloh, Jayne Cortez, Nancy Spero, Dr. James Turner; moderated by Lucy Lippard

Window on  
Broadway  
Beverly Owen

WorkSpace Gallery  
Joan Jonas



Earl Staley

opens

Main Gallery

## Earl Staley: 1973 - 1983

MAR 31 - MAY 20, 1984

Organized by: Linda Cathcart and Marcia Tucker for the Contemporary Arts Museum, Houston and The New Museum of Contemporary Art

Artists: Earl Staley

Press:



Robert Atkins, "Staley, a Texas Maverick," *Newsday*, April 6, 1984.



accessioned  
Earl Staley

*Bacchus with Maenads and Satyrs*, 1983

**Essay Excerpt:** It seems that indeed Staley's work is eccentric because his career has proceeded contrary to the idea that an artist have a clear, well developed linear progress of style. The idea that an artist can be identified by a consistent group of pictures does not apply to Staley. . . . Staley himself has no concern for this dilemma. He maintains that his is a position between the folk artist and the court painter—both of whom will deliver upon request.

Linda Cathcart, *Earl Staley* catalogue

## Earl Staley

Artist represented in the Semi-Permanent Collection

It all began when my work was selected to be in the Whitney Biennial of 1975. Marcia Tucker and her scouts trekked out to the other side of the Hudson to see if anything was happening. They found me among others. In Texas, with not much thought or hope of showing in New York, I had stopped trying to make Art and decided to paint pictures telling stories about things that were important to me. I consider myself a regionalist. My region is Texas and Mexico and my subject is their persistent mythologies. I had discovered Joe Campbell's writings and they set me on the right path. From Texas/Mexico I moved on to Greco/Roman Myths and Biblical stories.

I next heard from Marcia and The New Museum when "*Bad*" Painting entered the art world. She included my Mexican mermaid pictures in that

show. I went to New York to see the show myself. I can only remember that it was a wacky trip and much fun. I returned to Texas and got back to work tackling any subject which interested me. The landscape of West Texas was particularly interesting to me, and I used that with many of my story paintings. I moved to Oaxaca, Mexico for a while. During those years my work was selected for many group shows; figurative painting had become fashionable. One of my mermaids went to Eastern Europe under the auspices of The New Museum; it was on the catalogue cover.

With the 80s revival of figurative painting as an acceptable genre, my work grew in popularity. The Greek legends enjoyed a renaissance. It was time of post-classical and postmodern rejuvenation and I was thrust along on its wave of popularity.

(Continued on p.85)



• Louise Lawler, *Home/Museum—Arranged for Living and Viewing, Matrix*, The Wadsworth Athenaeum, Hartford, Connecticut

Alexander Calder's mobile sculpture *Big Crinkly* is sold at Sotheby's for \$852,500.

JUN

Two sculptures by Amedeo Modigliani are recovered from Livorno's Royal Canal in Italy where the artist dumped them in disgust after being rejected by his hometown.

Connecticut

Re-place-ment, Hallwalls, Buffalo, New York

Congress approves a new bill limiting the tax deductions available to collectors who donate work to museums and other nonprofit institutions.

Lee Krasner dies and leaves the majority of her \$10 million estate to the Pollock-Krasner Foundation.

JUL

AUG

12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 01 02 03 04 05 06 07 08 09 10 11 12 13 14 15 16 17 18 19 20 21 22

WorkSpace  
Gallery  
Al Wong

*Hunger for Pictures:  
Contemporary  
German Painting*  
Lecture by Dr. Wolfgang Max Faust

Window  
on Broadway  
Lee Newton

New  
Work  
opens

Paradise Lost/  
Paradise Regained  
opens

New Work Gallery  
*New To Us: Children's Ideas  
on Museums*, collaborative  
projects by students from  
P.S. 308, Brooklyn

Main Gallery

New Work: New York/Outside New York

JUN 2 - JUL 15, 1984

Organized by: Lynn Gumpert and Ned Rifkin

Artists: Yee Jan Bao, Roger Boyce, Julie Bozzi, Michael Byron, Myrel Chernick, Moira Dryer, Michael Kessler, Kay Miller, Paulus Musters, Laura Newman, Jan Staller, Stephen Whisler, Susan Whyne, Robert Yarber

accessioned  
Jan Staller  
*Untitled*, 1985

accessioned  
Laura Newman  
*Facing North Among  
Trees*, 1983-84

accessioned  
Paulus Musters  
*Jim*, 1983

Essay Excerpt: It is our hope that by merging *New Work/New York*, previously featuring work by unaffiliated artists from the metropolitan area, with *Outside New York*, which focused exclusively on art from beyond our own region, we can provide a more complete overview of work being made today. It is partially due to our new, expanded exhibition space that we are thus able to unite New York with the rest of the nation in order to present exciting work that has not yet received significant exposure here.

Lynn Gumpert and Ned Rifkin, *New Work: New York/Outside New York* catalogue

23 24 25 26 27 28 29 30 01 02 03 04 05 06 07 08 09 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 01 02 03

Window on  
Broadway  
Yura Adams

New Work Gallery  
*Selections from  
the Semi-Permanent Collection*

WorkSpace  
Gallery  
Perry Bard,  
Richard Bloes,  
James Elaine,  
Pio Galbis

Martin  
Puryear/  
David  
Ireland  
opens

U.S. Pavillion, 41st Venice Biennale

Paradise Lost/Paradise Regained:  
American Visions of the New Decade

JUN 10 - SEPT 30, 1984

Organized by: Lynn Gumpert, Ned Rifkin, and Marcia Tucker,  
commissioners of the U.S. Pavillion, 41st Venice Biennale

Artists: Richard Bosman, Roger Brown, Louisa Chase, Janet Cooling, Peter Dean, Reverend Howard Finster, Eric Fischl, Charles Garabedian, Jedd Garet, April Gornik, George Thurman Green, Barbara Kassel, Cheryl Laemmle, Robert Levers, Judith Linhares, John Mendelsohn, Melissa Miller, Ronald Morosan, Lee N. Smith III, Earl Staley, David True, Russ Warren, Tony Wong, Robert Yarber

accessioned  
Cheryl Laemmle  
*Serpent*, 1983

Essay Excerpt: The notion of Earthly Paradise, of the Golden Age, of a Utopian existence, is important to an understanding of much contemporary painting in America today because it symbolizes a national longing for peace and security at a time when artists are seeking to reinvest the world with meaning.

Lynn Gumpert, Ned Rifkin, and Marcia Tucker, *Paradise Lost/Paradise Regained* catalogue



• "Primitivism" in 20th Century Art: Affinity of the Tribal and the Modern, The Museum of Modern Art, New York

Another sculpture by Amedeo Modigliani is found in the Royal Canal in Italy.

A 1749 portrait of Ephraim Turner worth \$50,000, stolen in 1982 from the New England Historical Genealogical Society, is found at a Church antique show for \$90.

The Whitney Museum of American Art opens its fourth and largest branch in the Equitable Life Assurance Society's new headquarters in New York City.

SEPT

04 05 06 07 08 09 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 01 02 03 04 05 06 07 08 09 10 11 12 13 14

WorkSpace Gallery  
Nate Shiner (In Memoriam)

Main Gallery/Traveling Exhibition (Martin Puryear)

Currents: David Ireland and Martin Puryear JUL 28 - SEPT 9, 1984

Organized by: Robert Atkins, guest curator

Artists: David Ireland

Traveling Exhibit

Organized By: Hugh M. Davies and Helaine Posner, University Gallery, University of Massachusetts at Amherst

Artists: Martin Puryear

**Essay Excerpt:** Many viewers—not to mention critics, curators, and artists—are confused by David Ireland's work. As an artist, he does so many things that he is difficult to pin down. Shall we call him an architect? A sculptor? A performance artist? A furniture designer? Or what he calls himself—a post discipline artist? "Post-discipline" is an educator's term that suggests getting beyond the established curricula and it does fit, although Ireland may be the only artist of this persuasion working today. . . . For all its variety, his art tends to be the product of twin concerns: The sculptural manipulation of natural light and the creation of personalized architecture and artifacts.

Robert Atkins, exhibition brochure

**Essay Excerpt:** Working primarily with wood, he is disinterested equally in *tour de force* craftsmanship and in the idea of designing pieces for others to execute. He maintains a balance between the intellectual and physical components of art and revels in the unique satisfaction of an image well-conceived and carefully wrought by hand. Similar dualities characterize much of his work: the play of interior against exterior form, stable geometry tempered by organic irregularity, dense solid versus extended line, and abstract form evoking anthropomorphic vitality.

Hugh M. Davies, *Martin Puryear* (Amherst, Mass.: University Gallery, University of Massachusetts at Amherst, 1984)

Sherrie Levine: 1917, The Nature Morte Gallery, New York

OCT

15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 01 02 03 04 05 06 07 08 09 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26

Window  
on Broadway  
Kay Rosen

Golub  
opens

WorkSpace Gallery  
*The Nicaragua Media Project*  
Marta Noemi Bautis, James Bradley,  
Abigail Solomon-Godeau, Christopher Phillips,  
Mel Rosenthal, Mary Sabbatino

accessioned  
Kay Rosen  
*Pogo, Pogo, Pogo*, 1986

Main Gallery

Golub

SEPT 22 - NOV 25, 1984

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.

Artists: Leon Golub

Press:

Judd Tully, "Leon Golub," *Artnews*, January 1985.

**Essay Excerpt:** If you want to comprehend a phenomenon, you have to go to the edges or perimeters where it slips into something else, or where its contradictions or isolation become evident. To figure out aspects of American power, or power in general, you have to look at power at the peripheries.

Leon Golub, quoted in *Leon Golub* catalogue



• *Image Scavengers*, Institute of Contemporary Art, Philadelphia

NOV

The J. Paul Getty Trust establishes a program to provide up to \$15 million each year to arts institutions worldwide.

DEC

27 28 29 30 31 01 02 03 04 05 06 07 08 09 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 01 02 03 04 05 06 07

New Work Gallery  
John Hernandez, Shelly Hull, Robin Winters, Krzysztof Wodiczko

Mercer Street Window  
Seven Years of Living Art,  
Linda Montano

WorkSpace Gallery  
Susan Dallas Swann

Window on Broadway  
Jarvis Rockwell

accessioned  
Robin Winters  
*Universal Sleeper*, 1985

accessioned  
Linda Montano  
*Telephone Tarot*, 1986

*Transitional Objects*, Gallerie Philip Nelson, Lyon, France

JAN

The Austrian Government announces plans to auction 3,900 works confiscated by Nazis in WWII. Controversy erupts over whether Austria made a reasonable effort to find rightful owners and if profits should be given to Jewish charities.

New IRS guidelines for donors of works of art limit deductions to the "fair market value" of the work.

*Difference: On Representation and Sexuality*  
Panel discussion moderated by Kate Linker

*Difference*  
opens

Main Gallery

*Difference:*  
*On Representation and Sexuality*

DEC 8, 1984 - FEB 10, 1985

Organized by: Kate Linker, guest curator; Jane Weinstock, guest curator of film and video.

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

Artists: Max Almy, Ray Barrie, Judith Barry, Raymond Bellour, Dara Birnbaum, Victor Burgin, Theresa Cha, Cecilia Condit, Jean-Luc Godard, Hans Haacke, Mary Kelly, Silvia Kolbowski, Barbara Kruger, Sherrie Levine, Yve Lomax, Stuart Marshall, Martha Rosler, Philippe Venault, Jeff Wall, Marie Yates

accessioned  
Sherrie Levine *After*  
Fernand Leger, 1984

Essay Excerpt: Over the past ten years, a significant body of work has explored a complex terrain triangulated by the terms sexuality, meaning, and language. In literature, the visual arts, criticism, and ideological analysis, attention has focused on sexuality as a cultural construction, opposing a perspective based on a natural or biological "truth." This exhibition charts this territory in the visual arts. It presents work by its main participants. And it explores some of the radical implications of this approach. Its thesis—the continuous production of sexual difference—offers possibilities for change, for it suggests that this need not entail reproduction, but rather revision of our conventional categories of opposition.

Kate Linker, *Difference* catalogue



## •Display Systems, Fondation De Appel, Amsterdam

The Container Corporation of America donates more than 300 works of modern art to the National Museum of American Art.

FEB

Art collector Henry Reed files suit against the Whitney Museum to regain a gift of works by artist Morgan Russell donated in 1978 because the Whitney has not exhibited the collection as stipulated.

The J. Paul Getty Museum purchases *The Annunciation* by 15th-century Flemish painter Dierec Bouts for \$6 million.

MAR

19 20 21 22 23 24 25 26 27 28 29 30 31 01 02 03 04 05 06 07 08 09 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 01

Window On Broadway  
Robin Ticho

New Work Gallery  
Judy Fiskin, Janet Pihlblad, Lance Rutledge

WorkSpace Gallery  
Barbara Ess

John Hull/  
Mia Westerlund Roosen  
opens

Mercer Street Window  
Seven Years of Living Art,  
Linda Montano

Main Gallery

## Currents: John Hull

FEB 23 - APR 14, 1985

Organized by: Marcia Tucker

Artists: John Hull

Press:

Tom Lachman, "John Hull's Canvases of Conflict," *New Art Examiner*, October 1985.

accessioned  
John Hull  
At the Outskirts of Town, 1984-85

Essay Excerpt: Basically, it seems to me that at the heart, all great painting has to do with a painter's internal discipline. There has to be a sense of personal responsibility and a recognition of that contract that men have with other men. Without that sense of accountability and the faith in that contract it is impossible for an artist to take the close look necessary at the world he lives in and cannot therefore recognize the hard facts of existence that are shared with all men. Without a moral frame of reference, there is no way to make the world intelligible.

John Hull, quoted in exhibition brochure

Braco Dimitrevijic, *Status Post Historicus*, Tate Gallery, London•

Louise Nevelson donates over 25 sculptures and collages to the Cooper Union, the Metropolitan Museum of Art, and other institutions in the U.S. and Europe.

APR

02 03 04 05 06 07 08 09 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 01 02 03 04 05 06 07 08 09 10 11 12

Artists, Critics,  
and Dealers:  
*Speakers' Choice*  
Lecture series

Feb 28 Jesse Murry  
Mar 7 Gracie Mansion  
Mar 14 Linda Montano  
Mar 21 Lisa Liebmman  
Mar 28 Phyllis Kind  
Apr 4 John Yau

Mercer Street Window  
Seven Years of Living Art,  
Linda Montano

Main Gallery

## Currents: Mia Westerlund Roosen

FEB 23 - APR 14, 1985

Organized by: Lynn Gumpert

Artists: Mia Westerlund Roosen

Essay Excerpt: The sculptures of Mia Westerlund Roosen garner strength in part through the power of the suggested as opposed to the obvious. Roosen, interested more in the oblique, evokes rather than describes. That she employs a physically imposing and often monumental format only contributes to their insistent presence. The sculptures convey an air of compelling mystery, and at the same time appear as if they have always existed. Indeed, Roosen's ability to unite a series of contrasting qualities within her sculptures ultimately augments their potency: they are at once awkward yet elegant, bulky yet graceful, organic yet geometric.

Lynn Gumpert, exhibition brochure



• Jimmie Durham, "On loan from the Museum of American Indian," New York Indian Perspectives, The American

The Chase Manhattan Bank renovates its Soho branch as an art gallery to exhibit selections from its collection, one of the largest in the world.

Richard Serra's public sculpture *Tilted Arc* is removed from New York's Federal Plaza after a long battle between artist and city officials.

The National Endowment for the Arts announces 144 grants totaling close to \$2 million awarded to visual arts organizations.

MAY

13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 02 03 04 05 06 07 08 09 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24

Window On Broadway  
Ellen Brooks  
New Work Gallery  
Sustained Visions,  
Pierre Tal-Coat  
Workspace Gallery  
T.V. Picture,  
Diana Formisano, John  
Glascock, René Santos

Mercer Street  
Window  
*Seven Years of Living Art*,  
Linda Montano

Signs  
opens

Main Gallery

## Signs

APR 27 - JUL 7, 1985

Organized by: Ned Rifkin

Artists: Gary Falk, Ken Feingold, Marian Galczenski, Jenny Holzer, John Knight, MANUAL (Suzanne Bloom and Ed Hill), Matt Mullican, Tad Savinar, Al Souza

accessioned  
Gary Falk  
*Red Desert*, 1984

Essay Excerpt: Despite the recent vogue for what rapidly became known as "neo-expressionism," that predominantly discursive style of richly painted figurative distortions engineered to evoke primal scream reverberations in the viewer, some artists were seizing upon a more distant, intellectual approach to the same cultural syndromes that had generated this emotional expurgation. Rather than delving into their psyches, the *SIGNS* artists responded in kind, as it were, usually issuing a message, often a warning of sorts, which would be delivered in the same or a similar medium that the artists felt was creating the very condition they were critiquing.

Ned Rifkin, *Signs* catalogue

Indian Community House Gallery, New York

Haim Steinbach, The Cable Gallery, New York

The Equitable Life Assurance Society announces plans to integrate three art galleries, numerous major sculptures, murals, and plaza spaces into its new corporate headquarters.

A survey commissioned by Clark, Martire & Bartolomeo reports out-of-town visitors to the *Van Gogh in Arles* exhibition in 1984 spent \$223 million on goods and services during their stay in the city.

JUN

JUL

25 26 27 28 29 30 31 01 02 03 04 05 06 07 08 09 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 01 02 03 04 05

Mercer Street  
Window  
*Seven Years of Living Art*,  
Linda Montano

essay continued from p.75

Upon winning the Prix de Rome in 1981, I began a four-year sojourn in Italy and the Mediterranean which would change my work significantly. It was during this time that The New Museum and The Contemporary Arts Museum in Houston mounted a 10-year survey of my work. During my stay in Italy, Marcia was asked to curate the U.S. Pavilion of the 1983 Venice Biennale. I was featured, along with other little known figurative artists. Marcia was never one to go

with the establishment. For that the show was condemned. With paintings hung from floor to ceiling, it was certainly a lively show bursting with color and imagery. From the Biennale my wife and I sailed into a fiery sunset to Greece.

The New Museum and Marcia Tucker gave me my 15 minutes of fame. I am forever grateful. The big art world moves on. Figurative painting is no longer the fashion. I am back in Texas painting pictures of and about things that interest me.

March 15, 1995



•The Guerrilla Girls' first poster project "What do these artists have in common?," Soho, New York

The chairman of Christie's London and New York resigns following an admission that he falsely reported inflated figures for a 1981 auction to help the owner of the paintings and to maintain stability in the art market.

New York University establishes a permanently endowed fellowship of \$315,000 with the proceeds of the sale of a Georgia O'Keeffe painting.

AUG

06 07 08 09 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 01 02 03 04 05 06 07 08 09 10 11 12 13 14 15 16

Window On  
Broadway  
Tom Finkelpearl

Main Gallery/Traveling Exhibition

## Allen Ruppersberg: The Secret of Life And Death

SEPT 21 - NOV 10, 1985

Organized by: Julia Brown, Senior Curator, The Museum of Contemporary Art, Los Angeles

Artists: Allen Ruppersberg

Press:

Peter Plagens, "Ruppersberg's Encyclopedia," *Art in America*, December 1985.

Essay Excerpt: *Collect, accumulate, gather, preserve, examine, catalog, read, look, study, research, change, organize, file, cross-reference, number, assemble, categorize, classify, and conserve the ephemeral.*

Allen Ruppersberg, *The Secret of Life and Death* (Los Angeles: The Museum of Contemporary Art and Black Sparrow Press, 1985).

The Anticipated Ruin, The Kitchen, New York•

The City of New York announces a sale of a rare set of John J. Audubon's engravings at Sotheby's to raise funds for the Department of Records and Information Services.

SEPT

The Art Institute of Chicago purchases a painting of murderer John Wayne Gacy by Linda Lee and receives criticism for valorizing a convicted criminal.

17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 01 02 03 04 05 06 07 08 09 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27

Mercer Street Window  
*Seven Years of Living Art*,  
Linda Montano

Allen Ruppersberg  
opens

Five from Minnesota:  
Window on Broadway  
*Plato's Cave*, Remo Campopiano

New Work Gallery  
Doug Argue, Audrey Glassman, Robert Murphy

WorkSpace Gallery  
Timothy Darr

Mercer Street  
Window  
Vicky Alexander

## Louise Lawler

Artist represented in the Semi-Permanent Collection

Asked to comment on the relation of her work to issues of collecting, Lawler submitted the following excerpt from an essay by Richard Schiff.

Critics of the museum as an institution frequently regard the category of aesthetic (associated with self-expression and genius) as mythical and antithetical to the "real" category of the rhetorical (associated with instrumentality and power). To distinguish a photograph's rhetorical, organizational features from its aesthetic qualities can be deceptive since these categories are interchangeable. All photographs are organized, if not by the producer then by the consumer. When exhibited in the museum

or in a photographer's book, the police photo, initially designed to make evident some very specific "fact," is likely to be admired for its novelty, naiveté, or gripping "strangeness." Reciprocally, the artist-photographer's product, examined by the police, immediately becomes evidence, perhaps ingeniously revealing of the essential facts of a case. Seen within the context of a study of visual anthropology, photographs are usually viewed as both aesthetic and evidential."

Richard Schiff, "Phototropism (Figuring the Proper)," *Studies in the History of Art*, vol. 20 (Washington, DC: National Gallery of Art, 1989).



• *The Best of Both Worlds: Sherrie Levine's After Walker Evans*, The Block Gallery, Northwestern University,

Evanston, Illinois

Hans Haacke, "MetroMobiltan," John Weber Gallery, New York•

OCT

The Whitney Museum of American Art agrees in an out-of-court settlement to return a collection of works by Morgan Russell to art collector Henry Reed because it did not fulfill its pledge to exhibit the work.

Nine paintings, including five by Monet and two by Renoir, are stolen from a Paris museum at gun point.

NOV

The Paine Weber Art Gallery opens at the Paine Weber Headquarters on 6th Avenue, providing a New York venue for non-profit institutions to hold exhibitions.

The Dallas Museum of Art opens a permanent exhibit of Emery and Wendy Reve's collection replicating the couple's villa on the French Riviera.

DEC

A Geneva summit meeting between the U.S. and Soviet Union results in their first major cultural exchange agreement.

28 29 30 01 02 03 04 05 06 07 08 09 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 01 02 03 04 05 06 07 08

Mercer Street Window  
Seven Years of Living Art,  
Linda Montano

Main Gallery

## The Art of Memory/ The Loss of History

NOV 23, 1985 - JAN 19, 1986

Organized by: William Olander

Artists: Bruce Barber, Judith Barry, Troy Brauntuch, Sarah Charlesworth, Louise Lawler, Tina Lhotsky, Adrian Piper, Stephen Prina, Richard Prince, Martha Rosler, René Santos, Hiroshi Sugimoto, Christopher Williams, Reese Williams

Press:

Lucy R. Lippard, "Recycled Images Redeem Memory," *In These Times*, January 15, 1986.

Essay Excerpt: Memory. It is unstable, fragile and problematized. At present, it is not a matter of whether or not one is capable of remembering, but of what is remembered and its relation to what is not remembered, or to its "reality." History. It is no longer constituted by the facts but by just so many memories, informed not by events but by their representations.

William Olander, *The Art of Memory/The Loss of History* catalogue.

09 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 01 02 03 04 05 06 07 08 09 10 11 12 13 14 15 16 17 18 19 20

## The Art of Memory/ The Loss of History opens

Outside on Broadway  
Look-Out for Broadway, Ann Messner

Mercer Street Window  
An Image of God, Michael Lebron

New Work Gallery  
Nancy Chunn, Michael Corris, Olivier Mosset

Window on Broadway  
Natural History, Aimee Rankin

accessioned  
Aimee Rankin  
*The Primordial Swamp*, 1985

## Video Program: Re-viewing History: Video-Documents

Organized by: William Olander

Artists: Peter Adair, Nancy Buchanan, Downtown Community Television, Dan Graham, Vanalyne Green, Ulysses Jenkins, Miners Campaign Tape Project, Paper Tiger Television, Dan Reeves, David Shulman, El Taller de Video "Timoteo Velasquez"

accessioned  
Troy Brauntuch  
Untitled, 1982

accessioned  
René Santos  
Untitled (*Jean Journet*), 1985

accessioned  
Louise Lawler  
Arranged by Mr. & Mrs. Atmore Pope or  
Their Daughter Theodate (Manet), 1983

accessioned  
Hiroshi Sugimoto  
Stanley Theatre, Jersey City, New Jersey, 1978



•As Found, Institute of Contemporary Art, Boston

Austria releases a list of over 8,000 art works and books confiscated by the Nazis and agrees to return works to their rightful owners or heirs instead of auctioning them. (see December 1984)

JAN

First Bank Systems begins a collection of contemporary European and American photography.

The Equitable Life Assurance Center opens a 4,000 sq. ft. gallery as a branch of the Whitney Museum.

21 22 23 24 25 26 27 28 29 30 31 01 02 03 04 05 06 07 08 09 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31

Mercer Street Window  
Seven Years of Living Art,  
Linda Montano

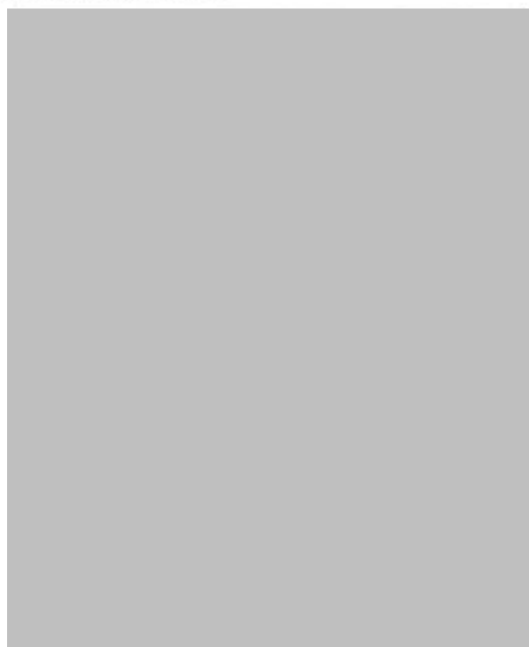
WorkSpace Gallery  
New York Foundation for the Arts Video Fellows 1985  
Organized by William Olander;  
Artists: Richard Bloes, Maxi Cohen, Dee Dee Halleck,  
Kathryn High, Jill Kroesen, Shigeko Kubota, Michael Marton,  
Tony Oursler, Martha Rosler, Tomiyo Sasaki, Matthew Schlangier

Mercer Street Window  
Wallace and Donahue

## Guerilla Girls

### Artist Collective

Asked to comment on the relation of their work to the issues of collecting, the Guerilla Girls submitted this letter that was posted throughout New York and other cities in 1986.



•Allan McCollum, *Perfect Vehicle*, Cash/Newhouse, New York•

Rembrandt's portrait of Danae displayed at the Hermitage Museum is cut and splashed with acid.

MAR

FEB

01 02 03 04 05 06 07 08 09 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 01 02 03 04 05 06 07 08 09 10 11 12 13 14

Choices  
opens

Window on Broadway  
Kim Jones as the Mudman

accessioned  
Kim Jones  
Untitled, 1985

Main Gallery

Choices:  
Making an Art of Everyday Life

FEB 1 - MAR 30, 1986

Organized by: Marcia Tucker

Artists:

Marina Abramovic and Ulay, James Lee Byars, Spalding Gray,  
Alex Grey, Tehching Hsieh, Linda Montano, Morgan O'Hara,  
Michael Osterhout, United Art Contractors, Ian Wilson

accessioned  
James Lee Byars  
Letters, etc., 1985

accessioned  
Tehching Hsieh  
One Year Performance,  
Sept. 1981, 1981

Essay Excerpt: It is important, in a period marked increasingly by an obsession with fashion, by overtly materialistic attitudes, and by blatant commercialism, to present work which, by intention or default, refutes these values, critiques them, or bypasses them entirely. The work in *Choices*, by virtue of its controversial nature, raises questions about the validity of contemporary non-material art activity and in so doing provides a way of thinking about how art and the everyday world are linked.

Choices catalogue



•Lothar Baumgarten, 'Accès aux Quais' Tableaux Parisiens, Arc Musée d'Art Moderne de la Ville de Paris

APR

New York City's Department of Consumer Affairs proposes revisions in regulations governing auction houses, requiring auctioneers to immediately announce lots that fail to sell before the next round of bidding begins.

MAY

Fiat automobile and manufacturing company establishes the largest corporation-sponsored arts institution in Europe with the opening of the Palazzo Grassi in Venice.

The Federal Bureau of Investigation exhibits a portion of its skillful art forgeries to increase awareness of art fraud.

JUN

15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 01 02 03 04 05 06 07 08 09 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25

26 27 28 29 30 31 02 03 04 05 06 07 08 09 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 01 02 03 04 05 06

Window on Broadway  
Komar and Melamid

WorkSpace Gallery  
The Tomb of the Unknown Whore, Cply



accessioned  
Cply (William Copley)  
Untitled, 1986

Sots Art  
opens

Mercer Street Window  
Born from Sharp Rocks,  
Edgar Heap of Birds

New Work Gallery  
Jessica Diamond, Connie Hatch,  
Group Material (Doug Ashford, Julie  
Ault, Mundy McLaughlin, Tim Rollins)

Main Gallery

## Sots Art

Organized by: Margarita Tupitsyn, guest curator

APR 12 - JUN 12, 1986

Traveled to: Glenbow Museum, Calgary, Ontario; Everson Museum of Art, Syracuse, New York

Artists: Eric Bulatov, Vitaly Komar and Alexander Melamid,  
Alexander Kosolapov, Leonid Lamm, Leonid Sokov,  
Kazimer Passion Group

Press:



Nancy Tousley, "War of Images," Sunday Herald, Calgary, Ontario, December 14, 1986.

Essay Excerpt: The radicality of Sots Art went beyond its uniqueness in the context of strict Soviet restrictions on art production; rather, its critical importance lay in the fact that the Sots artists proposed to view Socialist Realism not as mere kitsch or as simply a vehicle for bureaucratic manipulation and state propaganda, but as a rich field of stereotypes and myths which they could transform into a new, contemporary language, one able to deconstruct official myths on their own terms.

Margarita Tupitsyn, Sots Art catalogue

Alfredo Jaar, "Rushes," Spring Street Subway Station, New York

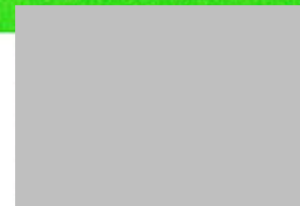
Soho Library Center  
donated by Larry Aldrich  
opens to the public

Mercer Street  
Window  
Seven Years of Living Art,  
Linda Montano



accessioned  
Vitaly Komar and Alexander Melamid  
Thank You Comrade Stalin for Our Happy Childhood, 1983

accessioned  
Leonid Lamm  
Seventh Heaven, 1986



accessioned  
Alexander Kosolapov  
Symbols of the Century:  
Lenin & Coca-Cola, 1982



•Mark Dion, "Toys 'R' Us," *The Fairy Tale: Politics, Desire and Everyday Life*, Artists Space, New York

JUL

07 08 09 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 01 02 03 04 05 06 07 08 09 10 11 12 13 14 15 16 17 18

Damaged Goods  
opens

Lobby  
Sets from *Cinderella*,  
Ericka Beckman



Window on Broadway  
Anne Doran

New Work Gallery  
*Past, Present, Future*  
Organized by Marcia Tucker;  
Artists: Daniel Faust, Amanda Means, Andres  
Serrano, Susan Unterberg, Carrie Mae Weems

Mercer Street Window  
Leslie Sharpe

## Komar and Melamid

Artists represented in the Semi-Permanent Collection

We wanted to write about art.  
But thoughts of art do not come to  
mind. Still in all, in the depth of  
the soul a purely Russian idea is  
preserved; that art is not in art  
but is above and around it. Art is

only an excuse or a mask or a social  
position, something insubstantial.

Yes, art is a social position,  
nothing more. You say: "Leave me  
in peace, I am an artist!" "Ohhh,  
an artist!" "Yes, an artist!"

Poems about Death, 1988

New York Governor Mario Cuomo vetoes a  
state bill limiting the ability of foreign gov-  
ernments and cultural institutions to reclaim  
art works illegally acquired by museums.

A group calling themselves the Australian  
Cultural Terrorists steals Picasso's *Weeping  
Woman* from the National Gallery of Victoria in  
Melbourne, threatening to destroy it unless the  
arts budget is raised by 10% and a \$5,000 annual  
prize for young Australian artists is established.

AUG

19 20 21 22 23 24 25 26 27 28 29 30 31 01 02 03 04 05 06 07 08 09 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29

Mercer Street Window  
*Seven Years of Living Art*,  
Linda Montano

accessioned  
Andres Serrano  
*Octopus Head*, 1985

Main Gallery

Damaged Goods: Desire  
and the Economy of the Object

JUN 21 - AUG 10, 1986

Organized by: Brian Wallis

Artists:

Judith Barry, Gretchen Bender, Barbara Bloom,  
Andrea Fraser, Jeff Koons, Justen Ladda, Louise Lawler,  
Ken Lum, Allan McCollum, Haim Steinbach



accessioned  
Allan McCollum  
*Perfect Vehicles*, 1986

Essay Excerpt: The abstraction of the consumer object has been achieved through  
the spectacular effects of advertising, display, and presentation—strategies  
which are directed more at motivating the viewer's desire for consumption than  
at demonstrating the utilitarian properties of the object. This exhibition seeks  
to raise some fundamental questions regarding the shifting state of economic  
and social exchange and to suggest ways in which the work of certain artists  
and critics have addressed these issues. Inherent in the work of the artists  
included is the necessity for change, not only within the over-commercialized  
environment of the art world but in economic conditions in general.

Brian Wallis, *Damaged Goods* catalogue.



The art and antiques of Ferdinand and Imelda Marcos are sold by the Philippine Government, to recover \$10 billion in assets stolen by the former president.

SEPT

The Metropolitan Museum of Art deattributes two paintings by Rembrandt and relabels them "from the workshop of Rembrandt" based on a report from the Rembrandt Research Project that questions the paintings' authenticity.

OCT

Due to financial problems, the Museum of Contemporary Art in Los Angeles announces plans to sell some of their works acquired from Count Giuseppe Panza di Buono in 1984.

NOV

A two-year dispute between Robert Rauschenberg and Los Angeles businessman Frederick Weisman becomes public, when Weisman consigns nine works by the artist to Sotheby's without setting a minimum floor price.

30 31 01 02 03 04 05 06 07 08 09 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 01 02 03 04 05 06 07 08 09 10

Window on Broadway  
Triptych,  
Kristin Jones and Andrew Ginzel

Mercer Street Window  
Baseball Action Shots Annual:  
Future Hall of Famers,  
Susan Grayson

## A Distanced View opens

## Allan McCollum

Artist represented in the Semi-Permanent Collection

Artworks sometimes seem to be just like tokens, or coins . . . circulating from person to person, or from gallery to museum to auction house, and so on. They accrue meaning and

value at every step. Circulating like coins but much more slowly, of course, and on an entirely different historical scale. But they're always moving . . .

Allan McCollum, 1992 interview by Thomas Lawson, Allan McCollum, Bill Bartman and Miyoshi Barosh, eds. (Calif.: A.R.T. Press, 1995).

11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 01 02 03 04 05 06 07 08 09 10 11 12 13 14 15 16 17 18 19 20 21

Mercer Street  
Window  
Seven Years of Living Art,  
Linda Montano

Main Gallery

A Distanced View: One Aspect of Recent Art from Belgium, France, Germany, and Holland SEPT 26 - NOV 30, 1986

Organized by: Lynn Gumpert

Artists: Belgium: Lili Dujourie, Jan Vercruysse  
France: BAZILEBUSTAMANTE, Marie Bourget, Gerard Collin-Thiebaut  
Germany: Katharina Fritsch, Astrid Klein, Harald Klingelholler, Klaus vom Bruch  
Holland: Fortuyn/O'Brien, Gea Kalksma, Niek Kemps

accessioned  
Jan Vercruysse  
Atopies IV, 1985

**Essay Excerpt:** The hype of German and Italian Neoexpressionism has obscured our awareness of the current state of affairs in other European countries and of artists working outside the dominant modes of painting and sculpture. *A Distanced View: One Aspect of Recent Art From Belgium, France, Germany, and Holland* seeks to redress this situation by introducing fourteen artists (including two collaborative teams) who have chosen a more hybrid approach with overlaps or crossovers between media. And while they by no means form a cohesive stylistic group, they do pursue a particular mode of inquiry distinct from the more emotional, and publicized, style of painting favored by the neoexpressionists. Theirs is a more distanced, mediated mode which shuns the personal signature or brush-stroke of the artist and places them within both the American conceptual and more specifically European heritage of Marcel Duchamp, René Magritte, Marcel Broodthaers, Joseph Beuys, and Daniel Buren.

Lynn Gumpert, *A Distanced View* catalogue



L'Object de la Peinture, Ecole Superior d'art Visuel, Geneva

Sotheby's and Christie's break records in auction sales spurred by changes in tax laws to take effect in January 1987 limiting allowable deductions for donating art.

DEC

U.S. art dealers and auctioneers announce that recent sales statistics show Japanese art dealers and collectors as buyers of some of the highest priced lots on auction, making them the second largest force in the art market next to American buyers.

JAN

The Metropolitan Museum of Art opens the Lila Acheson Wallace wing for 20th-century art, the fourth largest museum gallery in Manhattan devoted to 20th-century art.

FEB

22 23 24 25 26 27 28 29 30 01 02 03 04 05 06 07 08 09 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 01 02

Window on Broadway  
Uh-Oh, Richard Baim

WorkSpace Gallery

Homo Video: Where We Are Now

Organized by William Olander; Artists: Peter Adair and Robert Epstein, Jerry Allyn, Lyn Blumenthal, Gregg Bordowitz, Richard Fung, John Goss, John Greyson, Heramedia, Stuart Marshall, David Merieran, Joyan Saunders, Suzanne Silver, Rick "X"

Hans Haacke

opens

New Work Gallery

Three Photographers: The Body

Organized by William Olander;

Artists: Dorit Cypis, Monique Safford, Lorna Simpson

03 04 05 06 07 08 09 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 01 02 03 04 05 06 07 08 09 10 11 12 13

Hans Haacke:  
*Memory and Instrumental Reason*  
Lecture by Benjamin Buchloh at Cooper Union

Mercer Street  
Window  
Seven Years of Living Art,  
Linda Montano

Main Gallery

## Hans Haacke: Unfinished Business DEC 12, 1986 - FEB 15, 1987

Organized by: Brian Wallis

Traveled to: Mendel Art Gallery, Saskatchewan, Canada; La Jolla Museum of Contemporary Art, La Jolla, California; Lowe Art Museum, Coral Gables, Florida

Artist: Hans Haacke

Press: "Unlike most politically motivated art, Haacke's has not only explored the institutional mind, it has entered and touched its nerve endings, forcing responses from it and bringing it into visibility by incorporating those responses within itself."

Jean Fisher, "Hans Haacke's Corporate Muse," *Artforum*, March 1987.

accessioned

Hans Haacke

*Global Marketing* (detail), 1987

Essay Excerpt: One of the least apparent, though most politically expedient, aspects of Hans Haacke's work is the way in which it addresses and challenges its audience. For while the ostensible subjects of Haacke's works are the specific social and economic conditions he bares, the real political consequence is the education and transformation of the viewer.

Brian Wallis, *Hans Haacke catalogue*

## Hans Haacke

Artist represented in the Semi-Permanent Collection

There are two things I have been concerned with, from the beginning: I want to retain the right to veto the inclusion of my work in shows I don't want to be associated with. And I want a cut of the profits others make out of trading what I produced.

I'm still using the form contract that was developed back in the early '70s by Bob Projansky and Seth Siegelbaum. There have been occasions when collectors did not want to enter into this agreement with me. I was then confronted with the choice of forgoing a sale or blinking. In each case I said, if you want to exploit me, forget it! I don't want you as custodian of my work.

I know the Museum of Modern Art is actively opposed to the contract. A few years ago, Crown Point Press gave the Museum a portfolio of prints they had published. A print of mine, *Tiffany Cares*, was part of the portfolio (the print included a reproduc-

tion of a Tiffany ad with the telling title: "Are the rich a menace?"). MoMA did not want to sign the contract that accompanied my print. Consequently, the print was excluded from the gift portfolio. Later I was told by someone on the inside that the Museum's lawyer had advised them not to sign because that would potentially have undermined their arguments against the arts legislation then under consideration in Congress. Apparently, the Modern takes the position that the works in its collection are like chattel. That attitude would be normal in the corporate world. However, it strikes me as unseemly for a museum to treat artists and their works like corporate assets.

As far as resale royalties are concerned, I don't see why visual artists should be treated differently from writers, composers, or musicians. Some people argue that resale royalties would

(Continued on p.102)



James Luna, "The Artifact Piece," The Museum of Man, San Diego

Norton Simon and the University of California, Los Angeles agree to transfer two vast art collections to the university. The \$750 million gift is the largest donation of any kind given to an American university.

MAR

The J. Paul Getty Museum spends almost \$400 million on acquisitions since 1982.

APR

The Japanese company Yasuda Fire and Marine Insurance buys Van Gogh's *Sunflowers* at Christie's for \$39.9 million.

First Bank Systems Visual Arts program initiates "You be the Curator," inviting employees to select art works they deem the "worst" or the "best" in the collection. Sections are displayed in employee cafeterias.

MAY

14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 01 02 03 04 05 06 07 08 09 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27

Pat Steir

opens

Window on Broadway  
Sweet Red-2, Su-Chen Hung

New Work Gallery  
Reading Art, William Anastasi,  
Su-Chen Hung, Larry Johnson

WorkSpace Gallery  
Exit, Ulrik Samuelson

One Night Only: Performance

Organized by William Olander;  
Artists: Dancenoise,  
Ethyl Eichelberger, Danny Mydlack,  
Pat Oleszko, Danitra Vance, and others

Main Gallery

Pat Steir: Self-Portrait: An Installation

FEB 27 - APR 12, 1987

Organized by: Marcia Tucker

Artists: Pat Steir

accessioned

Pat Steir

The Drawing Lesson:  
Part I, Line, 1978



accessioned

Pat Steir

The Drawing Lesson:  
Part II, Color, 1978



Essay Excerpt: They're not exactly self-portraits: am I looking only at myself? I'm not interested in myself anymore. I've already been through Freudian analysis. One thing it made me do was to look at things in a historical as well as personal context. A lot of things that seem personal are not. . . . I don't find the interpretation of one's own history as important as the fact that one is in a worldly context. In other words, one learns to see oneself contextually, to envision one's historical place, which is far from being an isolated persona.

Pat Steir, *Pat Steir* catalogue

Guerrilla Girls Review the Whitney, The Clocktower Gallery, New York

28 30 31 01 02 03 04 05 06 07 08 09 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 01 02 03 04 05 06 07 08 09

Mercer Street Window

Seven Years of Living Art,  
Linda Montano

Fake

opens

Window on Broadway  
Peering Beyond the Mask, Dennis Gillingwater

New Work/WorkSpace Galleries

The Other Man: Alternative Representations of Masculinity  
Organized by Marcia Tucker; Artists: Nicholas Africano,  
Ken Aptekar, John Coplans, Greg Drasler, Walton Ford,  
Mike Glier, Lee Gordon, Pier Marton, Tony Mendoza

Main Gallery

Fake

MAY 8 - JUL 12, 1987

Organized by: William Olander

Artists:

Dennis Balk, Nancy Burson, David Cabrera,  
Laurel Chiten and Cheryl Qamar, Clegg and Guttman,  
Mark Dion and Jason Simon, Duvet Brothers,  
Tim Ebner, John Glascock, Day Gleeson and  
Dennis Thomas, Guerrilla Tapes, Fariba Hajamadi,  
Reginald Hudlin, Joan Jubela and Stanton Davis,  
Annette Lemieux, MICA-TV, Paul McMahon,  
Branda Miller, Peter Nagy, David Robbins,  
John Scarlett-Davis, Andres Serrano, Shelly Silver,  
Michael Smith, Sarah Tuft

Essay Excerpt: To utter the word "fake;" to point a finger and say "fraud;" to declare what was believed to be original "counterfeit," can promote an extraordinary rupture in the social fabric. To create a fake; to perpetrate a fraud; to pass a counterfeit is literally illegal, but in a broader, metaphorical sense, each constitutes a subversive act which, if not prosecutable, is not easily tolerated. Yet, in a global economy increasingly dominated by high technology capable of reproducing copies more "real" than the real thing, the fake is revealed only with great difficulty. Indeed, for a fake to operate as a fake, it must pass as an original, circulating freely in our system of late capitalism, from the art forgery to the knock-off high fashion, from the pirated record album to the copyright infringement.

William Olander, *Fake* catalogue



•The Law and Order Show, John Weber Gallery, Leo Castelli Gallery, Barbara Gladstone Gallery, and Paula Cooper Gallery, New York

The National Bank of Washington announces plans to sell a series of 92 lithographs by Robert Rauschenberg that were used as partial collateral by Gary Hart for a presidential campaign loan.

JUN

10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 01 02 03 04 05 06 07 08 09 10 11 12 13 14 15 16 17 18 19 20

JUL

Rosenthal Art Equities offers loans to art collectors of up to \$1 million.

AUG

21 22 23 24 25 26 27 28 29 30 01 02 03 04 05 06 07 08 09 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 01

Mercer Street Window  
Seven Years of Living Art,  
Linda Montano

essay continued from p.99

harm younger artists, because it would reduce the total amount in the art market, and benefit only established artists. The logic of that argument is: artists who do sell should subsidize those who don't. Meanwhile the speculators walk away with big money. It is hard to listen to exploiters worry about the welfare of poor artists, particularly when they are not the ones to invest their profits in less established work. And we are only talking about giving up 15% of their gain.

A few of my works have been resold. One was even auctioned at Christie's. Because it had to be auctioned under the terms of contract, the auctioneer had to alert the potential bidders to that effect. There was loud laughter in the audience. One well-known dealer

exclaimed: "He must be kidding!" The work was then bid up to a price nobody had expected. I hate auctions, but this was a bit of vindication.

What I find remarkable in all these discussions is the boldness with which some collectors and dealers demand the unrestricted right to exploit the work of artists. They state their claims without shame—and they are admired for it.

I think it is the job of those who managed to survive in the market, and therefore have some clout and can afford alienating intransigent collectors and dealers (Rauschenberg deserves credit for having taken the initiative years ago), to spearhead a drive for the protection of artists' moral rights, and for their participation in the profits that are made with their work.

Hans Haacke, "For Artists' Royalties," interview by Martha Buskirk, *Art in America*, July 1991.

## William Olander

Curator 1986-1988 and Senior Curator 1988-1989

I don't consider myself just a curator. I'm a producer. And I think curators have, in a sense, become that. I've never been the kind of person who points at something and says, "Oh, that's good," and then points at something and says, "That's bad." I believe in distinction but I also believe in variety, and the ability to let art speak for itself. Which I think we do.

... I don't see much change in museum practice, at least not with the big museums. The smaller places I believe will survive. They're trying, like The New Museum, to change. For instance, we did the Malcolm McLaren show in an attempt to change what is shown in a museum, and how. Unfortunately, people still

attach themselves to the personality; I wish that could change.

I wish the public could see how far we've come in our thinking, so that we don't have to do a show that's just about one thing, or one person. I think we share a very different vision of what a museum can be, but it's very difficult to explain that to others. When you try to do something like the *Women with AIDS* show, I have a feeling that people won't think either about AIDS or about art, they'll think, "Oh, that's just The New Museum." And that makes me feel bad. We have a reputation for doing shows that are socially conscious, but the minute we do them, it's as though they didn't happen. What do you think?

William Olander, unpublished interview by Marcia Tucker, January 1989.



•For Collectors II, The Cleveland Center for Contemporary Art, Ohio

SEPT

02 03 04 05 06 07 08 09 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 01 02 03 04 05 06 07 08 09 10 11 12

## Bruce Nauman Drawings

opens

Window at 65 Fifth Avenue  
Laurie Hawkinson

New Work Gallery  
Betty Goodwin: New Work

Main Gallery/Traveling Exhibition

## Bruce Nauman Drawings: 1965-1986

SEPT 11 - NOV 8, 1987

Organized by: Dieter Koepplin, Chief Curator of Prints and Drawings, Museum für Gegenwartskunst Basel, and Coosje van Bruggen, coordinated for presentation at The New Museum by Marcia Tucker

Artists: **Bruce Nauman**

Press: "It has the feeling of an extended studio visit, for Mr. Nauman's drawings are very much the working kind. They are made with a minimum of fuss in order to record an idea or to see what something will look like."

Roberta Smith, "Art: Bruce Nauman Retrospective," *The New York Times*, October 30, 1987.

Deaccessioned  
Fall 1984

accessioned  
Bruce Nauman  
*Untitled (Sculpture)*, 1967

Essay Excerpt: For Bruce Nauman drawing is equivalent to thinking. From 1966, when he left the University of California at Davis, until about 1969—when he alternated between traveling in Europe and working in his studio in Mill Valley—he drew mostly small, quick sketches that served as notes for sculptures or diagrams for films, videotapes, and performances. Nauman drew these in pencil while sitting at his desk; they were like writing. At the same time he made larger drawings in which he tried to solve the execution of a sculpture or imagine how it would work out. . . . Occasionally, Nauman would make a representational drawing of a work after it had been executed, reasoning that "when I take distance I can see aspects of the work that did not appear before, but which now seem the most important." Nauman approaches his projects systematically, even if he often pushes their inner logic into absurdity.

Coosje van Bruggen, *Bruce Nauman Drawings: 1965-1986* (Basel: Museum für Gegenwartskunst, 1986).

Active Surplus: The Economy of the Object, The Power Plant, Toronto, Ontario•

The Visual Arts program at First Bank Systems establishes a "Controversy Corridor." Employees and customers are given the opportunity to petition the removal of art works from office spaces to the "Corridor."

OCT

13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 01 02 03 04 05 06 07 08 09 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24

The U.S. stock market collapses. The Dow Jones Industrial Average falls 508.32 points.

WorkSpace Gallery  
*The Navigator's Encyclopedia*,  
Christiaan Bastiaans



East and West Germany agree to exchange several hundred art works that were stranded on the wrong side of the border partitioning Germany after World War II.

NOV

Vincent Van Gogh's *Irises* sells for \$53.9 million, a new record for the highest price paid for an art work at auction.

DEC

25 26 27 28 29 30 31 01 02 03 04 05 06 07 08 09 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 01 02 03 04 05

Crossovers:  
*New Tendencies*  
Lecture by Wolfgang Max Faust

Mercer Street Window  
Seven Years of Living Art, Linda Montano

WorkSpace Gallery  
*Social Studies: Recent Work on Video and Film*, Organized by William Olander;  
Artists: Andre Burke, Ayoka Chenzira, Sharon Greytak, Todd Haynes, Aron Ranen, Daniel Reeves, Caroline Sheldon, Rea Tajiri, Testing the Limits Collective

Ana Mendieta opens

*American Dining: A Working Woman's Moment*  
Site-specific installation at Gefens Dairy Restaurant by Jerri Allyn

New Work Gallery  
New Paintings, Charles Clough and Mimi Thompson

Window On Broadway  
Let the Record Show . . . Act Up (Gran Fury)

accessioned  
ACT UP (Gran Fury)  
Neon Sign (*Silence = Death*)  
from Let the Record Show . . ., 1987  
William Olander Memorial Fund

accessioned  
ACT UP (Gran Fury)  
LED Sign from Let the Record Show . . ., 1987  
William Olander Memorial Fund

Press:

"After making Let the Record Show . . . for The New Museum, for example, the group from ACT UP reconvened and decided to continue their work. Among the general principles discussed at their first meeting, one was unanimously voiced: 'We have to get out of Soho, get out of the art world.' . . . Activist art involves questions not only of the nature of cultural production, but also of the location, or the means of distribution, of that production."

Douglas Crimp, "Aids: Cultural Analysis/Cultural Activism," October 43, Winter 1987.

Essay Excerpt: 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, exhibition brochure.

Re: Placement, LACE, Los Angeles\*

First Bank Systems begins to deaccession works from its renowned contemporary art collection.

JAN

06 07 08 09 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 01 02 03 04 05 06 07 08 09 10 11 12 13 14 15 16

*The Great Goddess Debate: Spirituality Versus Social Practice in Recent Feminist Art*

Panel discussion on current directions in feminist art, with Lyn Blumenthal, Rosalyn Deutsche, Kate Linker, Arlene Raven, Nancy Spero, Judith Wilson

*American Dining: A Working Woman's Moment*  
Performance at The New Museum by Jerri Allyn

Main Gallery

Ana Mendieta: A Retrospective

NOV 20, 1987 - JAN 24, 1988

Organized by: Petra Barreras del Rio, Director, El Museo del Barrio, New York, and John Perreault, Visual Arts Director, Snug Harbor Cultural Center, Staten Island; coordinated for presentation at The New Museum by Lynn Gumpert and Karen Fiss

Artists:

Ana Mendieta

Press:

"The complexity of Ms. Mendieta's work can be suggested by its paradoxes. While it is driven by a deep longing to break her sense of solitude and exile by uniting herself with nature, this union could only be attained in the most solitary ways."

Michael Brenson, "Art: Works by Ana Mendieta in a Retrospective Exhibition," *The New York Times*, November 27, 1987.

Essay Excerpt: I have been carrying on a dialogue between the landscape and the female body (based on my own silhouette). I believe this has been a direct result of my having been torn from my homeland (Cuba) during my adolescence. I am overwhelmed by the feeling of having been cast from the womb (nature). My art is the way I re-establish the bonds that unite me to the universe. It is a return to the maternal source.

Ana Mendieta, quoted in John Perreault, *Ana Mendieta* catalogue.



• *L'Object de l'Exposition*, Centre National des Arts Plastiques, Paris

Dr. Armand Hammer announces plans to build a \$30 million museum in Los Angeles to house his collection which he once planned to donate to the Los Angeles County Museum of Art.

The Whitney Museum of American Art opens a branch at Federal Reserve Plaza in New York City.  
FEB

The Soviet Union's Ministry of Culture and Sotheby's announce an agreement to hold the first international art auction in Moscow since the Bolshevik Revolution.

17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 01 02 03 04 05 06 07 08 09 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27

Window on Broadway  
Museum Notions, Art Parts  
(artist Daina Shobrys)

New Work Gallery  
Selections from the  
Semi-Permanent Collection  
Organized by William Olander

The Living  
Paintings  
opens

WorkSpace Gallery  
Requiem, Wolfgang Staehle

One Plus Or  
Minus One  
opens

Main Gallery

Artists Projects: The Living Paintings

FEB 3 - 14, 1988

Organized by: Marcia Tucker; coordinated by Karen Fiss

Installation by: Stephen Taylor Woodrow

Press: "The most remarkable aspect of [*The Living Paintings*] was its remarkable tension, the erosion of the boundaries between viewer and 'object.'"

Salem Alaton, "Close Encounters of the Artistic Kind," *The Globe and Mail*, February 15, 1988.

Essay Excerpt: Part theater, part performance, part "pure" painting taken to its (il)logical extreme, *The Living Paintings* plays with the interstices between reality and illusion, dramatically underscoring the fact that both are variable constructs. . . . This is a case where the artists, themselves admittedly curious to find out what it feels like to be a work of art, are able to garner an immediate response from the viewers—and even contest it.

Marcia Tucker, exhibition brochure.

Louise Lawler, *Les Objects*, Galerie Meert Rihoux, Brussels•

New York City's Department of Consumer Affairs enforces a law requiring art galleries to display the prices of works within sight of customers.

The Prado Museum in Madrid is selected to house part of the Thyssen-Bornemisza collection.

MAR

APR

28 29 01 02 03 04 05 06 07 08 09 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 30 31 01 02 03 04 05 06 07 08 09 10

Mercer Street Window  
Seven Years of Living Art,  
Linda Montano

Nitelife  
opens

Main Gallery

Artists Projects: One Plus Or Minus One

FEB 19 - APR 3, 1988

Organized by: William Olander

Installation by: May Stevens

Press: "May Stevens has never been afraid to either name names or to make critical judgments. For more than three decades she has never failed to pour the passion of her convictions into her work."

Carol Jacobsen, "Two Lives: Ordinary/Extraordinary,"  
*Art in America*, February 1989.

accessioned  
May Stevens  
*Everybody Knows Me*, 1982

Essay Excerpt: I have no intention of denying Stevens's "innovations" nor her position within the feminist community. But I do wonder why her recent critics are so desirous to place her so firmly in the postmodern camp. The evolution of *One Plus Or Minus One*, for example reveals in many ways a classical modernist. That is, in its earliest manifestation . . . it was intensely didactic, a work of conceptual agitprop, or as Stevens originally described it, possessing "an aura of detection, of clues, of murder . . ." In its final version, it is more "May Stevens;" it possesses that signature style that we have come to recognize as hers . . . It is more a part of the oeuvre; it is more fixed (and recognizable) as a work of art; it is, in a word, "modern."

William Olander, exhibition brochure.



•Michael Asher, untitled project, Artists Space, New York

The Andy Warhol Foundation, with assets estimated at \$100 million, is established as the primary beneficiary of Warhol's estate, which includes more than 3,000 art works, antiques and collectibles.

Sotheby's sells 10,000 items from Warhol's personal collection of art, furniture, and decorative objects for a total of \$25.3 million, twice as much as the auction house expected.

MAY

11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 01 02 03 04 05 06 07 08 09 10 11 12 13 14 15 16 17 18 19 20 21 22

Jonathan Apples & Company:  
A Dance Performance

Markus  
Raetz  
opens

Window on Broadway  
Ave . . . Morituri te salutant  
(Hail . . . those who are about to die salute you),  
Maxine Hayt

Survival  
Research  
Laboratories  
Performance at  
Shea stadium  
parking lot,  
co-sponsored by  
Creative Time,  
The Kitchen,  
and The New  
Museum

Main Gallery

Artists Projects: Nitelife—Three evenings  
of new and experimental performance

APR 3 - 9, 1988

Organized by: William Olander, Laura Trippi, and Russell Ferguson

Lobby

Installation: Christian Marclay, Richard Prince, Laurie Simmons

Artists:

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

Essay Excerpt: One of the reasons that current art activity is so focused on the traditional commodity forms of painting and sculpture is that few artists are willing to pursue a career devoted to ephemeral art in an era clearly unsympathetic and non-supportive. Thus, in a classic fashion, an organization such as The New Museum can still function as a genuine "alternative" by presenting, with its tongue self-consciously in its cheek, a temporary home for a project like *Nitelife*.

William Olander, exhibition brochure

The Logic of Display, PS 1, New York

Manuel Gonzalez, director of the Holly Solomon Gallery in NYC, is appointed as executive director of Chase Manhattan Bank's art program.

Sotheby's first auction in China nets approximately \$500,000. A portion of the proceeds will go toward renovation of the Great Wall.

JUN

JUL

23 24 25 26 27 28 29 30 31 01 02 03 04 05 06 07 08 09 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 01 02 03

Mercer Street Window  
Seven Years of Living Art, Linda Montano

The Ideology of the Margin: Gender, Race, and Culture; Series of five panel discussions

Apr 27 Introduction: The Politics of Marginalization: Luis Camnitzer, John Jeffries, Renee Tajima, Marcia Tucker, Carrie Mae Weems  
May 4 Culture and The Canon: The Institution's Responsibility: Fay Chiang, Kinshasha Conwill, Douglas Crimp, Richard Powell, Tim Rollins  
May 11 How We See Ourselves, How Others See Us: Michael Callen, Martha Gever, Sharon Greytak, Adrian Piper, Juan Sanchez  
May 18 Feminism and Third World Culture: Alia Arasounly, Jean Franco, Howardena Pindell, Barbara Smith  
May 25 Representation and Popular Culture: Warrington Hudlin, David Henry Hwang, Hanif Kureishi, Greg Tate, Judith Williamson

Main Gallery

Markus Raetz:  
In the Realm of the Possible

MAY 13 - JUL 10, 1988

Organized by: Marcia Tucker

Artist:

Markus Raetz

Essay Excerpt: Raetz's work has an unfinished quality, an openness, which is beguiling and accessible. Its simplicity is disarming, its sensuousness inviting, its intelligence a challenge. The fact that it's very difficult to see is one of its most provocative aspects. I don't mean that it's difficult to look at, but rather that it takes time (often quite a lot of it) to realize that the work is there at all. You have to engage with it intimately or risk coming away with nothing.

Markus Raetz catalogue



•Silvia Kolbowski, *Enlarged from the Catalogue: the United States of America*, Postmasters Gallery, New York

In response to disapproval from many museum professionals, trustees of the New York Historical Society consider changing by-laws regarding the use of proceeds from the sale of works from their collection.

AUG

Exhibition of Reader's Digest's art collection tours ten countries.

G. Crihan receives a patent for a radioactive "fingerprint" that can be used on valuable art to prevent forgeries.

SEPT

A dispute erupts in Santa Fe, New Mexico over who is entitled to describe themselves as an "Indian artist." Federal law states that only enrolled members of recognized tribes can call themselves Indian artists.

04 05 06 07 08 09 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 01 02 03 04 05 06 07 08 09 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 01 02 03 04 05 06 07 08 09 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25

Mercer Street  
Window  
*Seven Years of Living Art*,  
Linda Montano

accessioned  
Felix Gonzalez-Torres  
*Untitled*, 1989  
William Olander  
Memorial Fund

## Felix Gonzalez-Torres

Artist represented in the Semi-Permanent Collection

A reading [of my work] that has always been overlooked is the radicality of the forms of distribution. My stacks are made of paper, an endless stack of paper. This is not a unique piece. What is this thing? A two or three dimensional object? Is the work the certificate of authenticity or the work itself? I guess we can go into a Lacanian model of the child before entering language, the law, the father, and the moment when our relationship to objects seems more free, but I really wonder if it is. Someone's agenda has been enacted to define "public" and "private." We're really talking about private property because there is no private space anymore. Our intimate desires,

fantasies, dreams are ruled and intercepted by the public sphere. There is a lot of memory involved in my work, but I want to stress that the formal aspects are very deliberate. . . .

The fact that someone could just come and take my work and carry it with them was very exciting. Freud said that we rehearse our fears in order to lessen them. In a way this "letting go" of the work, this refusal to make a static form, a monolithic sculpture, in favor of a disappearing, changing, unstable, and fragile form was an attempt on my part to rehearse my fears of having Ross disappear day by day right in front of my eyes.

Felix Gonzalez-Torres, "All the Time in The World," interview by Robert Nickas, *Flash Art*, November/December 1991.

Group Material, *Democracy*, The Dia Foundation for the Arts, New York •

Impresario  
opens

WorkSpace Gallery  
Felix Gonzalez-Torres

New Work Gallery

*Girls Night Out: Femininity as Masquerade*  
Organized by Laura Trippi;

Artists: Meg Cranston, Marilyn Minter, Rona Pondick,  
Tina Potter, Aimee Rankin, Alison Saar, Susan Silas

God Save  
the Spectacle  
Symposium with  
Richard Hell,  
Greil Marcus, Malcolm  
McLaren, Jon Savage,  
Stephen Sprouse,  
Paul Taylor

Main Gallery

Impresario: Malcolm McLaren  
and the British New Wave

SEPT 16 - NOV 20, 1988

Organized by: Paul Taylor, guest curator; coordinated by William Olander

Artists: Malcolm McLaren

Press: "In the show, which was a mélange of T-shirts, press clips, pop videos, and other detritus of McLaren's various productions, Taylor collapsed the categories of the avant-garde and marketing, as though to present hype as a discipline for connoisseurship."

Edward Ball, "The Connoisseurship of Hype," *Afterimage*, December 1988.

Essay Excerpt: Clearly, Malcolm McLaren is a "bad guy" of contemporary pop culture, a reputation that in these times makes him all the more appealing. To many in the worlds of art and social criticism, however, McLaren is like a new type of artist. A "producer" in more than one sense of the word, he has literally orchestrated new musical events and created provocative "cultural texts" within the mass-media. He has also shown that art in the post-avant-garde era is a matter of synthesis, of combining elements from radically different sources. . . . McLaren is a popularizer, which is to say that he is a pioneer.

Paul Taylor, *Impresario* catalogue



• Art/Artifact: African Art in Anthropology Collections, The Center for African Art, New York

New York City Consumer Affairs Department inspects galleries and finds 19 violating a ruling that requires dealers to prominently display prices of artworks to customers.

OCT

Four people receive 50-count Federal indictments for selling over 1,000 fake Salvador Dali lithographs for \$3.2 million.

The furniture and art collection of Claus and Martha von Bulow is auctioned.

NOV

Museums experience a 50% decrease in gifts since the Tax Reform Act of 1986 which limited the deductions for donating works of art.

Sales of contemporary art total \$66.3 million at Sotheby's, and \$42.9 million at Christie's.

The U.S. joins the Bern copyright convention that automatically gives copyright ownership to the creators of works of art without visibly putting a copyright symbol on work.

DEC

26 27 28 29 30 01 02 03 04 05 06 07 08 09 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 01 02 03 04 05 06

*Open Forum*

Discussion to plan *The Decade Show*, with William Olander, Sharon R. Patton, Nilda Peraza, Laura Trippi

07 08 09 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 01 02 03 04 05 06 07 08 09 10 11 12 13 14 15 16 17 18

Mercer Street Window  
*Seven Years of Living Art*,  
Linda Montano

Window on Broadway  
*An Installation by General Idea*,  
AA Bronson, Felix Partz, Jorge Zontal

Christian  
Boltanski  
opens

Artists:

Christian Boltanski

Press:

"Boltanski is caught in the twilight zone somewhere between Ad Reinhardt and Goya."

Donald Kuspit, "Christian Boltanski,"  
*Artforum*, March 1989.

accessioned

Christian Boltanski  
*Tiroire*, 1988

Essay Excerpt: Boltanski's concern is not with autobiography so much as with a shared and collective notion of childhood. And though Boltanski's preoccupation with death centers, in part, around his own demise, his interest, again, is not in his own eventual death, particular and isolated, but death in general . . . even mass death, as he indirectly addresses the inconceivable numbers who died in concentration camps during World War II. Yet Boltanski's contradiction is not only the saying of one thing and, at the same, its opposite; it is also an acknowledgment that life is never black and white, but filled with ironies and inconsistencies.

Lynn Gumpert, *Christian Boltanski catalogue*



- *Magiciens de la Terre*, Centre de Georges Pompidou, Paris
- *Art at the End of the Social*, The Rooseum, Malmö, Sweden

Congress repeals the tax code footnote that cut in half the deductions artists are allowed for their production expenses and overhead.

JAN

The Office of Thrift Supervision, a new agency of the Treasury Department, is established to control the Savings and Loans Associations, due to the many failures that took place in the 1980s.

19 20 21 22 23 24 25 26 27 28 29 30 31 01 02 03 04 05 06 07 08 09 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29

Scott Burton on Brancusi, Artist's Choice series, The Museum of Modern Art, New York

*The Blues Aesthetic: Black Culture and Modernism*, The Washington Project for the Arts, Washington D.C.

Thousands of contemporary Soviet artists are able to sell their works in U.S. galleries as a result of a joint venture between the Soviet Ministry of Culture, the Union of Soviet Artists, and New York art dealer Eduard Nakhamkin, who will act as wholesaler of the works.

FEB

A unit of Chase Manhattan Bank announces plans to raise \$300 million from pension funds to invest in works of art.

MAR

30 31 01 02 03 04 05 06 07 08 09 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 01 02 03 04 05 06 07 08 09 10 11 12

Mercer Street  
Window  
Seven Years of  
Living Art,  
Linda Montano

Robert Colescott  
opens

Window on Broadway  
God Bless America Part II, Ted Victoria

WorkSpace Gallery  
Overlooked/Underplayed: Videos on Women and AIDS  
Organized by Teresa Bramlette, Kyria Sabin, and Alice Yang;  
Artists: Gay Men's Health Crisis, Pratibha Parmar, Scarlot Harlot

New Work Gallery  
Until that Last Breath:  
Women with AIDS  
Photographs by Ann Meredith,  
workshop by Janet Goldner

Women and  
AIDS: Know  
the Facts  
Panel discussion  
with Suki Ports,  
Denise Ribble,  
Ruth Rodriguez,  
Marie St. Cyr;  
moderated by  
Amber Hollibaugh  
with Ann Meredith

Main Gallery/Traveling Exhibition

## Robert Colescott: A Retrospective

FEB 24 - APR 16, 1989

Organized by: San Jose Museum of Art, San Jose, California

Artists: Robert Colescott

Press: "Robert Colescott's paintings have criticized the art canon for its racism more directly, and more shockingly, than any other work by a black artist."

Thulani Davis, "Canon Fodder," *The Village Voice*, March 21, 1989.

**Essay Excerpt:** Colescott's work is not the consumerist romance of the Pop artists. One of his techniques is to appropriate images from the masterpieces of art history and from advertising, charging the original characters or replacing them with surrogates in such a way as to ask the question "what if . . . ?" What if you switched the sex of the figures in classical image Laocoön? What if you made the Flemish bride in Jan van Eyck's Arnolfini wedding portrait black? What would our reaction be and what kind of world would we have if these were the normal situations? . . . Colescott's increasing inclination toward allegorical formulations occurs at a time when his influence, like that of other "old-time" figurationists such as Leon Golub and Peter Dean, is beginning to be felt in the art world. At a moment when "appropriation" is the critical catchword, Colescott is rapidly moving to personally distilled and universal statements about the role of individuals in history and the progression of cultural achievements.

Lowery Stokes Sims, Robert Colescott (San Jose: San Jose Museum of Art, 1987).

accessioned  
Robert Colescott  
*The Star (A View from  
the Pinnacle)*, 1987



- Stephen Prina, *Monochrome Painting*, The Renaissance Society, Chicago
- Sophie Calle, "Le Fantôme (Bonnard, Nu dans le Bain)," *Histoires de Musée*, Musée d'Art Moderne de la Ville de Paris

APR

13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 01 02 03 04 05 06 07 08 09 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24

**Black to the Future:  
A Series on Contemporary  
African Aesthetics**

Organized by Kellie Jones, Jamaica Arts Center

Mar 14 *Unedited Robert Colescott*  
Lecture by Lowery Stokes Sims

Mar 21 *Performance by Alva Rogers*  
in collaboration with Lisa Jones,  
Brandon Ross, Charles Burnham

Mar 28 *African-American Aesthetics:  
Links to the Past, Direction for the Future*  
Panel discussion with Nelson George, Lisa  
Jones, Judith Wilson, George C. Wolfe;  
moderated by Kellie Jones

**Mercer Street  
Window**  
*Seven Years of Living Art*,  
Linda Montano

- A Forest of Signs: *Art in the Crisis of Representation*, The Museum of Contemporary Art, Los Angeles
- Barbara Bloom, "The Reign of Narcissism," Jay Gorney Modern Art, New York

MAY

JUN

25 26 27 28 29 30 01 02 03 04 05 06 07 08 09 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 01 02 03 04 05

**Uccelli, The Drugs of Love**  
New York premiere  
of a play by Roman Paska

**Nancy Spero**  
opens

**WorkSpace Gallery**  
*Common Land/Greenham*,  
Margaret Harrison

**New Work Gallery**  
Guillaume Bijl

**A Tale of Two Sites:  
The Best of Times/  
The Worst of Times**  
Lecture by Jon Bird  
on cultural activity in Britain  
under Margaret Thatcher

Main Gallery/Traveling exhibition

## Nancy Spero: Works Since 1950

MAY 19 - JUL 9, 1989

Organized by: Dominique Nahas, Curator of Modern Art, Everson Museum of Art, Syracuse, New York

Artists: **Nancy Spero**

Visitor  
Participation

Video Project: *Responses to Nancy Spero: Works Since 1950*

**Press:** "Spero delights in leaping over the deconstructive dance. Affirmative and Utopian rather than critical or narcissistic, these late works offer not a female object to be seen with horror, but the trace of a possible bodily schema in command of its history and its speech."

Maureen P. Sherlock, "Nancy Spero," *Arts Magazine*, October 1989.

**Essay Excerpt:** Spero turns to the pantheon of antiquity to express expanded possibilities for the feminine. Onto the repertoire of classical images, she grafts modern images of women that enlarge the range of possibilities even further, as well as giving the myth modern dress. This antireductionist stance is much needed after centuries of patriarchal culture that has either reduced feminine roles or eliminated them altogether. Spero's scope is unique, complex, vast, for not only does she use a wide range of classical modern imagery, she also reclaims for the feminine imagery long associated with the masculine. In her work, the giant phallus transported in the classical Haloa Festival as a regenerative symbol becomes a symbol of feminine power.

Dominique Nahas, *Nancy Spero: Works Since 1950* (Syracuse: Everson Museum of Art, 1987).



- *Desire of the Museum*, The Whitney Museum of American Art, Federal Reserve Plaza, New York
- *Art Collected: Private, Corporate and Museum Contexts*, University Art Museum, State University of New York

JUL

The Annenberg Collection of Impressionist and Post-Impressionist paintings receives record breaking attendance at the Philadelphia Museum of Art.

06 07 08 09 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 01 02 03 04 05 06 07 08 09 10 11 12 13 14 15 16 17

### Conversations on Feminism and Contemporary Art

Panel discussion with Margaret Harrison, Jo-Anna Issak, Nancy Spero

Readings from  
*Blasted Allegories*  
Organized by Brian Wallis

accessioned

Nancy Spero  
*Sky Goddess I Diptych (Totem)*, 1986

- 50 Years of Collecting: Art at IBM, IBM Gallery of Arts and Sciences, IBM Corporate Headquarters, New York• at Binghamton
- Millie Wilson, *Faux Semblantes: Peter (A Young English Girl)*, LACE, Los Angeles•

AUG

The Martin Lawrence Galleries opens branches in 29 affluent shopping malls across the U.S. Art by Andy Warhol, Keith Haring, Robert Mapplethorpe are among the works available for purchase.

18 19 20 21 22 23 24 25 26 27 28 29 30 31 01 02 03 04 05 06 07 08 09 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28

## Nancy Spero

Artist represented in the Semi-Permanent Collection

When Marcia Tucker's brilliant counter-museum idea became a reality nearly twenty years ago, challenging established museums, she created a space to exhibit new art, art outside the mainstream, a wide selection of contemporary artists' work that would be "homeless" otherwise.

The New Museum gave me a crucial New York retrospective in 1988. At the time of the exhibition, a diptych of mine was purchased for the Museum's Semi-Permanent Collection. Of course I was thrilled that this piece would have a "home"—but I was subsequently disappointed to learn that after a period of time the Museum sells the

objects in its Collection.

I understood the rationale of selling work after a specified period in order to maintain a contemporary collection. However, I also recognized the significant shortcomings of such an approach. Adhering to a strict temporal rule for determining what is contemporary seems arbitrary and impairs our ability to see continuity between generations of artists of the recent past. Selling off works in the Collection also undermines the ability to maintain a record of the Museum's history. While challenging traditional art collecting practice, a temporary collection also plays into market-driven ideas of obsolescence.



- *Fieldworks: Collecting as Folklore*, Levy Gallery for the Arts in Philadelphia, Moore College of Art and Design
- Andrea Fraser, *Museum Highlights: A Gallery Talk*, The Philadelphia Museum of Art

SEPT

OCT

29 30 31 01 02 03 04 05 06 07 08 09 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 01 02 03 04 05 06 07 08 09

WorkSpace Gallery  
Tapefall, Christian Marclay  
In conjunction with  
New Music America's  
10th Anniversary

accessioned  
Christian Marclay  
*Bottled Water*, 1990  
The New Museum Benefit Edition

## Strange Attractors opens

Window on Broadway/  
New Work Gallery  
*palimpsest*, an installation by Ann Hamilton and Kathryn Clark

### Are You Angry Yet?

Panel discussion on government funding and censorship of the arts with Dean Amhaus, Carol Becker, Russell Ferguson, Jim Fouratt, Joseph Papp and Ted Potter

Main Gallery

## Strange Attractors: Signs of Chaos

SEPT 14 - NOV 26, 1989

Organized by: Laura Trippi

Artists: Dove Bradshaw, Glenn Branca, Ellen Brooks, John Cage, Tony Cokes, Critical Art Ensemble, Collins and Milazzo, Steve DiBenedetto, Orshi Drozdik, Dana Duff, Laura Emrick, Diana Formisano, Jon Kessler, Eve Andrée Laramée, Zoe Leonard, Jill Levine, Steve Miller, Peter Nagy, Joseph Nechvatal, Alastair Noble, David Nyzio, Dan Reynolds, Andres Serrano, David Smith, Jon Tower, Sokhi Wagner, Oliver Wasow, Grace Williams and Litina

Press: "The room sounds—not to mention looks—like a party in the Tunnel."

Kay Larson, "Art," *New York Magazine*, October 23, 1989.

Essay Excerpt: The ideas embedded in the language and images of "chaos science" strike a familiar, strangely seductive chord. Like the shapes and figures of its "fractal" geometry, our daily experience is fragmented; fraught with arbitrary juxtapositions, patterns of perception and social practice are assaulted by an onrush of information. . . . Leisure time, work and art, our bodies and so also our selves—all are absorbed into the breathing and buzzing surreality of simulation culture, of global information networks and cybernetic machines.

Laura Trippi, *Strange Attractors* catalogue

- *Conspicuous Display*, Stedman Art Gallery, Rutgers University, Camden, New Jersey
- Jimmie Durham, *The Bishop's Moose and the Pinkerton Men*, Exit Art/The First World, New York

NOV

In response to Senator Jesse Helms's campaign against two current exhibitions of photographers Robert Mapplethorpe and Andres Serrano, Congress approves a bill denying Federal funding of "obscene" art work.

Charles Saatchi divests 10% or more of his collection of contemporary art.

10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 01 02 03 04 05 06 07 08 09 10 11 12 13 14 15 16 17 18 19 20

Mercer Street  
Window  
*Seven Years of Living Art*,  
Linda Montano

### Strange Attractions: An Evening of Chaotic Performance

Artists: Blue Man Group,  
Orshi Drozdik, Elliott Sharp  
with Soldier String Quartet,  
Ron Vawter for The Wooster Group

accessioned  
Dana Duff  
*Backgrounds*, 1988-90

accessioned  
Ann Hamilton

"the choice a tv salamander gave to Hobbson," 1987



•James Luna, *Two Worlds*, Intar Gallery, New York

•The Guerrilla Girls, bus poster, "Do women have to be naked to get into the Metropolitan Museum?" New

Shigeki Kameyama, the Japanese art dealer of the Mountain Tortoise Company, buys William de Kooning's *Interchange*, 1955 for \$20.7 million at Sotheby's.

DEC

Sylvester Stallone sues his art broker Barbara Guggenheim for \$5 million, contending that she advised him to overpay millions of dollars for several artworks.

First Bank Systems terminates funding of its Visual Arts Program.

JAN

York City Transit Authority

25% of First Bank Systems's art collection is placed on auction.

David Hammons, "Cold Shoulders," Jack Tilton Gallery, New York•

Marginal Practices, Gracie Mansion Gallery, New York•

Sotheby's announces new financing policy stipulating that buyers may no longer use the property they intend to purchase as collateral for a Sotheby's loan.

FEB

21 22 23 24 25 26 27 28 29 30 01 02 03 04 05 06 07 08 09 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 01

Window on Broadway  
Have You Attacked America Today?  
Erika Rothenberg

New Work/  
WorkSpace Galleries  
Eat Me/Drink Me/Love Me,  
Martha Fleming and Lyne Lapointe

## Annette Lemieux

opens

Main Gallery

Satellite Cultures

Organized by Sally Coucaud, guest curator, Artspace Visual Arts Centre, Sydney, Australia;

Artists: Mick Barker, Rhonda Barker, Warren Burt, Peter Callas, Central Australian Aboriginal Media Association, Fran Dyson, Jason Gee, John Gillies, Ian Hartley, John Hughes, Mark Jackson, Peter Kennedy, Brad Miller, Tracey Moffatt, Anna Munster, Martin Munz, Mike Parr, David Perry, Jill Scott, Geoffrey Weary

Main Gallery/Traveling Exhibition

## Annette Lemieux: The Appearance of Sound

Organized by: Joseph Jacobs, Curator of Modern Art, The John and Mable Ringling Museum of Art, Sarasota, Florida

DEC 8, 1989 - FEB 4, 1990

Artists: Annette Lemieux

Essay Excerpt: All six works [in the exhibition] are linked together thematically . . . since each displays an event in which sound plays a role. As the title for the exhibition indicates, the issue is not *hearing* sound but *seeing* it. What all six works have in common is a thunderous silence. As a result, a sense of absence prevails, and thus a sense of loss. There is a feeling that something is missing, that something is wrong.

Joseph Jacobs, *Annette Lemieux: The Appearance of Sound* (Sarasota, Fla.: The John and Mable Ringling Museum of Art Foundation, Inc., 1989).

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Mercer Street  
Window  
Seven Years of Living Art,  
Linda Montano

Video Artist Dialogue

Panel discussion and  
video screening with  
Sally Coucaud,  
Tracey Moffatt,  
Geoffrey Weary

## Saul Dennison

Member of The New Museum's Board of Trustees 1990-present

As a museum showing contemporary art, the idea of a semi-permanent collection has tremendous appeal. By making certain we divest the artwork we collect within a specific time frame:

1. We make sure that mid-career artists make room for new and emerging artists.
2. We send a message to the artists whose work we acquire that our purpose is not to accumulate work indefinitely without showing or exhibiting it.

3. As we are required to eventually deaccession all work there is no negative impact on the artist when we sell the work.

4. We provide the artist the credibility of being in a museum collection. Most mainstream museums do not acquire an artist's work until the artist has established a reputation among curators, critics, and collectors.



•Martin Puryear, Connections series, The Museum of Fine Arts, Boston

•Facing History: The Black Image in American Art 1710-1940, The Corcoran Gallery of Art, Washington D.C.

MAR

13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 01 02 03 04 05 06 07 08 09 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26

The Aesthetics of Mary Kelly:  
Materiality and Meaning  
Gallery talk by Gary Sangster

Mercer Street  
Window  
Seven Years of Living Art,  
Linda Montano

Interim  
opens

Window on Broadway/  
New Work/WorkSpace Galleries  
Works by Jana Sterbak

Subjects of  
History  
Symposium in  
conjunction with  
Interim, with  
Parveen Adams,  
Emily Apter,  
Hal Foster,  
Isaac Julien,  
Mary Kelly,  
Laura Mulvey,  
Griselda Pollock

The Question of Manet's  
Olympia: Posed and Skirted  
Panel discussion with The V-Girls

What Becomes a Legend Most?  
History and Identity  
in Mary Kelly's Interim  
Gallery talk by Susan Cahan

Locating  
the Body:  
Mary Kelly  
and Jana  
Sterbak  
Gallery talk by  
Alice Yang

## Mary Kelly

Artist represented in the Semi-Permanent Collection

For the "older" woman there are various substitutes for the child, including philanthropy and pets—I know someone who is sending a birthday card to a friend's dog and who calls her cat "Baby"—as well as the contents and arrangements of the home, and especially her "collections" of precious (but not always valuable) things. She seems to slip along the equation phallus=child in the opposite direction, phallus=feces, suggesting a certain archaizing of the drives. Possibly, in this instance, fetishism represents a fixation of libidinal cathexis with regard to particular objects which she loves

as she loved her child or her lover once loved her. Sometimes the preoccupation with taste, texture, smell, and the eroticization of bodily processes indicates a specific form of perversity, i.e., coprophilia. But more often the repression of this perverse relation to the body produces, on the one hand, the real and imaginary illnesses identified with hypochondria and, on the other, the excessive order, cleanliness, attention to detail that signals coprophobia, "a reaction formation," as Freud defines it, "against what is unclean and disturbing and should not be part of the body."

Mary Kelly, "The Smell of Money: Mary Kelly in Conversation with Emily Apter," *Fetishism as Cultural Discourse*, Emily Apter and William Pietz, eds. (Cornell University Press, 1993).

Fred Wilson, *The Other Museum*, White Columns, New York•

Josiah McElheny, *Jagarens Glasmuseet (The Hunter's glass museum)*, Arnescröv, Sweden•

APR

MAY

27 28 30 31 01 02 03 04 05 06 07 08 09 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 01 02 03 04 05 06 07 08

The J. Paul Getty  
Museum buys Vincent  
van Gogh's *Irises* from  
Alan Bond.

The Writing "Cure":  
Reconstituting the  
Speaking Subject  
Gallery talk by Renée Green

Documentation and Fiction:  
Mary Kelly's Woman  
Gallery talk by Vivian Bobka

Main Gallery

## Interim

FEB 16 - APR 8, 1990

Initiated by: William Olander; coordinated by Gary Sangster

Artists: Mary Kelly

Press: "Like a film, *Interim* is filled with minor characters, costumes (discourses on fashion) and subplots: her stars are aging. . . . At issue is the meaning of loose flesh, abortions, and more over, the aging of another body, the women's movement."

Elizabeth Hess, "Herstory," *The Village Voice*, March 13, 1990.

accessioned  
Mary Kelly  
*Potestas (Populus,  
Laboris, Bona)*, 1989

Essay Excerpt: Each section in INTERIM engages with a particular institutional discourse: fiction, fashion, and medicine in *Corpus*; the family in *Pecunia*; the media in *Historia*; and social science in *Potestas*. These all interact in specific ways within the institutions of art, the museum especially, which are fundamentally split between the demands of education, on the one hand, and those of entertainment, on the other. So, it seems to me that the way to critique the commodity status of the art object may not necessarily be to reproduce it in what's assumed to be the critical space of the installation—perhaps this is what's wrong with the "Levine effect"—but to question the very assumption of a spectator who is "supposed to know," meaning also, supposed to buy. I don't think the diversity of positionalities, of spectatorship, can be addressed by a neo-self-referential art of simulation.

Mary Kelly, *Interim* catalogue.



- Danny Tisdale, *The Black Museum*, Intar Gallery, New York
- Candida Hofer, Nicole Klagsbrun Gallery, New York

The Financial Accounting Standards Board, which makes most of the nation's accounting rules, drafts new accounting standards for museums requiring them to state the value of their collections on their balance sheets to earn the unqualified approval of their auditors.

JUN

09 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 01 02 03 04 05 06 07 08 09 10 11 12 13 14 15 16 17 18 19

## The Decade Show opens

Window on Broadway  
Cornered,  
Adrian Piper

*The Canon: Issues of Inclusion, Exclusion, and Dissolution*  
Panel discussion with Marimar Benitez, David Deitcher, John Kuo Wei Tchen, Judith Wilson; moderated by Keith Morrison

*The Decade Show: Performance Series*  
Kathy Acker, Ana Castillo, Y. David Chung, Dancenoise, Jimmie Durham, Ethyl Eichelberger, Guillermo Gómez-Peña, Ishmael Houston-Jones, John Kelly, Dan Kwing, Lydia Lunch with Emilio Cúbeiro, Robbie McCauley with Jeannie Hutchins, Rafael Montañez Ortiz, Reno, Alva Rodgers with Lisa Jones, Roger Shimomura, Michael Smith, Merian Soto and Pepon Osorio, Kaylynn Sullivan Two Trees, Carmelita Tropicana, Cecilia Vicuña, David Wojnarowicz, David Zambrano

*High Art, Street Culture: Cultural Practices in the 1980s*  
Panel discussion with Clyde Casey, Sandra Fabara (Lady Pink), Flora Kaplan, Yolanda Lopez, Robert Farris Thompson; moderated by Marcia Tucker

*Perspectives on Multiculturalism*  
Panel with Bill Aguado, Robert Lee, Howardena Pindell, Joan Sandler, G. Peter Jemison; moderator Nilda Peraza

accessioned  
Group Material  
Mass, 1985-86

accessioned  
Gran Fury  
Wipe Out, 1990

accessioned  
Ida Applebroog  
*A Small Bird Dropping a Large Load Overhead*, 1979-80

accessioned  
Epoxy Art Group  
*Thirty-six Tactics*, 1988

accessioned  
David Wojnarowicz  
*Peter Hujar: Thoughts on Living, Surviving, and Death (detail)*, 1984

- Renée Green, *Anatomies of an Escape*, The Clocktower Gallery, New York
- Silvia Kolbowski, untitled project, Harry Winston, Inc., New York

The American Association of Museum Directors holds a conference entitled "Different Voices: The American Art Museum and a Social, Cultural, and Historical Framework for Change," addressing multiracial and cultural issues in museum practices.

JUL

After 13 years of debate, a federal judge rules that New York's Metropolitan Museum of Art must stand trial to determine the ownership of over 200 artworks that the Turkish government claims were illegally exported.

20 21 22 23 24 25 26 27 28 29 30 01 02 03 04 05 06 07 08 09 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31

Open Forum  
Moderated by  
Kinshasha Holman  
Conwill

Mercer Street  
Window  
*Seven Years of Living Art*,  
Linda Montano

Main/New Work/WorkSpace Galleries

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

MAY 12 - AUG 19, 1990

Co-organized by and presented with the Museum of Contemporary Hispanic Art, The New Museum of Contemporary Art, and The Studio Museum in Harlem; Organized by Julia Herzberg (MOCHA), Sharon Patton (SMH), Gary Sangster and Laura Trippi (TNM)

### Artists:

Max Aguilera-Hellweg, John Ahearn, Carlos Alfonso, Ida Applebroog, Tomie Arai, Luis Cruz Azaceta, Jean-Michel Basquiat, Miriam Beerman, Louis Bernal, Dara Birnbaum, Joan Braderman, Maria Brito-Avellana, Fred Brown, Beverly Buchanan, Josely Carvalho, Shu Lea Cheang, Albert Chong, Ken Chu, Y. David Chung, Robert Colescott, Houston Conwill, John Coplans, Emilio Cruz, Jaime Davidovich, Judite Dos Santos, Melvin Edwards, Epoxy Art Group, Eric Fischl, Ismael Frigerio, Leon Golub, Gran Fury, Vanalyne Green, John Greyson, Group Material, Guerrilla Girls, Hans Haacke, Sachiko Hamada and Scott Sinkler, David Hammons, Maren Hassinger, Edgar Heap-of-Birds, Jenny Holzer, Reginald Hudlin, Alfredo Jaar, Martha Jackson-Jarvis, G. Peter Jemison, Luis Jimenez, Philip Mallory Jones, Leandro Katz, Mary Kelly, Komar and Melmid, Barbara Kruger, Pok-Chi Lau, Louise Lawler, Joseph Lewis III, George Longfish, Yolanda M. Lopez, Chip Lord, James Luna, Margo Machida, Ana Mendieta, Amalia Mesa-Bains, Nestor Millan, Branda Miller, Sherry Miller, Yong Soon Min, Tyrone Mitchell, Tom Nakashima, Bruce Nauman, Catalina Parra, Cesar Paternosto, Howardena Pindell, Adrian Piper, Liliana Porter, Richard Prince, Martin Puryear, Nick Quijano, Daniel Reeves, Faith Ringgold, Arnaldo Roche, Tim Rollins and K.O.S., Martha Rosler, Alison Saar, Betye Saar, Ben Sakoguchi, Juan Sanchez, Raymond Saunders, Andres Serrano, Cindy Sherman, Laurie Simmons, Coreen Simpson, Lorna Simpson, Jaume Plensa, Quick-to-See Smith, Nancy Spero, Haim Steinbach, Jorge Tacá, Testing The Limits Collective, Rigoberto Torres, Kaylynn Sullivan Two Trees, Sarah Tuft, Edin Velez and Ethel Velez, Cecilia Vicuña, Christian Walker, Kay Walkingstick, Richard Ray Whitman, Pat Ward Williams, Krzysztof Wodiczko, David Wojnarowicz, Martin Wong, Bruce and Norman Yonemoto

**Essay Excerpt:** The *Decade Show* was conceived and realized by three institutions with differing commitments and differing racial and cultural constituencies. It is an exhibit of work in Harlem and Soho, a show of art by African Americans, Asian Americans, Latin Americans, Native Americans, gays, women, and more. At the very least such an exhibit—because of its multicultural interests, its physical location in different demographic enclaves in the city, the equal involvement of culturally different institutions and networks—calls ethnocentrism into question. This is not a patronizing exhibit of the art of "exotica" put together by the philanthropic goodwill and high-art-world curiosity of a few white curators. It is an exhibit attempting to construct a multivocal art world. It begins to suggest that the notion of a "center" and a "margin" is anachronistic and that maintaining such a model represents a desire to wield exclusive power and control.

Eunice Lipton, *The Decade Show* catalogue



- Joseph Kosuth, *The Play of the Unmentionable: The Brooklyn Museum Collection*, The Brooklyn Museum, New York
- Louise Lawler, *The Enlargement of Attention: No One Between the Ages of 21 and 35 is Allowed*, Connections

Over 360 valuable art works that disappeared from Germany during World War II resurface in Moscow and are returned to the Bremen Kunsthalle in Germany.

AUG

SEPT

01 02 03 04 05 06 07 08 09 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 01 02 03 04 05 06 07 08 09 10 11

Window at 65  
Fifth Avenue  
Laurie Hawkinson

Two Evenings of Solo  
Performance  
Artists: Bob Carroll,  
Jo Harvey Allen,  
Ron Littke, Marta Renzi

## Group Material

Artists collaborative represented in the Semi-Permanent Collection

Asked to comment on the relation of their work to issues of collecting, Group Material submitted the following excerpt from a review by Thomas Lawson.

One aspect of recent painting that has not yet been much discussed is its obsession with collecting, and with the display of such activity. It is not simply that the work is collectible, but that in its very structure it is concerned with collecting, with amassing a fortune of detail and information with which to dazzle us. Images and styles, materials and methods, clichés and quotations are piled dazzlingly on top of piles. These great collections are then spread across a great deal of space, and in as many galleries as can be arranged at once, so that we may admire their accumulated power. On the face of it the results are impressive, as all such shows of force are meant to be. But the impression soon sours, resistance builds, and dis-

cerning viewers begin to notice a certain hollowness to it all.

Group Material has been addressing this empty rhetoric of property relations over the past few years, coordinating large group shows that purposefully downplay the value of individual contributions in favor of an interplay of ideas between theme and context. Group Material takes a variety of objects, ideas, and representations and places them together in such a way that they might begin a discourse on power as it has developed in a particular place.

Group Material attempts to bring the viewer to an understanding that any accumulation of assets, be they dollars, arms, objects, or images, is necessarily accompanied by a need to dominate those with less; and that the politics on West Broadway are little different from those on Pennsylvania Avenue.

Thomas Lawson, "Group Material Timeline, P.S.1," *Artforum*, May 1984.

series, The Museum of Fine Arts, Boston

Jan Skovgård, *The Permanent Collection (T.P.C.)*, Copenhagen  
Felix Gonzales-Torres, Andrea Rosen Gallery, New York

OCT

12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 01 02 03 04 05 06 07 08 09 10 11 12 13 14 15 16 17 18 19 20 21 22 23

From Receiver  
To Remote Control  
opens

Spent: Currency, Security,  
and Art on Deposit

Artists: Ted Abramczyk, Jack Anderson, Ursula Biemann,  
Moyra Davey, Jessica Diamond, Devon Diekeou,  
Serge Klaving, Corkey Lee, Les Leveque, Glenn Ligon,  
Donald Moffett, Paul Ramirez-Jonas, Julia Scher, Irini Scocos,  
Gary Simmons, Carrie Mae Weems, Chris Wilder  
Organized by Luis De Jesus at the Marine Midland Bank, Soho

TV or Not TV: Perceptions of  
Television within the Home,  
Family, and School  
Teacher and student workshop

Mercer Street Window  
Seven Years of Living Art, Linda Montano

Main/New Work/WorkSpace Galleries

From Receiver To  
Remote Control: The TV Set

SEPT 12 - NOV 26, 1990

Conceived and organized by: Matthew Geller, guest curator; designed by Judith Barry and Ken Saylor

Visitor  
Participation  
Project:

Homemade TV: A Video Empowerment Project with Branda Miller

Press:

"From Receiver to Remote Control: The TV Set addresses itself to a ubiquitous piece of domestic technology in the hopes of unraveling the messy tangle of psychological and social effects it has had on the (American) home and family."

David Rimanelli, "From Receiver to Remote Control," *Artforum*, February 1991.

Essay Excerpt: There is a vast body of published writing and research on television, but almost all of it focuses on programming, technology, economics, or the history of the television industry. The box itself has largely been overlooked. In one sense, this project takes the TV set's point of view: it looks at itself, it looks at the living room, and it looks at the people watching it.

Matthew Geller, *From Receiver To Remote Control* catalogue



• Stephen Prina, "Exquisite Corpse: The Complete Paintings of Manet," (ongoing series), Luhring Augustine

NOV

Congress passes a law that forces all institutions receiving Federal money to return Native American remains or other burial objects to the surviving tribe if the tribe asserts a legitimate claim of kinship to the remains.

DEC

24 25 26 27 28 29 30 31 01 02 03 04 05 06 07 08 09 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 01 02 03 04

Mercer Street Window  
Seven Years of Living Art,  
Linda Montano

Day Without Art  
Broadway Window and  
entry way draped in black;  
LED sign updated  
by Gran Fury

Main/New Work/WorkSpace Galleries

## Rhetorical Image

DEC 9, 1990 - FEB 2, 1991

Organized by: Milena Kalinovska, guest curator

Artists: Dennis Adams, Art and Language, Judith Barry, Lothar Baumgarten, Braco Dimitrijevic, Ian Hamilton Finlay, Rose Finn-Kelcey, Félix González-Torres, Tomislav Gotovac, Thomas Huber, Ilya Kabakov, On Kawara, Jiri Kolár, Jarosław Kozłowski, Cildo Meireles, Tatsuo Miyajima, Antonio Muntadas, Barbara Steinman, Lawrence Weiner, Krzysztof Wodiczko

accessioned

Jiri Kolár  
RRRR Rollage aus  
Raffael, La Belle  
Gardiniere, 1964

accessioned

Krzysztof Wodiczko  
Review of Selected Public  
Projections Since 1981, 1990

Essay Excerpt: For *Rhetorical Image*, I have gathered together a number of artists who attempt to counter rhetoric that is empty, manipulative, and corrupt by representing it critically in their work. These artists work with images, which may or may not incorporate texts, to investigate the language of ideological and social manipulation by revealing its devices. They address political, social, and cultural issues ranging from aggression and oppression, to troubling social and environmental questions. For reasons of space, my selection neither covers, nor attempts to cover, the entire spectrum of those who are working in this area; as I see it, this exhibition is only one of a number of possible propositions.

Milena Kalinovska, *Rhetorical Image* catalogue

Gallery, New York

Renée Green, Bequest, The Worcester Art Museum, Worcester, Massachusetts

Dr. Armand Hammer, industrialist, art collector, and founder of the Armand Hammer Museum of Art and Cultural Center, dies at the age of 92.

The IRS allows donors of works of art to carry over to later years any unused tax write-offs for 1991.

JAN

05 06 07 08 09 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 01 02 03 04 05 06 07 08 09 10 11 12 13 14 15

## Rhetorical Image opens

### Artists' Talks

A series of six discussions on how contemporary artists integrate personal beliefs and aesthetic concerns with historical and political events

Dec 15

Dec 22

Jan 12

Jan 19

Jan 26

Feb 2

In and Out, Antonio Muntadas  
The Rhetoric of Difference, Judith Barry, Jean Fisher  
Public Image, Julie Ault  
The Architecture of Amnesia, Dennis Adams  
A Talk, Felix Gonzalez-Torres  
Projections and Projects, Krzysztof Wodiczko

### Resource Room

A visitor participation project  
Co-organized by Susan Cahan and Julie Ault;  
designed by Mark Kloth

### Mercer Street Window

Seven Years of Living Art,  
Linda Montano

## Cildo Meireles

Artist represented in the Semi-Permanent Collection

Asked to comment on the relation of his work to issues of collecting, Meireles submitted the following description of his 1969 installation *Árvore Do Dinheiro* (*Money Tree*).

Un paquete de billetes de un cruzeiro, unidos por una goma elástica y colocados sobre una base convencional de escultura, en la cual se lee este texto:

Title: 100 billetes de 1 cruzeiro.  
Precio: dos mil cruzeiros.

Primer proyecto para cuestionar directamente el desfase entre valor de cambio y valor de uso, o entre valor simbólico y valor real.

A packet of one cruzeiro bills, held together with a rubber band and set on a conventional sculpture base, on which the following text is displayed:

Title: 100 one cruzeiro bills.  
Price: two thousand cruzeiros.

First project directly questioning the incommensurability between exchange value and use value or between symbolic value and real value.

accessioned

Cildo Meireles  
Insertion into  
Ideological Circuits:  
The Banknote  
Project, 1970/1990  
The Coca-Cola  
Project, 1970/1990  
Zero Cent Coin,  
1978/1990  
Zero Dollar Bill,  
1978/1990



•Mark Dion, "On Tropical Nature," *Arte Joven en Nueva York*, The Consejo Nacional de la Cultura, Caracas,

The Southwestern Bell Corporation donates a gift of 61 photographs by Paul Strand to the National Gallery of Art in Washington, DC.

The New York State Assembly's committees on investigations, tourism, sports, and arts hold a public hearing in Manhattan to decide whether the art market in New York City should be regulated similarly to the U.S. stock market.

FEB

16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 01 02 03 04 05 06 07 08 09 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26

## Cadences opens

Window on Broadway  
Love For Sale . . . Free Condoms Inside,  
Gran Fury and PONY (Prostitutes of New York)

New Work Gallery  
Late 20th Century Still Lives,  
Manuel Pardo

WorkSpace Gallery  
. . . And 22 Million Very Tired  
And Very Angry People,  
Carrie Mae Weems

accessioned  
Manuel Pardo  
Late 20th Century Still Lives (Blue), 1989

Main Gallery

## Cadences: Icon and Abstraction in Context FEB 16 - APR 7, 1991

Organized by: Gary Sangster

Artists: Terry Adkins, BP, Dana Duff, Maria Elena Gonzalez, Claudia Matzko, Curtis Mitchell, Tomoharu Murakami, Charles Ray, Eva Schegel

accessioned  
Dana Duff  
Ivy, 1989

accessioned  
Claudia Matzko  
Untitled (detail), 1991

Essay Excerpt: *Cadences* raises key questions facing audiences of these current modes of abstraction. Why has abstract art reemerged at this point in time? Is this form of abstraction an unexpected or unusual departure from previous abstract art? And what are the cultural conditions that suggest it may be understood differently from other recent forms of abstractions? Discussing these questions runs the risk of positing a return to a modernist critique of representation and cultural power, a return to the "heroic" avant-garde that is no longer possible, or, alternatively, runs the risk of presenting abstraction as an elevated form of nostalgia for the individuality and originality of subjective artistic expression. It is a risk that is valuable in the face of the present crisis of meaning.

Gary Sangster, *Cadences* catalogue

Venezuela

Fred Wilson, *Primitivism: High and Low*, Metro Pictures, New York

Sotheby's announces a sale of 30 works from the contemporary art collection of Charles Saatchi.

The Barnes Foundation petitions a Pennsylvania court to allow it to defy the founder's stipulations by selling some of the works in the collection to cover operating expenses.

The U.S. Treasury Department lifts a 30-year ban on importing Cuban art.

MAR

APR

27 28 01 02 03 04 05 06 07 08 09 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 30 31 01 02 03 04 05 06 07 08 09 10

Abstraction and Meaning:  
Historical Reflections and  
Contemporary Contexts  
Panel discussion in collaboration  
with The Metropolitan Museum of  
Art, with Terry Adkins, Dana Duff,  
Eleanor Heartney, Lowery Sims;  
moderated by Gary Sangster

Mercer Street Window  
Seven Years of Living Art,  
Linda Montano

## Claudia Matzko

Artist represented in the Semi-Permanent Collection

One of the fascinating aspects of collecting, especially on a private level, is that it is a good example of an historical "relic gesture." To collect objects with the intent and assumption that they will inherently live on through the ages, long past the life of the original collector, seems a very ancient impulse. The "collectable" art object is almost without exception, produced of archival quality materials, ensuring its immortality. The creation then becomes a means of "pro-creation" for the private collector, a medium to carry forth into time, after one's death: a new kind of "generation."

Some issues that I work with dictate a form for my pieces which can conflict with the traditional notion of "permanence." I think a lot about un-recorded history, and also about the point or place where ideas take on "a body," i.e. the

relationship of ideas to objects and object-making. Much of my work is "fugitive," and some of it is very fragile. Some work cannot be easily moved because it is composed of an enormous amount of individual parts. Some ideas are tentative in their commitment to be objects and traverse a territory between invisibility and visibility.

With rare exception, all of the component materials in my pieces can be re-purchased and re-configured according to my plan. None of the materials in my work require "the artist's touch," and almost all pieces could be made by anyone. The information about how to remake a work if necessary becomes a part of the piece purchased, in a certificate of authenticity. So the collector is really buying the idea and the means and the permission to execute it.

When The New Museum acquired my installation which they (Continued on p.137)



• Michael Asher, Nouveau Musée de Villeurbanne

• Andrea Fraser in cooperation with Allan McCollum, *May I Help You*, American Fine Arts, New York

The U.S. Treasury Department lifts a 30-year ban on importing Cuban Art.

MAY

Native Americans protest Sotheby's sale of one Navajo and two Hopi ceremonial masks. Elizabeth Sackler, president of the Arthur M. Sackler Foundation, buys the masks for \$39,050 and then arranges with both the Hopi and Navajo nations for their return.

11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 01 02 03 04 05 06 07 08 09 10 11 12 13 14 15 16 17 18 19 20 21 22

*Context and Meaning in African Art*  
Gallery talk by Sokari Douglas Camp

WorkSpace Gallery  
*Embodying Faith*  
Organized by Alice Yang;  
Artists: Christine Davis, Christopher Doyle, Christina Emmanuel, Angel Suarez-Rosado, Jon Tower

**Africa Explores**  
opens

Window on Broadway  
*Pintura i representació*, Perejaume

New Work Gallery  
*Eclipse of the Earth*, Kazuo Katase

accessioned  
Perejaume

*Pintura i Representació*, 1991

Main Gallery

## Africa Explores: 20th Century African Art MAY 11 - AUG 18, 1991

Co-organized by and presented with The Museum for African Art and The New Museum of Contemporary Art

Artists: Ajani, S.J. Akpan, Kojo Anokye, Fode Camara, Sokari Douglas-Camp, Dame Gueye, Kweku Kakanu, Tshibumba Kanda-Matulu, Koffi Kouakou, Kane Kwei, Albert Lubaki, Gora M'Bengue, Kivuthi Mbuno, Middle Art, Moke, Mode Muntu, Iba N'Diaye, S.T. Ngui, Malangatana Valente Ngwenya, Nsedu, Tshyela Ntendu, Magdelene Odundo, Ouattara, Trigo Piula, S. Rufisque, Cheri Samba, Sim Simaro, Samba Sylla

Press: "In the end, then, this bifurcated exhibition shows with great intelligence how the context in which we see art affects our judgment of it."

Jack Flam, "Africa Explores: 20th-Century African Art," *Wall Street Journal*, June 24, 1991.

Essay Excerpt: *Africa Explores* seeks to focus on Africa, its concerns, and its art and artists in their own contexts and in their own voices. Western perceptions of Africa, and Western uses of African art, are entirely secondary here, as are isolated African uses of Western ideologies and artifacts. . . . Instead of attending primarily to Western ideologies and objects, we preferred to try to understand Africa's experience of this century from the African perspective—from a point of view in which Western things and ideas are particles in a matrix of pre-existing African styles and philosophies, in which images of whites do not take pride of place, and in which it is perfectly natural, even expected, for an artist to paint in acrylic, or for a mask costume to include a digital watch (if, of course, it is a high-status mask).

Susan Vogel, *Africa Explores: 20th Century African Art* (New York: The Center for African Art; Munich: Prestel-Verlag, 1991).

Chuck Close, *Head-on/the Modern Portrait*, Artist's Choice series, The Museum of Modern Art, New York •

Peter Greenway, *The Physical Self*, The Boymans-van Beuningen Museum, Rotterdam, Holland •

Sotheby's holds its first auction in Berlin.

JUN

The Barnes Foundation and Alfred A. Knopf Publishing sign a contract to publish color photographs of the foundation's collection for the first time.

JUL

23 24 25 26 27 28 29 30 31 01 02 03 04 05 06 07 08 09 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 01 02 03

*Curator Explores?*  
Gallery talk by Karin Higa

Mercer Street  
Window  
*Seven Years of Living Art*, Linda Montano

*Mobile Traditions? The Question of Art Historical Globalism*  
Gallery talk by Pamela Lee

*Fragments of Selves: Searching for "I," Constructing the "I"*  
Gallery talk by Nkiru Nzegwu

*African Art and the Art of Seeing*  
Gallery talk by Stanley Tarver

*Post-Colonial Art and the Problem of Authenticity*  
Gallery talk by Sidney Littlefield Kasfir

continued from p.135

exhibited in *Cadences* in 1991, it was negotiated as an exchange: in return for a crew of 45 people to work with

me to complete the installation, I donated the piece to the Museum's collection.



- Christian Boltanski, "Inventory of Objects Belonging to a Young Woman of Charleston," *Places With A Past*
- 1991 Carnegie International focusing on the Carnegie Institute's collections, The Carnegie Museum of Art,

The Barnes Foundation  
officially relinquishes  
plans to sell works from  
its collection after public  
outcry.

AUG

04 05 06 07 08 09 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 01 02 03 04 05 06 07 08 09 10 11 12 13 14

Mercer Street Window  
*Seven Years of Living Art*,  
Linda Montano

Main/New Work/WorkSpace Galleries

## The Interrupted Life

SEPT 13 - DEC 29, 1991

Organized by: France Morin

Artists:

Gwen Akin and Allan Ludwig, Hilton Als and Darryl Turner, Antonin Artaud, Nayland Blake, Joseph Beuys, 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, Mona Hatoum, Ronald Jones, Tadeusz Kantor, John Lekay, Amalia Mesa-Bains, Donald Moffett, Bruce Nauman, Elaine Reichek, Bastienne Schmidt, Jeffrey Silvertorne, Cam Slocum, Kiki Smith, Jolie Stahl, Mladen Stilinovic, James Van Der Zee, Andy Warhol, Brian Weil, Frederick Wiseman, David Wojnarowicz

Visitor  
Participation  
Project:

*The Living Altar* by Amalia Mesa-Bains

New Site Specific Art in Charleston, The Spoletto Festival, Charleston, South Carolina  
Pittsburgh

Michael Asher, Centre de Georges Pompidou, Paris

The new director of The Hague's  
Gemeentemuseum wins a city  
ordinance authorizing the sale of  
two of the museum's Picassos.

SEPT

15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 01 02 03 04 05 06 07 08 09 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25

## The Interrupted Life

opens

*A Fantasy Encounter  
with Dying*  
Workshop by Reverend  
Myron Ebersole

*Love is Colder  
Than Death*

Readings by Hilton Als, Lisa Kennedy,  
Suzan-Lori Parks, Darryl Turner

Press:

"Views of an afterlife or metaphysical void which propelled the mythos and artistry of millennia are conspicuously absent, as might be expected of a secular, positivist age. . . . And so the exhibition is dominated by a positivist examination and valuation of the signs and facts of interrupted life: the remains—human, objective, environmental—which survive the dead subject."

G. Roger Denson, "The Interrupted Life," *Flash Art*, November/December 1991.

Essay Excerpt: Death is a personal event in one's life. But it is also a social and political arena of struggle in which differing definitions of the meaning and value of life (and lives) are contested, as attested to by our current debates on abortion, euthanasia, the death penalty, and a host of other issues. . . . In organizing this exhibition, I was also interested in a larger question concerning the role and pertinence of works of art in addressing the private and public spheres of death. Can a work of art serve as an adequate mediator? How does it increase our understanding of death? Can art help us through the painful experience of death? How can we use works of art to obtain some sort of access?

France Morin, *The Interrupted Life* catalogue



• *A Museum Looks at Itself: Mapping the Past and the Present at the Parrish Art Museum, Parrish Art Museum,*

OCT

NOV

26 27 28 29 30 01 02 03 04 05 06 07 08 09 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 01 02 03 04 05 06

*Dancing with the Gods: A Santeria Perspective*  
Lecture by Migene Gonzalez-Wippler

*Regret to Inform*  
Panel and film screening with filmmakers  
Kathy Brew, Martha Voutas Creamer,  
Anna Robinson, Wanda Ruffin,  
Barbara Sonneborn

*Papa Gede: Vodou Spirit of Death, Sexuality, and Humor*  
Lecture by Karen Brown and Mama Lola

accessioned  
Donald Moffet  
*Mercy* (detail), 1991  
The New Museum  
Benefit Edition

Deaccessioned  
Fall 1995

accessioned  
Larry Clark  
*Tulsa*, 1960-80

Southampton, New York

Dislocations, Museum of Modern Art, New York •

Congress extends the tax window for art donations through the first six months of 1992.

Sotheby's sales of contemporary art total \$24.4 million, falling below pre-sale estimate of \$32 million to \$40 million. Christie's sales of contemporary art total \$15.4 million; pre-sale estimates were \$27 million to \$37 million.

DEC

The Federal Government attempts to sell 278 works owned by the Columbia Savings and Loan to recover some of tax payers' \$1.2 billion lost.

07 08 09 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 01 02 03 04 05 06 07 08 09 10 11 12 13 14 15 16 17 18

*Death and the Supernatural*  
Slide lecture  
by David Hufford

*Day Without Art*  
Galleries dimmed; LED sign updated by Gran Fury;  
*Every Ten Minutes*, project  
by Robert Farber

*Mercer Street Window/ New Work Gallery*  
*Linda's Last Performance*  
Linda Montano with performances  
by Annie Sprinkle and others

## Fred Wilson

The New Museum Artists Advisory Board Member

The museum is like American society at large. I grew up in an environment where I was alienated, and yet everybody kept smiling. . . . There I was feeling bad about myself because of how I was being treated, and meanwhile everybody's acting like there's no problem. In the museum, you're in this environment you're supposed to feel good about. All of these "supposed tos"—and the artwork's all there, but there's all

this stuff that's not being talked about as it relates to the world.

Yes! All this denial. All this history of America, all this history of Europe, and the relationship between people is not being talked about. Museums just pretend that we can overlook it, that we can experience "culture" without having those feelings. That's why I like working in museums, because they're so much of America to me—unconsciously.

Fred Wilson, interview by Leslie King-Hammond, *Mining the Museum*, Lisa G. Corrin, ed. (Baltimore: The Contemporary in cooperation with New York: The New Press, 1994).



• Braco Dimitrijevic, "Triptychos post historicus;" Joseph Kosuth, "Passagen-Werk-Documenta Flänerie;" and Zoë

• Candida Hofer, *Räume/Spaces*, Portikus, Frankfurt am Main, Germany

The Japanese Government and a Japanese cultural institution spend a million dollars to restore 25 Japanese paintings owned by the Freer Gallery at the Smithsonian Institute and pay \$1.5 million for the reinstallation of all the art works.

JAN

The French Government reduces its Value Added Tax rate from 18.6% to 5.5% on the purchase and importation of paintings, prints and sculpture, after aggressive lobbying by art dealers and auctioneers who claim that the rate critically impaired Paris as a major international art market.

19 20 21 22 23 24 25 26 27 28 29 30 31 01 02 03 04 05 06 07 08 09 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29

## New Work Gallery

*The Big Nothing or Le Presque Rien*

Organized by Kerri Sharlin, guest curator;

Artists: Janine Antoni, Jerome Basserode,

Roddy Bogawa, Devon Dikeou,

Rainer Ganahl, Haha, Howard Halle,

Claire-Jeanne Jézéquel,

Anne-Marie Jugnet, Kim Lee Kahn,

Alexandre Lenoir, Simon Leung,

Eric Maillat, Matthew McCaslin,

Lois Nesbitt, Laurie Parsons,

Sam Samore, Karin Sander,

William Schefferine, Gary Simmons,

Jeff Spaulding, Manfred Sternjacob,

Rirkrit Tiravanija, Fred Wilson

1+1+1  
opens

## Window on Broadway

*The Age Machine*,

Nancy Burson and David Kramlich

## Workspace Gallery

*My Spirit*, Jeffrey Mitchell

accessioned  
Devon Dikeou  
Well, 1992

Leonard, "Wax Anatomical Model with Pretty Face," Documenta IX, Kassel, Germany

Renée Green, *Import-Export Funk Office*, Galerie Christian Nagel, Köln, Germany

The Metropolitan Museum of Art in New York City announces that 285 donors gave \$40 million worth of art in 1991, a significant increase over 1990 (before the tax incentive), when 156 donors gave art works with a total value of \$9 million.

FEB

MAR

30 31 01 02 03 04 05 06 07 08 09 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 01 02 03 04 05 06 07 08 09 10 11

## Sites of Criticism

Panel discussions organized by  
ACME Journal editors Joshua Decter  
and John Miller with Andrea Fraser;  
co-sponsored by The New Museum  
and The Drawing Center

Mar 3

Critical Forums:  
*The Organization  
of Oppositionality*  
Judith Barry,  
Papo Colo,  
David Deitcher,  
Isabelle Graw,  
Brian Wallis,  
Dan Walworth,  
Fred Wilson

Mar 10

*Practices: the Problem  
of Division and Labor*  
Gregg Bordowitz,  
Coco Fusco,  
Felix Gonzalez-Torres,  
Renée Green,  
Peter Halley,  
Silvia Kolbowski,  
Calvin Reid,  
Mary Anne Staniszewski

Main Gallery/Traveling Exhibition

## 1+1+1: Works by Alfredo Jaar

JAN 15 - APR 19, 1992

Originally organized by the La Jolla Museum of Contemporary Art; coordinated for presentation at The New Museum by Alice Yang

Artists:

Alfredo Jaar

Press:

"No stereotypes of cultivated victimhood, Jaar's subjects move us by virtue of their refusal to be inferior to ourselves, to be abject."

Richard Vine, "Images of Inclusion," *Art in America*, July 1993.

Essay Excerpt: Jaar's installations actively call upon independent critical awareness: such a summons becomes itself an act of social and cultural intervention, for it encourages the attitudes of vigilance and reform rather than of complacency and denial. Inherent in Jaar's installations, physically and thematically, is a critique which aims to provoke and reorganize the viewer's consciousness on a multitude of planes simultaneously—politically, geographically, psychoanalytically, ethically, aesthetically.

Madeleine Grynstein, *Alfredo Jaar* (La Jolla: La Jolla Museum of Contemporary Art, 1990).



- *Quotations: The Second History of Art*, The Aldrich Museum of Contemporary Art, Ridgefield, Connecticut
- *Coco Fusco and Guillermo Gómez-Peña, Year of the White Bear*, The National Museum of Natural History,

Charles Saatchi donates 9 works by contemporary British artists to the Tate Gallery—the first time Saatchi gives work to any institution besides his own museum. The donation includes work by artists Saatchi has been actively collecting and many speculate that the move is intended to raise the value of works remaining in his collection.

APR

12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 30 31 01 02 03 04 05 06 07 08 09 10 11 12 13 14 15 16 17 18 19 20 21 22 23

### Global Histories and Contemporary Legacies

High school teachers' seminar

Organized by Simon Leung and Elyse Rivin, with Dawoud Bey, Arie Beirman, Aron Drake, Alfredo Jaar, Ward Kaiser, Micki McGee, Nkiru Nzegwu, Dinah Pokempner

## Walter Robinson

On "Market Fever"

Museums love to show off their recent purchases and gifts in exhibitions called "New Acquisitions." It's a regular feature on the calendar. But I've never seen an announcement for "New Deaccessions," a show of works the museum has decided to sell. What would it be called, "Last Chance, Take a Good Look"?

You can see such "last chance" shows, of course, at the auction houses. These are always a real treat, by the way, and in distinct contrast to museum exhibitions. A jumble of material thrown together by market forces, auction exhibitions always include a lot of minor pictures a museum would be disinclined to show but are fascinating to see all the same. Plus, the works have price estimates posted right besides them. The show only lasts a few days before all the work is dispersed again, vanishing into private hands.

Museums know deaccessions are

naughty. But market fever is a powerful disease, and few institutions have not succumbed to its mania (The National Gallery of Art is one, officially forbidden to sell any of its holdings, no matter how crowded it gets in the basement). Even the Getty Museum in Malibu, which has an endowment of \$3 billion the last time anybody looked, caught market fever in 1989, selling 15 Impressionist works from its collection for a total of more than \$18 million, including a Gauguin landscape that went for \$6.8 million.

The original deaccession scandal of our era belongs to the Metropolitan Museum, which is only fitting, since the Met is our greatest museum. I know the story only from written reports, but it was during the tenure of Met director Thomas Hoving, the Barnum of modern museum practice, and featured, in a pivotal role as chief investi-

(Continued on p.146)

Washington D.C.

Silvia Kolbowski, *Once More, With Feeling*, Postmasters Gallery, New York •

Andy Warhol's 210 Coca-Cola Bottles, 1962 sells for \$2.1 million at Christie's.

MAY

JUN

24 25 26 27 28 29 30 01 02 03 04 05 06 07 08 09 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 01 02 03 04

### The Art Mall opens

Window on Broadway  
Last Words,  
Sayed Alavi

Main/New Work/WorkSpace Galleries

## The Art Mall: A Social Space

MAY 16 - JUN 28, 1992

Coordinated by: Brian Hannon

### Artists:

Doug Aitken, Vikky Alexander, Todd Alden and Steve Ausbury, Tamas Banovich, Diane Bonder and Elizabeth M. Stephens, Didier Canaux and Adam Cviljanovic, Lenora Champagne and Vivian Selbo, Marta Chilindron and Eduardo Costa, Devon Dikeou, Judite Dos Santos, Greg Drasler, Brenden Fitzgerald, Rinaldo Frattolillo, Ken Gonzales-Day, Bolek Greczynski and The Battlefields Crew from the Living Museum at Creedmore Psychiatric Center, Toby Lee Greenberg, Hit and Run Theatre, Ben Kinmont, Kwok, Chip Lord, Gen Ken Montgomery, Peggy Phelan and VRcades, Barbara Pollack and Grai St. Clair Rice, Teri Rueb, Ann Duncan Satterfield and Carol Irving, Kerri Scharlin, Jennifer Schlosberg, Jeffrey W. Schulz, The Thing, Danny Tisdale, David Wells, Shunsuke Yamaguchi

### Press:

"The source of the show's pleasure was the very thing that almost insured that it could not tackle the monumental strangeness of the contemporary mall. That thing was money, or rather, the lack of it, as the museum, in a creative response to funding cuts, offered space to selected artists who were willing to work without a budget."

Neill Bogan, "The Art Mall: A Social Space," *Art Papers*, November/December 1992.

**Essay Excerpt:** *The Art Mall: A Social Space* seeks to examine the mall's function in society, and to use it as a model for examining questions concerning the exhibition of art in a museum context. This project offered the Museum an opportunity to expand traditional exhibition practice, address broader audiences, include artists who were not known to the museum, and to provide artists an occasion to interact with the public in conventional ways. The New Museum sent out a call for artists' proposals that explored aspects of mall culture and contained a publicly interactive component.

Brian Hannon, exhibition brochure



• At Home with the Collection: Simon Grennan and Christopher Sperandio, Lakeview Museum of Art, Peoria, Illinois

A temporary tax rule ends which had allowed donors to deduct the full market value of works of art given to museums. During the year and a half tax exemption, museums received gifts in record-breaking amounts.

JUL

05 06 07 08 09 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 01 02 03 04 05 06 07 08 09 10 11 12 13 14 15 16

continued from p.144

gator, John Canaday, critic for the *New York Times*. Back in 1972, the Met decided to flog a bunch of pictures, at least 50 works by artists ranging from Bonnard to van Gogh, that it had gotten from a lady named Adelaide Milton de Groot. It seems that the museum had suckered de Groot into leaving it her entire collection by promising her that anything it didn't want would go to MoMA, Cooper Union, Yale University Art Gallery, or other museums in New York or Connecticut.

Canaday got wind of the secret sale plan, and the *Times* raised holy hell. By 1973 the New York State Attorney General, Louis Lefkowitz, had launched an investigation. The result is that the Met now isn't supposed to sell any art worth more than \$5,000 without giving notice to

the Attorney General's office.

The case led to much discussion among museums and art scholars. Issued on June 20, 1973, was an official Met "booklet on procedures for disposal of works of art from the museum's collection," whose lead paragraph is worth quoting here. "An explanation of the term, 'deaccession' as used by the museum seems advisable at the outset. It does not mean sale. It does mean that the appropriate persons at the museum, that is, the trustees or the members of the acquisition committee, have concluded with the aid of staff reports and recommendations and, on occasion, the advice of outside consultants, that an object may be removed from the collection and be further considered for disposal by sale or exchange."

Rirkrit Tiravanija, *Untitled (Free)*, 303 Gallery, New York •

A court order allows trustees of the Barnes Foundation to tour approximately 90 works in an international traveling exhibition to raise funds. The order permits the trustees to break founder Dr. Albert C. Barnes' stipulation that his collection never be shown outside of the foundation.

AUG

The Whitney Museum of American Art closes its branch in the office of the Equitable Assurance Society of the U.S. in New York.

17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 01 02 03 04 05 06 07 08 09 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27



•Michael Asher, untitled project for the Stuart Collection, University of California at San Diego

SEPT

The Equitable Gallery, located in the atrium of the Equitable Assurance Society and formerly a branch of the Whitney Museum, re-opens to the public with exhibition spaces for shows from a wide number of institutions.

OCT

The Whitney Museum of American Art's downtown branch at the Federal Reserve Plaza, which housed their Independent Study Program exhibitions, closes due to downsizing at IBM.

28 29 30 31 01 02 03 04 05 06 07 08 09 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 01 02 03 04 05 06 07 08

## The Spatial Drive opens

Window on  
Broadway  
Visitor's Alcove for  
Blast: The Spatial  
Drive and The  
Pocket Dictionary of  
Spatial Drives

Main Gallery

## The Spatial Drive

SEPT 27, 1992 - JAN 3, 1993

Organized by: Laura Trippi

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

Special Project: Security and Admissions Project

Organized by: Laurie Parsons with Laura Trippi and Susan Cahan

Participants: Kimball Augustus, Bessie Bowens, Luis Burgos, Emily Ching, Judith Daniel, Dirk Glasgow, Adam Glickman, Shelley Goldberg, Elon Joseph, Tadeo Ortiz, Laurie Parsons, Nondas Sable, Jonathan Schnapp, L. Daniel Vincent, Alphonse Whitsett

Essay Excerpt: Through the '80s and increasingly in the '90s, a configurative type of art has been appearing that combines the qualities of site-specificity with those of the discrete art object, yet is distinct from both. It is neither determined by its site, nor closed off from its surroundings; it is structured both in terms of an internal system of relations, and through the relations it establishes between itself and the site or sites in which it is installed . . . Along with the site, it embraces the viewer as a crucial, mobile component, an integral aspect of a variable system of spatial relations—for the system alters as the viewer moves. Emphasizing the peripatetic nature of art "viewing," along with the function of context in providing a frame, the art work seems to reside in the layered and shifting perceptual relations between configured objects, the viewer, and elements of the space itself.

Laura Trippi, exhibition brochure

Richard Artschwager, Connections series, The Museum of Fine Arts Boston •

NOV

Sotheby's sells Andy Warhol's Marilyn X 100 for \$3.7 million.

09 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 01 02 03 04 05 06 07 08 09 10 11 12 13 14 15 16 17 18 19

## New Work/WorkSpace Galleries

FluxAttitudes  
Organized by Susan Hagood and  
Cornelia Lauf, guest curators for Hallwalls;  
coordinated for presentation at  
The New Museum by Alice Yang

Artists: Aaaart Guise Ink., Ricci Albenda, Eric Andersen, Ay-O, Guillaume Bijl, John Cale, Giuseppe Chiari, Tony Conrad, Philip Corner, Nancy Dwyer, Ken Friedman, Al Hansen, Sandra Hastenteufel and Joshua Schwarz, Geoffrey Hendricks, Georg Herold, Dick Higgins, Alice Hutchins, Ray Johnson, Alison Knowles, Petr Kotik, Liz Lamer, Jackson Mac Low and Anne Tardos, Christian Marclay, Jackie McAllister, Jill McArthur, David Medalla, Vik Muniz, Maurizio Nannucci, Yoko Ono, The OPartyl, Nam June Paik, Paul Ramirez-Jonas, Michael Ross, Carolee Schneemann, Paul Sharits, Mieko Shiomi, Laura Stein, William Stone, Rirkrit Tiravanija, Danny Tisdale, Yasunao Tone, Marc Truanti, Wolf Vostell, Yoshimasa Wada, David Wells, Martin Zimmerman

Press:

"In its light, modest material touch, its spacey pop-philosophical tone, and its hands-on approach, the kind of work represented in *The Spatial Drive* adds up to one of the few recognizable styles the 1990s have produced so far."

Holland Cotter, "Abstractly to Zealously, a Glossary of Ways to Use Space," *The New York Times*, October 3, 1992.

accessioned

Marylene Negro

Production of plastic bags using four films (one, two, three, four stars), 1992

accessioned

The X-Art Foundation and Candida Hofer  
*Blast 2: The Spatial Drive* (The New Museum's Collectors Edition), 1992



•Douglas Blau, *The Naturalist Gathers*, Thomas Solomon's Garage, Los Angeles

Sotheby's and Christie's sales of contemporary art fall far below pre-sale estimates although the majority of works were sold.

Sotheby's and Christie's announce increases in international sales for 1992.

J. Paul Getty Museum buys Goya's *Bullfight Suerte de Varas*, 1824 for \$7.9 million at Sotheby's, an auction record for the artist.

DEC

20 21 22 23 24 25 26 27 28 29 30 01 02 03 04 05 06 07 08 09 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31

Day Without Art  
Galleries dimmed;  
Every Ten Minutes,  
project by Robert  
Farber; audio installation  
of *The Witness*  
Project; The OParty!  
performances

Main Gallery

## In Transit

JAN 15 - APR 11, 1993

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

Series: First in a series of three exhibitions investigating changing borders and boundaries in contemporary culture

Artists: Maria-Therese Alves, Bullet Space (Andrew Castrucci in collaboration with Bessie Bass, Erick Freeman, John Pitts, and Lee Quinones), Martha Cooper, Y. David Chung in collaboration with Matt Dibble, Ernest Drucker in collaboration with William Bosworth, John Fekner and Don Leicht, Helen Levitt, Mildred Howard, Dorothy Imagire, Charles Moore, Tadashi Kawamata, Hung Liu, Marlene McCarty and Laura Cottingham, Santu Mofokeng, Margaret Morton, Antonio Muntadas, Lois Nesbitt in collaboration with Aki Fujiyoshi, 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 Vergara, Weegee (Arthur Felig), Krzysztof Wodiczko

Essay Excerpt: In a relatively benign formulation a few decades ago, Lewis Mumford suggested that we understand and experience life as an oscillation between settlement and movement. *In Transit* redefines these poles as captivity and displacement and cautions against romanticizing the sense of balance suggested by Mumford's metaphor. The subject of *In Transit* is both the involuntary movement by human beings through urban spaces, and the practices through which spaces are produced, shaped, and represented.

Kostas Gounis, Dr. John Jeffries, and France Morin, exhibition brochure

Rendez (-) vous, Museum van Hedendaagse Kunst, Gent, Belgium •

Construction is Process IV: My Home is Your Home, The Artists' Museum, Lodz, Poland •

JAN

FEB

01 02 03 04 05 06 07 08 09 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 01 02 03 04 05 06 07 08 09 10 11

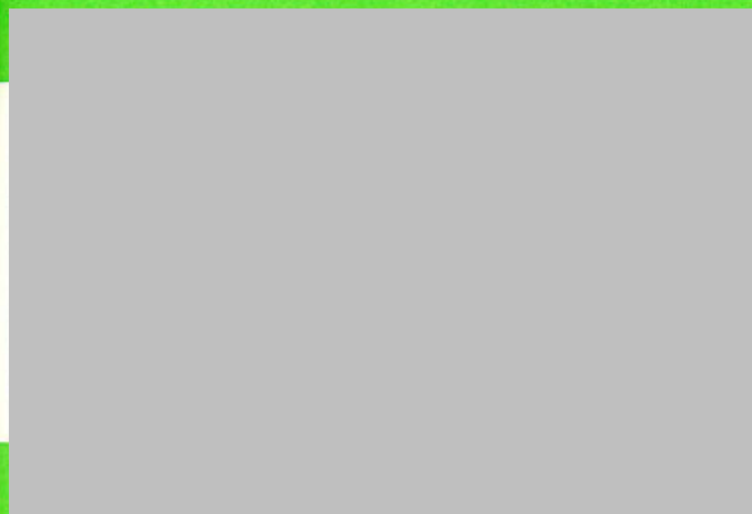
Window on Broadway  
Face, Lyle Ashton Harris

WorkSpace Gallery  
A Flower for Ethyl Eichelberger,  
Oliver Herring

In Transit  
opens

New Work Gallery  
Skin Deep

Organized by Alice Yang;  
Artists: Peter Hopkins, Byron Kim,  
Lauren Szold, Jack Whitten



accessioned  
Camilo Jose Vergara  
*The New American Ghetto*,  
1975-1995



- Ben Kinmont, *For You, For Me, For Painting*, Sandra Gering Gallery, New York
- Andrea Fraser, *Eine Gesellschaft des Geschmacks*, Kunstverein München, Munich

Sotheby's and Christie's  
increase their commission  
fees from 10% to 15%.

MAR

12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 01 02 03 04 05 06 07 08 09 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25

## Alice Yang

Curator 1988-1993

Some of my most vivid memories of The New Museum date from my year as a curatorial intern from 1986-87. Neo Geo was then enjoying its heyday and the East Village still played a lively part in the art circuit before gasping its final breath. That year I wrote the brochure for the Hans Haacke exhibition and became conversant in the theories of postmodernism. But beyond encountering new areas of art critical discourse, my previous conceptions about museum work were shaken quite deeply that year. I remember, in particular, a few of the staff meetings which were held in the hothouse atmosphere of our temporary sub-basement offices—meetings which led to long discussions, heated debates, and the clash of divergent viewpoints about the museum's programs and basic mandates. The candid nature of these meetings was unlike anything I had witnessed at the larger, more established art institutions where I had worked before. I had not known any other museum which laid bare, so nakedly, the ongoing process

of its own self-definition.

Looking back on the exhibitions we mounted, it seems to me that the questions we asked and the limits we hoped to test shifted with each project. In the exhibitions *Impresario* and *From Receiver to Remote Control*, we tried to engage with larger definitions of cultural production and meaning by exploring emblematic objects and pivotal moments in mass culture. In solo exhibitions, such as those of Hans Haacke and Mary Kelly for example, we presented the work of artists whose political rigor and conceptual breadth pushed the disciplinary and "proprietary" bounds of artistic practice. With *The Decade Show*, the anthology *Out There*, and the panel discussion series *The Ideology of the Margin*, we sought to examine expanded, more diverse concepts of community. And with *In Transit*, *The Final Frontier*, and *Trade Routes*, we attempted to reorient curatorial practice away from individual authority toward cross-disciplinary team

(Continued on p.154)

- Artist Interventions, MAK-Austrian Museum of Applied Arts, Vienna •
- Lothar Baumgarten, *AMERICA Invention*, The Guggenheim Museum, New York •

APR

MAY

26 27 28 30 31 01 02 03 04 05 06 07 08 09 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 01 02 03 04 05 06 07

## The Final Frontier opens

Window on Broadway  
*Breeding Unit for Reassigning Flight*,  
Andrea Zittel

New Work Gallery  
*Carpet Angel*, Nari Ward

WorkSpace Gallery  
Kazumi Tanaka

Main Gallery

## The Final Frontier

MAY 7 - AUG 15, 1993

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

Series: Second in a series of three exhibitions investigating changing borders and boundaries in contemporary culture

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

Press: "The Final Frontier suggests that as our selves become more diffused in the technosocial world, we will discover new 'material' incarnations in surprising places."

Laura U. Marks, "The Final Frontier," *Artforum*, December 1993.

Essay Excerpt: That our bodies can now be genetically retooled and their processes approximated by machines bring pressure to bear on the central constructs of human identity. The spheres of the body and technology, once viewed as dichotomous and inviolate, have begun to overlap and blur. *The Final Frontier* examines this transgression of boundaries between the body and technology from an interdisciplinary perspective, linking key developments in the social sciences and mass culture to current trends in art. The body is presented here not only as a biological but also as a disputed social space, a border to be crossed and recrossed by other bodies and technologies. Accordingly, many of the artists in this exhibition view technology as enmeshed within a set of social institutions and relations in which questions of the body as well as biology, private space, individual rights, community and territorial boundaries are also at stake.

Alice Yang, exhibition brochure



- Fred Wilson, *The Museum: Mixed Metaphors*, The Seattle Art Museum
- *The Image of the Exhibition*, Hochschule für Angewandte Kunst, Vienna

A total of 16 works by Andy Warhol go up for auction at Sotheby's and Christie's at the same time; only two sell, creating a decline in the entire Warhol market and affecting the value of Warhol's estate.

JUN

Sotheby's announce a 40% discount on its seller's commission—a negotiable fee that ranged from zero to 15% of the final price.

08 09 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 01 02 03 04 05 06 07 08 09 10 11 12 13 14 15 16 17 18

**Cross Talk:**  
**A Multicultural Feminist Symposium**  
Organized by Ella Habiba Shohat;  
coordinated by Susan Cahan and Jerry Philogene  
Co-sponsored by The New Museum  
and The Drawing Center

Jun 5 **Negotiating Looks:**  
Kathleen Chiu, Coco Fusco,  
bell hooks, Lisa Jones,  
Carmelita Tropicana,  
Jaen Zane; moderated by  
Jacqui Alexander

essay continued from p.152

collaboration. All of our exhibitions and projects were not equally successful. Sometimes they opened one area of inquiry only to foreclose others. But they were, at the very least, motivated by optimism about the possibilities of a more flexible and adventurous mode of museology. Although, in retrospect, I have come to disagree with some of the premises and methods adopted, the impetus towards risk and reflection that is part of The New Museum ethos remains a significant reference point.

Our work at the Museum was not always, one might say, easy. All of us worked our share of late nights and shouldered unforeseen emergencies. There were also difficult periods of transition

and loss, especially when Bill Olander died. Left suddenly without his vital vision and energy, the Museum would take quite some time to regain its balance. Shrinking budgets, too, made our task increasingly frustrating and demanding—a problem exacerbated by the growing crisis over public arts funding in the 90s. But the difficulties we confronted stem also, I think, from the contradictions embedded in the conjunction of "new" with "museum," a conjunction that is simultaneously and ironically the source of the institution's productivity. As a result, the Museum must straddle, sometimes successfully and sometimes not so successfully, its dual function as both a museum and a space of new alternatives. How does one

- John Cage, *Rolywholyover: a circus*, The Museum of Contemporary Art, Los Angeles •
- Douglas Blau, *Genre: The Conversation Piece*, Sperone Westwater, New York •

A dispute over the value of Warhol's estate is settled at an estimate made by Christie's of \$220 million, significantly less than the estimate of \$600 million to \$700 million that former lawyer for Warhol's estate, Edward W. Hughes had placed on his holdings.

JUL

19 20 21 22 23 24 25 26 27 28 29 30 01 02 03 04 05 06 07 08 09 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30

**In the Face of Violence**  
Marina Alvarez, Anannya Bhattacharjee,  
Maria Milagras Lopez, Vanessa Jackson,  
Ninotchka Rosca; moderated by Lisa Cartwright

Jun 6 **The Invisible Hand of Censorship**  
Shu Lea Cheang, Josanne Lopez, Jolene Rickard,  
Tricia Rose; moderated by Mallika Dutt

**Imagining Alliances**  
Rabab Abdul-Hadi, Inderpal Grewal,  
M. Annette Jaimes, Caren Kaplan,  
Wahneema Lubiano; moderated by Chandra Mohanty

maintain the spontaneity and creative freedom necessary to respond to new currents while laboring under an institutional machinery? How does a museum remain open to shifting priorities without sacrificing institutional stability and identity? How does one maintain the forward trajectory towards innovation without rendering an absolute rupture between the old and the new and losing sight of the histories that contextualize recent developments? How does one reconcile the commitment to exhibiting challenging works and fostering art critical debates with a desire to communicate with audiences unfamiliar with or alienated by that discourse? And how does one transform the museum anew into a more

open and "democratic" space when the museum site itself points to the fragile and contradictory make-up of cultural democracy?

In some ways, the collection which is the focus of this exhibition and catalogue epitomizes both the potentials and the challenges of the Museum. While in theory the semi-permanent status of the collection reflects The New Museum's unique mandate, in practice it was unruly—difficult to shape and administer given the Museum's changing programming demands and limited financial resources. Some questions continue to linger, I think, and our answers—at least when I was at the Museum—were not always synchronous.



• Hiroshi Sugimoto, *Time Exposed*, The Museum of Contemporary Art, Los Angeles

• On taking a normal situation and retranslating it into overlapping and multiple readings of conditions past

The Clinton Administration passes a tax bill allowing all gifts of appreciated property to be fully deducted at fair market value at any time.

AUG

SEPT

31 01 02 03 04 05 06 07 08 09 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 01 02 03 04 05 06 07 08 09 10

## Trade Routes

opens

Window on Broadway  
L'Adieu: *Pearls Before Gods*,  
Regina Frank

Main Gallery

## Trade Routes

SEPT 10 - NOV 7, 1993

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

Series: Third in a series of three exhibitions investigating changing borders and boundaries in contemporary culture

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, Ruben Ortiz-Torres, Miguel Rios, Andrea Robbins and Max Becher, Allan Sekula, Brian Tripp, Yukinori Yanagi, Vadim Zakharov

Essay Excerpt: *Trade Routes* traces the ways in which global occurrences produce effects at the local level—the embedding of the global within the local. In the same way that they traverse the space of daily life, flows of finance and information cut across and reconfigure aesthetic practices, resulting in hybrid styles, formal modifications, and an array of artistic options, not necessarily freely available, but situated in a variegated landscape of value and tradition. Works gathered for *Trade Routes* address issues of trade relations from a range of cultural contexts; taken together, they raise questions about relations between art and artifact, translatability and market transactions, social standing and the function of taste.

Laura Trippi, exhibition brochure

What Ever Happened to Institutional Critique?, American Fine Arts, New York

and present, Museum of Contemporary Art, Antwerp, Belgium

The Metropolitan Museum of Art agrees to return over 200 gold, silver, and bronze objects from the 6th-century B.C. to the Turkish Government by October 1993 after 6 six years of litigation.

Roy Lichtenstein's painting *Curtains*, 1962 is vandalized by a museum guard at the Whitney Museum of American Art, where it was on loan from the St. Louis Art Museum for the exhibition *Hand Painted Pop: American Art in Transition, 1955-1962*.

OCT

11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 01 02 03 04 05 06 07 08 09 10 11 12 13 14 15 16 17 18 19 20 21 22

## New Work/WorkSpace Galleries

Testimonio

Co-organized by The New Museum of Contemporary Art, The CAMEO Project of the Center for Cultural Studies of the CUNY Graduate School (Stanley Aronowitz, Juan Flores, Carmen Medeiros, Agustín Laó, Pedro Rivera, Barbara Martinsons), Musica Against Drugs, El Puente Academy, Southside TV, El Barrio Popular Education Program, Diógenes Abréu, Doña Petra Allende, Rubén Díaz, Zoya Kocur, Catalina Parra, Madeline Peralta, Greg Pomales, Félix Polanco, Vincent Ramírez, Adolphe La Torre, Carol Vargas, Kukuli Velardi, Raphael Vélez, and neighborhood residents in East Harlem, Washington Heights, and Williamsburg.

Theater of Inspiration  
Workshop with Chris Lanier  
and Alma Villegas

Call and Response  
Poetry and drawing  
workshop with  
Juan Sanchez

accessioned  
Jamelie Hassan  
*Even onto China*, 1993

accessioned  
Koffi Kouakou  
32 Untitled sculptures, 1993



• *The Image of the Exhibition*, Hochschule für Angewandte Kunst, Vienna

Sales of contemporary art did well at both Sotheby's and Christie's: Sotheby's sales total almost \$14 million and Christie's sales total \$15.9 million.  
NOV

The Barnes Foundation petitions the Pennsylvania court to allow the collection to make two more tour stops that would raise an additional \$6.2 million for the foundation.

Franklin Furnace sells its collection of 13,500 artists' books, magazines, and audio tapes to MoMA, due to the high cost of maintaining it.  
DEC

23 24 25 26 27 28 29 30 31 01 02 03 04 05 06 07 08 09 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 01 02 03

*La Cultura Tambien Cura - The Culture Also Heals*  
Music and poetry performance by Manny Maldonado and Alfredo Miranda

*Window on Broadway*  
*Intoxication, or The Echo of One Hand Clapping.*  
Joan Bankemper

## Thornton Dial

opens

Main Gallery

## Thornton Dial: Image of the Tiger NOV 17, 1993 - JAN 30, 1994

Organized by: Thomas McEvilley, guest curator; presented in conjunction with the Museum of American Folk Art; coordinated for presentation at The New Museum by France Morin

Artists: Thornton Dial

Press: "Dial's art is not the first to imply that the inside-outside boundary is obsolete, but it emphatically serves notice that the traffic across it can move both ways."

Roberta Smith, "Young Style for an Old Story," *The New York Times*, December 19, 1993.

Essay Excerpt: As [he] continues his artistic journey, following his own agenda, it will be increasingly difficult to classify him simply as "folk," or "naive," or "outside," and thus Dial will forcefully challenge the hierarchical language that we bring to the discussion of various genres of art. A quiet revolution may indeed be in process—a revolution that may very well effect a reexamination and reconsideration of the centrality of the "outsider" experience to mainstream art experience, namely the black experience to that of the American experience.

Lowery Stokes Sims, exhibition brochure

Josiah McElheny, *Authentic History*, Robert Lehman Gallery, Brooklyn, New York •

*The Label Show: Contemporary Art and the Museum*, Museum of Fine Arts, Boston •

JAN

Congress cuts \$4.2 million of the NEA's budget for 1994.

04 05 06 07 08 09 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 01 02 03 04 05 06 07 08 09 10 11 12 13 14

## Dissolving Boundaries

Three lectures at the Museum of American Folk Art  
*Art Issues in a Changing World*, Thomas McEvilley  
*Thornton Dial: Art and Society*, Amiri Baraka  
*The Art of Thornton Dial*, Paul Arnett

## Image of the Tiger: The Way Life Travels

Panel discussion with Thomas McEvilley, Judith McWilliam, Lowery Stokes-Sims, Nari Ward; moderated by Patricia Spears Jones

## Bad Girls opens

*Window on Broadway*  
*Sistah Paradise's Revival Tent*, Xenobia Bailey

Main/New Work/WorkSpace Galleries

## Bad Girls (Part I)

JAN 14, 1994 - APR 10, 1994

Organized by: Marcia Tucker

Artists: Ann Agee, Xenobia Bailey, Linda Barry, Elizabeth Berdann, Keith Boadwee, Lisa Bowman, Barbara Brandon, Renée Cox, Margaret Curtis, Jeanne Dunning, Nancy Dwyer, Matt Groening, Jacqueline Hayden, Maxine Hayt, Janet Henry, Amy Hill, Portia Munson, Chuck Nanne, Erika Rothenberg, Veronica Saddler, Sybil Adelman Sage, Cindy Smith, Elaine Tin Nyo, Cammie Toloui, Dani Tull, Carrie Mae Weems, Sue Williams, Millie Wilson, and participating children

Video Program: *She Laughed When She Saw It*

Organized by: Cheryl Dunye, guest curator

Artists: Elizabeth Beer and Agatha Kenar, Jane Cottis, Heidi DeRuiter, Cecilia Dougherty, Sandi Dubowski, Mary Patten, Alix Pearlstein, Suzie Silver, Kimberly Stoddard, Dawn Suggs, Lee Williams and Angela Anderson

Essay Excerpt: I've chosen to frame my discussion of *Bad Girls* more generally, outlining three main concerns: the importance of self-representation in effecting change in the status of women, and the use of humor as an essential component of it; the potential of recent analyses of carnival and the carnivalesque to shed light on contemporary feminist activity in the arts; and the role of popular culture and the mass media in shaping this activity. These are complex topics which are being widely discussed across academic and artistic disciplines. What I am trying to do here is to point to new and continuously changing relationships within these broad areas, and to show how the kind of work in *Bad Girls* might help us to see and understand a gendered world from a different perspective.

*Bad Girls* catalogue



- Artists Talk Back, Visual conversations with El Museo: A Three Part Exhibition, El Museo del Barrio, New York
- Sophie Calle, Absence, Le Musée Boymans-van Beuningen, Rotterdam, Holland and Musée Cantonal des

The Lannan Foundation in Los Angeles announces that it will discontinue its \$2 million to \$3 million annual art collecting program and re-allot funds to a charitable program for the poor.

FEB

Charles Saatchi again attempts to sell works from his collection at Sotheby's, some of which have been offered at the auction house twice before but failed to receive the minimum starting bids.

- Fred Wilson, Mining the Museum, The Contemporary and The Maryland Historical Society, Baltimore •
- beaux Arts, Lausanne, Switzerland
- It's How You Play The Game, Exit Art/The First World, New York •

The Solomon R. Guggenheim Museum dismisses nearly 10% of staff, cuts hours at both of its locations, and temporarily closes its library.

MAR

Sotheby's and Christie's offer sellers of art work non-refundable loans. This new type of financing allows the auction houses to entice sellers by offering them money before the auction, but without revealing the transaction in the sales catalogue as a guarantee, which it is legally required to do.

APR

15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 01 02 03 04 05 06 07 08 09 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25

26 27 28 01 02 03 04 05 06 07 08 09 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 30 31 01 02 03 04 05 06 07 08 09

**Saturday Afternoon Live!**  
Performance/gallery talk  
with Penny Arcade

**GAG: An Evening of  
Bad Girls Xtra Bad Video**  
Video screening and panel discussion  
organized by Cheryl Dunye;  
Artists: Maria Beatty, ET/Baby/Maniac,  
Susan Muska, Jill Reiter, Suzie Silver,  
Annie Sprinkle, Jocelyn Taylor, and  
others

**Reno Roast**  
Tribute to Reno by Paul  
Zaloom, James Adlesic,  
Terry Berkowitz, Ted Haimes,  
Bob Holman, Heidi Holzer,  
Annie Leibowitz, Kathleen  
McLane, Joel Paley, Lola  
Pashalinski, Alva Rogers with  
Wendy Ultan, Mark Russell

**Saturday Afternoon Live!**  
Performance by Frieda

**Opera for  
the Masses**  
Music by  
The Derivative Duo

**Saturday  
Afternoon Live!**  
Performance by  
Carmelita Tropicana

Main/New Work/WorkSpace Galleries

## Bad Girls (Part II)

JAN 14, 1994 - APR 10, 1994

Organized by: Marcia Tucker

**Artists:** Laura Aguilar, Gwen Akin and Allan Ludwig, Janine Antoni, Xenobia Bailey, Lillian Ball, Lynda Barry, Camille Billops, Molly Bleiden, Andrea Bowers, Lisa Bowman, Barbara Brandon, Jennifer Camper, Nancy Dwyer, Maxine Hayt, Robin Kahn, Nina Kuo, Pat Lasch, Lauren Lesko, Rhonda Lieberman, Cary Liebowitz, Yasumura Morimura, Monique Safford, Sybil Adelman Sage, Joyce Scott, Beverly Semmes, Susan Silas, Coreen Simpson, Cammie Toloui, Shari Urquhart, Judith Weinpertson, Pae White, and participating children

**Video Program:** *Female Fiends*  
**Organized by:** Cheryl Dunye, guest curator  
**Artists:** Peggy Ahwesh, Lutz Bacher, Glenn Belverio, Sadie Benning, Diane Bonder, Mira Gelly, Cheng Sim Lim, Meryl Perlson, Liss Platt and Joyan Saunders, Tom Rubnitz, Cauleen Smith

**Music:** *Bad Girls Music at the Knitting Factory*  
Aquanettas, Blood Red Head, Blood Sugar, Cakelike, Cheese Cake, Chicken Milk, Double 00, Judy Dunaway, Maric Excommunicata, Fluffer, Homer Erotic, Kate Jacobs, Tara Key of Antitem, Kissyfur, Kitten, Laito Lychee, Magic Hour, No Safety, Ruby Falls, Sex Pod, Rebby Sharp, Slant 6, Sugarshock, Thrust, Vibraslaps

**Film:** *Bad Girls Film at Anthology Film Archives*  
Peggy Ahwesh, Sadie Benning, Amy Greenfield, Abigail Child, Barbara Rubin and Annie Sprinkle

Sister

Exhibition:

Organized by:

Artists:

### Bad Girls West

Marcia Tanner, guest curator, for the UCLA Wight Art Gallery, Los Angeles  
Laura Aguilar, Ken Aptekar, Lutz Bacher, Lillian Ball, Judie Bamber, Elizabeth Berdan, Gaza Bowen, Kathe Burkhart, Jerome Caja, Nancy Davidson, Kim Dingle, Jeanne Dunning, Nancy Dwyer, Nicole Eisenman, Stephanie Ellis, Sylvie Fleury, Charles Gute, Jacqueline Hayden, Marisa Hernandez, Margaret Honda, Deborah Kass, Rachel Lachowicz, Lauren Lesko, Jean Lowe, Marlene McCarty, Jennie Nichols, Gay Outlaw, Manuel Pardo, Theresa Pendlebury, Rona Pondick, Lucy Puls, Trudie Reiss, Erika Rothenberg, Beverly Semmes, Lorna Simpson, Elena Sisto, Jennifer Steinkamp, Anne Walsh, Megan Williams, Sue Williams, Millie Wilson

accessioned

Laura Aguilar  
In Sandy's Room  
(Self-portrait), 1991



- Exhibited, Center for Curatorial Studies, Bard College, Annandale-on-Hudson, New York
- Felix Gonzales-Torres, untitled portrait of the museum, The Museum of Contemporary Art, Los Angeles

The first Gramercy International Art Fair opens on three floors in the Gramercy Park Hotel with 28 to 32 dealers from around the world selling contemporary art work.

MAY

Jasper John's *Highway*, 1959 fails to sell at Sotheby's contemporary art auction.

"Visual Display" conference is held at the Dia Center for the Arts, New York City.

10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 01 02 03 04 05 06 07 08 09 10 11 12 13 14 15 16 17 18 19 20

Chinese Hand Laundry/  
Field of Waste  
opens

WorkSpace Gallery  
Close Ties, Susan Unterberg

Window on Broadway  
Mondrian Ping-Pong, Atsushi Nishijima  
Presented as part of City Circus  
in conjunction with Rolywholyover,  
for Museum by John Cage  
at the Guggenheim Museum Soho

New Work Gallery  
Westward Expansion Inwards,  
Cindy Tower

Up in Flames:  
The Art of  
Huang Yong  
Ping and  
Chen Zhen

Gallery talk by  
France Morin

Material Transformation/  
Consumer Obsolescence  
Gallery talk by Alice Yang

Artists' Talk  
Gallery talk by Huang  
Yong Ping and Chen Zhen

accessioned  
Cindy Tower  
View from Yosemite,  
1994

- Western Artists/African Art, The Museum of African Art, New York •
- Mark Tansey, Connections series, The Museum of Fine Arts, Boston •

Sotheby's sales of contemporary art total \$27.5 million, far below its pre-sale estimate of \$41 million to \$55 million. Christie's contemporary art sales total \$18.2 million; its pre-sale estimate was \$27.6 million to \$37.4 million.

The IBM Gallery of Science and Art, located in the IBM headquarters on 57th Street and Madison Avenue permanently closes.

JUN

JUL

22 23 24 25 26 27 28 29 30 31 01 02 03 04 05 06 07 08 09 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 01 02

From an Asian-American  
Perspective: Re-reading  
the work of Huang Yong  
Ping and Chen Zhen  
Gallery talk by Monica Chau

Main Gallery

Chinese Hand Laundry, Huang Yong Ping/  
Field of Waste, Chen Zhen

MAY 6 - AUG 7, 1994

Organized by: France Morin

Artists: Huang Yong Ping, Chen Zhen

Essay Excerpt: Huang Yong Ping and Chen Zhen are Chinese-born artists living in Paris who share deep spiritual and metaphysical roots in Taoist thought and employ Western avant garde art strategies to explore such contemporary concerns as the interplay of nature and the artificial; tradition versus progress; and history and ideology in a worldwide consumerist society.

The installations in the main gallery of the Museum culminate a month's work-in-residence in New York. The project is specific not only to the gallery space but also The New Museum's location near New York's Chinatown and the sweatshops of the downtown garment district. Huang and Chen are fascinated with the myth of New York as an ethnic mosaic and its reality as one of the world's most intense concentrations of wealth and poverty, materialism and spirituality, cultural interaction and ideological strife, immigration and racism.

Huang Yong Ping, Chen Zhen, and France Morin, exhibition brochure



- Don't Postpone Joy or Collecting Can Be Fun, Austrian Cultural Institute, New York
- Louis Avalos, David Hock, and Elizabeth Sisco, "Art Rebate," La Frontera/The Border, The Museum of

AUG

IBM announces plan to sell a portion of its collection of contemporary and Latin American art in Sotheby's fall auctions.

03 04 05 06 07 08 09 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 01 02 03 04 05 06 07 08 09 10 11 12 13

*The Dao of Dow*  
Gallery talk by  
John Kuo Wei Tchen

*Nomadic Life with  
Heavy Baggage:  
Chinese Artists Abroad*  
Gallery talk by Zhang Hongtu

Main Gallery

## Visiting Hours: An Installation by Bob Flanagan in collaboration with Sheree Rose

SEPT 23 - DEC 31, 1994

Originally presented at the Santa Monica Museum of Art and organized for presentation at The New Museum by Laura Trippi

Artists:

### Bob Flanagan in collaboration with Sheree Rose

Press:

"Voices float up from outside the hospital enclosure, but the group gathered inside is silent. This is painful, horrifying to watch, but there's also the sense that strange and brilliant poetry is being created."

James Servin, "Art Patrons Test Their Bedside Manner,"  
Associated Press, October 7, 1994.

accessioned

Bob Flanagan

Bob Flanagan:

Supermasochist, 1995

Essay Excerpt: *Visiting Hours* stages Freud's strange drama of Eros and Thanatos, in which existence unfolds as a ceaseless struggle between the instinct for life and the instinct for disintegration or death. But this appears to be a version interpreted by Pee Wee Herman. The installation is designed like a crazy stage set of a children's residential hospital, replete with a torture chamber lurking amidst the institutional cheer. Here, the dark encounter between the drives for sex and death is framed and buoyed up by a keen wit and a cool sense of the absurd.

Laura Trippi, exhibition brochure

Private Eyes: What Artists Collect, Contemporary Art Gallery, Vancouver •  
Contemporary Art and Centro Cultural de la Raza, San Diego

Congress passes a bill that allows the FBI to investigate major art thefts immediately. The new law makes theft of objects worth over \$100,000 as well as objects worth over \$5,000 and over 100 years old, a federal crime punishable by up to 30 years in prison.

SEPT

14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 01 02 03 04 05 06 07 08 09 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24

## Visiting Hours

opens

### WorkSpace Gallery

Courage

Video program organized by David Leslie, guest curator

### Self-Help Library

Installation by Cathy Busby

### Window on Broadway

Who are we? What are we? Where did we come from?  
Rita Ackermann

## Bob Flanagan

Artist represented in the Semi-Permanent Collection

Bob Flanagan is lying flat on his back. Above him, Sheree Rose holds a video camera trained on his face which feeds a live image to a monitor facing the audience.

I was waiting here so long I thought I was dead. . . . This is a new death piece I'm working on. I've been working on it for, oh, about forty-one years. It's taking a lot longer than I thought.

I thought of this position because, well, I spend a lot of time in it. But also, over the past few years, one of the surprising things that has happened to me is that I'm . . . getting a reputation for my visual work with Sheree Rose. So much so that last week I sold my chest x-rays for a rather large sum—for me anyway. Somebody saw them in the *Re/Search* book and wanted to buy them. I brought them to the Beacon's Box and Ship store to send them to the collector and declared the value at \$3,500. The guy in the shipping store said, "\$3,500 for a light box?" I said, "Well, no, it's the x-rays. That's art. My chest

x-rays." And the guy says, "Shit for \$3,500 I'll give them my x-rays."

So now I'm furiously thinking, shit, what other art can I do? Sell my phlegm and a few other things? If Orlan can sell fat, I can sell phlegm! But one thing that I'm going to try to do is a posthumous piece where I'll be buried with a video camera. Just like this camera arrangement, but encased in a tomb or something. And I'll get one of my crazy collectors that I'm gathering . . .! And this is a good way to make money beforehand—I'll say, "Listen, if you pay me now you can have the pleasure of having a monitor in your house. . . . The piece is called *The Viewing*. I'll have to spend some of the money now to set up a satellite or some kind of connection from the camera to the monitor. After the funeral, whoever walks into the room with the monitor, in the collector's home, can turn on a switch and see how I'm progressing. Or decomposing. It's the perfect deconstructionist art to the nth degree.

Excerpt from "Death Monologue," performance, L.A.C.E., Los Angeles, February 1994.



- Mark Dion, "Collectors Collected: A Pacific Expedition," *Cocido y Crudo*, The Museo Nacional Centro de Arte
- *Antiquities from the Foundation Collection of the Museum of Jurassic Technology*, The Karl Ernst Osthaus

The New York State Attorney General allows the New York Historical Society to sell \$20 million worth of art and objects from its collection to pay the institution's operating costs and maintain their collection and library. In turn, the Historical Society and Sotheby's agree to allow New York institutions to buy works at a discount after the sale.

OCT

NOV

25 26 27 28 29 30 01 02 03 04 05 06 07 08 09 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 01 02 03 04 05

*How to Teach the Unteachable:  
The Art of Bob Flanagan*  
Workshop for teachers  
with Carmen Bardeguet

*An Evening of Readings*  
Ron Athey, Bob Flanagan,  
Carol Queen

*The Submissive Moment: Pleasure  
and the Politics of Pain*  
Panel discussion with Karmen MacKendrick,  
Tricia Rose, Julia Scher; moderated by  
Celeste Olalquiaga

## Laura Trippi

Curator 1988 to present

I started at The New Museum in the fall of 1987 with *Fake!* (May-July 1987, organized by William Olander) and *Damaged Goods* (1986, organized by Brian Wallis) reverberating in my recent memory. For me, these stylized thematic investigations established a curatorial standard, one emphasizing art's close associations with a wider sphere of cultural effects.

As an intern and then as Assistant Curator, I had the great fortune to work with Bill Olander before his death in 1989. Bill's conception of a social aesthetic and of the curator as a cultural producer, rather than an arbiter of taste, have served as touchstones for all my curatorial endeavors. Two of his last projects for the Museum carried exhibition practice further into the realm of public culture. With ACT UP/Gran Fury's *Let the record show . . .* (1987-1988) and *Impresario: Malcolm McLaren and the British New Wave* (1988, with guest curator Paul Taylor), Bill seemed to be tracking art as it migrated out of the art world.

During the late eighties, the art mar-

ket's bubble economy swelled, affecting both art works and exhibitions. As Curator, responsibility for overseeing acquisitions to the Semi-Permanent Collection fell to me and this, too, informed my interest in systems governing art production, display, and circulation. In our catalogue essay for *The Decade Show* (1990, co-organized with the Museum of Contemporary Hispanic Art and the Studio Museum in Harlem), co-curator Gary Sangster and I traced the emergence in the eighties of a trader's market for art. Increasingly works were passing into and through private and corporate collections. Even major museums were selling art from permanent collections to finance new acquisitions, as prices spiraled upward and government support for the arts continued to diminish. Collecting art became quite literally a futures market, with works continually moving from collection to collection. Circulation seemed to be superseding static accumulation as the primary condition of art.

As we moved into the nineties, the

Reina Sofia, Madrid  
Museum, Hagen, Germany

Republicans running under a platform titled *The Contract with America* gain a majority in Congress for the first time in U.S. history. The Contract includes major cuts to federally funded social and cultural programs.

Exhibitionism, The Museum of African Art, New York

Chase Manhattan Bank donates \$1.5 million to the British Museum for the creation of a permanent gallery for its North American collections. It is the largest corporate gift ever made to a London museum.

DEC

06 07 08 09 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 01 02 03 04 05 06 07 08 09 10 11 12 13 14 15 16 17

*Day Without Art*  
Galleries dimmed; LED updated by Gran Fury;  
*Test Pattern*, project by Bob Flanagan  
and Nancy Burson

accessioned  
Nancy Burson  
*AIDS Visualization*, 1990

market crashed; public and private sponsorship of the arts fell to further lows. Mobility, fluidity, and reconfigurability nonetheless continued coming to the fore in art works and in exhibitions as well as other institutional practices. Temporary exhibitions grew to dominate most museums' programming and permanent collections were sent into circulation. Curiously, strategies that had been enlisted under the banner of postmodernity joined with the market in dispersing art from its "permanent" embrace within the confines of museum and private collections. Artists and curators increasingly deflected art out of the traditionally pristine precincts of museum and gallery display, to traffic with the everyday. Exhibitions and artists' projects reflecting on collecting practices formed an ever widening stream. All these seemed to index a broad based process of cultural restructuring around accumulation, with collections being recast as controlled systems of circulation.

At The New Museum, the emphasis on curatorial and institutional innovation creat-

ed an environment that dovetailed with these broader self reflexive trends. I came to consider temporary exhibitions as a distinct—and distinctly circulatory—type of collection. Like an archive, and not like a display case, thematic exhibitions in particular tend to emphasize the viewer's navigation through the exhibition space. The growing prominence of theme shows on the exhibition circuit, and of works dispersed from traditional venues and modes of display, reinforce the sense of steering through a variegated landscape—one whose elements are, moreover, constantly in rotation. With this, recombability becomes a striking feature of the field. Increasingly, thematic exhibitions even echo the ways in which space and information are organized in electronic environments, pressing toward a sort of hypertextual design. Individual works can implicitly invoke entire bodies of work, as well as a more or less open ended archive of related writings, ideas, artifacts, and locales. Not only does this highlight links within the field of

(Continued on p.169)



- Louise Lawler, *A spot on the wall*, Kunstverein, Munich
- David Hammon, untitled project, Knobkerry, New York

The New York Historical Society deaccessions an estimated \$20 million worth of old-master paintings, along with decorative and old paperweights in three auctions at Sotheby's, raising a total of \$17.6 million.

JAN

18 19 20 21 22 23 24 25 26 27 28

*Fight Sickness With Sickness:*  
Bob Flanagan's Visiting Hours  
Online at Hot Wired  
Organized by Laura Trippi

Andres Serrano

opens

Window  
on Broadway  
Discontinuous Teasers,  
Valeska Soares

Main Gallery/Traveling Exhibition

## Andres Serrano: Works 1983-1993

JAN 27 - APR 9, 1995

Organized by: The Institute of Contemporary Art, University of Pennsylvania, Philadelphia

Artists:

Andres Serrano

Press:

"Serrano's most 'sacrilegious' works are popular because they're so damn beautiful."

Elizabeth Hess, "Pulp Fiction," *The Village Voice*, February 14, 1995.

"If [Serrano] has launched an attack on anything, it is on scopophobia, the fear of looking and the fear of being seen."

A.D. Coleman, "SoHo Journey: From Minor White to Andres Serrano,"  
*The New York Observer*, March 20, 1995.

Essay Excerpt: *Andres Serrano: Works 1983-1993*, the first midcareer survey of the artist's work, allows viewers to move beyond this media stereotype and to assess the depth of Serrano's critical engagement with a range of challenging subjects. The works were selected from seven series of photographs that span the artist's career to date . . . These series have taken as their focuses ecclesiastic and mythological iconography, bodily emanations (urine, blood, semen), dead bodies (fragmented "portraits" shot in a morgue), and guns (the Objects of Desire series), themes that converge on a blunt evocation of death and afterlife, the body and its dismemberment. His continued focus on rituals of violence, spiritual life, and the body has led critics to cast Serrano as a kind of purveyor of abjection and blasphemy, a reading that has been framed through the lens of the late 1980s censorship debate and its dichotomies of sacred and profane, totem and taboo, reverence and repulsion.

Brian Goldfarb, exhibition brochure

Felix Gonzalez-Torres, *The Guggenheim Museum*, New York •

Elizabeth Murray, *Artist's Choice series*, *The Museum of Modern Art*, New York •

The Andy Warhol Foundation sells a total of 77 works from its massive art collection to 22 museums across the country.

Under a new proposal, the Internal Revenue Service will give art patrons official appraisals of their gifts to museums. The service will cost \$3000.

FEB

MAR

29 30 31 01 02 03 04 05 06 07 08 09 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 01 02 03 04 05 06 07 08 09 10 11

*Images of Illusion:*  
Exploring the  
Visual Metaphors  
of Andres Serrano  
Workshop for teachers  
with Carmen Bardequez

*Dialogue with*  
Andres Serrano and  
Bruce Ferguson

*Symbols*  
of Power and  
States of Anxiety  
Panel Discussion with  
Deborah Grayson,  
Chon Noriega,  
Constance Penley

essay continued from p.167

art but also connects art directly to developments in other disciplines and cultural domains. This emerging emphasis on the ambient aspects of aesthetic experience, on recombability, and on interactivity transforms the way that exhibitions engage viewers. Art begins to override the display paradigm that is so much a part of modern spectacle society and so allied with the idea and history of the museum.

With exhibitions broaching the condition of hypertext, the limits of the theme show as an exhibition genre anchored in a circumscribed site seem to have been reached. As with programming for the interface between users and computers, art practices today seem keyed to ever more versatile modes of interacting with people, objects, and spatial situations. Process continues to displace product, ceding center stage to the design of open systems that invite change along with user participation. Through the rapid expansion of access to the Internet and especially, most recently, to the World Wide Web, art institutions are

awakening to the insistent snooze alarm of cyberspace. But curatorial practice remains wed to the contained display of artworks, a model derived from the museum, while the far reaching programming implications of the computer interface are largely overlooked.

I envision the next step for thematic exhibitions as a leap into the computer assisted landscape of linked sites and dynamic structures. In this networked curatorial model, the Internet will serve to map projects and practices widely distributed across space and time. A range of producers and participants will contribute to on-going thematic webs designed to cut across disciplinary divides. The curatorial form of the theme show opens out into an adaptive archive, an evolving system for linking works of diverse media, modes, and materialities. Connecting more than collecting, curators will track and foster aesthetic practices along divergent migratory paths, as art and global capital together hack the logic of flexible accumulation.



- Jimmie Durham, *Ropa Vieja (Spring Collection)*, Nicole Klagsbrun Gallery, New York
- *The End(s) of the Museum*, Fundació Antoni Tàpies, Barcelona

APR

Five months after his appointment to director of the Boston Museum of Fine Arts, a fiscal crisis forces Malcolm Rogers to cut museum personnel by almost 20%, to streamline operations and to scale back exhibition activities.

12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 30 31 01 02 03 04 05 06 07 08 09 10 11 12 13 14 15 16 17 18 19 20 21 22 23

## The Semi-Permanent Collection

Deaccessioned works appear in green

Vito Acconci, *3 Flags for 1 Space and 6 Regions*, 1979-81; Photoetching, aquatint print; Edition 12 of 25; 70 1/2 x 62 1/2"

Act Up (Gran Fury), LED sign from *Let the Record Show*, 1987; Electronic sign programmed with AIDS related facts and statistics, updated annually on the occasion of Day Without Art; 5 3/4 x 39 1/2 x 2 3/4"; William Olander Memorial Fund

Act Up (Gran Fury), Neon sign (*Silence = Death*) from *Let the Record Show*, 1987; Neon sign; 48 x 79"; William Olander Memorial Fund

Laura Aguilar, *In Sandy's Room (Self-portrait)*, 1991; Gelatin silver print; Edition 1 of 4; 40 x 50"

Masami Akiyama, *Yokings*, 1982; Welded steel plate; 6 x 6 x 1/2"

James Albertson, *Sex, Violence, Religion, and the Good Life*, 1976; Oil on canvas; 39 x 48"

Terry Allen, *Desire, From a Duet of False Evidence*, 1978; 3 Panels from Ring: paintings, drawings, objects; 40 x 120" overall

Ida Applebroog, *A Small Bird Drooping a Large Load Overhead*, 1979-80; Ink and rhinoceros on vellum; 6 Panels: 11 1/2 x 8 1/2" each; framed dimensions: 17 x 61 1/2"

Nancy Arlen, *Lenore Sea Serpent*, 1980; Cast polyester; 15 x 22 1/2 x 4 3/4"

Auste, *She Was Captured*, 1980; Drawing on paper; 44 3/4 x 41 3/4"

Edward Avedisian, *Untitled*, 1980; Oil on paper; 29 3/8 x 22 3/8"

John Baeder, *Union City*, New Jersey, 1979; Watercolor on paper; 26 x 32"

Jo Baer, *Untitled*, 1970-74; Diptych oil on canvas; 39 x 39"

Rudolf Baranik, *Words I*, 1979; Oil on canvas; 70 x 55"

Mary Bauermeister, *Rainbow*, 1973; Lithograph; 18 x 25"

Romare Bearden, *Tidings*, 1973; Silkscreen print; Edition 23 of 125; 22 x 29"

Robert Beauchamp, *Red Horses*, 1977; Oil on paper; 23 x 29"

Alan Belcher, *Spit on Mink*, 1991; Photo emulsion on mink pelt; 36 1/2 x 8"

Charles Bell, *Toy Portrait Series #1 Bozo*, 1978; Gouache on paper; 15 x 19"

Susanna Bergtold, *Circus Elephant*, 1980; Oil on canvas; 36 x 40"

Natvar Bhavsar, *Untitled*, 1980; Oil on canvas; 45 x 41 1/2"

Jimbo Blachly, Drawings and ephemera from *Unperturbed Abstraction*, 1995; Ink on paper, various objects; Dimensions variable

Barbara Bloom, *Titanic (POSH: Portout Starboard Home)*, 1989; Wood, glass bottle, silkscreen text; Edition 1 of 33; 20 x 6 x 6"

Christian Boltanski, *Tiroire*, 1988; Gelatin silver print, glass, electric light, tin box, clothing, screen; 36 x 24 x 16" overall

Phyllis Bramson, *Black Often in an Unscheduled Performance*, 1979; Pastel on paper; 44 x 40"

Troy Brauntuch, *Untitled*, 1982; Pencil on paper; 45 1/4 x 31"

James Andrew Brown, *You and Me*, 1986; Wood cigar box, oil paint, glitter, plastic fig-

urines, photographs, text on paper; 10 1/2 x 16 3/4 x 8 1/2"

James Andrew Brown, *Untitled*, 1986; Wood box, collage book (acrylic, gesso, moss, sticks), wax, scented branches; 13 1/2 x 20 x 26"

Nancy Burson, *AIDS Visualization*, 1990; C-print; 18 x 22"

Tom Butter, *A.K.*, 1985; Fiberglass, resin; 92 x 30 x 16"

Tom Butter, *Untitled*, 1983; Fiberglass, resin; 32 x 19"

James Lee Byars, *Letters, etc.*, 1985; Ink on paper, glitter; Dimensions variable

Alexander Calder, *Balloons*, 1973; Lithograph; 39 1/2 x 28 1/2"

Carole Caroompas, *"The Dreams of the Lady of the Castle Perilous"*, 1980; Collage and paint on paper; 22 x 17 3/4"

Carole Caroompas, *"Remembrance of Things Past"*, 1976; Collage and paint on paper; 22 x 14"

Eduardo Carrillo, *Untitled*, 1986; Acrylic on board; 25 1/2 x 25 1/4"

John Chamberlain, *Hano*, 1970; Metal coated plexiglass; 30 x 45 x 36"

Louisa Chase, *Buby*, 1978; Oil on canvas; 78 1/4 x 72 1/4"

Chrissy, *Chinatown*, 1978; Portfolio of 10 silkscreen prints; 38 x 31" each

Larry Clark, *Julsa*, 1960-80; Portfolio of 50 gelatin silver prints; 8 x 10" each

Chuck Close, *Self-Portrait/White Ink*, 1978; Aquatint print; Edition 18 of 35; 52 3/4 x 41"

Robert Colescott, *The Star (A View from the*

- Architectures of Display, selected shops, lobbies, and cafés, New York •
- Group Material, Market, Kunstverein, Munich •

MAY

The Barnes collection is one of the first art institutions to issue a CD-ROM of its holdings, featuring digital versions of more than 330 paintings.

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JUN

Window on Broadway  
Unperturbed Abstraction,  
Jimbo Blachly

Essay Excerpt: Throughout his work, Blachly uses contradictions to suggest absurdity, as in the delicate balance between meditative exercise and obsessive ritual.

Cylena Simonds, exhibition brochure.

accessioned

Jimbo Blachly  
Drawings and ephemera from  
*Unperturbed Abstraction*, 1995

*Pinnacle*, 1987; Acrylic on canvas; 84 x 72"

Gerard Collin-Thiebaut, *La Danse No. 2*, 1985; 80 Slides, slide tray, audiotape;

Janet Cooling, *Double Portrait of William Olander and Chris Cox*, 1989; Oil on canvas; 36 x 48"; William Olander Memorial Fund

Janet Cooling, *Self-Portrait with Snake*, 1978; Drawing on paper, 21 rhinestones; 33 3/8 x 47 3/4"; William Olander Memorial Fund

Coly (William Copley), *Untitled*, 1986; Painted 1970 Volkswagen Camper;

Michael David, *East of Eden*, 1981; Wall sculpture: pigment and wax on masonry; 34 x 34"

Guy de Cointet, *"At an exceedingly late hour..."*, 1976; Pen and ink on paper; 24 1/2 x 40"

Guy de Cointet, *"Light, light of my eyes..."*, 1976; Pen and ink on paper; 24 1/2 x 40"

Jillian Denby, *Sleeping Girl*, 1973; Oil on canvas; 64 x 48"

Regis de Paris, *Landscape*, 1980; Pencil on paper; 27 1/2 x 39 1/4"

Jimmy DeSana, *Crackers*, 1985; Cibachrome print; 11 x 14"

Martha Diamond, *Hill (with ramp)*, 1976; Oil on paper; 32 x 23 3/4"

Devon Dikeou, *Well*, 1992; Kohler "Edgebrook" drinking fountain; 16 x 10 1/2 x 7 3/4"

Greg Drasler, *Radicio*, 1986; Oil on canvas; 70 x 60"

Orshi Drozdik, *Spiral I*, 1988; Iron brushes, steel, sand, metal plate, glass; 25 x 42 x 13 1/4"

Dana Duff, *Backgrounds*, 1988-90; Compressed charcoal on paper; 9 Drawings: 11 x 15" each

Dana Duff, *Ivy*, 1989; Water, formaldehyde, motor oil, window cleaner, glass; 7 x 12 1/2" diameter

John Duff, *E*, 1981; Cast bronze, wood; 60 x 36 x 12"

Jeanne Dunning, *Hanging I*, 1990; Laminated cibachrome print mounted on plexiglass, frame; Edition 3 of 3; 21 1/2 x 17"

Epoxy Art Group, *Thirty-six Tactics*, 1988; Wall installation: epoxy over 36 xerox copies; 22 x 34" each; dimensions variable overall

Elliot Erwitt, *Elliot Erwitt*, 1952-76; Portfolio of 15 gelatin silver prints; 16 x 20" each

Richard Estes, *Danbury Tile*, 1972; Serigraph; Edition 14 of 75; 21 5/8 x 29 1/2"

Richard Estes, *Nass Linoleum*, (c. 1970s); Lithograph; Dimensions unknown

Richard Estes, *St. Louis Arch*, (c. 1970s); Lithograph; Dimensions unknown

Gary Falk, *Red Desert*, 1984; Enamel and acrylic on steel; 84 x 120" overall

Gary Falk, *Untitled #22B*, 1981; Crayon on painted paper; 23 x 29"

Gary Falk, *Untitled #158*, 1981; Colored pencil on painted paper; 23 x 29"

Gary Falk, *Untitled #168*, 1981; Colored pencil on painted paper; 23 x 29"

Jackie Ferrara, *3 D 54*, 1978; Ink and pencil on graph paper, frame; 3 Drawings: 21 1/2 x 78 1/4" overall

R.M. Fischer, *Bittersweet*, 1979; Wood lamp, elec-

trical wire, bulb, pink ball shade; 90 x 12 x 12"

Bob Flanagan, *Bob Flanagan: Supermasochist*, 1995; Cibachrome print; Edition 2 of 10; 30 x 20"

Richard Francisco, *Bathing with Clay*, 1973; Watercolor; 8 5/8 x 11 3/4"

Richard Francisco, *Street Wise*, 1980-81; Watercolor on paper on wood; 21 x 38 1/2 x 1/2"

Mary Frank, *Daphne*, 1979; Ceramic wall sculpture; 8 Parts: 41 x 36 x 8" overall

Gerard Garouste, *Untitled*, 1982; Oil on canvas; 2 Parts: 26 x 21" overall

Felix Gonzalez-Torres, *Untitled*, 1989; Silkscreen print; Edition 1 of 250; 17 x 22"; William Olander Memorial Fund

Herbert George, *Untitled*, 1985; Wood sculpture; 141 x 31 x 61" overall

Robert Goodnough, *Painted Statement #2*, 1971; Acrylic and oil on canvas; 39 x 32"

Ron Gorchov, *Desperado*, 1979; Oil on linen; 17 1/2 x 19"

Ron Gorchov, *Desperado*, 1979; Oil on linen; 17 1/2 x 19"

Robert Gordy, *Desert Nights #2*, 1977; Acrylic on canvas; 72 x 106 1/8"

Gran Fury, *Wipe Out*, 1990; Subway posters in English and Spanish; 2 Unnumbered editions of 2000; 21 x 22" each

Red Grooms, *Mango, Mango*, 1973; Silkscreen print; 40 x 29"

Group Material, *Mass*, 1985-86; Mixed media wall installation; 96 x 432" overall

Sylvia Gurrie, *Untitled (#7)*, 1975; Acrylic



● Millie Wilson and Catherine Lord, "Something Borrowed," *Longing and Belonging: From the Faraway*

JUL

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on canvas; 37 x 28 1/8"

Hans Haacke, *Global Marketing*, 1987; Silkscreen on metal; 4 Panels: 48 x 48" each  
Susan Hall, *The Love Letters*, 1973; Acrylic on canvas; 38 x 74"

Ann Hamilton, "the choice a tv salamander gave to Hobbeson", 1987; C-print; 16 x 24"

Ann Hamilton, "Cordova", 1987; C-print; 18 1/2 x 22 1/2"

Ann Hamilton, "in the time it takes to fry a locust", 1987; C-print; 19 x 21"

Ann Hamilton, *Parts I*, 1983; Sticks, tin, wood, fabric; 76 x 24"

Jamelie Hassan, *Even onto China*, 1993; Plexiglass vitrine, two C-prints, hairpins, plastic coin sleeves, printed cardboard inserts, various exchanged materials; Original edition of 6000 coins; Coins: 2 x 2" each; vitrine: 27 x 26 x 14"

Tom Hatch, *Single Stick as Cube*, 1976; Mirror, rubber, wood; 14 x 16 x 14"

Robert Chambliss (Cham) Hendon, *Mallard with Friend*, 1977; Acrylic on canvas; 88 1/4 x 65 1/2"

Robert Chambliss (Cham) Hendon, *Outside Chippewa Falls*, 1978; Acrylic and rhoplex on canvas; 47 1/2 x 36"

Joseph Hilton, *Noli Me Tangere*, 1977; Acrylic on canvas; 18 x 28"

Joseph Hilton, *A Wood Near Athens*, 1976; Acrylic on canvas; 49 x 110"

Lewis Hine, *Lewis Hine*, 1908-17; Portfolio of 100 gelatin silver prints; Dimensions variable

Stewart Hitch, *Untitled*, 1976; Paint on canvas; 84 x 84"

Nancy Holt, *Locator Piece (The New Museum)*, 1981; Steel pipe, mirror; Steel pipe: 61 x 12 x 5 1/2"; mirror: 12" diameter

Carl Holty, *Artist and Model*, 1946; Framed painting on masonite; 16 x 13 1/4"

Carl Holty, *Europan*, n.d.; Framed painting on masonite; 16 x 20 1/4"

Carl Holty, *Football Pyramid*, 1946; Framed painting on masonite; 16 x 13 1/4"

Carl Holty, *Out of the Sea*, 1945; Framed painting on masonite; 16 x 13 1/4"

Carl Holty, *Pyramid*, 1946; Framed painting on masonite; 16 x 13 1/4"

Carl Holty, Title unknown, 1945; Framed painting on masonite; 16 x 13 1/4"

Carl Holty, Title unknown, 1946; Framed painting on masonite; 16 x 13 1/4"

Carl Holty, *Yellow Clown*, 1946; Framed

painting on masonite; 16 x 13 1/4"

Tehching Hsieh, *One Year Performance*, Sept. 1981, 1981; Typed paper documents for a one year performance; 11 x 8 1/2"

John Hull, *At the Outskirts of Town*, 1984-85; Acrylic on canvas; 48 x 72"

Richard Hull, *Cha, Cha, Cha*, 1979; Oil and wax ground on canvas; 60 x 50"

Richard Hull, *Turn*, 1979; Oil and wax on ground linen; 60 x 50"

Ralph Humphrey, *Untitled*, 1989; Acrylic on canvas; 72 x 108"

Peter Huttering, *Baby Blue*, 1986, 1986; Colored pencil and gesso on paper; 12 x 16"

Yvonne Jacquette, *Telephone Pole #2*, 1971; Acrylic on canvas; 60 x 80"

Jeff, *Letter to the Committee*, 1984-85; Acrylic over silkscreen on paper; 96 x 60"

Paul Jenkins, *Phenomena, Will of the Wind*, 1966; Acrylic on canvas; 32 x 40"

Alfred Jensen, *The Olympian*, 1957; Oil on canvas; 26 x 21"

Guy Johnson, *The Unfaithful Wife*, 1978; Mixed media; 14 3/4 x 18"

David Jones, *Untitled study*, 1975; Pencil on paper; 15 1/2 x 20"

Kim Jones, *Untitled*, 1985; Collage, painted wooden frame; 25 x 26"

Dennis Kardon, *Daddy's First Kiss*, 1988; Lithograph (trial print); 17 5/8 x 23"

Alex Katz, *Untitled*, n.d.; Silkscreen print; Edition 7 of 50; 8 3/4 x 10 3/4"

Mary Kelly, *Potestas (Populus, Laboris, Bona)*, 1989; Etching, brass, mild steel; 14 Units: 100 x 114 x 2" overall

Alexa Kleinbard, *Marine Creatures*, 1985; Oil on paper mulch, fiberglass backing; 2 Parts: 69 x 48 x 6"; 67 x 22 x 6"

Ann Knutson, *Untitled*, 1981; Carved wood mask, grease pencil, leather straps; 10 1/2 x 10 1/2"

Jiri Kolar, *RRRR Rollage aus Raffael, La Belle Gardiniere*, 1964; Collage of offset color prints on board; 36 1/2 x 14 1/2"

Vitaly Komar and Alexander Melamid, *Thank You Comrade Stalin for Our Happy Childhood*, 1983; Silkscreen print; Edition 3 of 80; 14 x 30"

Bill Komoski, *Untitled*, 1982; Oil stick on canvas; 80 x 56"

Alexander Kosolapov, *Symbols of the Century: Lenin & Coca-Cola*, 1982; Soda can, wood; 12 1/4 x 4 3/4 x 2 1/2"

Koffi Kouakou, 32 *Untitled* sculptures, 1993; Carved wood, paint; Dimensions variable

Cheryl Laemmle, *Serpent*, 1983; Oil on canvas, wood; 70 x 84"

Leonid Lamm, *Seventh Heaven*, 1986; Oil on canvas; 22 1/8 x 30 1/8"

Louise Lawler, *Arranged by Mr. & Mrs. Atmore Pope or Their Daughter Theodate (Manet)*, 1983; Gelatin silver print, artist's mat and frame; Edition 1 of 5; 28 1/2 x 31 1/4"

John Lees, *Paint Brush*, 1976; Oil on canvas mounted on masonite; 10 3/4 x 19 1/2"

Sherrie Levine, *After Fernand Leger*, 1984; Watercolor on paper; 14 x 11"

Sol Lewitt, *Straight/Non-Straight Lines*, 1975; 3 Prints on paper; 28 x 22" each

Bob Lobe, *Wood, Twine, Wire, and Spring*, 1968-69; Wood, twine, wire, spring; 89 x 20 x 15" overall

Peter Lobello, *Black Diptych*, 1972; Electro black on nickel and steel; 14 1/4 x 13 x 2 1/4" each

Michael Lucero, *Dreamer with Moth*, 1985; Ceramic sculpture; 21 x 24 x 20 1/2"

Sylvia Plimack Mangold, *Untitled*, 1977; Acrylic on canvas; 20 1/8 x 20 1/8"

Conrad Marca-Relli, *Untitled*, 1959-60; Painted collage on canvas; 12 1/4 x 13 1/2"

Gordon Matta-Clark, *Conical Intersect*, 1975; Photo-sculpture; 4 Parts: 16 1/4 x 21 1/4"; 18 1/4 x 24 3/4"; 18 3/4 x 25"; 18 3/4 x 25"

Claudia Matzko, *Untitled*, 1991; Glass, pins; 144 x 216"

Allan McCollum, *Perfect Vehicles*, 1986; Acrylic and enamel paint on solid-cast hydrocal, pedestal; Cast objects: 20 1/2 x 8 x 8" each; pedestal: 30 x 8 x 8"

Ann McCoy, *Golden Sharks*, 1980; Colored pencil on paper, acrylic ground; 72 x 42 1/2"

Cildo Meireles, *Insertion into Ideological Circuits: Banknote Project*, 1970/1990; 22 banknotes with stamp; Dimensions variable

Cildo Meireles, *Insertion into Ideological Circuits: The Coca-Cola Project*, 1970/1990; 3 sets of 3 soda bottles, adhesive stickers; Dimensions variable

Cildo Meireles, *Insertion into Ideological Circuits: Zero Cent Coin*, 1978/1990 (First Edition); Relief on metal; 5/8" diameter

Cildo Meireles, *Insertion into Ideological Circuits: Zero Dollar Bill*, 1978/1990 (First Edition); Offset print on paper; 6 3/8 x 2 3/8"

Nearby, Site Santa Fe

Rirkrit Tiravanija, *Untitled (Still)*, 303 Gallery, New York ●

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John Mendelsohn, *Fish in a Bucket*, 1983; Acrylic paint, metal pail, frame; 11 1/8 x 9 7/8 x 9 3/8"

Joel Meyerowitz, *French Portfolio*, 1981; 12 Dye transfer prints; 16 x 20" each

Jay Milder, *Dreamscape #30 (Le Mastral)*, 1977; Oil on canvas; 58 x 52"

George Miller, *As The English Coastline Receded in the Distance...* (from Morocco series), 1977; Blackboard, paint, chalk, text on plastic; 48 x 48"

George Miller, *The clear night skies...* (from Morocco series), 1977; Blackboard, paint, chalk, text on plastic; 48 x 48"

Michael Mogavero, *Distant Spirit*, 1981; Acrylic on canvas; 77 x 60"

Michael Mogavero, *Look Forward*, 1981; Acrylic on canvas; 77 x 60"

Linda Montano, *Telephone Tact*, 1986; Calligraphy on paper; 15 1/2 x 12"

Claire Moore, *I Looked A Lot Like My Father*, 1979; Acrylic, charcoal, and ink on canvas; 50 1/8 x 40 1/8"

Dolores Muller, *Guatemalan Pavanne*, 1982; Triptych: oil on masonite; oil on canvas; 28 x 28" closed; 28 x 72" opened

Paulus Musters, *Jim*, 1983; Lead bas-relief sculpture; 38 x 45 x 7"

Kenji Nakahashi, *"Nails" (From May 1976 to May 1981) Foot and Hand*, 1981; 2 C-prints; 9 x 13"; 13 5/8 x 9"

Bruce Nauman, *Untitled (Sculpture)*, 1967; Fiberglass; 72 x 8 x 3"

Marylene Negro, *Production of plastic bags using four films (one, two, three, four stars)*, 1992; Transparent plastic bags with variable stars (0-4), 33 cardboard box dispensers; 10 x 10 x 10" each; dimensions variable overall

Louise Nevelson, *Double Imagery*, 1967; Drawing on lithograph; Edition 3 of 20; 57 x 34 1/8"

Laura Newman, *Facing North Among Trees* (1 of 3 diptychs of same title), 1983-84; Oil on canvas; 84 x 144" overall

Don Nice, *Camels*, 1975; Watercolor on paper; 38 x 24"

Richard Nonas, *Slot Series*, 1974; Steel; 3 1/4 x 42 x 3"

Helen Oji, *Crane II*, 1980; Acrylic, rhoplex, glitter on shaped paper; 10 1/2 x 12 1/2"

Jules Olitzki, *Return to Omsk*, 1978; Acrylic on canvas; 20 1/4 x 157 1/4"

Esther Parada, *The Monroe Doctrine*, Part

*One*, 1987; 42 Computer generated lithographs; 11 x 8 1/2" each; William Olander Memorial Fund

Manuel Pardo, *Late 20th Century Still*, 1989; Oil on canvas, artist's frame; 84 x 72"

Perejaume, *Pintura i Representacio*, 1991; Mural cibachrome print; 72 x 73"

Janis Provisor, *"E"*, 1980; Wax and pigment on canvas; 8 x 8"

Janis Provisor, *Plain View*, 1979; Oil and acrylic on canvas; 22 x 23"

Archie Rand, *Hotel*, 1979; Acrylic on canvas; 18 x 44"

Aimee Rankin, *The Primordial Swamp*, 1985; Mixed media, box construction; 23 3/4 x 20 x 23 3/4"

Robert Rauschenberg, *Change Series*, 1970; Portfolio of lithographs; 40 x 40" each

Robert Rauschenberg, *Support*, 1973; Silkscreen print; 29 1/2 x 22"

Robert Rauschenberg, *Surface Series from Currents*, 1970; Silkscreen print; Edition 42 of 100; 40 x 40"

David Reed, *Untitled #122*, 1977; Oil on canvas; 8 x 82"

David Reed, *Untitled #127*, 1977; Oil on canvas; 20 1/8 x 88 1/8" overall

Larry Rivers, *Living at the Movies*, 1974; Silkscreen print; 24 1/2 x 35"

Larry Rivers, *May Opening Collection of Fine Arts*, n.d.; Lithograph; Edition 92 of 144; 30 x 21 3/4"

Bruce Robbins, *Green Plaster*, 1979; Mixed media; 96 x 9 x 3"

Dorothea Rockburne, *Copied C*, 1977; Craft paper, copol, varnish pencil; 29 x 39"

Gervald Rockenschaub, *Untitled*, 1984; Acrylic on canvas; 11 3/4 x 11 3/4"

Robin Rose, *Sniper*, 1986; Encaustic on linen on aluminum panel; 24 x 24"

Stephanie Rose, *Untitled*, 1979; Oil on paper; 18 x 18"

Kay Rosen, *Pogo, Pogo, Pogo Pogo*, 1986; Paint on offset print; 29 1/4 x 20 3/4"

Erika Rothenberg, *DIAL-THE-TRUTH*, 1984; Acrylic on canvas; 36 x 48 1/2"

George Rousse, *Untitled*, n.d.; C-print; 62 x 50 3/8"

Yevgeny Rukhin, *Untitled*, 1969; Paint and paste on canvas; 39 3/8 x 37 1/2"

Robert Ryman, *Robert Ryman Portfolio: 6 Aquatints*, 1975; Portfolio of 6 aquatint

prints; 36 x 36"

René Santos, *Untitled*, 1982; Oil and wax on canvas; 40 1/2 x 56"; William Olander Memorial Fund

René Santos, *Untitled (Jean Journet)*, 1985; Oil and encaustic on linen; 32 x 28"

Alan Saret, *Untitled*, 1975; Wire mesh sculpture; 36 x 24 x 24"

David Saunders, *Lady Grey*, 1989; Pastel and charcoal on offset print; 42 x 29 1/2"; Donated by Vera List, special status as permanent acquisition

Mark Schlessinger, *Will*, 1979; Oil on canvas; 62 x 52"

Julian Schnabel, *Dream*, 1983; Aquatint print; Edition 7 of 30; 46 x 70 3/4"

Andres Serrano, *Octopus Head*, 1985; Cibachrome print; 40 x 60"

Miriam Schapiro, *Atrium*, 1979; Fabric and acrylic on paper; 36 1/2 x 37 1/2"

Alan Shields, *Carol*, 1967; Acrylic, pencil, and thread on cutout canvas, plastic box; Canvas: 10 1/4 x 16"; box: 8 1/2 x 4 1/2 x 11 1/2"

Alan Shields, *Left Handed*, 1969; Watercolor and crayon on paper, plexiglass; 18 3/4 x 24 1/2"

Alan Shields, *Open E.N.*, 1969; Watercolor, pencil, and acrylic on paper, plexiglass; 24 1/2 x 36 1/4"

Hollis Sigler, *It Was All Play*, 1980; Oil on canvas, artist's frame; 46 1/2 x 64"

Martin Silverman, *The Greeting*, 1975; Bronze, wood; 17 x 47 1/2 x 5"

Aaron Siskind, *Aaron Siskind*, 1935-80; Portfolio of 50 gelatin silver prints; 11 x 14" each

T. S. Solien, *Untitled*, 1979; Acrylic on paper; 30 x 41 1/4"

Keith Sonnier, *Untitled*, 1971; Neon; 74 1/2 x 81 1/2 x 45"

Nancy Spero, *Sky Goddess I Diptych (Totem)*, 1986; Diptych: hand printing and collage on paper; 116 x 48" overall

Steve Spretnjak, *Untitled*, 1980; Black foam-rubber, electrical tape; 48 x 9 x 5"

Earl Staley, *Bacchus with Maenads and Satyrs*, 1983; Acrylic on canvas; 51 1/2 x 83 1/2"

Earl Staley, *Bellerophon II*, 1984; Oil on canvas; 48 x 32 1/2"

Earl Staley, *Finale at the Opera Faust*, 1986; Oil on canvas; 14 x 18"

Jan Staller, *Untitled*, 1985; C-print; 7 x 6"

Louis Stein, *Triangle*, 1967; Oil on triangle canvas; 96" each side

Haim Steinbach, *Untitled (brick in box)*, 1973



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1989; Mixed media; 5 x 12 x 5"

Pat Steir, *The Drawing Lesson: Part I, Line*, 1978; 6 Etchings with drypoint; Artist Proof 7 of 10; 16 1/8 x 16 1/8" each

Pat Steir, *The Drawing Lesson: Part II, Color*, 1978; 6 Etchings with drypoint; Artist Proof 7 of 10; 16 1/8 x 16 1/8" each

May Stevens, *Everybody Knows Me*, 1982; 3 Photostatic screen prints; 40 x 180" overall

Marianne Stikas, *Untitled*, 1978; Oil and gold leaf on canvas; 75 x 66"

Marianne Stikas, *Untitled*, 1979; Oil and gold leaf on canvas; 60 x 65"

Charles Stockley, *Untitled*, 1982; Acrylic on paper; 98 x 51"

Sylvia Stone, *Counter Gravity 1969*, 1969; Plexiglass, steel; 3 Parts: 180 x 60 x 24" overall

Hiroshi Sugimoto, *Stanley Theatre, Jersey City, New Jersey*, 1978; Gelatin silver print; 20 x 24"

Jamie Summers, *The Pain of Letting Go*, 1983; Dried rose branch, pencil, ink, honey on paper; 33 x 59 1/2 x 4"

Norman Sunshine, *Joshua Tree, Series I*, 1984; Color lithograph, woodcut print on white arches paper; Edition 5 of 10; 52 x 36"

Francesc Torres, *Steel Balls*, 1983; 3 Gelatin silver prints on foamcore; 16 x 24" each

Francesc Torres, *Untitled* (from *Tough Limbo* series), 1983-84; Hand colored lithograph; 36 x 24"

Cindy Tower, *View from Yosemite*, 1994; Acrylic on wood; 132 x 108 x 8"

Bernard Venet, *Graph from Computation of Orthogonal Functions for the Canonical Domain*, 1967-68; Acrylic on circular canvas; 36" diameter

Jan Vercruyse, *Atopies IV*, 1985; Mahogany, mantelpiece, plywood panels; Mantelpiece: 45 1/4 x 47 1/4 x 8"; 2 plywood panels: 78 3/4 x 39 1/4" each

Camilo Jose Vergara, *The New American Ghetto*, 1975-95; 225 Cibachrome prints; 8 x 10" each; dimensions variable overall

Andy Warhol, *Soup Cans I*, 1980; Portfolio of 10 silkscreen prints; 35 x 23"

Jeff Way, *Mao/Marilyn*, 1983-86; Oil on masonite; 14 1/4 x 10"

Jeff Way, *Untitled*, 1977; Oil on canvas; 14 x 11"

Jeff Way, *Untitled*, 1980; Straw hat, painting on paper, wicker bust; 16 x 14 x 10"

Lawrence Weiner, *Laid Out Flat/Bent*, 1978; (in effect LOOPED OVER), 1978; Ink on paper; 9 1/2 x 14"

John White, "18th Tee at Hardtack Park Golf Course, San Francisco, California. 'Discipline for getting a true drive,' circa 1966", 1974-75; Pencil, ink, and plastic dots on paper; 34 x 22 3/4"

John White, "Golf course diagram narrowing field of vision, 5th hole, Alma Golf Course, San Jose, California", 1975; Pencil, ink, plastic dots on paper; 34 x 22 3/4"

Gary Wiley, *Car with Big Nose*, 1980; Mixed media, wood; 26 x 16"

Gary Wiley, *Cupid, Bird, and Vase*, 1980; Mixed media, wood; 23 x 18"

William T. Wiley, *Untitled*, 1983; Color pencil on paper; Drawing for "Hat" Celebration/1983 Annual Auction; 36 x 24"

John Willenbecher, *Truth Revealed by Time, I*, 1976; Wood, plastic, fabric, acrylic; 24 1/2 x 30"

Gary Winogrand, *Women Are Beautiful*, 1981; Portfolio of 88 gelatin silver prints; 11 x 14" each

Robin Winters, *After the Fall*, 1985; Powdered pigment, rhoplex, acrylic, graphite, modeling paste on canvas; 72 x 60"

Robin Winters, *Universal Sleeper*, 1985; Acrylic on canvas; 72 x 60"

Krzysztof Wodiczko, *Review of Selected Public Projections Since 1981*, 1990; Installation with 180 slides on 2 projectors; Projection room: 139 x 102 x 118"

Phillip Wofford, *Red Antway, Sound Blown Away*, 1964; Oil, acrylic, and mixed media on canvas; 99 x 78 1/2"

David Wojnarowicz, *Peter Hujar: Thoughts on Living, Surviving, and Death*, 1984; Acrylic and collage on masonite; 3 panels: 48 x 48" each; 48 x 144" overall

Kesitus Zapkus, *Plans and Changes*, 1975; Acrylic on vinyl screen on linen; 60 x 72"

Joe Zucker, *The Work Day Problems of Gregor Mendel*, 1976; Rhoplex on paper; 24 x 38"

Francisco Zuniga, *Yucateca con Fruta*, 1974; Silkscreen print; 24 x 30"

## Limited Editions and Benefit Editions

The New Museum has commissioned and produced two series of editions as part of its fundraising efforts. In 1979, the Museum started its Benefit Editions which brought affordable art works such as prints and photographs to collectors' attention. In 1984, the Museum launched The Limited Editions Sculpture Series which included new works by established and emerging American and international artists. Since 1984 twelve editions have been produced. Proceeds from both series support the Museum's ongoing activities and programs.

Dennis Adams, *History Lessons*, 1990; Wood, aluminum light box, cibachrome transparency; Edition of 40; 33 1/3 x 43 1/4 x 18"; Courtesy of the artist and Kent Fine Art, New York; Limited Edition

Nicholas Africano, *Highwire*, 1979; Two-color lithograph; Edition of 100; 7 x 9"; Courtesy of the artist; printed by Normal Editions Workshop; Benefit Edition

Richard Artschwager, *Book*, 1987; Formica on wood; Edition of 40; 5 x 20 x 12"; Courtesy of the artist and Brooke Alexander Gallery, New York; Limited Edition

Christian Boltanski, *L'École de la Grosse Hamburger Straße, en 1938*, 1991; Tin box, photographs; Edition of 40; 8 1/2 x 9 x 2 1/4"; Courtesy of the artist and Marian Goodman Gallery, New York; Limited Edition

Louise Bourgeois, *Give or Take (How do you feel this morning?)*, 1990; Bronze; Edition of 40; 4 1/2 x 9 x 6"; Courtesy of the artist and Robert Miller Gallery, New York; Limited Edition

Nancy Dwyer, *The ME Block*, 1989; Mahogany; Edition of 40; 13 x 13 x 13"; Courtesy of the artist and Josh Baer Gallery, New York; Limited Edition

Felix Gonzalez-Torres, *Nobody Owns Me*, 1994; Long-sleeve T-shirt; Edition of 100; Courtesy of the artist and agnes b.; Benefit Edition

Ann Hamilton, *Untitled*, 1992; Book, stones, lacquered birch, glass; Edition of 40; 3 5/8 x 9 1/4 x 38 5/8"; Courtesy of the artist and Sean Kelly; Limited Edition

Keith Haring, *Untitled*, 1982; Two-color lithograph; Edition of 50; 18 1/4 x 22 1/4"; Courtesy of the artist; printed by Derriere L'Etoile; Benefit Edition

Jenny Holzer, *Truism Footstool*, 1988; Baltic brown granite; Edition of 40; 16 x 23 x 15 3/4"; Courtesy of the artist and Barbara Gladstone Gallery, New York; Limited Edition

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Baltic brown granite; Edition of 40; 16 x 23 x 15 3/4"; Courtesy of the artist and Barbara Gladstone Gallery, New York; Limited Edition

Donald Judd, *Untitled*, 1986; Aluminum, plexiglass; Edition of 40; 27 7/8 x 28 1/8 x 3 1/16"; Courtesy of the artist and Brooke Alexander Gallery, New York; Limited Edition

Cheryl Laemmle, *Child*, 1983; One-color lithograph; Edition of 50; 35 1/2 x 25"; Courtesy of the artist; printed by Derriere L'Etoile; Benefit Edition

Christian Marclay, *Bottled Water*, 1990; Glass bottle with audio tape from *Tape Fall*; silkscreen text, cork, wax seal; Edition of 150; 13 x 4 1/2" diameter; Courtesy of the artist; published by The New Museum of Contemporary Art; Benefit Edition

Donald Moffett, *Mercy*, 1991; Light fixture, cibachrome transparency; Edition of 100; 14 diameter x 4"; Courtesy of the artist; published by The New Museum of Contemporary Art; Benefit Edition

Bruce Nauman, *Double Poke in the Eye II*, 1985; Neon; Edition of 40; 24 x 36 x 6 1/4"; Courtesy of the artist and Leo Castelli Gallery, New York; Limited Edition

Bruce Nauman, *New Museum Image*, 1992; C-print; Edition of 150; 20 1/2 x 20"; Courtesy of the artist and Leo Castelli Gallery, New York; Benefit Edition

Claes Oldenburg, *Topsy Tilting Neon Cocktail*, 1984; Stainless steel, wood; Edition of 40; 18 x 10 x 8 1/2"; Courtesy of the artist and Pace Gallery, New York; Limited Edition

Andres Serrano, *The Unborn*, 1994; Cibachrome print; Edition of 50; 28 1/2 x 24"; Courtesy of the artist and Paula Cooper Gallery, New York; Benefit Edition

Judith Shea, *The Doll*, 1993; Hydrocol, horsehair, wire; Edition of 40; 17 x 6 x 3"; Courtesy of the artist and Max Protech Gallery, New York; Limited Edition

Lorna Simpson, *Untitled*, 1993; Glass, photograph on linen, etched glass; Edition of 50; 10 x 28" overall; Courtesy of the artist and

Josh Baer Gallery, New York; Benefit Edition

Haim Steinbach, *Untitled (female mannequin right hands)*, 1991; Ash veneered wood shelf, objects; Edition of 40; 17 1/4 x 13 3/4 x 6 1/2"; Courtesy of the artist, Jay Gorney, and Sonnabend Gallery, New York; Limited Edition

Robert Therrien, *No Title*, 1994; Silkscreen on spiral bound acid-free paper, mixed media; Edition of 30; 24 x 18"; Courtesy of the artist and Leo Castelli Gallery, New York; Benefit Edition

Robin Winters, *Untitled*, 1985; Three-color lithograph; Edition of 50; 34 x 25"; Courtesy of the artist; Benefit Edition

The X-Art Foundation and Candida Hofer, *Blast 2: The Spatial Drive (The New Museum's Collectors Edition)*, 1992; Wooden box, artists' projects of various materials, hypertext catalogue on disk, limited edition photographs; Edition of 4; 3 x 13 x 16 3/4"; The X-Art Foundation Publication and The New Museum Benefit Edition

## The New Museum's Publications (listed chronologically)

### Exhibition Catalogues

*Memory*. New York: The New Museum of Contemporary Art, 1977.

*New Work/New York*. New York: The New Museum of Contemporary Art, 1977.

*Four Artists: Drawings*. New York: The New Museum of Contemporary Art, 1977.

*Early Works by Five Contemporary Artists*. New York: The New Museum of Contemporary Art, 1977.

*"Bad" Painting*. New York: The New Museum of Contemporary Art, 1978.

*New Work/New York*. New York: The New Museum of Contemporary Art, 1978.

*Outside New York*. New York: The New Museum of Contemporary Art, 1978.

*Barry Le Va: Four Consecutive Installations and Drawings 1967-1978*. New York: The New Museum of Contemporary Art, 1979.

*The Invented Landscape*. New York: The New Museum of Contemporary Art, 1979.

*Sustained Visions*. New York: The New Museum of Contemporary Art, 1979.

*In a Pictorial Framework*. New York: The New Museum of Contemporary Art, 1979.

*The 1970s: New American Painting*. New York: The New Museum of Contemporary Art, 1979.

*Dimensions Variable*. New York: The New Museum of Contemporary Art, 1979.

*New Work/New York*. New York: The New Museum of Contemporary Art, 1979.

*Ree Morton: Retrospective 1971-1977*. New York: The New Museum of Contemporary Art, 1980.

*Outside New York: The State of Ohio*. New York: The New Museum of Contemporary Art, 1980.

*Deconstruction/Reconstruction: The Transformation of Photographic Information into Metaphor*. New York: The New Museum of Contemporary Art, 1980.

*Investigations: Probe - Structure - Analysis*. New York: The New Museum of Contemporary Art, 1980.

*Events: Fashion Moda, Taller Boricua, Artists Invite Artists*. New York: The New Museum of Contemporary Art, 1981.

*John Baldessari: 1966-1980*. New York: The New Museum of Contemporary Art;

Dayton, Ohio: University Art Galleries, Wright State University, 1981.

*Alternatives in Retrospective: An Historical Overview 1969-1975*. New York: The New Museum of Contemporary Art, 1981.

*Stay Tuned*. New York: The New Museum of Contemporary Art, 1981.

*Persona*. New York: The New Museum of Contemporary Art, 1981.

*Not Just For Laughs: The Art of Subversion*. New York: The New Museum of Contemporary Art, 1981.

*New Work/New York*. New York: The New Museum of Contemporary Art, 1982.

*Early Work*. New York: The New Museum of Contemporary Art, 1982.

*Currents: Al Souza*. (pamphlet). New York: The New Museum of Contemporary Art, 1982.

*Currents: Mary Stoppert*. (pamphlet). New York: The New Museum of Contemporary Art, 1982.

*Currents: Reverend Howard Finster*. (pamphlet). New York: The New Museum of Contemporary Art, 1982.

*Currents: Candace Hill-Montgomery*.



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(pamphlet). New York: The New Museum of Contemporary Art, 1982.

**Extended Sensibilities: Homosexual**

**Presence in Contemporary Art.** New York: The New Museum of Contemporary Art, 1982.

**Outside New York: Seattle.** New York: The New Museum of Contemporary Art; Seattle, Wash.: Seattle Art Museum, 1983.

**Events: En Foco, Heresies Collective.**

New York: The New Museum of Contemporary Art, 1983.

**Language, Drama, Source & Vision.**

(pamphlet). New York: The New Museum of Contemporary Art, 1983.

**The End of the World: Contemporary**

**Visions of the Apocalypse.** New York: The New Museum of Contemporary Art, 1983.

**Art & Ideology.** New York: The New

Museum of Contemporary Art, 1984.

**Earl Staley: 1973-1983.** Houston:

Contemporary Arts Museum; New York: The New Museum of Contemporary Art, 1983.

**New York: New York/Outside New York.**

New York: The New Museum of Contemporary Art, 1984.

**Paradise Lost/Paradise Regained:**

**American Visions of the New Decade.**

41st Venice Biennale, 1984, United States Pavilion. New York: The New Museum of Contemporary Art, 1984.

**Currents: David Ireland.** (pamphlet). New

York: The New Museum of Contemporary Art, 1984.

**Golub.** New York: The New Museum of

Contemporary Art, 1984.

**Difference: On Representation and**

**Sexuality.** New York: The New Museum of Contemporary Art, 1984.

**Currents: John Hull.** (pamphlet). New York: The New Museum of Contemporary Art, 1985.

**Currents: Mia Westerlund Roosen.**

(pamphlet). New York: The New Museum of Contemporary Art, 1985.

**Signs.** New York: The New Museum of

Contemporary Art, 1985.

**The Art of Memory/The Loss of History.**

New York: The New Museum of Contemporary Art, 1985.

**Choices: Making an Art of Everyday Life.**

New York: The New Museum of Contemporary Art, 1986.

**Sots Art.** New York: The New Museum of

Contemporary Art, 1986.

**Damaged Goods: Desire and the Economy**

**of the Object.** New York: The New Museum of Contemporary Art, 1986.

"A Distanced View: One Aspect of Recent Art from Belgium, France, Germany, and Holland." Lynn Gumpert, guest ed., *Zien Magazine* (Rotterdam, Holland), no. 9 (1986).

**Hans Haacke: Unfinished Business.** Brian

Wallis, ed. New York: The New Museum of Contemporary Art; Cambridge, Mass.: The M.I.T. Press, 1986.

**Pat Steir: Self-Portrait: An Installation.**

New York: The New Museum of Contemporary Art, 1987.

**False.** New York: The New Museum of

Contemporary Art, 1987.

**Ana Mendieta: A Retrospective.** New York:

The New Museum of Contemporary Art, 1987.

**Markus Raetz: In the Realm of the**

**Possible.** New York: The New Museum of Contemporary Art, 1988.

**Impresario: Malcolm McLaren and the**

**British New Wave.** New York: The New Museum of Contemporary Art; Cambridge, Mass.: The M.I.T. Press, 1988.

**Christian Boltanski: Lessons of Darkness.** Chicago: Museum of Contemporary Art; Los Angeles: The Museum of Contemporary Art; New York: The New Museum of Contemporary Art, 1988.

**Strange Attractors: Signs of Chaos.** New York: The New Museum of Contemporary Art, 1989.

**Mary Kelly: Interim.** New York: The New Museum of Contemporary Art, 1990.

**The Decade Show: Frameworks of Identity in the 1980s.** New York: Museum of Contemporary Hispanic Art, The New Museum of Contemporary Art, The Studio Museum of Harlem, 1990.

**From Receiver To Remote Control: The TV Set.** New York: The New Museum of Contemporary Art, 1990.

**Rhetorical Image.** New York: The New Museum of Contemporary Art, 1990.

**Rhetorical Image Resource Room: A Viewer Participation Project of The New Museum of Contemporary Art.** New York: The New Museum of Contemporary Art, 1991.

**Cadences: Icon and Abstraction in Context.** New York: The New Museum of Contemporary Art, 1991.

**The Interrupted Life.** New York: The New Museum of Contemporary Art, 1991.

**Bad Girls.** New York: The New Museum of Contemporary Art; Cambridge, Mass.: The M.I.T. Press, 1994.

**Chinese Hand Laundry and Field of Waste.** (video publication). Documentary film by Lana Pih Jokel. 45 min., color. New York: Lana Pih Jokel, 1994.

Mass.: The M.I.T. Press, 1990.

**Volume 5. Cross Talks: Multicultural Feminisms.** Ella Shohat, ed. New York: The New Museum of Contemporary Art; Cambridge, Mass.: The M.I.T. Press, (forthcoming)

**Contemporary Art and Multicultural Education.** Susan Cahan and Zoya Kocur, eds. New York: The New Museum of Contemporary Art and Routledge Press, 1995. (forthcoming)

## Non-exhibition Publications

**Documentary Sources in Contemporary Art** Series Editor: Marcia Tucker

**Volume 1. Art After Modernism: Rethinking Representation.** Brian Wallis, ed. New York: The New Museum of Contemporary Art; Boston: David R. Godine, Publisher, Inc., 1984.

**Volume 2. Blasted Allegories: An Anthology of Writings by Contemporary Artists.** Brian Wallis, ed. New York: The New Museum of Contemporary Art; Cambridge, Mass.: The M.I.T. Press, 1987.

**Volume 3. Discourses: Conversations in Postmodern Art and Culture.** Russell

Ferguson, William Olander, Marcia Tucker, and Karen Fiss, eds. New York: The New Museum of Contemporary Art; Cambridge, Mass.: The M.I.T. Press, 1990.

**Volume 4. Out There: Marginalization and Contemporary Cultures.** Russell

Ferguson, Martha Gever, Trinh T. Minh-ha, and Cornel West, eds. New York: The New Museum of Contemporary Art; Cambridge,



