

THE NEW MUSEUM

Report 1979-1981

"We count on The New Museum to operate in what Rauschenberg called 'the gap between Art and Life.'"
John Russell, The New York Times, October 25, 1981

The New Museum

65 Fifth Avenue (between 13th & 14th Streets)
New York, New York 10003

Telephone (212) 741-8962

Hours:

Monday, Tuesday, Thursday, Friday 12-6:00

Wednesday 12-8:00

Saturday 12-5:30

Admission is free.



"Display Stand/No Man's Land," a "WINDOW" installation by artist Claudia Fitch.

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From the President

As I reflect on the last three years, The New Museum's blizzard of activity seems astonishing. It includes six exhibitions each year at the Museum, several of which have traveled to other museums around the country, exhibitions organized by the Museum staff and shown elsewhere, the publication of thirteen catalogs, innumerable displays in the "Window" on Fourteenth Street, performances, symposia, dialogues, **Arts Update** slide lectures, the launching of the Education Program which has introduced assorted groups of school children to the art of their time, studio tours in New York and East Hampton. The establishment of **Art Quest**, a membership group for collectors and others, has been a great success in enabling its participants to be *au courant* with the New York art scene through studio tours and timely mailings. Last year the Museum sponsored its first major group trip—an art tour of Texas. In addition, the Museum had its benefit dinner-dance-auctions, Celebrations II and III, and a movie benefit on the occasion of the premier of the zany feature "Time Bandits."

As you look through this report, I hope you will agree with me that it adds up to a solid record of achievement. For making it all possible, I salute the total dedication of the Museum's small band of hard-working staffers and the enthusiastic volunteers who have pitched in with them. The loyal support of an extraordinary number of artists, so vividly demonstrated by the many who created masks for Celebration III, has also been heartwarming.

Fully as remarkable to me has been the growth of the Museum's financial support, which has permitted annual budget increases averaging about thirty percent. The backing of the National Endowment for the Arts and the New York State Council on the Arts has, of course, been crucial. We are particularly indebted to Vera List for her tremendous generosity along with that of her husband, Albert, and their daughter, Victoria. Also for their very great generosity, I would like to especially acknowledge Elaine Dannheisser, the Jerome Foundation, Inc., Milton Petrie, and Risa Sussman.

The most exciting development in the Museum's young life is the prospect of its having permanent premises in a building bearing its name. A year ago such a possibility would have seemed out of the question, but last autumn a project was brought to us by the Cumberland Investment Group that seemed to be within our reach. It called for the purchase and conversion of the twelve story building at 583 Broadway in Soho. The plan calls for the Museum to occupy the ground floor and basement, while the upper floors are to be converted into commercial space and apartments. In December, the building was purchased by a partnership which included friends of the Museum: Arthur Goldberg, Eugene Gorman, Martin Messinger and Robert Shapiro. Financing for the construction work is in progress, and we have high hopes that the project will proceed in due course.

We are honored to welcome five Trustees to membership on our Board. They are John Fitting, Eugene Gorman, Nanette Laitman, Denis O'Brien and Patrick Savin. Already they have contributed significantly to the Museum's progress. On behalf of Director Marcia Tucker and my other colleagues, I express our greatest thanks to all those named in this report for their part in helping to bring The New Museum to its present robust state.

Henry Luce III
President



The Museum's 1980 artists' studio tour at the *Ree Morton Retrospective 1971-1979* exhibition, with Henry Luce III, Mrs. Joan Mondale and Marcia Tucker.

From the Director

We are proud to note that in the past three years we have achieved, and often surpassed, those goals which were essential to us in our formative efforts. This report describes the programs and activities of fiscal years 1979-1981, during which The New Museum has, as we hoped, become one of the most active experimental contemporary art museums in the country.

The New Museum was founded in order to provide a forum for the work of living artists, and the ideas and issues generated by that work; as New York City's only contemporary art museum, we are devoted to sharing with the public some of the most innovative, provocative and exciting art being produced today. Our exhibition program, which consists of thematic shows, solo retrospectives for artists in mid-career, shows organized by guest curators and independent artists' groups, performances, and our 14th Street "**Window**" project, presents work that has not yet received critical recognition or public exposure. Many of the unaffiliated artists who have shown at The New Museum have since found a larger audience for their work through expanded exhibition opportunities both in America and abroad, or through commercial galleries. We have also had considerable success in circulating several of our exhibitions. A specially organized exhibition entitled **The 1970's: New American Painting** opened in Belgrade, Yugoslavia in June 1979 and, under the auspices of the State Department's International Communication Agency, traveled throughout Eastern Europe for two years. **Ree Morton: Retrospective 1971-77** (1980) and **John Baldessari: Work 1966-80** (1981) traveled to several American museums and **New Work/New York** (1982) will be circulated in the United States and Canada by the Art Museum Association through 1983. Each exhibition is accompanied by a fully illustrated catalog which provides documentation, scholarly research and critical explication helpful to the understanding and appreciation of the work.

Thanks to the generosity of the National Endowment for the Arts, The New Museum has been able to maintain a consistent program of curatorial travel in the United States. By means of numerous studio visits both in and outside of New York, viewing up to fifty sets of slides each week, and meeting with dozens of artists who bring work to the Museum, we are able to remain in touch with a broad base of art from which our exhibitions are selected.

In addition to sharing this information with others in the field through referrals, consultations, lectures, guest curated exhibitions outside our own space, and articles published in numerous art journals and reviews, we have initiated **Arts Update**, a series of slide presentations in which we share new and interesting work with our members. Nineteen eighty-one has also seen the inception of **Art Quest**, our contemporary collector's forum, which provides an opportunity—on a monthly basis—for collectors to meet with artists in their studios, visit private collections, and converse informally with experts in the field.

In order to enlarge our own esthetic base, we have invited independent artists' groups to organize exhibitions at the Museum, and have had the pleasure of working with Christopher English, Shelley Rice and Jacki Apple who, over the past three years, each served as guest curators for a special exhibition.

Our education program, begun in 1980 by Ed Jones, includes lectures, symposia and a unique program for elementary school children as well as programs geared toward college students and adult education members.

Our semi-permanent collection has grown through the addition of several generous gifts, and will expand substantially when we move to larger quarters in the near future. In keeping with our policy of only showing work from the previous decade, we plan to collect for a ten year period and then disperse the collection after a large, fully documented exhibition of the work is held. The proceeds from the sale of the collection will be used to support the work of talented, lesser-known artists.

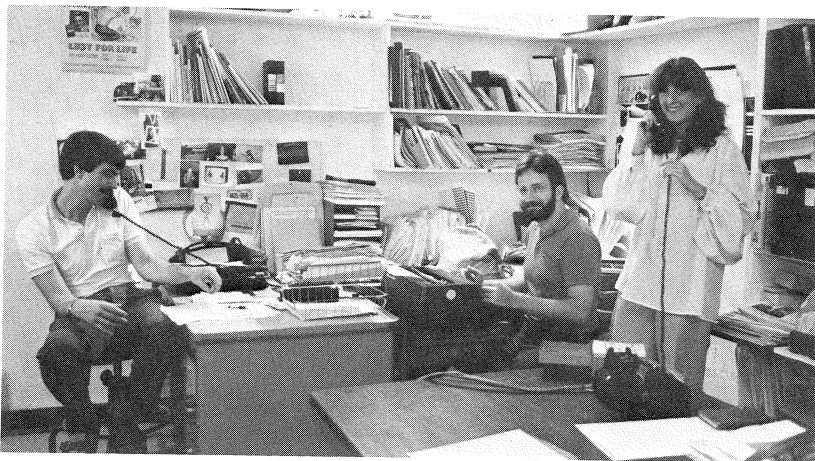
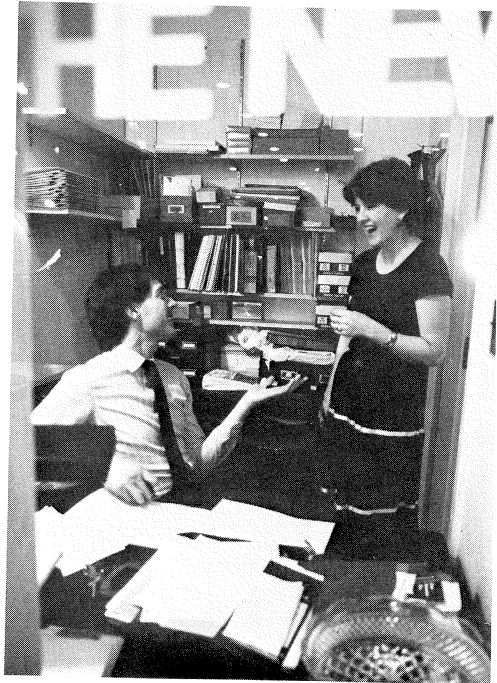
The New Museum is unusual in that we have implemented and maintained a non-hierarchical staff structure based on shared responsibility and decision-making; both collaboration and individual enterprise are encouraged, contributing to a sense of community and common purpose. Consequently, many of the bureaucratic entanglements which deflect organizations from the realization of their larger goals have been avoided. Our primary commitment is to the art and the artists of our time, and to the public who wishes to participate in the pleasure and provocation created by them.

The New Museum's dedicated and hard-working Board of Trustees has made it possible for us to pursue, in a fiscally responsible manner, the most adventurous and experimental work being made today. Especially in the light of increasing funding difficulties, their wisdom and counsel have enabled us to continue and expand our programs coherently and practically. Their generous and enthusiastic support of work and ideas that are unusual and challenging have allowed the Museum to operate in an investigative rather than didactic mode.

The New Museum's extraordinary staff of fifteen full- and part-time employees, our indispensable Activities Council and the more than thirty energetic interns and volunteers who each year contribute their time and expertise to our organization have, in a few short years, made the Museum a vital, prestigious and growing institution. It is thanks to their combined efforts and those of our Board that The New Museum—begun five years ago with no home, no money, an unpaid staff of three, and the overwhelming goodwill and encouragement of countless friends and supporters in the art community—has accomplished so much, so fast and so fortuitously.

Marcia Tucker
Director

Ed Jones, Education Director/Foundation Development
and Bonnie Johnson, Public Relations Coordinator.



Ned Rifkin, Curator; John Jacobs, Preparator; and Marcia Tucker, Director of The New Museum.

Exhibitions at The New Museum 1979, 1980 and 1981

The Invented Landscape

February 17–April 15, 1979

This exhibition, organized for The New Museum by guest curator Christopher English, a Chicago-based photographer/art historian, featured the work of ten contemporary photographers exploring alternatives to the traditional landscape photograph. Their work was commissioned by the Museum especially for this exhibition. Rather than stressing the primacy of the natural scene, the photographs emphasized the artists' alteration of the medium. New, synthetic landscapes arose from a wide range of responses to nature. The results included highly manipulated prints incorporating drawing and hand-applied color as well as unaltered images that are non-traditional only through their redefinition of conceptual categories.

Included were works by Peter De Lory (Aspen), Bonnie Donohue (Boulder), Victor Landweber (Hollywood), David Maclay (San Francisco), Martha Madigan (Grosse Pointe), Richard Ross (Santa Barbara), Tricia Sample (Gainesville), Michael Seide (Atlanta), Carl Toth (Bloomfield Hills) and Gwen Widmer (Cedar Falls).

This project was supported by a grant from the National Endowment for the Arts in Washington, D.C., a federal agency.

Sustained Visions

April 23–June 23, 1979

This exhibition focused on the recent work of three mature artists, Gaylen C. Hansen, Claire Moore and Salvatore Scarpitta, whose styles have long remained idiosyncratic and personal, and who have never been part of a specific group or movement.

This project was supported by a grant from the National Endowment for the Arts in Washington, D.C., a federal agency, and Jerome Foundation, Inc.

In A Pictorial Framework

June 30–September 15, 1979

Throughout the summer, The New Museum sponsored a series of major installations by artists working with visual elements on an environmental scale.

Story Mann: *Possumhead*

June 30–July 1

Finley Fryer: *The Cat Band*

David Saunders: *Scope*

July 28–August 21

Phyllis Bramson: *Myths of Inspiration*

Gundersen Clark: *Dagar Ane*

August 25–September 15

This exhibition was supported by grants from Jerome Foundation, Inc. and the National Endowment for the Arts in Washington, D.C., a federal agency, and was made possible in part by public funds from the New York State Council on the Arts.

Dimensions Variable

September 29–November 29, 1979

An exhibition of work by seven artists whose intentions bypass the traditional making of art objects, exploring ephemeral, elusive and undefinable qualities created by utilizing specific substances and objects with little or no "art" identity, among them light, prisms, water, motors, plastic, wires and gas.

Included were works by Jim Clark (New York City), Gary Allen Justis (Chicago), Cork Marcheschi (Minneapolis, Minnesota and Kansas City, Missouri), Ann Knutson (New York City), Stephen Miller (New York City), Carlton Newton (San Francisco) and Mike Roddy (New York City).

This exhibition was supported by a grant from the National Endowment for the Arts in Washington, D.C., a federal agency, and was made possible in part by public funds from the New York State Council on the Arts and by Jerome Foundation, Inc.

New Work/New York

December 8, 1979–February 7, 1980

This exhibition, the second in an ongoing series, consisted of paintings and sculpture by emerging artists living and working in New York City. The artists included were Nancy Arlen, Louisa Chase, Rudy Heintze, F.L. Schroder and David Wells. These artists maintain distinctly individual approaches to making art and their pieces reflect the diversity and vitality of the city's art community.

This exhibition was made possible in part by public funds from the New York State Council on the Arts and supported by a grant from Jerome Foundation, Inc.

Ree Morton Retrospective 1971–1977

February 16–April 17, 1980

This exhibition of drawings, paintings and installations was a marked deviation from the Museum's policy of showing only the work of living artists. Ree Morton's tragic death in the spring of 1977 cut short an important and influential career. Although she made art for only ten years, the artist left a substantial body of work in a wide variety of media that has added immeasurably to the esthetic heritage of our generation. Her intensely personal explorations and inquiries embraced a wide spectrum of universal human ideas and concerns. Unconcerned with traditional art categories, Morton ignored the boundaries between painting, sculpture, and mixed media installation, exploring instead the realms of emotion, myth and drama.

This exhibition subsequently traveled to the following institutions:

Contemporary Arts Museum, Houston
May 16–June 29, 1980

University of Colorado Museum, Boulder
September 12–October 16, 1980

Albright-Knox Art Gallery, Buffalo
January 16–March 1, 1981

Renaissance Society of the University of
Chicago, Chicago
March 15–April 19, 1981

This exhibition was supported by grants from Jerome Foundation, Inc. and from the National Endowment for the Arts in Washington, D.C., a federal agency, and was made possible in part by public funds from the New York State Council on the Arts.

Outside New York: The State of Ohio
April 26–June 26, 1980

This was the second exhibition in an ongoing New Museum series which brings to the New York City public a broad range of personal and unique imagery from various parts of the country. This show, featuring Ohio artists, resulted from an extensive curatorial visit to the Midwest to select work in a diversity of media—performance, painting, environment, light, photography, sculpture and assemblage.

The works shown were by Ginna Brand, Kenneth Nevadomi (Cleveland), Donald E. Harvey, the Patiosville Beatniks (Akron), Peter Huttinger, Sandy Rosen (Cincinnati), Allan L. Jones, Robert Kohn and Janis Crystal Lipzin (Dayton), Larry Shineman, Chris Steele (Columbus).

This exhibition was supported by a grant from the National Endowment for the Arts in Washington, D.C., a federal agency, and was made possible in part by public funds from the New York State Council on the Arts.

Deconstruction/Reconstruction: The Transformation of Photographic Information into Metaphor
July 12–September 18, 1980

Shelley Rice, a New York critic and art historian, was the Museum's guest curator for this exhibition, which presented the work of ten artists who use multiple rather than single photographic images to depict modern life. Each artist "deconstructed" the photographic images by removing them from their customary visual context and primary role as sources of information; they became instead, fragments of visions, symbols of the artists' personal explorations. The artists then "reconstructed" these symbols into larger frameworks which both expanded and redefined the meaning and significance inherent in the individual photographs.

Works in the exhibition were by Cecile Abish, Dara Birnbaum, Andrea Kovacs, Jerry Jones and Haas Murphy (New York City), Eileen Berger and Ray Metzker (Philadelphia), Barbara Crane (Chicago) and Bonnie Gordon (Buffalo).

This exhibition was supported by grants from Jerome Foundation, Inc. and the National Endowment for the Arts in Washington, D.C., a federal agency, and was made possible in part by public funds from the New York State Council on the Arts.

Investigations: Probe·Structure·Analysis
September 27–December 4, 1980

This exhibition presented the work of five artists sharing a similar attitude toward making art. Although the works varied enormously in style, the artists' sensibilities were analytic in nature—investigating what was hidden, unique or complex in their visual vocabulary. Their personal investigations led each artist to incorporate strategies from other disciplines such as science, linguistics, mathematics, philosophy and music, and included painting, installation, drawing, photography and sculpture.

The artists in the exhibition were Agnes Denes, Lauren Ewing, David Reed (New York City), Vernon Fisher (Texas), and Stephen Prina (California).

This exhibition was supported by grants from the National Endowment for the Arts in Washington, D.C., a federal agency, and Jerome Foundation, Inc. and was made possible in part by public funds from the New York State Council on the Arts.

Events: Fashion Moda, Taller Boricua and Artists Invite Artists
December 13, 1980–March 5, 1981

This was the first New Museum exhibition to be completely organized and presented by artists without curatorial intervention. The exhibition was installed in three parts. The first two sections were sponsored by artists' organizations which exhibit work by artists and community members from cross-cultural sources; they were Fashion Moda, located in the South Bronx, and Taller Boricua, a community-based Puerto Rican cultural center located at 1 East 104th Street. Part III featured work by artists invited by their peers, who became involved with the Museum through its Minorities Dialog Series. Each group presented an exhibition which represented its own unique character and esthetic viewpoint.



Detail of the "WINDOW" installation by artist John Ahearn.

Works by artists (L to R) Neil Jenney, Bill Beckley (foreground), Roger Welch and Thomas Lanigan-Schmidt in the *Alternatives in Retrospect* exhibition.



FASHION MODA

December 13, 1980-January 8, 1981

Participating artists from New York City were Charlie Ahearn, John Ahearn, Jules Allen, Mark Brasz, Leni Brown, Peter Cummings, Jane Dickson, Marianne Edwards, Stefan Eins, John Fekner, Keith Haring, Candace Hill-Montgomery, Christoph Kohlhöfer, Julius Kozlowski, Joe Lewis, Michael Lokensgaard, Polly Esther Nation, Willie Neal, Paulette Nenner, Valery Ois-teanu, Phillip Pearlstein, Joe Perez, Judy Rifka, Ray Ross, Wes Sanderson, William Scott, Christy Rupp, Carmen Spera, Rigoberto Torres and The Writers (graffiti Artists): Ali, Crash, Futura 2000, Lee, Mitch, Pink and Zephyr. Artists from New Orleans and Oakland included Andrew Bascle, David Butler, Stewart Carstater, Luis Colmenares, Robert Colescott, Juan Galvez, Martin Green, Mario, Lyle Matthews, Martin Payton, Jim Richard, John Scott and Louise Stanley.

TALLER BORICUA

January 16-February 5, 1981

Works by Marcos Dimas, Gilberto Hernandez, Jorge Soto and Fernando Salicrup were featured.

ARTISTS INVITE ARTISTS

February 14-March 5, 1981

Inviting artists were Benny Andrews, Ellsworth Ausby, Rudolph Baranik, Camille Billops, Mel Edwards, Howard Goldstein, Zarina Hashmi, Janet Henry, Jamillah Jennings, Margo Machida, Joe Overstreet and Howardena Pindell.

Artists in the exhibition were Charles Abramson, Camille Billops, Judy Blum, James Brown, Vivian Browne, Benjamin Grubler, Janet Henry, M.L.J. Johnson, Nina Kuo, Margo Machida, Howard McCaleb, Mr. Mental, Algernon Miller, Kathleen Newton, Mary O'Neal, Adrian Piper, Jim Reynolds, Bill Rivers, Ivy Sky Rutzky, Juan Sanchez, Deborah Whitman and Grace Williams.

This exhibition was supported by grants from Jerome Foundation, Inc. and the National Endowment for the Arts in Washington, D.C., a federal agency, and was made possible in part by public funds from the New York State Council on the Arts.

John Baldessari: Work 1966-1980

March 13-April 28, 1981

This was the first major museum exhibition for John Baldessari, an influential West Coast art-

ist, whose work consists of photographic and language pieces, films and videotapes which focus on the artist as strategist, storyteller and "artist". His work is witty, ironic, pun-filled and irreverent, as well as being a serious commentary on the sociological, cultural and esthetic mores of our time.

After appearing at The New Museum this exhibition traveled to the following institutions:

The Contemporary Arts Center, Cincinnati
January 14-February 21, 1982

Contemporary Arts Museum, Houston, Texas
March 6-April 18, 1982

This exhibition was supported by grants from the National Endowment for the Arts in Washington, D.C., a federal agency, and was made possible in part by public funds from the New York State Council on the Arts.

Alternatives in Retrospect: An Historical Overview 1969-1975

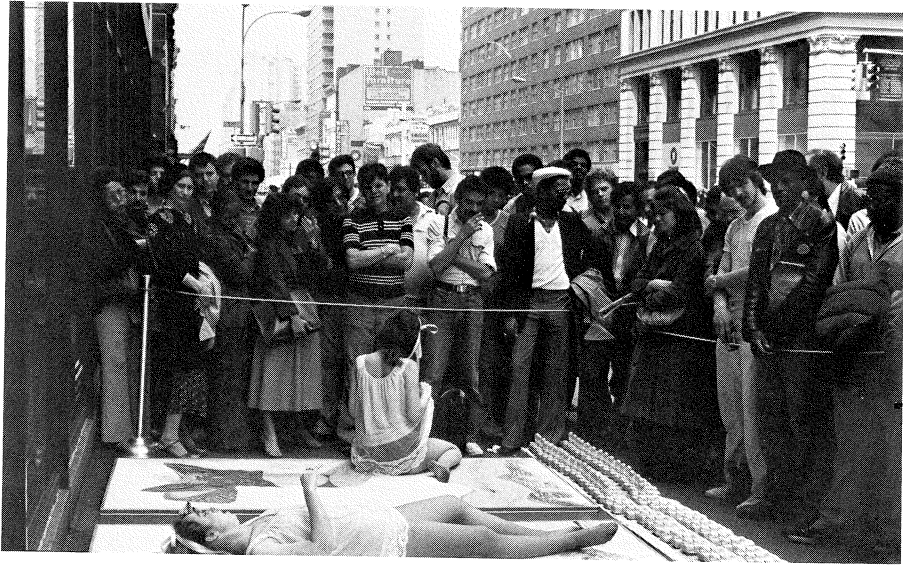
May 9-July 16, 1981

Jacki Apple, a New York artist and former Curator of Exhibitions at Franklin Furnace Archives, was the Museum's guest curator for this exhibition, which presented a historical overview of the artist-generated alternative spaces of the early 1970's—spaces which no longer exist. The works chosen were representative of earlier pieces by now well-known artists, as well as of the concerns and philosophies of the spaces in which they were originally shown and the community of artists involved with them. Many of these works no longer exist, so in a sense this constituted an "archeological" exhibition.

The exhibition featured reconstructed sculptural works and performances; videotapes of process installations, performances and films; original installation drawings, photographs and scores; paintings, artifacts, books, photo-text documentation, and complete chronologies of events.

The alternative spaces featured in this exhibition were Gain Ground, Apple, 98 Greene Street, 112 Greene Street Workshop, 10 Bleecker Street, Idea Warehouse and 3 Mercer.

This exhibition was supported by grants from the National Endowment for the Arts in Washington, D.C., a federal agency, and was made possible in part by public funds from the New York State Council on the Arts.



Gina Wendkos' 14th Street "WINDOW" performance, "Four Blondes."

The New Museum "WINDOW"

The New Museum's 14th Street "WINDOW" is located just east of Fifth Avenue. "WINDOW" installations are on display for approximately four weeks and are mounted either independently of or in conjunction with the Museum's scheduled exhibitions. The work of the following artists has been exhibited in "WINDOW" installations during the 1979-1981 fiscal years.

Mary Lemley (December 8, 1979-January 7, 1980)

John Ahearn (January 12-February 11, 1980)

Laurie Hawkinson (April 25-May 24, 1980)

Jeff Koons (May 29-June 26, 1980)

David Hammons (July 11-September 18, 1980)

Richard Prince (September 26-October 27, 1980)

Hank Lewis and Orly Haddad/CONTEMPORARY URBICULTURAL DOCUMENTATION (Topical Archeology) (November 3-December 4, 1980)

FASHION MODA (December 13, 1980-January 8, 1981)

TALLER BORICUA (January 16-February 5, 1981)

Charles Abramson (February 14-March 5, 1981)

James Holl (March 14-April 4, 1981)

Gina Wendkos (April 8-April 28, 1981)

Bill Bierne (May 9-July 16, 1981)

"Occasionally, New York does acknowledge that there is art out there beyond the Hudson River. The nervy little New Museum, which is devoted exclusively to the work of living artists, last year mounted an exhibit of works by six non-New Yorkers. Called 'Outside New York,' it was the first of what Marcia Tucker describes as a series of shows sampling the best work being done around the country."

Bill Marvel, The Wall Street Journal, June 8, 1979

Exhibitions Organized by The New Museum in Other Locations

The 1970's: New American Painting

touring Eastern and Western Europe
June 1979-April 1980

Organized by The New Museum at the invitation of the International Communication Agency of the U.S. Department of State, this exhibition featured the work of forty-two American painters who gained recognition or became influential in the 1970's. The exhibition was part of a larger presentation of American culture, "AMERICA NOW: A Look at the Arts in the 1970's," and highlighted the diversity of expression and multiplicity of approaches by painters working throughout the United States between 1970 and 1978.

Mrs. Joan Mondale attended the premier of the exhibition in Belgrade, Yugoslavia in June 1979. From there the exhibition traveled to Zagreb and Ljubljana, Yugoslavia; Cagliari, Sardinia and Palermo, Italy; Copenhagen, Denmark; Budapest, Hungary; Warsaw, Poland; and Prague, Czechoslovakia.

Included were works by 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 and Joe Zucker.

Hallwalls: Five Years

Upton Gallery, State University College at Buffalo
A Space, Toronto, Ontario
Parsons Gallery, New York City
November 1979-July 1980

The New Museum sponsored this exhibition of work which had been shown and supported by HALLWALLS, an alternative artist-run space in Buffalo, New York. This was the first of a series of Museum exhibitions focusing on the activities of independent, collaborative, artist-run organizations outside New York City. By providing a museum context for this kind of work, the Museum hopes to bring it to the attention of a wider audience, thereby expanding its commitment to emerging artists and experimental work of all kinds.

This project was supported by a grant from the National Endowment for the Arts in Washington, D.C., a federal agency, and was made possible in part by public funds from the New York State Council on the Arts.



The Museum's *Hallwalls: Five Years* exhibition on view at Parsons Gallery, New York City

Special Events

1979 August 24, 1979: "Dagar Ane," a performance by Bruce Gundersen and Robert Clark, was held in conjunction with the exhibition **In a Pictorial Framework**. This performance was repeated on September 17 and 18.

October 13, 1979: The Museum held its first **Artist-In-Residence** studio tour for Sustaining, Sponsoring and Patron members. The tour began with a visit to the **Dimensions Variable** exhibition at The New Museum, continued on to the studios of artists Nancy Arlen, Louisa Chase, Michael Glier, Jenny Holzer, Mary Lemley and Jeff Way, and concluded with cocktails at the studio and home of Nancy Graves.

November 1979: **Art and Politics**, a series of three symposia responding to the need within the art community for dialog about controversial political, social and economic issues took place. The symposia, made possible through the generosity of the Alverlist Lecture Series Fund, included the following topics and participants:

November 3, **Corporate Support (A Positive or Negative Influence on the Arts)**. Mary Lanier, independent art advisor and former Director, Art Program, Chase Manhattan Bank, moderator; Jack Boulton, Director, Art Program, Chase Manhattan Bank; Gideon Chagy, Vice President, Business Committee for the Arts; Christo, artist; Barbara Gladstone, Director, Barbara Gladstone Gallery; Hans Haacke, artist; Robin Winters, artist.

November 10, **Populism and Elitism: Censorship**. Dieter Kearse, Director of Planning and Development, The New Museum, moderator; Mel Edwards, artist; Colin Fitzgibbon, artist; Richard Goldstein, Senior Editor, Village Voice; Jim Rheinisch, Director, Visual Arts Program, New York State Council on the Arts; Carrie Rickey, Chief Art Critic, Village Voice.

November 17, **Populism and Elitism: Aesthetic Control and Public Involvement**. Marcia Tucker, Director, The New Museum, moderator; Stefan Eins, Director, Fashion Moda; Robert Godfrey, Director, Artists' Choice Museum; John Halpern, artist; Jenny Holzer, artist; Lucy Lippard, author and art critic.

November 14, 1979: The New Museum organized a panel discussion and artists' studio tour for the Metropolitan Presidents Organization; the event was headed by Allen Goldring, member of the MPO and Treasurer of The New Museum's Board of Trustees. Panel members, focusing on current issues in contemporary art, included Marcia Tucker, Director, The New Museum; Linda Cathcart, Director, Contemporary Arts Museum, Houston; Henry Geldzahler, Commissioner, New York City Department of Cultural Affairs. The group then visited the studios of artists Sarah Canright, Claudia DeMonte, Joe DiGiorgio, Diana Donaldson, James Hill, Ed McGowin, Dennis Oppenheim, Neil Slavin and Marianne Stikas, as well as Franklin Furnace, Phyllis Kind Gallery and Barbara Toll Fine Arts. The day concluded with cocktails and dinner at the Susan Caldwell Gallery.

1980 Spring/Summer 1980: **The Minorities Dialog**, an ongoing series of meetings, occurring between March 13 and September 12, was co-hosted by The New Museum staff and one of the group participants. The series focused on the special concerns of emerging minorities artists. Co-hosts included Linda Goode-Bryant, Just Above Midtown/Downtown; John Neely, Bronx Museum; and Howardena Pindell, artist and professor, State University of New York at Purchase.

March 24, 1980: A studio tour with Mrs. Joan Mondale, Marcia Tucker and The New Museum's curatorial staff was held for executives of New York City based corporations. The tour began with a private viewing of the **Ree Morton Retrospective 1971-1977** exhibition at the Museum, included visits to the Tribeca studios of artists Steve Keister, Dennis Oppenheim, Tom Rankin and Marianne Stikas and concluded with a cocktail reception at the studio and home of Nancy Graves.

April 30, 1980: In conjunction with the Museum's exhibition **Outside New York: The State of Ohio**, a performance was given by the Patiosville Beatniks, a group from Akron, Ohio, entitled "A Different Kind of Spook House"; *Patios-A-Rama Part 2 Four Loungers Only*. Janis Crystal Lipzin's film *The Bladderwort Document* was screened for the first time in New York.



(Left) Louise Nevelson, center, and friends; (Right) artists Elizabeth Murray and Joel Shapiro at The New Museum's *Celebration II* benefit.

November 8, 1980: **Celebration II**, the Museum's second annual benefit, featured a gala dinner dance and "Art Dream Auction" at the former Duke Mansion. Ivan Karp, auctioneer for the evening, took bids on a weekend tour of the Lannan Foundation estate in Palm Beach, Florida, a gourmet dinner party prepared by artist Ed Giobbi, an afternoon at art galleries with Robert Pincus-Witten and a dinner with Leo Castelli.

The **Celebration II** Benefit Committee was chaired by Natalie Lang and Henry Luce III; members of the special program committee included: Nanette Laitman, Chair; Marilyn Butler, Francoise Rambach, Estelle Schwartz, Laura Skoler and Jock Truman.

November 22, 1980: The Museum's second annual **Artists-In-Residence** studio tour for senior category members included an informal tour of the exhibition **Investigations: Probe-Structure-Analysis**, visits to the studios of Nancy Bowen, Lynn Blumenthal, John Obuck, David Saunders and Mark Tansey, and a cocktail buffet at the home of artist Stanley Landesman.

December 3, 1980: **Arts Update** with Marcia Tucker and curator Lynn Gumpert was the first in an ongoing series of slide presentations in which the Museum's curatorial staff discusses a wide variety of new work previously unseen by the New York public.

1981 February 10, 17, 24, March 3, 1981: **Arts Update**, a series of four illustrated morning lectures by Marcia Tucker, in cooperation with the New School for Social Research, focused on recent developments in contemporary art across the country.

April 13, 1981: **Arts Update** was the Museum's second slide presentation in its gallery space, with Marcia Tucker and curators Lynn Gumpert and Ned Rifkin.

April 22-26, 1981: "**Deep in the Art of Texas**," the Museum's first art excursion, was organized by Laura Skoler, Activities Council Chair, and accompanied by Marcia Tucker and curator Ned Rifkin. The tour's emphasis was on visits to selected artists' studios and outstanding private collections of contemporary art in Dallas, Fort Worth and Houston. Participants also attended a special preview of the Baron Von Thyssen exhibit at the Kimball Art Museum, Fort Worth, and a gala opening of the Sylvia Mangold exhibition at the Contemporary Arts Museum, Houston.

May 6, 1981: J. Patrick Lannan held a cocktail reception at his home to introduce **Art Quest**, The New Museum's contemporary collectors' forum.

May 28, 1981: Artists' studio tour with Marcia Tucker, Jock Truman and the Museum's curatorial staff for **Art Quest** members. Artists on the tour included: Tom Evans, James Hill, Kevin Kobus, Judith Linhares, Michael Mogavero and Steve Spretnjak.

June 24, 1981: **Art Quest** cocktail reception, hosted by member Michele Rosenfeld, at the home of James and Linda Cohen.

Lenders to Museum Exhibitions

Antioch College, Ohio
Molly Barnes, Los Angeles
Jerry Basofin, Chicago
Mary Boone Gallery, New York City
Mr. and Mrs. Nicola Bulgari, New York City
Dr. Hubert Burda, Offenburg, West Germany
Leo Castelli, Inc., New York City
Castelli-Sonnabend Tapes and Films, Inc., New York City
Dr. Jack E. Chachkes, New York City
Neil Cooper, New York City
James Corcoran Gallery, Los Angeles
Cordier and Ekstrom Gallery, New York City
Jane Crawford, New York City
Delahunty Gallery, Dallas
Marianne Deson Gallery, Chicago
Droll/Kolbert Gallery, New York City
Ronald Feldman Fine Arts, New York City
Allan Frumkin Gallery, New York City
Hanson Fuller Gallery, San Francisco
Barbara Gladstone, New York City
Arthur and Carol Goldberg, New York City
The Greenberg Gallery, St. Louis
The Grinstein Family, Los Angeles
Graham Gund, Cambridge, Massachusetts
Hamilton Gallery of Contemporary Art, New York City
Hansen Galleries, New York City
Patricia Hansen, Pullman, Washington
Susan Hillberry Gallery, Birmingham, Michigan
Nancy Hoffman Gallery, New York City
Glenda Hydler, New York City
International Museum of Photography at George Eastman House, Rochester, New York
International Telephone and Telegraph, New York City
James Investment Corporation, Thousand Oaks, California
Ed Keinholz, Hope, Idaho
M. Knoedler and Co., Inc., New York City
Monique Knowlton Gallery, New York City
Sidney and Francis Lewis, Richmond, Virginia
Light Gallery, New York City
Los Angeles County Museum of Art, Los Angeles
Duncan MacGuigan, New York City
Mr. and Mrs. Lewis Manilow, Chicago
Marlborough Gallery, New York City
Louis and Susan Meisel, New York City
Robert Miller Gallery, New York City
Morgan Gallery, Kansas City
Sally Morton, Alexandria, Virginia
Museum of Fine Arts, Houston
Oeffentliche Kunstsammlung Basel, Switzerland
Ohio State University, Columbus
Linda Okazaki, Port Townsend, Washington
Pace Editions, New York City
Mr. and Mrs. Thomas Phillips, Chicago
Hans and Annelie Piotrowiak, Essen, West Germany
Projektion/Ursula Weavers, Cologne, West Germany
Max Protetch Gallery, New York City
Robert Rauschenberg, New York City
Robert Rosenblum, New York City
Don and Mira Rubell, New York City
Martin Sanders, Amersfoort, Netherlands
David and Laura Sears, New York City

Ernest Shaw, Poughkeepsie
Lila and Gilbert Silverman, Southfield, Michigan
Laura and Saul Skoler, Maplewood, New Jersey
Holly and Horace Solomon, New York City
Holly Solomon Gallery, New York City
Sonnabend Gallery, New York City
Stuart and Judith Spence, South Pasadena
Ellen Sragow Gallery, New York City
Allan Stone Gallery, New York City
Texas Gallery, Houston
Peter Vandilk, Cleveland
Dr. Paul M. Vanek, Ann Arbor
Vision Gallery, Boston
Weatherspoon Art Gallery, Greensboro, North Carolina
John Weber Gallery, New York City
Mr. and Mrs. Harris K. Weston, Cincinnati
Willard Gallery, New York City

In Kind Services

Editing	Tim Yohn
Furniture	Department of Cultural Affairs
Legal Counsel	Herman Schwartzman Schwartzman Weinstock Garelik and Mann, P.C.

The New School for Social Research has generously donated partial maintenance, utilities and space in its Albert List Academic Center, where the Museum has been located since July, 1977.



Joe Erdelac, Marcia Tucker, Director; and Dieter M. Kearsse, Director of Planning and Development (L to R) at *Celebration II*.

The New Museum Education Program



John Neely, Special Consultant to the Museum's Education Program, working with a group of children from P.S. 3.

“ ‘The Kids are electrified,’ says Lila Steinberg, who’s been teaching in public schools since 1955.” The New Museum’s outreach program “ ‘is a wonderful way to bring the museums to the kids and the kids to the museums. Most museums are so separate in an almost arrogant way, but this approach is much more human.’ ”
Marilyn Mizrahi, The Villager, April 1, 1982

In the spring of 1980 two interns at The New Museum developed a museum education pilot project which emphasized outreach to the public schools. Ed Jones (C.U.N.Y.) and Anne Quick (Bank Street School of Education) presented slide lectures at P.S. 3 and organized activities at the Museum during the students’ subsequent visit to our gallery. This two-phased approach continues to provide the framework for our ongoing program.

Ed Jones has joined the Museum staff as Director of the Education Program, thanks to a generous grant from the National Endowment for the Arts in 1981. He continues to visit schools and youth centers throughout the city, presenting slides of our current exhibition at various stages of installation. During the week following his classroom visit the student groups come to the Museum and are introduced to the actual exhibition through an artist-led workshop. This opportunity, involving the children with the art of their own time, has brought enthusiastic responses from teachers, parents and, most importantly, the children themselves.

We are fortunate to have John Neely as Special Consultant to the Program. His broad experi-

ence in the museum education field has enabled him to provide valuable assistance during the past year. Some of the groups which have participated in the Program thus far have come from the following schools and organizations:

Community School 30 (adult education)
East Harlem Council for Community Improvement
Fort Green Center for the Arts
Henry Street Arts for Living Center
Henry Street Urban Family Center
Hunter Elementary
Lillian Wald Center
Nuestros Ninos
Oliver Street Day Care
P.S. 3
P.S. 41
St. Vincent Day Hospital
Tomkins Park Day Camp
Williamsburg Residential and Training Center
Numerous college classes and adult community groups

“Clearly, The New Museum is having a strong impact on today’s art and artists. Because its whole thrust is to find, encourage and promote what’s going on in artists’ studios throughout the country, it is without exaggeration the greatest friend a visual artist ever had—or is likely to find.”

Elaine Boies, Staten Island Advance, March 30, 1980



Jock Truman, *Art Quest* Coordinator, and Laura Skoler, Chair of the Museum’s Activities Council.

Art Quest

Art Quest, The New Museum’s contemporary collectors’ forum, was initiated in the spring of 1981 by Marcia Tucker, with Jock Truman and the Museum’s Activities Council. Organized to provide interested people with information about little-known artists both in and out of New York City, the organization also facilitates interaction among collectors.

The group’s many special events include frequent tours of unaffiliated artists’ studios, lectures by visiting artists, museum directors and curators, and critics; tours of New York City’s unusual, out-of-the-way alternative spaces; and an annual listing of artists, galleries and arts organizations in major cities across the United States. Announcements of current exhibitions and other cultural events of special interest in the New York area are mailed regularly to **Art Quest** members.

The activities arranged by Jock Truman, Coordinator, and Maria Reidelbach, Administrator of the organization, are based on recommendations by the Director and The New Museum’s curatorial staff. Membership is limited to fifty and registration begins in the fall of the year.

PURE BEAUTY

"Pure Beauty," a painting in the Museum's retrospective exhibition *John Baldessari: Work 1966-1980*.

Publications

Catalogs Each exhibition at the New Museum is accompanied by a catalog featuring critical essays, biographies of the artists, bibliographic material and photographic documentation, providing historical records of the artists' work as a permanent base for future scholarship. Catalogs may be purchased directly from The New Museum or specialty bookstores, and are offered to publishing houses and retail outlets at trade discounts.

Early Work by Five Contemporary Artists Interviews by Susan Logan, Allan Schwartzman, Marcia Tucker; introduction and essay by Marcia Tucker. 32 pages, 23 illustrations and diagrams. November 1977.

"Bad" Painting Essay by Marcia Tucker. 40 pages; 14 illustrations. January 1978.

Alfred Jensen: Paintings and Diagrams from the Years 1957-1977 Essays by Linda Cathcart, Marcia Tucker. 97 pages; 26 color and 34 black-and-white illustrations. January 1978. This publication was prepared by the Albright-Knox Art Gallery, Buffalo, as an accompaniment to the traveling exhibition.

New Work/New York Essays by Susan Logan, Allan Schwartzman; introduction by Marcia Tucker. 31 pages; 24 illustrations. May 1978.

Outside New York Essays by Phil Linhares, Susan Logan, Robert McDonald, Robert Murdock, Allan Schwartzman, Kathleen Thomas; introduction by Marcia Tucker. 36 pages, 18 illustrations. September 1978.

Barry Le Va: Four Consecutive Installations and Drawings 1967-1978 Essay by Marcia Tucker. 62 pages; 2 color and 53 black-and-white illustrations and diagrams. December 1978.

The Invented Landscape Essay by Christopher English. 41 pages; 22 illustrations. February 1979.

Sustained Visions Essays by Susan Logan, Allan Schwartzman, Kathleen Thomas. 36 pages; 35 illustrations. April 1979.

In a Pictorial Framework Essays by Dieter M. Kearsse, Susan Logan, Allan Schwartzman, Kathleen Thomas; introduction by Kathleen Thomas. 48 pages; 30 illustrations. June 1979.

Dimensions Variable Essay by Susan Logan, Allan Schwartzman, Kathleen Thomas. 45 pages; 41 illustrations. September 1979.

New Work/New York Essays by Susan Logan, Allan Schwartzman. 32 pages; 30 illustrations. December 1979.

Ree Morton Retrospective 1971-1977 Essays by Allan Schwartzman, Kathleen Thomas; excerpts from Ree Morton's notebooks; reminiscences by friends; reviews and articles, 1971-1977. 108 pages; 4 color and 102 black-and-white illustrations. February 1980.

Outside New York: The State of Ohio Essay by Allan Schwartzman. 40 pages; 33 illustrations. April 1980.

Deconstruction/Reconstruction: The Transformation of Photographic Information into Metaphor Essay by Shelley Rice. 43 pages; 31 illustrations. July 1980.

Hallwalls: 5 Years Essay by Linda Cathcart; introduction by Gerard Roger Denson; acknowledgement by William J. Currie; statements by Charles Clough, Robert Longo, Marcia Tucker. 24 pages; 30 illustrations. July 1980.

Investigations: Probe-Structure-Analysis Essay by Lynn Gumpert, Allan Schwartzman. 46 pages; 31 illustrations. September 1980.

Events: Fashion Moda, Taller Boricua, Artists Invite Artists Essay by Lynn Gumpert; introductions by Ed Jones, Marcia Tucker. 52 pages; 42 illustrations; 10 pages of original art by Marcos Dimas, Stefan Eins, John Fekner, Gilberto Hernandez, Joe Lewis, Lady Pink, Fernando Salicrup, William Scott, Jorge Soto. November 1981.

John Baldessari: Work 1966-1980 Essays by Marcia Tucker, Robert Pincus-Witten; interview by Nancy Drew. 80 pages; 3 color and 85 black-and-white illustrations. March 1981.

Alternatives in Retrospect: An Historical Overview 1969-75 Essay by Mary Delahoyd; introduction by Jacki Apple; exhibition chronologies, director's and artists' statements compiled by Jacki Apple. 52 pages; 53 illustrations. May 1981.

Newsletter The New Museum News provides periodic coverage of special events and planned activities as well as informative articles about staff, trustees, supporters, artists and exhibitions.

"The support and critical acclaim of The New Museum has received since its opening in 1977 clearly demonstrate that a major gap in the artistic life of New York City has been filled. . . . If one is truly interested in what's going on in American art, and the artistic trends of the future, The New Museum is certainly the place to follow."

Racine Berkow, Antiques Across the World, Autumn 1980

From the Director of Planning and Development

The New Museum has now become established as a viable entity. Earlier questions as to whether we could, as a new arts organization, find ongoing support for our programs and operation have been replaced by questions about how, during a time of reduced federal arts funding, we can find increased support for our projected growth.

We continue to be fortunate in drawing our funding from a broad base of support, with contributions from a wide variety of public and private sources. Both the New York State Council on the Arts and the National Endowment for the Arts have generously increased their gifts to us annually. In 1981 we were particularly fortunate in having received a \$75,000 Challenge Grant from the National Endowment for the Arts, which we succeeded in matching, on the required three-to-one basis, within the first year of our three year deadline. Separate private endowments have been established in order to help provide for our lecture series, exhibitions, and for the Museum's future operation. In an effort to raise funds while also expanding our constituency we have held major fundraising events each year and have also initiated **Art Quest**, a contemporary collectors' organization sponsored by the Museum.

While we are extremely grateful to the New School for Social Research for having generously donated our current space, it has been obvious for some time that The New Museum is strained in its present quarters, which cannot physically accommodate the larger scale and broader scope of the programs we would like to offer. Our active search for a new facility has led us to consider many possibilities. We believe that in the near future we will be successful in relocating in a larger, more suitable space.

The experience of these past years has been encouraging, and we would like to thank everyone whose support has helped make the Museum's growth possible. We are most grateful to our active and generous Board of Trustees for their guidance and assistance. Together, we look forward to the possibility of establishing ourselves in a much larger space in the near future, a move which will signify the important role the Museum has come to play in New York City and throughout the country.

Dieter Morris Kearse
Director of Planning and Development



Davi Det Hompson's "Whisper/Writings" in a performance by David Troy in conjunction with the exhibition *Alternatives in Retrospect*.

The New Museum Financial Statements

June 30, 1980

Auditor's Report

To The Trustees of The New Museum

I have reviewed the accompanying balance sheet of The New Museum as of June 30, 1980 and the related statements of support, revenue and expenses and fund balances for the year then ended, in accordance with standards established by the American Institute of Certified Public Accountants. All information included in these financial statements is the representation of the management of The New Museum.

A review consists principally of inquiries of company personnel and analytical procedures applied to financial data. It is substantially less in scope than an examination in accordance with generally accepted auditing standards, the objective of which is the expression of an opinion regarding the financial statements taken as a whole. Accordingly, I do not express such an opinion.

Based on my review, I am not aware of any material modifications that should be made to the accompanying financial statements in order for them to be in conformity with generally accepted accounting principles.

Lloyd W. Winfield
December 16, 1980

Balance Sheet June 30, 1980

Exhibit A

ASSETS	Total	General Fund	Alverlist Lecture Fund	Eastern European Show
Current Assets				
Cash in Banks and on hand	\$ 21,595	\$16,310	\$ 895	\$4,390
Contributions Receivable—Note D	9,134	8,000		1,134
Prepaid Expenses	2,768	824		1,944
Print Inventory	770	770		
Interfund Receivable		*10,838		
Employee Loans	1,138	623		515
Investments—Note C	81,864		81,864	
Miscellaneous Receivable	1,549	1,549		
Total Current Assets	118,818	38,914	82,759	7,983
Other Assets				
Equipment	7,220	7,220		
Works of Art	42,750	42,750		
Total Other Assets	49,970	49,970		
Total Assets	\$168,788	\$88,884	\$82,759	\$7,983
LIABILITIES AND FUND BALANCES				
Current Liabilities				
Accounts Payable	\$ 17,704	\$17,455	\$	\$ 249
Loan Payable	1,210	1,210		
Taxes Payable	2,522	2,522		
Interfund Payable			*4,962	*5,876
Deferred Restricted Contributions—Note D	33,333	33,333		
Note Payable—IBM (Current Portion Due Within One Year)	1,341	1,341		
Total Current Liabilities	56,110	55,861	4,962	6,125
Other Liabilities				
Note Payable—IBM (Due After One Year)	2,458	2,458		
Total Liabilities	58,568	58,319	4,962	6,125
Fund Balances				
General Fund	30,565	30,565		
Alverlist Lecture Fund	77,797		77,797	
Eastern European Show	1,858			1,858
Total Fund Balances—Exhibit B	110,220	30,565	77,797	1,858
Total Liabilities and Fund Balances	\$168,788	\$88,884	\$82,759	\$7,983

The accompanying Notes are an integral part of these Financial Statements.

*Note: Eliminated in Total Column

Statement of Support, Revenue and Expenses and Fund Balances For the Year Ending June 30, 1980

Exhibit B

SUPPORT AND REVENUE	Total	General Fund	Alverlist Lecture Fund	Eastern European Show
Support				
Contributions and Grants—Exhibit "C"	\$313,826	\$238,283	\$35,000	\$40,543
Memberships	20,685	20,685		
Benefits and Shows	4,500	4,500		
Total Support	339,011	263,468	35,000	40,543
Revenue—Exhibit "C"	21,469	14,488	6,912	⁶⁹ 69
Total Support and Revenue	360,480	277,956	41,912	40,612
EXPENSES				
Salaries—Administrative	36,000	36,000		
—Office	17,169	9,586		7,583
—Curatorial	28,029	21,221		6,808
Postage and Shipping	24,501	23,341	308	852
Photography	6,253	6,240		13
Promotions	15,878	15,553	325	
Telephone	458	458		
Gallery Expenses	15,963	15,258		705
Travel	8,647	7,077		1,570
Stationery, Printing and Duplicating	7,902	7,368	534	
Catalogues	33,768	33,368		400
Employee Welfare	3,626	3,626		
Benefits and Performances	1,072	1,072		
Office Expenses	8,722	6,416		2,306
Equipment Rental	400	400		
Insurance	6,365	4,162		2,203
Dues and Subscriptions	1,253	1,228		25
Advertising	1,743	1,443	300	
Program Expenses	10,674	7,685	14	2,975
Professional Fees	6,875	6,875		
Rent—Note E	34,000	34,000		
Payroll Taxes	1,280	1,280		
Interest	299	299		
Print Costs	20	20		
Administrative Fees	2,064	814		1,250
Honorariums	5,005	3,505	1,500	
Total Expenses	277,966	248,295	2,981	26,690
EXCESS REVENUE AND (EXPENSES)	82,514	29,661	38,931	13,922
FUND BALANCES—BEGINNING OF PERIOD	27,706	(1,076)	40,846	(12,064)
PRIOR YEAR ADJUSTMENT		1,980	(1,980)	
FUND BALANCES—END OF PERIOD	\$110,220	\$ 30,565	\$77,797	\$ 1,858

The accompanying Notes are an integral part of these Financial Statements.

Schedule of Contributions and Grants and Revenue For the Year Ending June 30, 1980

Exhibit C

CONTRIBUTIONS AND GRANTS	Total	General Fund	Alverlist Lecture Fund	Eastern European Show
Individuals	\$ 86,707	\$ 86,707	\$	\$
Corporations	21,750	21,750		
Institutions	34,000	34,000 ¹		
Foundations	64,000	29,000	35,000	
Government	107,369	66,826 ²		40,543 ³
Total	\$313,826	\$238,283	\$35,000	\$40,543
Revenue				
Catalogues	\$ 10,231	\$ 10,231	\$	\$
Concessions	2,365	2,365		
Print Sales	228	228		
Interest	2,823		2,754	69
Dividends	5,045	887	4,158	
Lectures	777	777		
Total	\$ 21,469	\$ 14,488	\$ 6,912	\$ 69

(1) Donated—New School, included in Rent Expense

(2) Restricted—N.Y.S. Council on the Arts	\$18,750
—National Endowment for the Arts	48,076
	<u>\$66,826</u>

(3) U.S. International Communications Agency
Arts and Humanities

The accompanying Notes are an integral part of these Financial Statements.

Notes To Financial Statements June 30, 1980

Note A The organization was formed on November 22, 1976 and has been classified by the Internal Revenue Service as tax exempt under sections 501(c)(3) and 509(a)(2) of the Internal Revenue Code.

The fiscal year was changed from December 31 to June 30 commencing with July 1, 1979.

Note B The organization does not classify expenses by functional category because there are no special programs designed to raise funds. All costs and expenses are incurred in the general operation of the museum for display and exhibit purposes.

Note C Investments are represented by 81,864 shares of Short Term Income Fund.

Note D The deferred restricted contributions are as follows:

	Total	Period	Deferred
N.Y.S. Council on The Arts	\$20,000	1/1/80-12/31/80	\$10,000
National Endowment for The Arts	28,000 ¹	5/1/80-5/1/81	23,333
			<u>\$33,333</u>

(1) As at June 30, 1980 all but \$8,000 was received.

Note E The premises occupied by the organization has been donated by the New School for Social Research ("The New School"). The annual rental value assigned to the premises by The New School is \$34,000. This amount has been reflected in Exhibit B of the financial statements under expenses as Rent and is also included in Contributions and Grants from institutions.

The New Museum Financial Statements

June 30, 1981

Auditor's Report

To The Trustees of The New Museum

I have examined the Balance Sheet of The New Museum as of June 30, 1981 and the related statements of support, revenue and expenses and fund balances for the year then ended. My examination was made in accordance with generally accepted auditing standards and accordingly included such tests of the accounting records and such other auditing procedures as I considered necessary in the circumstances.

In my opinion the accompanying Balance Sheet presents fairly the financial position of The New Museum at June 30, 1981 and the statement of support, revenue and expenses and fund balances present fairly the financial activities for the year then ended in conformity with generally accepted accounting principles applied on a consistent basis with that of the preceding year.

Lloyd W. Winfield
September 25, 1981

Balance Sheet June 30, 1981

Exhibit A

ASSETS	Total	General Fund	Alverlist Lecture Fund	Eastern European Show	Vera List Endowment Fund	The Evergreen Fund
Current Assets						
Cash in Banks and on hand	\$ 14,348	\$11,401	\$ 946	\$2,001	\$	\$
Contributions Receivable—Note D	3,344	3,344				
Prepaid Expenses	525	525				
Print Inventory	760	760				
Interfund Receivables		*5,156			*1,080	
Employee Loans	351	351				
Investments—Note C	129,058	11,344	117,714			
Miscellaneous Receivable	4,991	4,991				
Total Current Assets	153,377	37,872	118,660	2,001	1,080	
Other Assets						
Equipment	11,779	11,779				
Works of Art—Note F	539,750	44,750				495,000
Total Other Assets	551,529	56,529				495,000
Total Assets	\$704,906	\$94,401	\$118,660	\$2,001	\$1,080	495,000
LIABILITIES AND FUND BALANCES						
Current Liabilities						
Accounts Payable	\$ 13,553	\$13,305	\$	\$ 248	\$	\$
Loans Payable	2,213	2,213				
Taxes Payable—Payroll	4,524	4,524				
Interfund Payables			*334	*2,582		*3,310
Deferred Restricted Contributions—Note D	29,018	29,018				
Note Payable—IBM (Current Portion Due Within One Year)	1,341	1,341				
Total Current Liabilities	50,649	50,401	344	2,830		3,310
Other Liabilities						
Note Payable—IBM (Due After One Year)	1,118	1,118				
Total Liabilities	51,767	51,519	344	2,830		3,310
Fund Balances						
General Fund	42,882	42,882				
Alverlist Lecture Fund	118,316		118,316			
Eastern European Show	(829)			(829)		
Vera List Endowment Fund	1,080				1,080	
Exhibition Endowment Fund	491,690					491,690
Total Fund Balances—Exhibit B	653,139	42,882	118,316	(829)	1,080	491,690
Total Liabilities and Fund Balances	\$704,906	\$94,401	\$118,660	\$2,001	\$1,080	\$495,000

The accompanying Notes are an integral part of these Financial Statements.

*Note: Eliminated in Total Column

Statement of Support, Revenue and Expenses and Fund Balances For the Year Ending June 30, 1981

Exhibit B

SUPPORT AND REVENUE	Total	General Fund	Alverlist Lecture Fund	Eastern European Show	Vera List Endowment Fund	The Evergreen Fund
Support						
Contributions and Grants—Exhibit "C"	\$774,347	\$248,267	\$ 30,000		\$1,080	\$495,000
Memberships	17,667	17,667				
Special Events—Exhibit "C"	102,331	102,331				
Total Support	849,345	368,265	30,000		1,080	495,000
Revenue—Exhibit C	28,235	13,503	14,660	72		
Total Support and Revenue	922,580	381,768	44,660	72	1,080	495,000
EXPENSES—Exhibit B1	382,991	375,016	1,906	2,759		3,310
EXCESS REVENUE AND (EXPENSES)	539,589	6,752	42,754	(2,687)	1,080	491,690
FUND BALANCES—JULY 1, 1980	110,220	30,565	77,797	1,858		
FUND TRANSFERS		2,235	(2,235)			
FUND ADJUSTMENTS	3,330	3,330				
FUND BALANCES—June 30, 1981	\$653,139	\$ 42,882	\$118,316	\$ (829)	\$1,080	\$491,690

The accompanying Notes are an integral part of these Financial Statements.

Expenses for the Year Ending June 30, 1981

Exhibit B1

EXPENSES	Total	General Fund	Alverlist Lecture Fund	Eastern European Show	Vera List Endowment Fund	The Evergreen Fund
Salaries—Administrative	\$ 54,500	\$ 54,500	\$	\$		\$
— Office	15,284	15,284				
— Curatorial	51,281	49,719	1,562			
Postage and Shipping	26,274	24,224		300		1,750
Photography	5,965	5,965				
Promotion	14,492	14,492				
Telephone	3,346	3,346				
Gallery Expenses	4,256	4,256				
Travel	8,533	8,018		515		
Stationery, Printing and Duplicating	7,226	7,226				
Catalogues	34,365	34,365				
Employee Welfare	6,285	6,285				
Benefit	21,291	21,291				
Office Expenses	7,630	7,630				
Miscellaneous	1,577	1,233	344			
Insurance	6,924	3,420		1,944		1,560
Dues and Subscriptions	769	769				
Advertising	1,128	1,128				
Program Expenses	18,031	18,031				
Professional Fees	7,250	7,250				
Rent—Note E	34,000	34,000				
Payroll Taxes	2,052	2,052				
Interest	300	300				
Curatorial Expenses	4,541	4,541				
Outside Services—Gallery	18,150	18,150				
— Office	3,400	3,400				
Honorariums	7,750	7,750				
Memberships	2,547	2,547				
Texas Tours	13,844	13,844				
Total Expenses—Exhibit B	\$382,991	\$375,016	\$1,906	\$2,759		\$3,310

The accompanying Notes are an integral part of these Financial Statements.

Schedule of Contributions and Grants and Revenue For the Year Ending June 30, 1981

Exhibit C

CONTRIBUTIONS AND GRANTS	Total	General Fund	Alverlist Lecture Fund	Eastern European Show	Vera List Endowment Fund	The Evergreen Fund
Individuals	\$571,462	\$ 75,382	\$		\$1,080	\$495,000 ¹
Corporations	3,000	3,000				
Institutions	34,000	34,000 ¹				
Foundations	83,200	53,200	30,000			
Government	82,685	82,685 ²				
Total	\$774,347	\$248,267	\$30,000		\$1,080	\$495,000
Special Events						
Benefit	\$ 52,221	\$ 52,221				
Exhibition	14,600	14,600				
Texas Tours	17,510	17,510				
Art Quest	18,000	18,000				
Total	\$102,331	\$102,331				
Revenue						
Catalogues	\$ 9,372	\$ 9,372	\$		\$	
Concessions	2,707	2,707				
Interest	123		51	72		
Dividends	15,954	1,345	14,609			
Lectures	79	79				
Total	\$283,235	\$ 13,503	\$14,660		\$72	

- (1) Donated—New School, included in Rent expense
- (2) Restricted—N.Y.S. Council on the Arts \$20,000
 —National Endowment for the Arts 62,685
- (3) Work of Art contributed by Viki List—Note "F" \$82,685

The accompanying Notes are an integral part of these Financial Statements.

Notes To Financial Statements June 30, 1981

Note A The organization was formed on November 22, 1976 and has been classified by the Internal Revenue Service as tax exempt under sections 501(c)(3) and 509(a)(2) of the Internal Revenue Code.

Note B The organization does not classify expenses by functional category because there are no special programs designed to raise funds. All costs and expenses are incurred in the general operation of the museum for display and exhibit purposes.

Note C Investments are represented by 129,058 shares of Short Term Income Fund.

Note D The deferred restricted contributions are as follows:

	Total	Period	Deferred
Albert A. List Foundation	\$10,000	7/1/81-6/30/82	\$10,000
National Endowment for The Arts	10,000	8/1/80-7/31/81	833
	3,000 ¹	11/1/80-10/31/81	1,000
	9,370 ¹	1/1/81-12/31/81	4,685
	15,000	5/1/81-5/1/82	12,500
			<u>\$29,018</u>

(1) As at June 30, 1981 all but \$3,344 was received.

Note E The premises occupied by the organization has been donated by the New School for Social Research ("The New School"). The annual rental value assigned to the premises by The New School is \$34,000. This amount has been reflected in Exhibit B of the financial statements under expenses as Rent and is also included in Contributions and Grants from institutions.

Note F Included in Works of Art owned by the museum is an individual contribution by Viki List of a sculpture titled "Capricorn" by Max Ernst. At June 30, 1981, the sculpture was on exhibition at the Storm King Art Center, Mountainville, New York. Subsequent to June 30, 1981, it was sold to PepsiCo for \$550,000 less a commission of \$55,000 for a net to the museum of \$495,000.

The New Museum Membership 1979/1980, 1980/1981

The New Museum offers its members complimentary catalogs, reduced admission to lectures and performances, discounts on Museum publications, invitations to opening receptions, "Arts Update" slide presentations, and participation in a special artists' studio tour. In addition to these benefits members are afforded an opportunity to support New York City's only museum devoted exclusively to contemporary art.

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Text compiled and edited by **Rosemary Ricchio**



Artist/writer Lee during the installation of the *Events: Fashion Moda* exhibition.

Back cover: Detail of James Holl's "*WINDOW*" installation,
"World Toy Company: The Origin of Want
Dancers Dressed in Designer Clothes."

"Warmth—tenderness, almost, for yearnings and vulnerabilities embodied in new art—characterizes many shows at The New Museum, a notable sanctuary of Eros in an art world largely ruled by Mammon. Under Marcia Tucker's expert guidance, The New Museum is also in many ways the most intelligent and substantial of New York's 'alternative' institutions."
Peter Schjeldahl, Village Voice, December 15, 1981

