

The New Museum
of Contemporary Art

Report

1981
1984

The New Museum of Contemporary Art, founded in 1977, is New York City's only museum devoted exclusively to the art of our time. The Museum endeavors to exhibit, interpret, and document major work by important artists who have devoted their lives to innovation, experimentation, and excellence in the visual arts. The Museum also strives to encourage, promote, and assist the work of emerging artists, particularly those who have received little or no public exposure or critical acclaim. Its comprehensive exhibition and education programs are intended to place the art of the previous ten years within a critical and historical framework, as well as to reveal new issues that are constantly raised by current artistic exploration.

In the summer of 1983, the Museum moved to newly renovated, permanent premises on three floors in the landmark Astor Building at 583 Broadway in Soho. This new facility includes a large exhibition gallery on the main floor, with lobby and Museum Shop; exhibition space and offices downstairs; and an auditorium, library, archives, and conference room on the lower level.

The Museum's exhibition program, which is designed to explore the multiple aspects of today's art, consists of thematic shows, retrospectives, "WorkSpace" installations of experimental and nonobjective work, and "Window" projects on both Broadway and Mercer Streets. Approximately fifteen to twenty exhibitions are presented each year, including five major exhibitions, accompanied by a fully illustrated catalogue, including documentation, critical essays, artists' biographies, bibliographies, and statements. During the past seven years, the Museum has published over thirty exhibition catalogues and fourteen brochures.

In 1983, the Museum was awarded a grant from the Luce Fund for Scholarship in American Art to publish a volume of critical essays on contemporary art and ideas. The book provides valuable source material for the understanding and evaluation of experimental art of recent years. A second award from the Luce Fund was received in 1984, to publish a companion volume consisting of personal, fictional, and nonfictional writings by contemporary artists. Also in 1984, Director Marcia Tucker and Curators Lynn Gumpert and Ned Rifkin organized *Paradise Lost /Paradise Regained: American Visions of the New Decade* for the American Pavilion at the 41st Venice Biennale, the prestigious international arts festival.

The Education Department, begun in 1980, offers a unique Youth Program of outreach services to elementary schools, to provide pupils in New York City public schools, visual arts programming to enhance regular curricula. Museum staff make classroom visits, followed by the students' visit to the Museum. The program includes artist-led workshops and group activities, such as "learning-to-see" and large-scale collage. A Docent Program complements the exhibition program, offering gallery talks, classroom visits, and museum workshops by qualified lecturers, who are graduates of an intensive eight-week course. The Education Department has begun to produce videotapes, in conjunction with major exhibitions, for distribution to schools throughout the greater metropolitan area. The department also provides a yearly series of panel discussions, lectures, and symposia to enhance the educational and intellectual aspects of each exhibition.

THE NEW MUSEUM OF CONTEMPORARY ART

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President's Report



"It takes constant looking—and thinking about the present and future of contemporary art—to make courageous, risky choices. That's what The New Museum does better than any other institution in the country. . ."

Janet Kutner, The Dallas Morning News

The three-year period covered by this report, from July 1981 through June 1984, was a remarkably active and productive time for The New Museum of Contemporary Art, attesting to the vitality of the people involved and the commitment of the art community to Founding Director Marcia Tucker's vision. We look back on three years of outstanding growth and expansion, in which operating funds have tripled, new programs and projects have been initiated, and services to the public have substantially increased. This growth was achieved thanks to the generosity, support, and commitment of the many people whose participation is gratefully acknowledged throughout this report. On behalf of the Trustees and staff, I am pleased to express our most sincere appreciation to our many donors, members, friends, and visitors whose involvement in our programs, exhibitions, and events have made these years rewarding and exciting. I also salute all the staff members who exhibited tireless professionalism under pressure as well as the volunteers, docents, and interns, who provide invaluable services and enthusiasm, and my fellow Trustees, for their dedication and leadership.

During the three years, we successfully completed a Challenge Grant of \$75,000 from the National Endowment for the Arts, relocated the Museum to newly renovated, much larger permanent premises in Soho, added nine members to the Board of Trustees, and increased membership to over 1,250 people. Last year, three exceptional events marked the coming-of-age of The New Museum: the October 1983 Inauguration of the new premises, highlighted by the presentation of the Vera G. List Award for Distinguished Achievement in the Arts to Dorothy C. Miller, who exercised her option to award a \$5,000 stipend to the artist, Cheryl Laemmle; the annual benefit dinner, "Celebration V: V Celebrazione," at the Metropolitan Club, where we presented the first Sambuca Romana Contemporary Art Fellowships of \$10,000 each to Claudia Fitch, Gaylen Hansen, and Jack Whitten; and the opening of *Paradise Lost/Paradise Regained: American Visions of The New Decade*, the exhibition commissioned for the American Pavilion at the 1984 Venice Biennale.

Relocation to our new quarters has brought greater opportunity for the public to understand and appreciate contemporary art, and greater visibility to more artists. As we continue to respond to the challenges of changing times, we will be counting on the active involvement of all of you who are The New Museum's friends and boosters.

Henry Luce III, *President*

Director's Report

The New Museum has undergone an enormous period of growth, both physically and ideologically, in the three years since our last report. We have acquired a beautiful new three-story permanent home in the Astor Building in Soho, and, in the interest of clarity, changed our name to The New Museum of Contemporary Art.

In this short time, the Museum has begun to consolidate and strengthen the programs that have contributed to its continued growth and success. Our exhibition program, for instance, is shaped to provide the public with insight into the newest, most experimental and often most controversial art being made today. Recently, because of our larger quarters, we have been able to expand our geographical horizons to include European as well as American art. We have one of the most extensive programs of curatorial travel in the United States, and are proud of our slide viewing policy, which provides hundreds of artists each month with the opportunity to have their work seen by our entire curatorial staff. This system, in addition to studio visits in New York City and portfolio viewings at the Museum, enables us to share information with the public from first-hand experience and dialogue with the artists themselves.

Our exhibitions address a broad spectrum of interest, from major retrospective exhibitions, which travel to other museums in America and Europe, to thematic shows that are oriented toward provocative aesthetic and cultural issues. We continue to invite independent artists' groups and guest curators to organize shows at The New Museum in order to present as broad an aesthetic base as possible.

We were pleased to have been able to organize this year's highly controversial American entry at the 1984 Venice Biennale, entitled *Paradise Lost/Paradise Regained: American Visions of the New Decade*, which included the work of twenty-four artists from across the country.

We have organized several excursions for Museum Trustees, members, and friends, including a visit to Houston, Dallas, and Fort Worth, Texas to visit studios, galleries, museums, and private collections; a trip to *Documenta 7* in Kassel, West Germany; and a tour of Northern Italy and Venice this year, with a final stop at the Biennale.

In our new home we are able to do larger exhibitions, and more than one at a time. We also have a magnificent new window on Broadway, as well as a rear window onto Mercer Street, and a new 1,500 square foot WorkSpace Gallery, which provides a forum for innovative environmental work.

Our collectors' group, ART QUEST, has been enormously successful, and now includes forty-three members, participating in at least ten events each year. We have introduced dozens of artists to ART QUEST before they became affiliated with galleries (among them Mark Tansey, Steve Keister, Keith

Haring, and Cheryl Laemmle), visited numerous public and private collections, and spent many lively evenings with critics, artists, collectors, and curators since the group's inception in 1981.

The education program has grown apace, and has provided an extraordinary opportunity for children of all ages, as well as college and university students and senior citizens to participate in and understand the art of our own time. Lectures and symposia have also provided much food for thought, and have included timely debates on issues such as art and politics, homosexual influence on contemporary literature, music, fashion, and art, the impact of figuration on recent painting and sculpture, and the threat of nuclear disaster on today's society.

The New Museum has come a long way in the last three years, thanks to the support of many generous government, foundation, and corporate funding agencies. Without their ongoing belief in our activities and programs, such tremendous progress would not have been possible. Matched by the assistance of many kind and thoughtful individuals, and by the continued help of The New Museum's extraordinary Board of Trustees, we have been able to carry out our goals, and in many instances, to exceed them.

Internally, The New Museum is changing as well to reflect the needs of a more mature organization whose staff has grown to twenty-six, with an enormous body of capable and enthusiastic interns and volunteers helping with every aspect of the Museum's growth. While we have changed and matured, and are fast becoming known for the outstanding quality of our work and for our innovative exhibitions and ideas, we continue to see ourselves as an organization whose grass-roots origins, democratic spirit, and concern for living artists and their work make us different, and make a difference to others.

Marcia Tucker, *Director*

Planning & Development Report

Three years ago, the Museum was in the midst of a substantial effort to expand its programming and outreach activities, develop new sources of support, complete an NEA Challenge Grant, and implement plans for relocation to new, much larger quarters. Today, we look back at this period of extraordinary growth and recognize that ideas take on form and substance when people are given the opportunity to participate and contribute in their own ways. We have grown, thanks to the response, both supportive and critical, of the many people whom we serve, especially artists and the public. This report is a tribute to their courageous commitment to contemporary art.

In looking back, we also look ahead to a challenging future. Since July 1981 our annual operating budget has tripled, while special projects, new programs, and other initiatives have added greatly to our responsibilities. This was achieved through a symbiotic process whereby earned revenues, fund-raising events, private support, and government grants combined to enable the staff to grow and mature, to create and to manage programs and projects to serve our audience and our constituency.

We extend our most sincere gratitude to Jerome Foundation, the Luce Fund for Scholarship in American Art, Vera and Albert A. List, and The New York Community Trust. We are also grateful to the New York City Department of Cultural Affairs, the New York State Council on the Arts, the National Endowment for the Arts, and the United States Information Agency for providing grants for special projects and operating support essential to our efforts. We owe a great debt of gratitude to our Board of Trustees, our volunteers, docents, interns, and advisory committees, whose tireless dedication and professional service make an enormous difference in our ability to operate. We are especially grateful to Herman Schwartzman, Esq., Richard Ekstract, Goldring International, and Needham Harper Worldwide, for providing *pro bono* services which have been essential to our success. We thank our donors, members, and friends, as well as the tens of thousands of people who visit the Museum and participate in our programs.

In 1984 we began a new period of planning and development, in which we hope to fully furnish and outfit our new premises over the next few years. We hope to secure the financial means necessary, through marketing efforts, operating revenues, grants and contributions, to provide a stable base for the future. At present, a five-year plan is in preparation for 1985 through 1989. We hope to announce our plans next year, and based on the generosity of so many people during the past three years, we look forward to the next five with optimism and enthusiasm.

Charles A. Schwefel, *Director of Planning & Development*



"The support and critical acclaim 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."

Racine Berkow, Antiques Across the World

New Building Report

Culminating an extensive three-year effort, which involved the dedicated energies of our President, Henry Luce III, and Trustees Herman Schwartzman, Jack Fitting, Arthur Goldberg, and Allen Goldring, in July 1983 the Museum relocated to newly renovated, much larger facilities on three floors in a Soho landmark building at 583 Broadway. Relocation was the direct result of a unique partnership between the Museum, the developer HQZ Fine Arts, and a private limited partnership, who made a unilateral donation of renovated space to the Museum. Were it not for this donation, the Museum would have been hard-pressed to continue its growth and development of programs and operations while assembling the capital funds necessary to purchase and renovate a 22,000 square foot space. We are most grateful to the 583-587 Broadway Associates for their vision and generosity by participating in this unique endeavor.

Our new space comprises a lobby and museum shop; exhibition spaces on levels I and II; offices; preparation shop and storage; a curatorial archive and viewing room; a library and archives; a conference room; and a 200-seat auditorium. Over the next several years we hope to acquire equipment, furnishings, and fixtures, as well as books, periodicals, and documentation, to make these new program areas fully operational. Our library will be the first of its kind in New York City devoted exclusively to contemporary art. We hope to initiate film, video, and performance series in the auditorium, and to enable other arts organizations to use the space as well. Plans are now in progress for lectures, symposia, and panel discussion series beginning in the fall of 1985. Through facilities and program expansion we hope to further enhance our services to the public and enrich our role among New York City's cultural institutions.



Main Gallery space at 583 Broadway.
The New Museum of Contemporary Art at 583 Broadway.



Collections

The New Museum owns a growing collection of contemporary art, which we are acquiring primarily through donations. Works of art are accepted as donations without reservation or condition, and donations to the collection are reviewed by the Accessions Committee. Whenever applicable, works from the collection are included in exhibitions, loaned to other organizations for exhibition, and presented at the Museum.

The collection will be maintained and augmented until 1987, our tenth anniversary, when it will be presented in a major exhibition, accompanied by a catalogue, after which it will be offered for sale to museums, arts organizations, and the public. Our plan is to release works of art annually that have matured beyond the ten-year time frame established by the Museum's charter, in order to maintain a constant focus on recent work and new ideas. The collection will continuously evolve in a systematic and open manner, subject to changes in contemporary art, reflecting the dynamism of new work by living artists. Proceeds from sales will create or augment a purchase fund. A policy has also been established whereby every effort is made to acquire at least one work from each major exhibition.



A painting by Steve Gianakos was part of the *Not Just For Laughs* exhibition.

Exhibitions 1981–1984

Stay Tuned: Video in the Context of Other Media (July 24–September 10, 1981)

This exhibition examined the influence of video in expanding the sensibilities of eight contemporary artists better known for their work in other media, who share a common use of video as a means of escaping the confines of their earlier artform and enlarging the scope of their work. Videotapes were juxtaposed with the earlier plastic works of Robert Cumming, Brian Eno, Charles Frazier, Donald Lipski, Howardena Pindell, Judy Rifka, Allen Ruppersberg, and Irvin Tepper.

Persona (September 18–November 12, 1981)

This exhibition featured the work of nine contemporary artists who, in making or presenting their work, assume specific alter-egos or personae (human or animal, fictitious or historical) that serve as vehicles for greater freedom of expression. Works in the exhibition were by Eleanor Antin, Mr. Apology, Colin Campbell, Bruce Charlesworth, Colette, Redd Ekks, Lynn Hershman, James Hill, and Martial Westburg.

Not Just For Laughs: The Art of Subversion (November 21–January 21, 1982)

This exhibition consisted of extremely funny works in various media that use paradox, exaggeration, outrage, incongruity, surprise, subversion, and/or false logic as basic formal means. These works attack existing cultural, political, racial, and sexual stereotypes. Artists whose works were featured in this exhibition were Terry Allen, Glen Baxter, Robert Colescott, Steven Cortright, Steve Gianakos, Louie 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, and William Wegman.

New Work/New York (January 30–March 25, 1982)

This was the Museum's fourth in the series of exhibitions designed to present new and provocative work by New York City artists who have not received significant public exposure. This exhibition featured the work of Tom Butter, Tom Evans, John Fekner, Judith Hudson, Peter Julian, and Cheryl Laemmle. Upon closing at The New Museum, this exhibition was circulated by the Art Museum Association to the following institutions: Mandeville Art Gallery, La Jolla, California (April 30–June 11, 1982); University of Arizona Museum of Art, Tucson (August 21–October 2, 1982); Tyler Museum of Art, Texas (October 23–December 5, 1982); Ringhouse Gallery, Edmonton, Alberta (January 4–February 15, 1983); and Mendel Art Gallery, Saskatoon, Saskatchewan (March 11–April 17, 1983).

Early Work (April 3–June 3, 1982)

This exhibition provided an opportunity to observe the genesis of ideas from which five artists' more recent work evolved, and to examine their latest activity in light of the earlier pieces. The artists whose works were featured in this exhibition were Lynda Benglis, Joan Brown, Luis Jimenez, Gary Stephan, and Lawrence Weiner.

Currents Part I (June 11–July 29, 1982); Part II (August 7–September 22, 1982)

These exhibitions were the first of an ongoing series that presented the work of four artists in a sequence of paired solo exhibitions. The new exhibition design provides for a more in-depth focus on an individual's work as well as an opportunity for site-specific installation. Part I of this exhibition included the works of Al Souza and Mary Stoppert; Part II featured the work of the Reverend Howard Finster and Candace Hill-Montgomery.

Extended Sensibilities: Homosexual Presence in Contemporary Art (October 16–December 31, 1982)

This exhibition was organized by guest curator Dan Cameron and featured nineteen artists in the first American museum exhibition addressing questions of homosexuality in art. Artists included in this exhibition were Charley Brown, Scott Burton, Craig Carver, Arch Connelly, Janet Cooling, Betsy Damon, Nancy Fried, Jedd Garet, Gilbert & George, Lee Gordon, Harmony Hammond, John Henninger, Jerry Janosco, Lili Lakich, Les Petite Bonbons, Ross Paxton, Jody Pinto, Carla Tardi, and Fran Winant.

WorkSpace (January 15–March 16, 1983)

This was the Museum's first show using a new and unusual exhibition format, featuring work of a highly experimental nature, which does not exist in the usual object form, but rather consists of changing, flexible, non-object-oriented environments that may involve and be modified by direct audience participation. WorkSpace functions in an intermediate realm between the artist's studio and the exhibition gallery, in many ways bringing the private activity of the artist into public view. The work of Eleanor Dube, E'wao Kagoshima, and Jamie Summers were featured in this exhibition.

Outside New York: Seattle (March 26–June 1, 1983)

This exhibition was the third in our ongoing series of Outside New York presentations, in keeping with our intention of showing what is being done nationally in other major art centers. This exhibition showcased the work of several artists from Seattle, Washington who had not exhibited extensively in New York. This exhibition consisted of the work of Paul Berger, Marsha Burns, Dennis Evans, Randy Hayes, Fay Jones, Alan Lande, Barbara Noah, and Buster Simpson. After its showing in New York, it travelled to the Seattle Art Museum (October 13–November 27, 1983).

Events: En Foco and Heresies Collective (June 11–July 20, 1983)

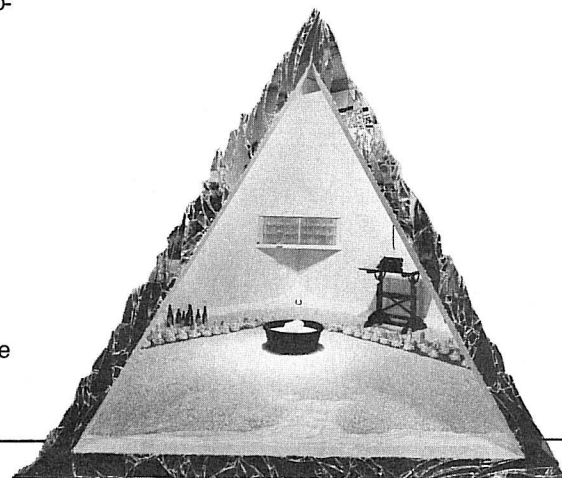
The second of a continuing series of exhibitions to present work outside the cultural and aesthetic mainstream, brought together two diverse cooperative artist-run organizations. *Heresies*, a feminist collective, produced a walk-around magazine installation, entitled *Classified: Big Pages By the Heresies Collective*. Giant 6 x 8' blow-ups of pages from the Collective's journal contrasted real life and media representations of mothers. At the same time, En Foco, a group of Hispanic photographers, organized La Gran Pasión, a collection of thirty photographs. These powerful, visual documents explored the intensity and richness of Latin culture.

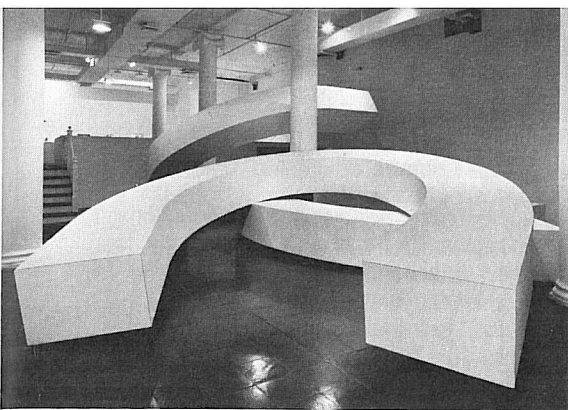
Language, Drama, Source, and Vision (October 8–November 27, 1983)

The New Museum's inaugural exhibition in its new home traced critical changes in the attitude, intent, methodology, and style of contemporary painting, sculpture, photography, video, and performance pieces, and focused on four major themes: 1) The concern with language, either as an integral aspect of the work or as epistemological exploration; 2) The influence of theater, as a mode of presentation, a narrative structure, and a dramatic event; 3) The importance of mass media, including television, newspapers, film, and advertising as a major source of imagery and method in contemporary art; 4) Works of art in a nonobjective mode, which explore issues by means of visual metaphor, abstraction, or systemic analysis. The work of approximately fifty artists was presented, selected from the over 300 artists whose work had been exhibited at The New Museum or been included in Art Quest studio tours, and Arts Update lecture series. This exhibition provided both an overview of the Museum's exhibition activity in its six-year history and, more importantly, a review of some of the crucial concerns that have characterized the art of our own time.

The End of the World: Contemporary Visions of the Apocalypse (December 10–January 22, 1984)

This exhibition investigated the enormous impact that the possibility of total global destruction has had on contemporary art. The presentation explored the role of artists as visionaries, their work as social commentary, and such issues as the human potential for creativity and destruction. Twenty-four artists addressed the theme of cataclysm in painting, sculpture, photography, videotapes, and installation pieces, including Rudolf Baranik, Richard Bosman, Roger Brown, Linda Burgess, Bruce Charlesworth, Michael Cook, Robert Fichter, Reverend Howard Finster, Dana Garrett, Frank Gohlke, Louie Grenier, Donald Lipski, Melissa Miller, Robert Morris, Beverly Naidus, Helen Oji, James Poag, Katherine Porter, Craig Schlattman, Michael Smith and Alan Herman, Nancy Spero, Marianne Stikas, and Robert Younger.





Art & Ideology (February 4–March 18, 1984)

This exhibition presented a major survey of recent art of political significance. The Museum invited five renowned critics and curators—Benjamin Buchloh, Donald Kuspit, Lucy Lippard, Nilda Peraza, and Lowery Sims—each to select two artists whose work conveys political implications. In the accompanying catalogue, the guest curators offered a formal and iconographic analysis of the work, plus a discussion of its ideological import. Through such exhibitions, the Museum continues its policy of focusing on issues prompted by different and often opposing points of view.

Earl Staley: 1973–1983 (March 31–May 20, 1984)

An exhibition of work by Texas artist Earl Staley featured paintings and drawings made in the last ten years of a prolific career. Jointly organized by Marcia Tucker and Linda L. Cathcart, Director of the Contemporary Arts Museum in Houston, the exhibition consisted of over ninety works from private and museum collections. Staley's idiosyncratic and flamboyant work, which anticipated figurative and expressionist concerns in recent art, draws upon primitive folklore, classical mythology, and references from art history, demonstrating a remarkable diversity of style and subject matter.

New Work: New York/Outside New York (June 2–July 15, 1984)

This major exhibition of recent American art by relatively unknown artists from both New York City and other parts of the country combined two series that has been presented at the Museum on a regular basis. New Work/New York featured work by seven unaffiliated artists whose work had not been seen here in any significant manner. By integrating artists from New York with others from across the country, the two-part presentation, organized by Lynn Gumpert and Ned Rifkin, provided an overview of work done over the last three years. Artists represented in the New York portion of the exhibition were Michael Byron, Myrel Chernick, Moira Dryer, Paulus Musters, Laura Newman, Jan Staller, and Stephen Whisler; and in Outside New York, Yee Jan Bao (Oklahoma), Roger Boyce (California), Julie Bozzi, Susan Whyne, and Robert Yarber (Texas), Michael Kessler (Pennsylvania), and Kay Miller (Iowa). After its New York showing, the Outside New York section of the exhibition was circulated by the Art Museum Association to the Monterey Peninsula Art Museum, California (October 20–November 25, 1984), and the Bellevue Art Museum, Washington (January 12–February 24, 1985).

Currents: David Ireland (July 28–September 9, 1984)

The New Museum continued its *Currents* series, which examines the work of artists in mid-career, with an exhibition of the work of California artist David Ireland. Ireland, who has been gaining national prominence in both art and architecture circles, developed a site-specific environmental installation in the Museum's main gallery. Organized by writer and guest curator Robert Atkins, the exhibition reflected the artist's concern with the manipulation of natural light and the creation of personalized architecture.

Martin Puryear (July 28–September 9, 1984)

The Museum presented a ten-year survey of sculpture by Chicago artist Martin Puryear, organized by the University Gallery, University of Massachusetts, Amherst. Puryear's abstract sculptures, handcrafted from wood and other natural materials, range in form from linear to volumetric, often suggesting organic shapes. The exhibition, which featured more than twenty works, also included a recent series of painted circular pieces. After its New Museum showing, the exhibition travelled to the La Jolla Museum of Contemporary Art, California (October 13–December 9, 1984).

Golub (September 21–November 25, 1984)

This fall the Museum presented a comprehensive survey of paintings by Leon Golub. Organized by Curators Lynn Gumpert and Ned Rifkin, this retrospective spanned nearly forty years of the artist's career. Now sixty-two, Golub was first recognized thirty years ago in Chicago where he played a prominent role in the figurative expressionist movement. Golub's work depicts the ravages of power on society and, more recently, traces the influence of power through the metaphor of the mercenary. His work has earned international recognition for its concern with the human condition, expressed through a powerful formal and iconographic vocabulary. The exhibition will travel to the La Jolla Museum of Contemporary Art (December 14–January 27, 1985), Museum of Contemporary Art, Chicago (February 8–April 7, 1985), The Montreal Museum of Fine Arts (April 18–June 2, 1985), the Corcoran Gallery of Art (July 6–September 8, 1985) and the Museum of Fine Arts, Boston (December–February 1986).

"We count on The New Museum to operate in what Rauschenberg called 'the gap between Art and Life.'"

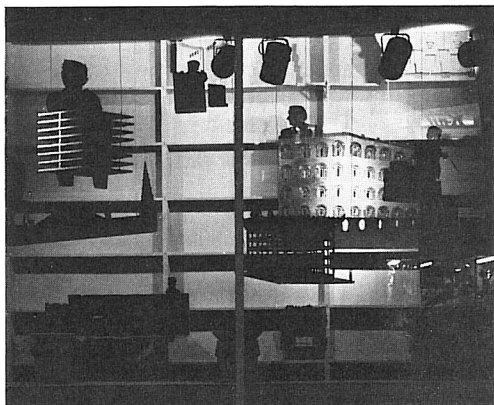
John Russell, The New York Times

"The Window" Project

Joseph Hilton (January 30–March 25, 1982)
Kenneth Shorr (April 3–June 3, 1982)
Political Art Documentation/Distribution
(June 12–July 29, 1982)
Brad Melamed (August 7–October 8, 1982)
Anne Turyn (October 16–November 17, 1982)
Gary Falk (January 15–March 16, 1983)
Kate Ericson (December 7–January 22, 1984)
Tom Hatch (January 29–March 18, 1984)
Beverly Owen (March 25–May 20, 1984)
Lee Newton (May 27–July 15, 1984)
Yura Adams (July 22–September 8, 1984)
Kay Rosen (September 15–November 25, 1984)

WorkSpace

Mark Kloth (December 7–January 8, 1984)
Donald Dudley (February 22–April 1, 1984)
Joan Jonas (April 11–May 13, 1984)
Al Wong (May 23–June 24, 1984)
Nicaragua Media Project (September 22–November 25, 1984)



The Sambuca Romana Contemporary Art Fellowships

The New Museum was delighted to present Claudia Fitch, Jack Whitten, and Gaylen Hansen with the first Sambuca Romana Contemporary Art Fellowships, a new program of direct assistance to visual artists. Sponsored by Pallini Liquori, S.p.A., the makers of Sambuca Romana liqueur, the fellowships comprised three awards of \$10,000 each to individual artists in three categories: emerging, mid-career, and mature. Recipients were selected by an independent panel who reviewed the work of over 400 artists whose work has been shown at The New Museum since its inception. This year's jurors were William Fagaly, Assistant Director for Art, New Orleans Museum of Art; Marge Goldwater, Curator, Walker Art Center, Minneapolis; Dr. Mary Schmidt Campbell, Director, The Studio Museum in Harlem, New York City; and Marcia Tucker, Director, The New Museum of Contemporary Art.

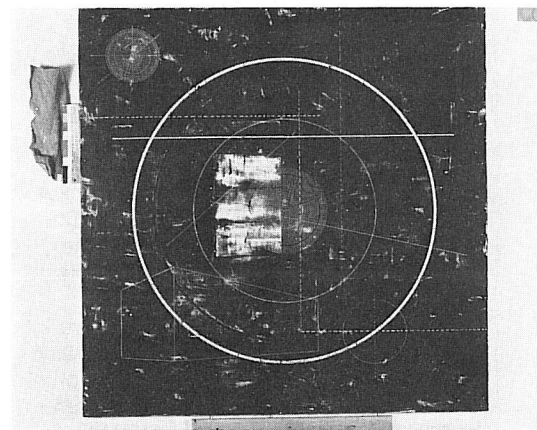
Special Awards and Fellowships

The Vera G. List Award for Distinguished Achievement in the Arts was established in 1983 to recognize the accomplishments of outstanding individuals who have dedicated their lives to the art and artists of our time. On the occasion of the Museum's Inaugural in October, we were honored to present the award to Dorothy C. Miller, former Senior Curator of Painting and Sculpture at the Museum of Modern Art. The award carries with it a stipend of \$5,000 to be given by the recipient to an emerging artist according to need and merit. The first artist to receive the stipend was Cheryl Laemmle.

1984 Venice Biennale

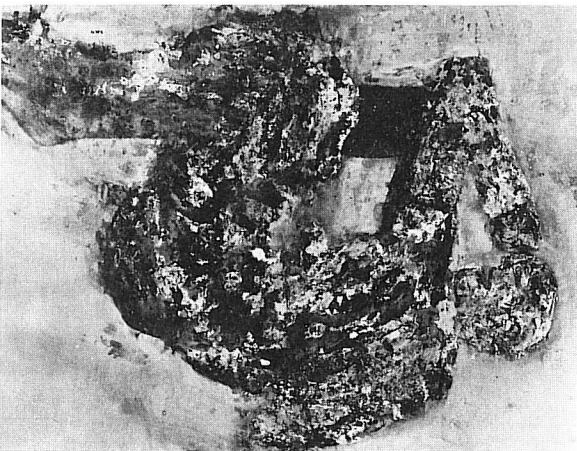
Paradise Lost/Paradise Regained: American Visions of the New Decade (June 10–September 30, 1984)

Last year the United States Information Agency, Washington, D.C., appointed Marcia Tucker as U.S. Commissioner of the forty-first Venice Biennale. The exhibition, organized by Ms. Tucker and Curators Lynn Gumpert and Ned Rifkin for the American Pavilion in Venice, consisted of forty-eight paintings by twenty-four American artists. Those artists represented in the exhibition are 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, Ron Morosan, Lee N. Smith III, Earl Staley, David True, Russ Warren, Tony Wong, and Robert Yarber. After its Venice showing, the exhibition will travel to five cities in Western and Eastern Europe, through December 1985.



Publications

Each exhibition at The New Museum is accompanied by a catalogue featuring critical essays, biographies of the artists, bibliographic material, and photographic documentation, providing expository material and historical records of the artists' work as a permanent base for future scholarship.



Stay Tuned: Video in the Context of Other Media

Essay by Ned Rifkin. 32 pages, 16 illustrations, catalogue of the exhibition, selected biographies, and bibliographies. July 1981.

Persona

Essay by Lynn Gumpert and Ned Rifkin. 58 pages, 38 illustrations, catalogue of the exhibition, selected biographies, and bibliographies. September 1981.

Not Just for Laughs: The Art of Subversion

Essay by Marcia Tucker. 40 pages, 32 illustrations, catalogue of the exhibition, selected biographies, and bibliographies. November 1981.

New Work/New York

Essays by Lynn Gumpert and Ned Rifkin, foreword by Marcia Tucker. 36 pages, 38 illustrations, catalogue of the exhibition, selected biographies, and bibliographies. January 1982.

Early Work

Interviews by Lynn Gumpert, Ned Rifkin, and Marcia Tucker, introduction by Marcia Tucker. 72 pages, 24 illustrations, catalogue of the exhibition, selected biographies, and bibliographies. April 1982.

Currents I: Al Souza and Mary Stoppert

Essays by Lynn Gumpert and Ned Rifkin [brochure]. June 1982.

Currents II: The Reverend Howard Finster and Candace Hill-Montgomery

Essays by Jesse Murry and Lynn Gumpert [brochure]. August 1982.

Extended Sensibilities: Homosexual Presence in Contemporary Art

Essay by Daniel Cameron. 60 pages, 54 illustrations, catalogue of the exhibition, selected biographies, and bibliographies. October 1982.

WORKSPACE: Eleanor Dube, E'wao Kagoshima, Jamie Summers

Essays by Robin Dodds and Lynn Gumpert [brochures]. January 1983.

Outside New York: Seattle

Essay by Ned Rifkin. 48 pages, 30 illustrations, catalogue of the exhibition, selected biographies, and bibliographies. March 1983.

Events: En Foco and Heresies Collective

48 pages, 36 illustrations, selected bibliographies. June 1983.

Language, Drama, Source, and Vision

Introduction by Marcia Tucker [brochure]. October 1983.

The End of the World: Contemporary Visions of the Apocalypse

Essay by Lynn Gumpert. 84 pages, 26 illustrations, catalogue of the exhibition, selected biographies, and bibliographies. December 1983.

Art & Ideology

Essays by Benjamin H.D. Buchloh, Donald B. Kuspit, Lucy R. Lippard, Nilda Peraza, and Lowery Sims. 72 pages, 43 illustrations, catalogue of the exhibition, selected biographies, and bibliographies. February 1984.

Earl Staley: 1973-1983

Essays by Marcia Tucker and Linda Cathcart. 96 pages, 72 illustrations, catalogue of the exhibition, biography, exhibition history, and bibliography. March 1984.

New Work: New York/Outside New York

Essays by Lynn Gumpert and Ned Rifkin. 60 pages, 48 illustrations, catalogue of the exhibition, selected biographies, and bibliographies. June 1984.

Currents: David Ireland

Essay by Robert Atkins. Selected biography and bibliography [brochure]. July 1984.

Golub

Essay by Lynn Gumpert and Ned Rifkin. 96 pages, 40 illustrations, excerpts of the artist's writings, chronology, exhibition history, and bibliography. September 1984.

"The Window" Project Brochures

Joseph Hilton, Essay by Robin Dodds, January 1982; Kenneth Shorr, Essay by Robin Dodds, April 1982; Political Art Documentation/Distribution, June 1982; Brad Melamed, Essay by Robin Dodds, August 1982; Anne Turyn, Essay by Robin Dodds, October 1982; Gary Falk, Essay by Marcia Tucker, January 1983.

Education

The Education Department utilizes the Museum as a resource for the larger community by offering a variety of carefully designed programs to a diverse audience. In conjunction with our move to a new, larger facility, we have expanded the department's role and activities.

John Neely joined the Museum staff as Youth Program Instructor in the summer of 1983. The Youth Program remains one of the most innovative of its kind in structure and content. John visits New York City public schools where he conducts slide presentations on our current exhibitions, and later gives follow-up workshops at the Museum. Children are afforded a rare opportunity to learn about the inner workings of a museum, to observe and discuss contemporary art, and to participate in "hands-on" workshops. We have also added Saturday Workshops as an important new component of our Youth Program. Parents are encouraged to join their children as they participate in a variety of activities including mask-making, storytelling, painting, and photography.

In anticipation of a larger audience, the Education Department has also initiated a Docent Program. A number of specially trained speakers present gallery talks to visiting groups and assist with related Youth Program activities. The docents are able to offer an enhanced perspective of our numerous exhibitions to college and university classes, community groups, cultural associations, and other gallery visitors wishing to take advantage of their valuable expertise. Whenever possible, we try to provide gallery talks in foreign languages on request.

Other programs in the planning stages include "Art Criticism for Young Adults," a course offered to senior level high school students, and "The Art of Your Time," a videotape series for youngsters. We also mount an annual children's exhibition offering special opportunities to children who have participated in the Museum's ongoing Youth Program.

Recent lectures and panels organized by the department have included: *Art and Politics II* (Winter 1983); two panels entitled *Recent Issues and Perspectives: Figuration* (May 1983); *Artists and Critics: Speakers' Choice* (Fall 1983), a series of four lectures presented by Dore Ashton, Rafael Ferrer, Hans Haacke, and Carter Ratcliff; a panel, *The End of the World As We Know It* (January 1984); and *Art & Ideology* (March 1984), co-sponsored with The Studio Museum in Harlem.



The Education Department continues to enjoy the support of the National Endowment for the Arts, Consolidated Edison of New York, Dow Jones and Company, Morgan Guaranty Trust, The Spingold Foundation, The New York Times Company Foundation, the New York State Council on the Arts, public funds from the New York City Department of Cultural Affairs, in addition to special contributions from the Museum's membership.

Ed Jones
Director of Education

"*'The kids are electrified,' says Lila Steinberg, who's been teaching in public schools since 1955. 'The New Museum's outreach program is a wonderful way to bring the museum to the kids and the kids to the museum. Most museums are so separate in an almost arrogant way, but this approach is much more human.'*"

Marilyn Mizrahi, The Villager

On The Road With Art Quest

ART QUEST is The New Museum's collectors' forum, designed to provide a special service to both the sophisticated collector as well as to those who are just starting to build their collections of contemporary art. Each year, beginning in September and continuing through June, we conduct ten separate events and activities of particular interest to the group. ART QUEST affords our members the opportunity to view, discuss, and purchase the work of emerging and unaffiliated artists whose work has already been reviewed by our curatorial staff. We provide at least five afternoon tours to numerous artists' studios, followed by lively receptions and discussions with our curators, as well as five special events, including symposia with noted critics, artists, and dealers; out-of-town tours to collectors' homes; and trips to other cities. Membership is limited to fifty, and the activities are created exclusively for ART QUEST. Each year a special limited-edition work of art is commissioned for sale to ART QUEST members only. Net proceeds from ART QUEST go towards the support of a major exhibition.

We began ART QUEST in the spring of 1981 with forty-two charter members, who enjoyed several studio tours, a visit to the home, gardens, and studio of Alfonso Ossorio in Easthampton, New York, and a lecture/discussion on the iconography of recent figurative painting with Marcia Tucker, hosted by Isabel and William Berley. These events were followed in 1982 by a tour of New York City's alternative spaces, including Fashion Moda and ABC No Rio, ending the day with receptions at Just Above Midtown and Artists Space. In March 1982, ART QUEST visited artists' studios in Brooklyn, stopping at P.S. 1 in Long Island City, and concluding the day with a wonderful cocktail party at the home of Helen and the late Dr. Robert Mandelbaum. ART QUEST's April 1982 gathering was held in the spacious Tribeca loft of playwright Edward Albee, followed in May by a discussion of contemporary photography at Robert Friedus' home

with critics Andy Grundberg and Marvin Heiferman, and artists Robert Mapplethorpe, Laurie Simmons, Sandy Skoglund, and Eve Sonneman. The season concluded with a Manhattan studio tour in June, followed by a reception at Marcia Tucker's loft, where we were serenaded by artists Dean McNeil and Terry Sullivan, singing a *capella* duets.

In the fall of 1982, ART QUEST began its second year with a reunion reception at Mary McFadden's beautiful new showroom, where she has installed an exciting selection of work from her own collection. This event was followed by a sculpture garden



tour of Storm King, Wave Hill, and the Gowanus Memorial Art Yard in Brooklyn, followed by an October studio tour to see recent work by Arnold Fern, Michael Gitlin, Lori Goodman, Sandra Kraslin, John Mendelsohn, Jonathan Waite, and Herbert Wentscher. The year ended with a tour of alternative spaces, The Studio Museum in Harlem, and a spectacular reception at the extraordinary home of Betsy and Robert Miller in November; and, in December, a rare public discussion of work and ideas with artists Barry Le Va, Elizabeth Murray, and Bruce Nauman.

During the spring of 1983, ART QUEST ventured outside New York twice, in addition to several studio tours, which included a trip to Hoboken and Jersey City. In April, we

travelled to Philadelphia to see the exhibition, *Connections: Bridges, Ladders, Ramps, Staircases, and Tunnels*, at the Institute of Contemporary Art, and to enjoy a remarkable tour of the extensive collection of Helen Herrick and Dr. Milton Bruten. In June, ART QUEST was on the road again for a day trip to the Hamptons, visiting the home of collector Edward R. Downe, Jr., who has the largest collection of work by the late Alfred Jensen. After a luncheon graciously hosted by Elaine and Werner Dannheisser, we proceeded to Montauk for a tour of Edward Albee's home and the Albee Foundation, to see the work of several artists-in-residence. The tour continued to Bridgehampton, where we saw a special installation of James Antonie's *Micro Galleries*, and back to Easthampton for a visit to Guild Hall, concluding with cocktails by the pool at Richard Ekstract's elegantly restored farmhouse.

The 1983-84 season began with a trip to Brooklyn for *Terminal New York*, an exhibition of the work of more than 200 artists in the Army Terminal. We also visited the studios of Judy Hudson, Greg Drasler, Gary Falk, and Deborah Kass. In November, Richard Ekstract was again our host for a special discussion with Marcia Tucker entitled "Everything You Always Wanted To Know About Contemporary Art, But Were Afraid To Ask." We also spent a brisk November day in Boston, stopping at the ICA to meet director David Ross, and visiting the studios of Doug Anderson, Gina Fidel, and Cliff Peacock; we concluded with a visit to the home of collectors Jeanne and Don Stanton, and enjoyed several gallery stops along Newbury Street. In December, ART QUEST toured Manhattan's East Village galleries, visiting sixteen in an afternoon, including Fun Gallery, P.P.O.W., Gracie Mansion, Civilian Warfare, Kenkeleba Gallery, and Deborah Sharpe, followed by cocktails at the home of collector Dr. Jack Chachkes. The January quest was a tour to the studios of Nancy Howard, Gerry Morehead, Lee

Newton, Erika Rothenberg, Joe Smith, and Alan Herman. Mrs. Agnes Saalfeld was our host in February for an informative discussion on conservation techniques for contemporary art collections with Bonnie Clearwater, Antoinette King, and Dana Cranmer. In March, the quest resumed with a tour to the studios of Rande Barke, Emily Cheng, Will Mentor, Melissa Meyer, Iona Kleinhaut, and Silvia Kolbowski. Collectors Mera and Dr. Donald Rubell were our hosts in April at their townhouse for a lively panel entitled "Who Calls the Shots?: Establishing Directions in Contemporary Art," featuring art critics Hal Foster, Gary Indiana, Klaus Kertess, and Lisa Liebmann. In May, 1984, ART QUEST ventured to Brooklyn to visit the studios of Anne Doran, Sally Heller, Carol Mangan, Kent Peterson, Lance Rutledge, and Arthur Sordillo. Concluding the season in June was a trip to the PepsiCo Collection, the Neuberger Museum, the remarkable collection of Mr. and Mrs. Allan Stone, and a warm and gracious reception at the home of Vera and Abe List.

"The New Museum maintains the veracity of its 'New' label by being a hotbed of cross-country curiosity."

Peter Frank, The Village Voice

Special Events 1981–1984

Celebration III—Third Annual Benefit Art Auction of Artists' Masks

A silent auction of artists' masks created especially for The New Museum was the highlight of Celebration III, a gala dinner and masked ball held at the Metropolitan Club on Wednesday evening, October 28, 1981. Participants in the Museum's third annual fund-raising event enjoyed the excitement and challenge of bidding on these unique works of art in the Club's magnificent Great Hall and West Lounge until dinner was served in the elegant upper dining room. Following dinner the auction results were posted and guests were invited to join many of the contributing artists for dancing to the music of the Lester Lanin Orchestra. The eighty-nine artists who created masks for this occasion had all participated in previous exhibitions at The New Museum, and it was their enthusiastic support and generosity toward the Museum that made the auction a tremendous success.

U.S. Premiere of the film *Time Bandits*

The U.S. Premiere of the film *Time Bandits* was celebrated as a benefit for The New Museum on November 4, 1981. The evening began at Loews New York Twin Theater and continued downtown at the Underground disco, where cable television's Nikki Haskell hosted and televised a premiere party for the Museum's guests and for special celebrities, including many of the film's stars. Electroman performed live music during the party.

Art and Politics II Lecture Series

A lecture series entitled *Art and Politics II* was held in February 1982. A group drawn from our Dialogue Series acted in an advisory capacity during the initial stages of planning for the event. The format consisted of two speakers each evening on three consecutive Thursdays. These speakers addressed the same topic, but from varying viewpoints. The talks were followed by a discussion period, providing the audience with

an opportunity to resolve some questions raised during the evening. Thursday, February 4: *Support Systems for the Artist* with Brooke Alexander and Leon Golub; Thursday, February 11: *The "Ins" and "Outs" of Contemporary Art: The Politics of Exclusion* with Benny Andrews and Eunice Lipton; Thursday, February 18: *Integrity in Aesthetics* with Linda Goode Bryant and Ana Mendieta.

Recent Issues and Perspectives: Figuration

In May 1982, the Education Department organized two panels that examined issues related to recent figurative painting. The moderators and panelists offered varied and insightful commentaries, followed by numerous questions from the audience. These events, attended by over five hundred participants each evening, represent our continuing effort to provide the community with an opportunity to participate in a forum designed to examine, in depth, various aspects related to issues in contemporary art. The panels featured: Linda Cathcart, Sandro Chia, Eric Fischl, Jedd Garet, Donald Kuspit, Thomas Lawson, and Lowery Sims (moderator); Mary Boone, Robert Colescott, Neil Jenny, Judith Linhares, Peter Schjeldahl, and Irving Sandler (moderator). Both events were supported by the Alverlist Lecture Series Fund.

The New Museum's Bizarre Bazaar

On May 22, 1982, The New Museum held its fantastic Bizarre Bazaar garage sale at 583 Broadway, which has become the Museum's new home. The event was organized by Stuart Greenspan, who is presently Editor of *Art & Auction* magazine and a member of our Activities Council. The enormous ground floor, which was last used as a department store, was the perfect setting for a rag-tag group of vendors selling everything from antiques, old clothes, and books to made-for-the-occasion art. Some of the people who donated things to be sold

included Holly Solomon, Leo Castelli, Richard Haas, Lowell Nesbit, and Mary Boone, who, true to her word, sent along a pair of her shoes.

Documenta 7

Lynn Gumpert and Marcia Tucker accompanied a group of fifteen art enthusiasts on The New Museum's first international art excursion. The focal point of the trip was the opening of *Documenta 7*, the international art exhibition held every five years in Kassel, West Germany. The group spent four busy days viewing this enormous show, which occupied three buildings and included the work of over 180 artists. Visits were also made to the Folkwang Museum in Essen and the Wallraf-Richartz and Ludwig Museums in Cologne, as well as to numerous galleries in that city and Düsseldorf. Highlights included a wonderful dinner with Joseph Beuys at the home of Hans Mayer, a Düsseldorf gallery owner, a talk by Rudi Fuchs, artistic director of *Documenta 7*, and a visit to a private collection in Cologne. A sidetrip made by nine members of the group to the opening of the new contemporary art museum in Mönchengladbach was a last-minute surprise.

"Two Titled" by Pop-Up Productions

During the first week of October 1982, The New Museum presented a series of performances by Pop-Up Productions, a collaborative group drawn from the visual arts, film, and theater. The California group, which was formed by Joan Tewkesbury and Jo Harvey Allen, performed "Two Titled": *Bissie at the Baths and Counter Angel* in a special benefit performance on Friday evening, October 1. The benefit was followed by cocktails and a buffet reception at the home of Museum Trustee Jack Boulton. These performances were repeated on subsequent evenings throughout the following week.

Recent Issues and Perspectives: Homosexual Sensibilities

In conjunction with our *Extended Sensibilities* exhibition, the Museum organized two panel discussions in November 1982 that examined homosexual sensibility in the visual arts and its influence on contemporary culture in general. This event, which drew a great deal of interest and support from the gay and lesbian communities, as well as our other Museum constituents, illustrated our continuing effort to enable the public to participate in a forum dealing with important issues in contemporary art and its interaction with society. Panel I: "Is There A Homosexual Aesthetic in Contemporary Art?" (November 15, 1982). Participants included Daniel Cameron (guest curator of the exhibition), Harmony Hammond, Roger Litz, John Perreault, Arlene Raven, and Ingrid Sischy. Panel II: "What Is The Impact of Homosexual Sensibility on Contemporary Culture?" (November 25, 1982). Participants included Arthur Bell, Jim Fouratt, Bertha Harris, Kate Millet, Vito Russo, Jeff Weinstein, and Edmund White. The event was generously supported by the Alverlist Lecture Series Fund.

New Year's Eve Benefit at Earth's Edge

Hundreds of revelers welcomed in 1983 at a New Year's Eve Benefit Party for The New Museum, which took place at Earth's Edge, a recently excavated Polish Wedding Palace on the Lower East Side. Rock star Nina Hagen gave an astonishing performance in the Grand Ballroom. In keeping with the setting of the event, a Polish buffet was presented at midnight under the tottering chandelier of the former wedding chapel. Guests arrived at ten o'clock and continued to do so throughout the night.

An Unorthodox Approach To Art In The Eighties

On Tuesday, February 1, 1983, the Museum presented a special art evening for members and their guests. The event featured a

lively and provocative slide lecture by the Museum's Director, Marcia Tucker, entitled "An Unorthodox Approach to Art in the Eighties." Ms. Tucker, who focused on sculpture, installations, and figurative painting of the past few years, discussed the work of sixty-seven well known and obscure artists. The lecture took place in the New School building and was attended by over 125 members and friends. The event was followed by a wine and cheese reception in the Museum's gallery space, where participants viewed our *WorkSpace* exhibition and continued the discussion.

State of the Arts

On March 21, 1983, The New Museum inaugurated a series of panel discussions entitled *State of the Arts*, designed to investigate the interrelationship of the visual arts with other areas, such as music, film, dance, and theater. The first panel focused on "The Changing Proscenium: The Interrelationship of Theater and the Visual Arts." The Second panel "Sound and Vision: Today's Music," on May 17, 1983, brought together seven composers, writers, and artists who have contributed to the transformation of contemporary music in the last decade. The panelists, including Laurie Anderson, Fab Five Freddy, Philip Glass, Joseph Jarman, Glenn O'Brien, Gregory Sandow, and Alan Vega, investigated the expanding role of the visual arts in opera, jazz, "rap" music, and the varied sounds of New Music. A party at Danceteria followed the event.

Britain Salutes New York

A New Generation: Popular Culture in Britain Today

On May 24, 1983, the Museum presented a panel discussion about contemporary art and artists' concerns in England. It was held as part of the British celebration of New York City. Panel members included Sally Baker, Moira Kelly, Stuart Marshall, Stephan Rogers, and James Truman, British arts

professionals living here and in London. The panel was presented with the assistance of the Contemporary Arts Program of Britain Salutes New York 1983.

Lecture Series: Speakers' Choice

In the fall of 1983, The New Museum hosted a series of lectures entitled *Artists and Critics: Speakers' Choice*. Topics selected by the lecturers indicated a broad range of interests from music to politics and the influence of the media. The speakers included two artists (Rafael Ferrer and Hans Haacke) and two art writers (Carter Ratcliff and Dore Ashton). The series was made possible through the generosity of the Alverlist Lecture Fund.

Celebration IV

A silent auction of hats designed by innovative contemporary artists specially for The New Museum was the highlight of the Museum's fourth annual benefit dinner dance. Held on April 28, 1983 at the elegant Metropolitan Club, the gala, HATS OFF! celebrated news of the Museum's move to its current home in Soho. Over 400 collectors, philanthropists, gallery and museum professionals, members, and friends turned out to place their silent bids on 100 hats on display. All the artists invited to fabricate hats have participated in the Museum's exhibitions or Art Quest studio visits, and it was their enthusiastic support and generosity toward the Museum that made the auction an enormous success.

A Fête Accomplie

On the evening of October 5, 1983, The New Museum of Contemporary Art celebrated its milestone move with an inaugural black-tie Gala Dinner Dance. This grand event, A Fête Accomplie, gathered many notables from the world of contemporary art—philanthropists, collectors, critics, and artists—to commemorate the occasion. Surrounded by the painting and sculpture of *Language, Drama, Source, and Vision*,

guests dined in the Museum's spectacular main gallery. Welcoming remarks were made by Renate Shapiro, Inaugural Committee Co-Chair; Henry Luce III, President of the Museum; Jonathan Edelstein of HQZ Enterprises; and Marcia Tucker, Director. Vera G. List, Vice President of the Museum, then presented The Vera G. List Award for Distinguished Achievement in the Arts to Dorothy C. Miller, former senior curator of painting and sculpture at the Museum of Modern Art. Ms. Miller was honored for her dedication to the art and artists of our time. Dancing followed the award presentation with music by Texas artist and musician Terry Allen, with Lloyd Maines.

Guests received many gifts, depending on whether they attended as Architects, Developers, or Partners, including a handpainted linen napkin by Earl Staley; *The Brick Wall*, a limited-edition book by Sol LeWitt; a boxed set of *The Portable Gallery*, published by The Letter Edged in Black Press (Cply); *Toppling Neon Cocktail*, a limited-edition plastic and stainless-steel piece, created especially by Claes Oldenburg; and a Commemorative Program, with a cover designed by John Baldessari.



The End of the World As We Know It

On Thursday, January 19, 1984, The New Museum presented a panel discussion entitled *The End of the World As We Know It*, in conjunction with the exhibition *The End of the World: Contemporary Visions of the Apocalypse*. The panel explored the possibilities and implications of total global catastrophe. Panelists included Linda Shearer (moderator), Rudolf Baranik, Dr. Helen Caldicott, Robert Jay Lifton, and Mark O'Donnell.

Art & Ideology: 1960–1984

In conjunction with the *Art & Ideology* exhibition, The New Museum and the Studio Museum in Harlem jointly presented a panel discussion on March 10, 1984. The panelists considered the impact of current political ideas and activities on the arts. Made possible through the generosity of the Alverlist Lecture Fund, the panel included Benjamin Buchloh, Jayne Cortez, Lucy Lippard (moderator), Nancy Spero, and Dr. James Turner.

Celebration V: V Celebrazione

The presentation of the Sambuca Romana Contemporary Art Fellowships, sponsored by Pallini Liquori, S.p.A., of Rome, was the highlight of The New Museum's glamorous fifth annual dinner dance. Held on May 2, 1984 at the Metropolitan Club, this year's black-tie benefit celebrated the special new relationship that has been established between Italy and the Museum. Italian diplomats and distinguished Italian-Americans joined with philanthropists, collectors, patrons, and artists to celebrate the Museum's participation in the 1984 Venice Biennale and to honor the recipients of the Sambuca Romana awards. After the formal dinner was served in the Metropolitan Club's elegant dining room, welcoming remarks were made by Renate Shapiro, Celebration V chair; Henry Luce III, President; and Marcia Tucker, Director. Jurors of the Sambuca Romana awards then presented the three

\$10,000 fellowships to artists Claudia Fitch, Gaylen Hansen, and Jack Whitten. Finally, commemorative plaques were presented to Dr. Virgilio Pallini, President of Pallini Liquori, S.p.A., and to Giovanna Carta, special consultant for the Sambuca Romana awards, for their outstanding generosity and support.

Before dancing was begun to the music of the Herb Carlin Orchestra, winners of the evening's Lotteria—an Italian raffle—were announced. Lotteria chances of \$100 each brought distinctive and valuable prizes for many, ranging from exquisite Italian linens (Pratesi) and interior design items (Toscany), to fine designer apparel (Ferragamo, Davide Cenci, Oleg Cassini and Gianni Versace, to name a few), and an Italian fur fling with tails (Jerry Sorbara Furs). Our First Prize consisted of five beautiful drypoint etchings by Mimmo Paladino, donated by Figura, Inc., one of New York City's newest contemporary fine arts publishers. The Grand Prize, donated by Alitalia Airlines, was a trip for two to Italy.

Lecture: Dr. Wolfgang Max Faust

On May 16, 1984, Goethe House and The New Museum jointly presented a lecture by Dr. Wolfgang Max Faust entitled *Hunger for Pictures/Contemporary German Painting*. Dr. Faust, a noted German critic of contemporary art and literature, discussed directions and currents of recent German painting.

New To Us: Children's Ideas on Museums (June 9–June 30, 1984)

This first presentation of children's work at The New Museum, supported by a special grant from the New York Times Company Foundation and other Youth Program contributors, featured collaborative projects by students from five classes at P.S. 308 in Brooklyn. The works, the result of Museum-led workshops held at the school, included murals, dioramas, and writing that reflect the creative excitement a museum can offer children.



The New Museum Financial Statements

To The Trustees of
The New Museum

I have examined the Balance Sheet of The New Museum as of June 30, 1982 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, 1982 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
October 15, 1982

Expenses for the Year Ending June 30, 1982

Balance Sheet as at June 30, 1982

	Total	General Fund	Alverlist Lecture Fund	Eastern European Show	Vera List Endowment Fund	Evergreen Fund
Assets						
Current Assets						
Cash in Banks and on hand	\$ 10,437	\$ 6,431	\$ 1,000	\$3,006	\$	\$
Contributions Receivable—Note D	21,000	21,000	—	—	—	—
Prepaid Expenses	225	225	—	—	—	—
Print Inventory	760	760	—	—	—	—
Interfund Receivables	—	* 4,700	—	—	*500	—
Investments—Note C	667,724	1,551	126,322	—	63,201	476,650
Miscellaneous Receivables	5,673	5,673	—	—	—	—
Total Current Assets	705,819	40,340	127,322	3,006	63,701	476,650
Other Assets						
Deposit	50,000	—	—	—	—	50,000
Equipment	14,741	14,741	—	—	—	—
Works of Art	58,150	58,150	—	—	—	—
Total Other Assets	122,891	72,891	—	—	—	50,000
Total Assets	\$828,710	\$113,231	\$127,322	\$3,006	\$63,701	\$526,650
Liabilities and Fund Balances						
Current Liabilities						
Accounts Payable	\$ 6,720	\$ 6,472	\$ —	\$ 248	\$	\$
Loans Payable	1,213	1,213	—	—	—	—
Taxes Payable—Payroll	4,425	4,425	—	—	—	—
Interfund Payables	—	—	*308	*4,892	—	—
Deferred Restricted Contributions—Note D	42,283	42,283	—	—	—	—
Note Payable—IBM	1,006	1,006	—	—	—	—
Total Current Liabilities	55,647	55,399	308	5,140	—	—
Fund Balances						
General Fund	57,832	57,832	—	—	—	—
Alverlist Lecture Fund	127,014	—	127,014	—	—	—
Eastern European Show	(2,134)	—	—	(2,134)	—	—
Vera List Endowment Fund	63,701	—	—	—	63,701	—
Evergreen Fund	526,650	—	—	—	—	526,650
Total Fund Balances—Exhibit "B"	773,063	57,832	127,014	(2,134)	63,701	526,650
Total Liabilities and Fund Balances	\$828,710	\$113,231	\$127,322	\$ 3,006	\$63,701	\$526,650

Statement of Support, Revenue and Expenses and Fund Balances for the Year Ending June 30, 1982

	Total	General Fund	Alverlist Lecture Fund	Eastern European Show	Vera List Endowment Fund	Evergreen Fund
Support and Revenue						
Support						
Contributions and Grants—Exhibit "C"	\$374,598	\$314,840	\$	\$	\$59,758	\$
Memberships	18,737	18,737	—	—	—	—
Special Events—Exhibit "C"	104,135	104,135	—	—	—	—
Total Support	497,470	437,712	—	—	59,758	—
Revenue—Exhibit "C"	90,165	34,187	18,079	76	2,863	34,960
Total Support and Revenue	587,635	471,899	18,079	76	62,621	34,960
Expenses—Exhibit "B-1"	470,673	459,911	9,381	1,381	—	—
Excess Revenue and (Expenses)	116,962	11,988	8,698	(1,305)	62,621	34,960
Fund Balances—July 1, 1981	653,139	42,882	118,316	(829)	1,080	491,690
Fund Adjustments	2,962	2,962	—	—	—	—
Fund Balances—June 30, 1982	\$773,063	\$57,832	\$127,014	\$(2,134)	\$63,701	\$526,650

The accompanying Notes are an integral part of these Financial Statements. *Note: Eliminated in Total Column.

	Total	General Fund	Alverlist Lecture Fund	Eastern European Show	Vera List Endowment Fund	Evergreen Fund
Expenses						
Salaries—Administrative	\$ 67,000	\$ 67,000	\$	\$	—	—
—Office	9,540	9,540	—	—	—	—
—Curatorial	80,232	80,232	—	—	—	—
Postage and Shipping	33,886	33,626	—	260	—	—
Photography	5,344	5,194	150	—	—	—
Promotion	22,442	22,305	137	—	—	—
Telephone	4,743	4,743	—	—	—	—
Gallery Expenses	7,542	7,267	275	—	—	—
Travel	7,585	6,877	708	—	—	—
Stationery, Printing and Duplicating	12,400	11,504	896	—	—	—
Catalogues	55,673	55,673	—	—	—	—
Employee Welfare	9,019	9,019	—	—	—	—
Benefit	28,786	28,786	—	—	—	—
Office Expenses	7,206	7,181	—	—	—	—
Miscellaneous	4,335	3,397	288	25	650	—
Insurance	4,626	4,392	—	—	234	—
Dues and Subscriptions	1,927	1,927	—	—	—	—
Advertising	5,622	2,937	2,685	—	—	—
Program Expenses	9,766	9,304	250	212	—	—
Professional Fees	18,525	18,525	—	—	—	—
Rent—Note E	34,000	34,000	—	—	—	—
Payroll Taxes	3,063	3,063	—	—	—	—
Interest	513	513	—	—	—	—
Curatorial Expenses	1,500	1,500	—	—	—	—
Outside Services—Gallery	16,790	16,748	42	—	—	—
—Office	1,242	1,242	—	—	—	—
Honorariums	9,180	5,230	3,950	—	—	—
Memberships	1,488	1,488	—	—	—	—
Texas Tours	4,309	4,309	—	—	—	—
Art Quest	2,389	2,389	—	—	—	—
Total Expenses—Exhibit "B"	\$470,673	\$459,911	\$9,381	\$1,381	—	—

Schedule of Contributions and Grants and Revenue for the Year Ending June 30, 1982

	Total	General Fund	Alverlist Lecture Fund	Eastern European Show	Vera List Endowment Fund	Evergreen Fund
Contributions and Grants						
Individuals	\$137,436	\$ 77,678	—	—	\$59,758	—
Corporations	11,000	11,000	—	—	—	—
Institutions	34,000	(1)34,000	—	—	—	—
Foundations	36,000	36,000	—	—	—	—
Government	156,162	(2)156,162	—	—	—	—
Total	\$374,598	\$314,840	—	—	\$59,758	—
Special Events						
Benefit	\$ 77,575	\$ 77,575	—	—	—	—
Exhibition	5,625	5,625	—	—	—	—
Texas Tours	3,900	3,900	—	—	—	—
Art Quest	13,600	13,600	—	—	—	—
Performances and Shows	3,435	3,435	—	—	—	—
Total	\$104,135	\$104,135	—	—	—	—
Revenue						
Catalogues	\$10,363	\$10,363	\$	\$	—	—
Concessions and other sales	7,506	7,506	—	—	—	—
Interest	344	—	268	76	—	—
Dividends	68,291	12,657	17,811	—	\$ 2,863	\$34,960
Lectures	3,661	3,661	—	—	—	—
Total	\$90,165	\$34,187	\$18,079	\$ 76	\$ 2,863	\$34,960

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

(2) Restricted—N.Y.S. Council on the Arts \$ 35,427
—National Endowment for the Arts 120,735
\$156,162

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

Notes to Financial Statements June 30, 1982

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 principally by 666,460 shares of Short Term Income Fund.

Note "D"
The deferred restricted contributions are as follows:

	Total	Period	Deferred
National Endowment	\$75,000	1/1/80-6/30/83	\$21,450
For The Arts	(1)\$20,000	5/1/82-4/30/83	16,667
	(2)\$ 5,000	5/1/82-4/30/83	4,166
			<u>\$42,283</u>
Receivable at June 30, 1982:			
(1) \$17,000			
(2) 4,000			
	<u>\$21,000</u>		

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.

To The Trustees of
The New Museum of Contemporary Art

I have examined the Balance Sheet of The New Museum of Contemporary Art as at June 30, 1983 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 of Contemporary Art at June 30, 1983 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
February 8, 1984

Balance Sheet as at June 30, 1983

	Total	General Fund	Alverlist Lecture Fund	Vera G. List Endowment Fund	Evergreen Fund	Exhibit "A"
Assets						
Current Assets						
Cash in Banks and on hand	\$ 26,810	\$ 26,810	\$	\$	\$	
Contributions Receivable	18,670	18,670				
Print Inventory	1,990	1,990				
Interfund Receivables		*4,436	*4,584	*470		
Investments—Note B	415,977		117,597	78,761	195,678	
Miscellaneous Receivables	690	690				
Total Current Assets	<u>464,137</u>	<u>52,596</u>	<u>122,181</u>	<u>79,231</u>	<u>195,678</u>	
Other Assets						
Loans Receivable—Note F	300,000				300,000	
Equipment	16,766	16,766				
Works of Art—Note E	92,816	92,816				
Total Other Assets	<u>409,582</u>	<u>109,582</u>			<u>300,000</u>	
Total Assets	<u>\$873,719</u>	<u>\$162,178</u>	<u>\$122,181</u>	<u>\$79,231</u>	<u>\$495,678</u>	
Liabilities and Fund Balances						
Current Liabilities						
Accounts Payable	\$23,748	\$23,748	\$	\$	\$	
Loans Payable	1,213	1,213				
Taxes Payable	5,274	5,274				
Interfund Payables					*10,028	
Deferred Contributions—Note C	19,326	19,326				
Total Current Liabilities	<u>49,561</u>	<u>49,561</u>			<u>10,028</u>	
Fund Balances						
General Fund	112,617	112,617				
Alverlist Lecture Fund	122,181		122,181			
Vera G. List Endowment Fund	79,231			79,231		
Evergreen Fund	485,650				485,650	
Luce Publication Fund	22,144					
Venice Biennale Fund	733					
Nanette Laitman Fund	1,602					
Total Fund Balances—Exhibit "B"	<u>824,158</u>	<u>112,617</u>	<u>122,181</u>	<u>79,231</u>	<u>485,650</u>	
Total Liabilities and Fund Balances	<u>\$873,719</u>	<u>\$162,178</u>	<u>\$122,181</u>	<u>\$79,231</u>	<u>\$495,678</u>	

*Note: Eliminated in Total Column. The accompanying Notes are an integral part of these Financial Statements.

Balance Sheet as at June 30, 1983

	Luce Publication Fund	Venice Biennale Fund	Exhibit "A" Nanette Laitman Fund
Assets			
Current Assets			
Cash in Banks and on hand	\$	\$	\$
Contributions Receivable			
Print Inventory			
Interfund Receivables		*733	
Investments—Note B			
Miscellaneous Receivables	22,339		1,602
Total Current Assets	<u>22,339</u>	<u>733</u>	<u>1,602</u>
Other Assets			
Loans Receivable—Note F			
Equipment			
Works of Art—Note E			
Total Other Assets			
Total Assets	<u>\$ 22,339</u>	<u>\$ 733</u>	<u>\$ 1,602</u>
Liabilities and Fund Balances			
Current Liabilities			
Accounts Payable	\$	\$	\$
Loans Payable			
Taxes Payable			
Interfund Payables			
Deferred Contributions—Note C	*195		
Total Current Liabilities	<u>195</u>		
Fund Balances			
General Fund			
Alverlist Lecture Fund			
Vera G. List Endowment Fund			
Evergreen Fund			
Luce Publication Fund	22,144		
Venice Biennale Fund		733	
Nanette Laitman Fund			1,602
Total Fund Balances—Exhibit "B"	<u>22,144</u>	<u>733</u>	<u>1,602</u>
Total Liabilities and Fund Balances	<u>\$ 22,339</u>	<u>\$ 733</u>	<u>\$ 1,602</u>

*Note: Eliminated in Total Column.

Statement of Support, Revenue and Expenses and Fund Balances for the Year Ending June 30, 1983

	Evergreen Fund	Luce Publication Fund	Venice Biennale Fund	Exhibit "B" Nanette Laitman Fund
Support and Revenue				
Support				
Contributions and Grants—Exhibit "C"	\$	\$ 25,000	\$ 1,000	\$ 1,500
Memberships				
Special Events—Exhibit "C"				
Total Support		25,000	1,000	1,500
Revenue—Exhibit "C"		339		102
Total Support and Revenue		25,339	1,000	1,602
Expenses—Exhibit "B-1"		3,195	267	
Excess Revenue and (Expenses)		22,144	733	1,602
Fund Balances—July 1, 1982	526,650			
Fund Transfers and Adjustments	(41,000)			
Fund Balances—June 30, 1983—Exhibit "A"	<u>\$485,650</u>	<u>\$ 22,144</u>	<u>\$ 733</u>	<u>\$ 1,602</u>

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

Statement of Support, Revenue and Expenses and Fund Balances for the Year Ending June 30, 1983

	Total	General Fund	Alverlist Lecture Fund	Eastern European Show	Exhibit "B" Vera G. List Endowment Fund
Support and Revenue					
Support					
Contributions and Grants—Exhibit "C"	\$432,186	\$391,836	\$	\$	\$ 12,850
Memberships	29,460	29,460			
Special Events—Exhibit "C"	124,468	124,468			
Total Support	586,114	545,764			12,850
Revenue—Exhibit "C"	64,529	54,157	7,192	59	2,680
Total Support and Revenue	650,643	599,921	7,192	59	15,530
Expenses—Exhibit "B-1"	594,679	578,798	12,369	50	
Excess Revenue and (Expenses)	55,964	21,123	(5,177)	9	15,530
Fund Balances—July 1, 1982	773,063	57,832	127,014	(2,134)	63,701
Fund Transfers and Adjustments	(4,869)	33,662	344	2,125	
Fund Balances—June 30, 1983—Exhibit "A"	<u>\$824,158</u>	<u>\$112,617</u>	<u>\$122,181</u>	<u>\$ -0-</u>	<u>\$79,231</u>

Expenses for the Year Ending June 30, 1983

	Total	General Fund	Alverlist Lecture Fund	Eastern European Show	Luce Publication Fund	Venice Biennale Fund
Expenses						
Salaries—Administrative	\$ 86,444	\$ 84,569	\$	\$	\$ 1,875	\$
—Curatorial	98,972	98,972				
—Office	16,520	16,520				
Postage and Shipping	32,855	32,430	425			
Photography	4,291	4,288	23			
Promotion and advertising	30,692	27,456	3,231		5	
Telephone	6,317	6,284	33			
Gallery Expenses	7,737	7,315	422			
Travel	8,337	7,859	238			240
Stationery, Printing and Duplicating	28,203	24,856	3,318		29	
Catalogue expenses	43,158	43,158				
Employee Welfare	8,866	8,866				
Benefit	48,990	48,990				
Office Expenses	8,663	8,300		50	286	27
Insurance	13,367	13,367				
Dues and Subscriptions	2,470	2,470				
Program Expenses	10,267	10,267				
Professional Fees	52,275	52,275				
Rent—Note D	34,000	34,000				
Payroll Taxes	3,958	3,958				
Real Estate Taxes	4,964	4,964				
Outside Services—Gallery and Curatorial	19,358	19,291	67		1,000	
—Office	5,209	4,209				
Honorariums	12,497	7,885	4,612			
Print Costs	270	270				
Education, exhibition and lectures	1,219	1,219				
Art Quest	4,780	4,780				
Total Expenses—Exhibit "B"	\$594,679	\$578,798	\$ 12,369	\$ 50	\$ 3,195	\$ 267

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

Schedule of Contributions and Grants, Special Events and Revenue for the Year Ending June 30, 1983

	Luce Publication Fund	Venice Biennale Fund	Exhibit "C" Nanette Laitman Fund
Contributions and Grants			
Individuals	\$ 25,000	\$	\$ 1,500
Corporations			
Institutions		1,000	
Foundations			
Government			
Total	\$ 25,000	\$ 1,000	\$ 1,500
Special Events			
Benefit			
Lectures			
Art Quest			
Performances, tours and education			
Total			
Revenue			
Catalogues	\$		\$
Concessions			
Interest	339		102
Other sales			
Total	\$ 339		\$ 102

Schedule of Contributions and Grants, Special Events and Revenue for the Year Ending June 30, 1983

	Total	General Fund	Alverlist Lecture Fund	Eastern European Show	Exhibit "C" Vera G. List Endowment Fund
Contributions and Grants					
Individuals	\$225,599	\$186,249(1)			\$ 12,850
Corporations	18,610	18,610(2)			
Institutions	44,000	44,000(3)			
Foundations	42,750	42,750(4)			
Government	101,227	100,227(5)			
Total	\$432,186	\$391,836			\$ 12,850
Special Events					
Benefit	\$ 99,060	\$ 99,060			
Lectures	2,994	2,994			
Art Quest	22,054	22,054			
Performances, tours and education	360	360			
Total	\$124,468	\$124,468			
Revenue					
Catalogues	\$ 6,812	\$ 6,812	\$	\$	\$
Concessions	2,960	2,960			
Interest	52,731	42,359	7,192	59	2,680
Other sales	2,026	2,026			
Total	\$ 64,529	\$ 54,157	\$ 7,192	59	\$ 2,680

(1) \$9,485 restricted, \$49,375 donated services also included in professional fees, \$34,666 represent works of art

(2) \$4,110 restricted

(3) \$34,000 donated by the New School for Social Research also included in rent expense

(4) \$10,750 restricted

(5) \$70,267 National Endowment for the Arts
\$25,000 N.Y.S. Council on the Arts
\$ 4,960 Department of Cultural Affairs

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

Note "A"
The New Museum of Contemporary Art (The "Museum") was formed on November 22, 1976 under the name "The New Museum" 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.

On March 25, 1983, the Museum changed its name from The New Museum to the New Museum of Contemporary Art.

Note "B"
Investments are represented by 351,014 shares of Short Term Income Fund and 60,000 U.S. Treasury Notes at 10.75% due 8/15/90.

Note "C"
The deferred contributions are as follows:

	Total	Period	Deferred
National Endowment for the Arts	\$17,210	5/1-9/30/83	\$10,326
Jerome Foundation	\$18,000	1/1-12/31/83	9,000
			<u>\$19,326</u>

Note "D"
The premises occupied by the Museum have 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 "E"
In addition to \$34,666 of works of art donated during the year which has been noted on Exhibit "C", there were additional contributions of one painting, a sculpture, a number of prints and photos, and 1,517 complete sets of S.M.S. Magazine which contains 6 editions per set. The Museum cannot assign a definitive value to these items at the date of this report.

Note "F"
The loans receivable are represented principally by a promissory note of \$250,000 dated December 29, 1982 with interest at the rate of 16% per annum or two points over the floating prime rate published by Morgan Guaranty Trust Company in connection with the alteration of the premises 583-87 Broadway, New York, N.Y. and the division of same into condominiums by the maker. The note is secured by a mortgage on certain of the condominium units. The entire principal balance, together with any accrued and unpaid interest shall be due and payable on December 31, 1986 or earlier should there be a default in any of the terms, conditions or agreements contained in the mortgage. Interest shall be payable monthly starting from January 1, 1982. At June 30, 1983 The Museum had consented to a deferral of interest until condominium units are sold by the partnership. In connection with the condominium offering plan, The Museum will be liable for 18.19% of the common element charges for the entire building beginning January 1, 1984. No determination of these charges can be made at this time. Loans receivable also includes a \$50,000 advance made by The Museum in connection with a limited partnership agreement relative to the condominium offering. The Museum is to receive a consulting fee for its assistance with the project. At June 30, 1983 The Museum had consented to a deferral of payments until condominium units are sold by the partnership. Subsequent to June 30, 1983, there was an agreement to include the \$50,000 advance under the umbrella of the mortgage.

Lenders to Museum Exhibitions

Brooke Alexander Gallery
Brooke and Carolyn Alexander
Jo Harvey Allen
Terry Allen
Jeanne Alzamora
Wayne Anderson
The Art Institute of Chicago
Yee Jan Bao
Cynthia Morgan Batmanis and Michael Batmanis, MD
Belltown Cafe
Paul Berger
Mary Boone Gallery
Grace Borgenicht Gallery
Roger Boyce
Jim and Irene Branson
Eli and Edythe L. Broad
Peter Broido
Hal Bromm
Charley Brown
Joan Brown
Milton Brutton and Helen Herrick
Eddo and Maggie Bult
Marsha and Michael Burns
Robert Butler and Sonny Burt
Tom Butter
Fred and Lars Cain
Gayle and Andrew Camden
William and Virginia Camfield
Jeffrey and Jane Camp
Laura Carpenter
Craig Carver
Castelli Gallery
Castelli Graphics
Castelli-Sonnabend Tapes and Films
Carol Celentano
The Chase Manhattan Bank
Myrel Chernick
Arthur and Jeanne Cohen
Mr. and Mrs. Byron Cohen
Robert Colescott
Gay and Darla Comeaux
Continental Corporation
Jonathan M. Contract
Janet Cooling
Paula Cooper Gallery
Corcoran Gallery of Art
Robert Cozens
Christine Cramton
Lori and Alan Crane
Burrill Crohn
Betsy Damon
Mr. and Mrs. Werner Dannheisser

Mr. and Mrs. E. Quinton Davis
Delahunty Gallery
Mr. and Mrs. Avrom I. Dofl
Mr. and Mrs. Robert B. Dootson
Edward R. Downe, Jr.
Moiria Dryer
Nancy and Douglas Drysdale
Eleanor Dube
En Foco, Inc.
Dennis Evans
Tom Evans
Anthony and Judy Evnin
Larry Fagin
Linda Farris Gallery
John Fekner
Nancy Fried
Friedus/Ordoover
Ismael Frigerio
Fun Gallery
Galleri Bellman
Gallery Paule Anglim
Victor Gardaya
Tracey Garett/Michael Kohn Gallery
Germans Van Eck Gallery
Steve Gianakos
Arthur and Carol Goldberg
Leon Golub
Philip S. Golub
Stephen S. Golub
Marian Goodman Gallery
William and Virginia Gordon
Eugene P. and Fraunces B. Gorman
April Gornik
George Thurman Greene
The Grinstein Family
Dr. and Mrs. Steven Gross
Solomon R. Guggenheim Museum
Roberta Hammond
John Hanhardt
John and Mary Margaret Hansen
Martin Harman
Randy Hayes
Marilyn and Gary L. Hellinger
Robert H. Helmick
John Henninger
Nancy Hester
Helen Elizabeth Hill Trust
Candace Hill-Montgomery
Robert Hobbs
Mr. and Mrs. John Hoffman
Judith Hudson
N.B. Hunt
Daniel Indelli
David Ireland

Alfredo Jaar
 Diane and Steven Jacobson
 Jerry Janosco
 Jeff
 Jennifer Johnson
 Miani Johnson
 Jones/Faulkner Collection
 Joslyn Art Museum
 Peter Julian
 E'wao Kagoshima
 Jerry Kearns
 Michael Kessler
 Phyllis Kind Gallery
 Joseph and Margaret Knopfmacher
 Monique Knowlton Gallery
 Koplin Gallery
 Anna Kuo
 Suzanne Lacy
 Cheryl Laemmle
 Lili Lakich
 Alan Lande
 Raymond Leary
 Mr. and Mrs. Theodore M. Lerner
 Lerner-Heller
 Dr. Allen Logerquist
 Fred Lonidier
 Dean Luse and La Rue Green
 Kathryn Markel Gallery
 Ed Marquand
 Dr. George Marsh
 Mr. and Mrs. Oliver R. Mattingly
 Kathryn Maynard
 Balene and Sanford McCormick
 Leslie Renauld McGrath
 The Metropolitan Museum of Art
 Ulrich E. Meyer and Harriet C. Horwitz
 Monroe R. Meyerson
 Kay Miller
 Robert Miller Gallery
 Mrs. Vernon Miller
 Nancy and Robert Mollers
 The Montreal Museum of Fine Arts
 Morgan Gallery
 Ronald Morosan
 Museum of Contemporary Art, Chicago
 Paulus Musters
 Bernard and Ruth Nath
 Mrs. Nancy B. Negley
 Mr. and Mrs. Edward Neisser
 Laura Newman
 Joe W. Nicholson
 Barbara Noah
 The Oakland Museum
 Mr. and Mrs. Roy S. O'Connor
 Lawrence Oliver Gallery

Paul and Camille Oliver-Hoffmann
 Robert Orchard
 Ron and Patricia Padgett
 Pasquale Anthony Pagnotta
 Ross Paxton
 Ruth and Carl Pite
 Post Oak Bank of Houston
 The Prudential Insurance Company
 of America
 Martin Puryear
 Michael Puryear
 Mr. and Mrs. Reginald T. Puryear
 Alice Reynolds
 Patrick and Gwen Rodriguez
 Leonard Rosenberg
 Richard Ross
 Erika Rothenberg
 Mr. and Mrs. Howard Rubinstein
 Tom Rubnitz
 Doris and Charles Saatchi
 Fritzie Sahlns
 Nina Salerno
 San Antonio Museum Association
 Paul and Yvonne Schimmel
 City of Seattle 1% for Art/Seattle City
 Light Collection
 Francine Seders Gallery
 Allan Sekula
 Semaphore Gallery
 Mr. and Mrs. Joseph D. Shein
 Sondra and Robert Shulman
 Maxine and Jerry Silberman
 Buster Simpson
 Laura Skoler
 Debra and Michael Smith
 Ellen Soderquist and Frank Bergman
 Mr. and Mrs. David S. Solomon
 Holly and Horace Solomon
 Sonnabend Gallery
 Al Souza
 Nancy Spero
 Barbara and Edward Spevak
 Jan Staller
 Earl Staley
 Michael and Jane Stern
 Mary Stoppert
 Whitney Strieber
 Kaylynn Sullivan
 Gene Summers
 Jamie Summers
 Sunrise, Incorporated
 Marvin Sussman
 Carla Tardi
 Texas Gallery
 Edward Thorp Gallery

Barbara Toll Fine Arts, Incorporated
 Truland Corporation
 University of Iowa Hospitals
 and Clinics
 Anton van Dalen
 Councilman Joel Wachs
 Watson/de Nagy and Company
 Marvin Watson, Jr.
 Stephen Whisler
 Susan Whyne
 Willard Gallery
 Clint Willour
 Wilson Industries, Incorporated
 Bob Wilson
 Dee Wolff
 Tony Wong
 Robert Yarber
 Donald Young Gallery
 Bette and Herman Ziegler

Donors of Works of Art

Masami Akiyama
 David Anderson
 Leo Castelli
 Richard Ekstract
 Dennis Florio
 Arthur A. Goldberg
 Jay Gorney
 Nancy Holt
 Lita & Morton J. Hornick
 Harry Kahn
 Roy Levitt
 Vera G. List
 Joseph Lovett
 Kenji Nakahashi
 Gerald Ordover
 Barbara & Eugene Schwartz
 Martin Sklar
 Dr. & Mrs. Louis R. Wasserman
 William Wiley
 Peter Winslow

Art Quest

Lucille Bunin Askin
 Kathi Belfer
 Madeleine & Jay Bennett
 Isabel & William Berley
 Eleanor & H. Gerard Bissinger, II
 Dr. Ellie Bragar
 Michael Braverman
 Katherine Brown
 Mr. & Mrs. Selig Burrows
 Marilyn & Marshall Butler
 Lourine & Gregory C. Clark

Linda & James Cohen
 Elaine & Werner Dannheisser
 Arlene & Avrom Dof
 Edward R. Downe, Jr.
 Barbara & Norman Eig
 Richard Ekstract
 Marsha & Bruce Fogel
 Sondra Gilman
 Carol & Arthur A. Goldberg
 Lola & Allen Goldring
 Fraunces B. & Eugene P. Gorman
 Eric Green
 Bette Greenblatt
 Michael Halle
 Paul C. Harper, Jr.
 Susan E. Heitler
 S. L. Highleyman
 Barbara & Dale Horowitz
 Nancy & Robert Kaye
 Sharon & Lewis Korman
 Dr. Howard Kreiger
 Gayle & Harold Kurtz
 Nanette L. Laitman
 J. Patrick Lannan
 Raymond J. Leary
 Vera & Albert A. List
 Nancy & Henry Luce III
 Helen Mandelbaum
 Fleur Manning
 Mr. & Mrs. Marty Margulies
 Judy & Richard Marks
 Edna Nass
 Inger & Denis O'Brien
 Mr. & Mrs. Milton Petrie
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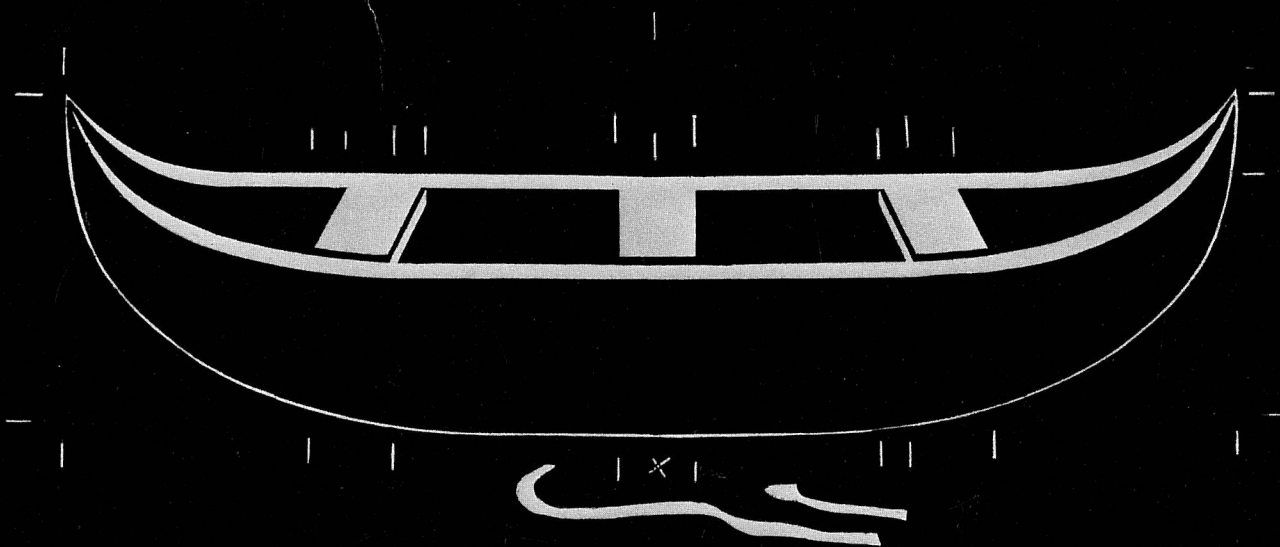
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