

THE NEW MUSEUM

Winter 1979
Spring 1980

NEWS

From The Director

Since we opened in our current space on November 11, 1977, thanks to the help of hundreds of donors, volunteers and artists, we have been able to organize fifteen exhibitions, eight performances, eight symposia, and many lectures.

Our staff has increased from three to eleven people, our regular volunteer and internship program has grown, and our Board of Trustees now numbers nine. We have elected officers, and are delighted to have Henry Luce III as our President, Vera List as Vice President, Allen Goldring as Treasurer, and Maureen Stewart, the Museum's Administrator, as Secretary.

Without an endowment, and without the certainty of long-term funding in the immediate future, much of our attention is focused on day-to-day subsistence. Each day, however, seems to bring increased optimism, since we began in January 1977 with not much more than energy and good intentions.

Despite financial uncertainty, many of the plans that were intrinsic to our original thinking have come to fruition. We have, as we hoped, produced an extensive and illustrated catalog for each exhibition; we have compiled and maintained a selective and useful slide archive of artists' work by artists to which one would otherwise not have access. This archive has been used extensively by other museum professionals from the U.S. and Europe.

We are expecting in the very near future to have some of our exhibitions shown at other museums in this country, and

are delighted that The 1970's: New American Painting, which we organized for the International Communications Agency, opened on June 13 in Belgrade, Yugoslavia.

We have tried and thus far succeeded to create an organization whose primary responsibility is both to artists and their work and to the public who comes to view that work. To this end, we have seen as much new work as possible, both in the studio and by means of slides and portfolios brought in to our office.

We have sought to remain flexible and adapt our own abilities to the demands placed on us by the nature of the work we exhibit; we have begun to solicit outside curatorial services, in order to show the widest possible variety of work and attitudes; we have shown work for the first time which could not be seen elsewhere, and provided information in the form of catalogs, offset handouts and free gallery talks to the public.

Perhaps most important, from our point of view, is that we have accomplished something which is not necessarily visible to others. We have, as we had hoped, created an organization which is not yet prey to the difficulties of a bureaucracy, especially to those problems indigenous to museums as we have known them.

We are unique in working in an atmosphere where the needs and intentions of artists, curators, administrative staff, volunteers, interns and trustees are in no way at odds. There is a feeling of shared endeavor and of shared accomplishment on all our parts; there is no sense that one person's work is more valuable than another's, no matter how different the nature of that work might be.

There are often 12 of us working in less than 500 square feet of office space, and we find after two years in these cramped quarters that we still enjoy each other's company, respect each other's privacy, and that the informality and warmth of our working situation have offset the hardship of excessively long hours, noise and physical discomfort.

Once again, I would like to thank everyone who is part of The New Museum for making it what it is — a place where all of us, despite the many mistakes we have made and the many

difficulties we encounter daily, can think and work at the limits of our intelligence and our imaginations.

Marcia Tucker
Director

Museum Receives Jerome Foundation Grant

The New Museum received a \$10,000 grant for its 1978-79 program year from the Jerome Foundation to support exhibitions of work by emerging artists.

The Jerome Foundation, founded in 1954 by the late J. Jerome Hill, focuses on the arts and humanities, particularly cinematography, dance, music, theatre and the visual arts. The Foundation encourages experimental, innovative and creative endeavors in these media and, through appropriate non-profit institutions, devotes itself to assisting artists whose work has received little public exposure.

Support is limited to Greater New York City, the State of Minnesota (where the Foundation's headquarters is located) and adjoining midwest states. The New Museum is grateful to the Jerome Foundation for its generous assistance.

TNM Trains College Interns

The New Museum's internship program provides students interested in museum studies an opportunity to receive academic credit for their participation in museum projects.

Through 1979 our internship program has included the following students: Elizabeth Balding, Connecticut College; Robin Carpenter, University of South Florida; Cheryl Cipriani, Kirkland College; Jim Cohan, Washington University; Anne Duberek, Drew University; Susanah Elliott, Sarah Lawrence College; Alexandra Halkin, New York University; Marcia Heimbinder, Empire State College; Ed Jones, City College of City University; Cynthia Marciarille, Barnard College; Margot Nones, Connecticut College; George Perez, Empire State College; Eliza Rand, Sarah Lawrence College; Terry Rooney, Empire State College; Jane Saunders, Connecticut College; Phyllis Shafer, Empire State College; Leslie Schutzer, Rutgers University; Mario Teruel, School of the Art Institute of Chicago; Ellen Vanden Broeck, Sarah Lawrence College.



Steve Keister and Linda Cathcart

photo credit: Geoffrey Hood

Mime, Music and Magic

"Mime, Music and Magic" was the theme for the Museum's first major fundraising benefit, which was held at the Museum on Sunday evening, April 22. Approximately 350 persons attended the event, for which tickets were sold at \$100 each. A mime, flutist, harpist, magician and palm reader were on hand to perform while guests enjoyed an informal evening of cocktails, buffet supper and disco dancing.

Also featured was a preview of the exhibition Sustained Visions, which focused on paintings, drawings and sculpture by three artists who have worked in isolation and maintained a consistent idiosyncratic vision over a long period of time. Works in the show were by Gaylen C. Hansen of Pullman, Washington, and Claire Moore and Salvatore Scarpitta of New York City.

The benefit's Celebration Committee, chaired by trustees Vera List and Henry Luce III, assembled for a cocktail meeting at the home of J. Patrick Lannan and Mary McFadden earlier in the spring when plans for the evening were still in progress. Members included:

Claire B. Benenson
Jacqueline R. Bildner



Vera List and Henry Luce III

photo credit: Geoffrey Hood



J. Patrick Lannan and Mary McFadden

photo credit: Geoffrey Hood

Jack Boulton

Mr. and Mrs. Paul Bowman

Mrs. Joel Bross

Eleanor Cash

Leo Castelli

Dr. Jack E. Chachkes

Mr. and Mrs. Edward Cohen

Elaine Dannheisser

Barbaralee Diamonstein

Edward R. Downe, Jr.

Commissioner Henry Geldzahler

Lola and *Allen Goldring*

Nancy S. Graves

Mark Hampton

Paul C. Harper, Jr.

Al Held

Dieter Kears

Mr. and Mrs. Oscar Kolin

J. Patrick Lannan

Nora Lavori

Mr. and Mrs. Joseph Lebowitz

Dr. and Mrs. Peritz Levenson

Mrs. Vivian Levin

Mr. and Mrs. Joseph E. Levine

Roy Lichtenstein

Nathaniel Lieb

Mr. and Mrs. Joseph Linhart

Vera List

Henry Luce, III

Mr. and Mrs. Herbert Lust

Mrs. Mary McFadden

Mr. and Mrs. George Moskowitz

Louise Nevelson

Brian O'Doherty

Mr. and Mrs. Stephen A. Oppenheim

Mrs. Bronka Rabin

Francoise Rambach

Robert Rauschenberg

Mr. and Mrs. Milton F. Rosenthal

Mr. and Mrs. William Sarnoff

George Segal

Laura and Saul Skoler

Holly and Horace Solomon

Mrs. Sidney Solomon

David Sterling

Maureen Stewart

Jock Truman

Marcia Tucker

Angela Westwater

Italicized names indicate members of the Board of Trustees.

Membership Studio Tour

Laura Skoler, head of The New Museum's Activities Council, organized The Museum's first Artists in Residence tour for Sustaining, Sponsoring and Patron members. The studio tour took place Saturday afternoon, October 13, and began with a visit to the Dimensions Variable exhibition at The Museum. Members were then taken by bus to see work by a number of New York artists: Nancy Arlen, Jeff Way, Jenny Holzer, Michael Glier, Mary Lemley and Louisa Chase. The studio visits, which were accompanied by informal discussions with the curatorial staff, were followed by cocktails at Nancy Graves' home.

The New Museum's Window

As of December 8, 1979, The New Museum has initiated an ongoing series of special installations which are displayed in the large window on 14th Street near 5th Avenue. The window space measures 8' x 22'4" x 18". We are interested in exhibiting work which is conceived especially for this site and encourage artists to send proposals clearly labeled "Window Proposal", with a return, self-addressed envelope. We cannot accept proposals for works which will permanently alter the structure of the display case.

Our first two window exhibitions include:

Mary Lemley

December 8-January 7

Fantasy fashion and accessories created from cellophane, tissue paper, and tape and painted with acrylics.

John Ahearn

January 12-February 11

Plaster cast head molds, carved and painted to emphasize expressions and poses which are sometimes poignant, sometimes outrageous.

Picnic Honors Volunteers And Interns

The museum is deeply indebted to the many volunteers and interns whose assistance is so vital to our operation. For the second spring in a row we have paid tribute to them by holding a picnic in their honor. Rain, however, has kept us away from Central Park on both occasions. This year's picnic, which took place on May 18, was moved indoors to the home of Carla Nordstrom, just as it was last year. Once again, Carla volunteered her excellent cooking abilities and prepared a delicious meal for the event.

The spring picnic has become a traditional way of saying "thank you" to those who have generously offered their time and assistance to help make the museum a reality.

Symposia

This past spring The New Museum hosted a series of five symposia which

explored changes in various aspects of the art community between the 1950s and 1970s. Each of the consecutive Wednesday evenings was devoted to a single facet of the New York art world, and was attended by a diverse "standing room only" crowd of more than 250 people. Many of the discussions were accompanied by heated debate between panelists and the audience. A New York Art Community Dialog seems to have filled a definite, long-awaited need. The idea for the symposia was spurred by our concurrent exhibition, Sustained Visions, and our desire to explore the ways in which New York art issues have changed in the past three decades. The topics and participants were:

Artists and the Community

Jennifer Bartlett

Ron Gorchov, moderator

Gaylen C. Hansen

Claire Moore

Salvator Scarpitta

Art Writing and Criticism

Nicolas Calas

Douglas Davis

Joseph Masheck

Carter Ratcliff

Barbara Rose

Irving Sandler, moderator

Museums and Exhibitions of Contemporary Art

John I.H. Baur Former Director,
Whitney Museum of American Art

Linda Cathcart Curator,
Albright-Knox Art Gallery

Linda Shearer Assistant Curator,
Guggenheim Museum

Marcia Tucker, moderator Director,
The New Museum

Palmer Wald Administrator,
Whitney Museum of American Art

Galleries, Artists, and the Public

Leo Castelli

Arnold Glimcher, moderator

Betty Parsons

Julian Pretto

Holly Solomon

Jock Truman

Collectors and the Private Patronage System

Richard Brown Baker

Sondra Gilman

Barbara Schwartz

Eugene Schwartz, moderator

Dorothy Vogel

Herbert Vogel



Left to right: Robin Winters, Christo, Gideon Chagy, Mary Lanier, Hans Haacke, Barbara Gladstone

photo credit: Lisa Kahane

A series of symposia was scheduled on three consecutive Saturday afternoons during November. This series, entitled Art & Politics, was organized as a result of an obvious need for dialog within the art community about controversial political, social, and economic issues. Current increases in government and corporate funding, a renewed emphasis on human rights and the decision-making processes involved in acquiring and exhibiting art are issues that received public attention. This series provided an opportunity for lively discussions among panelists and an active, often aggressive exchange between panelists and audience. The topics and participants were:

Corporate Support

(A Positive or Negative Influence on the Arts)

Jack Boulton	Vice President & 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
Mary Lanier, moderator	Art advisor & former Director, Art Program, Chase Manhattan Bank
Robin Winters	Artist

Populism and Elitism: Censorship

Mel Edwards	Artist
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Colen Fitzgibbon	Artist
Richard Goldstein	Senior Editor, Village Voice
Dieter Kearsce, moderator	Director of Planning and Development, The New Museum
Jim Reinish	Director, Visual Arts Program, New York State Council on the Arts
Carrie Rickey	Chief Art Critic, Village Voice

Populism and Elitism:

Aesthetic Control and Public Involvement

Stefan Eins	Director, Fashion/Moda
Robert Godfrey	Director, Artists' Choice Museum
John Halpern	Artist
Jenny Holzer	Artist
Lucy Lippard	Author & Feminist art critic
Marcia Tucker, moderator	Director, The New Museum

Many important issues arose which we would like to share with those who were unable to attend. In order to make that possible The New Museum will transcribe and condense tapes made during each of the discussions and publish them in an informal catalog. The Museum would like to thank the Alverlist Lecture Fund for making the series possible.

Curatorial Activities

For the museum's curatorial staff, this past year's activities proved to be more varied, challenging, and fulfilling than could have been anticipated. From visiting artists' studios in California or New York to giving presentations on contemporary art for government officials in Washington, D.C., each talk, trip, and studio visit provided a unique chance to explore and consider the inexhaustible number of current approaches to art. Our travels suggested the richness and diversity of art throughout the country and we are anxious to visit more regions in the coming year. In our work at home, we continued to investigate further New York's ever active art community, and visited over 500 studios in the last year.

Our involvement with the 48 artists we have exhibited since last spring has been especially rewarding. Since we are responsible for all aspects of an exhibition that are normally handled by several departments in an established museum, we are able to develop a particularly close working relationship with the artists whose work we show

In the last year we have presented more than 50 gallery talks. Earlier this year, Kathleen Thomas and Allan Schwartzman gave slide presentations to introduce government representatives to the new and unfamiliar art work included in our Eastern Europe exhibition.

Subsequently Allan was commissioned to create an educational audio tape to accompany the exhibition and Kathleen was invited to give two lectures in July on contemporary American art to Foreign Service art administrators in Washington, D.C.

This fall, Kathleen Thomas and Susan Logan participated in a panel for artists on presentation and outlets for their work at the Just-Above-Midtown Gallery in New York City. Other talks on the museum and current art were given in connection with juried exhibitions or curatorial travel. Allan and Susan presented a slide talk at the University of California at Santa Barbara during a studio tour of Northern California this March. Kathleen also spoke at Saint Lawrence University in Canton during her three day stint, this April, for a juried exhibition of undergraduate work. These various opportunities allowed us to exchange ideas with

artists, students, and others interested in contemporary art.

The most direct way for us to obtain information about current work is by jurying exhibitions and making studio visits. We have juried several shows this year, including ones at Saint Lawrence University, Canton, New York; New Canaan, Connecticut; and Pratt Institute, Brooklyn, New York. In addition to the studio visits we made in New York City, we traveled to Chicago, Illinois; Albuquerque, New Mexico; and San Francisco, Sacramento, and Santa Barbara, California. During these trips we sometimes visited as many as sixteen or twenty artists a day. Artists, curators, and critics were extremely helpful in providing general hospitality and transportation, and most important, the names of local artists to contact. Marcia Tucker also provides us with information obtained during her lecture engagements. Often, after a member of the staff visits an area, artists feel encouraged to send us slides of their work.

Our slide viewing process is one of our most valuable resources for becoming acquainted with artists who are unfamiliar to us. We have viewed at least 3,000 artists' slides and met over 1,500 artists in our office. We welcome information from artists who want to introduce us to their work. The best way to make initial contact is to send us fully labeled slides or photographs, any relevant biographic material or documentation, and a stamped self-addressed return envelope. It usually takes one to two months to return this material.

We cannot accept original art mailed to us because of insurance limitations. Office visits can also be arranged for showing transportable works and slides when artists are from out of town.

We are open to discussing any aspect or approach to art presently being made, or to proposals for projects or specific exhibitions. Our involvement with current art reiterates a suspicion we had when we began at The New Museum. The more you know, the more you recognize how much more there is to find out.

*Susan Logan, Allan Schwartzman
and Kathleen Thomas*

Trustees' Profiles

The New Museum's Board of Trustees represent a variety of professions and interests.

Jack Boulton, a Vice-President of Chase Manhattan Bank and Director of its Art Program, recently moved to New York from Washington, D.C. where he was Director of the International Exhibitions Committee of the American Federation of Arts. Before that, Boulton was Director of the Contemporary Arts Center in Cincinnati. He has also served as the U.S. Commissioner at the Bienal in Sao Paulo, Brazil.

Elaine Dannheisser is a patron and collector with special enthusiasm for new art. She is a member of the Whitney Museum Council, a lifetime member of the Guggenheim, and is also a trustee and member of the Acquisitions Committee of Guild Hall, East Hampton's center for the arts.

Allen Goldring, President of Goldring International, is the founder and Chief Executive Officer of a group of automobile marketing and distribution companies, and serves as a Director of several other corporations. He is currently Director of the Management Decision Laboratory of New York University's Graduate School of Business, and is a member of the Metropolitan Presidents Organization and the World Business Council. Goldring is a collector of contemporary art, and serves as Treasurer of the Museum's Board of Trustees.

J. Patrick Lannan is a businessman with a long and active career which includes serving as Director of a number of corporations. He is chairman of the Board of Trustees of the Modern Poetry Association, Chicago and President of the Lannan Foundation which is dedicated to the arts. He has assembled a vast collection of contemporary art which will one day serve as the basis of a public museum.

Vera List has long had a special interest in and respect for new developments in contemporary art. In addition to being an adventurous and innovative collector respected and admired by many artists, her educational involvements are equally extensive. She serves on the Executive Committee for the Council for the Arts at M.I.T. and is also a Trustee of the New School for Social Research. She has been a devoted supporter of The New Museum from its inception, and

serves as Vice-President of our Board of Trustees.

Henry Luce III is Vice President for Corporate Planning and member of the Board of Directors of Time, Inc. He has previously served in other capacities at Time, including that of Publisher. His many activities include serving as director of a number of corporations and as President of the Henry Luce Foundation, Inc., Chairman of the Board of Trustees of the China Institute in America, Inc. and Chairman of Columbia University's Advisory Council on East Asian Art. Luce is a Trustee of Princeton Theological Seminary, The College of Wooster, The Skowhegan School of Painting and Sculpture, The United Board for Christian Higher Education in Asia, and the Eisenhower Exchange Fellowships. He is a collector of Oriental and contemporary art, and serves as President of The New Museum's Board of Trustees.

Brian O'Doherty is currently Director of the Media Arts program of the National Endowment for the Arts. He is a previous director of the Visual Arts program of the NEA, has published several books and has also written for many art publications. He is an adjunct Professor of Art History at Barnard College, Columbia University, and has been a visiting professor at the University of California at Berkeley. He initiated two television series and was architecture, photography and art reporter for the Today program on NBC for six years. He keeps his life as a writer and public servant strictly separated from that of his alter ego, Patrick Ireland, artist.

Natalie Lang, the Museum's most recent addition to the Board, is responsible for Hill and Knowlton's Public Issues/Public Policy Group. She has a wide-spread reputation in the field of social/public policy planning. Ms. Lang has been especially active with special commissions, local and national community groups, minority and women's organizations and other civic groups. Some of the boards on which she is currently serving include: Governor Hugh Carey's Panel on the Future of Government in New York; The National Urban League's Commerce and Industry Council, New York; The National Urban Coalition, Washington Corporate Urban Affairs Advisory Committee; The National Urban League's Black Executive Exchange Program, New York; and the Chamber of Commerce of the United States, Washington Community and Urban Affairs Committee. Prior to her

involvement with Hill and Knowlton, she was with Booz, Allen & Hamilton for twelve years and served as a vice-president of that firm.

New Museum Publications Receive Award

Three of The New Museum's 1978 exhibition catalogs were awarded honorable mentions for excellence by the Art Libraries Society of New York (ARLIS/NY) in their sixth annual presentation. Outside New York, "Bad" Painting, and Barry Le Va were chosen as examples of "exceptionally well-designed and informative publications by a young museum documenting work by young American artists."

Museum Hosts MPO

On November 14 the Museum was pleased to host a panel discussion and artists' studio tour for the Metropolitan Presidents Organization. Allen Goldring, member of the MPO and Treasurer of The New Museum's Board of Trustees, organized the event. More than fifty New York businesspeople and their spouses toured the current exhibition, Dimensions Variable, after which they attended a panel discussion focusing on current issues in contemporary art. Panel members were Marcia Tucker, Director of The New Museum, Linda Cathcart, Director of the Contemporary Arts Museum in Houston, and Commissioner Henry Geldzahler of the New York City Department of Cultural Affairs.

Following the discussion the MPO members were divided into four smaller groups, each of which was led by a member of the Museum's curatorial staff. The small groups then proceeded by bus to visit several artists and galleries: Sarah Canright, Claudia DeMonte, Joe DiGiorgio, Diana Donaldson, the Franklin Furnace, James Hill, Phyllis Kind Gallery, Ed McGowin, Dennis Oppenheim, Neil Slavin, Marianne Stikas, and Barbara Toll Fine Arts.

The entire group reunited at the Susan Caldwell Gallery for cocktails and buffet dinner.

Exhibitions to Come

Ree Morton Retrospective 1971-1977

February 16-April 17, 1980

The first retrospective exhibition of drawings, paintings and installations by the late Ree Morton, a major contemporary artist, originates at The New Museum before traveling to other museums around the country. The artist's strongly innovative work has yet to receive sufficient scholarly evaluation.

Contemporary Arts Museum, Houston, Texas

May 16-June 29, 1980

University of Colorado Museum, Boulder, Colorado

September 12-October 16, 1980

Albright-Knox Art Gallery, Buffalo, New York

January 16-March 1, 1981

Renaissance Society of the University of Chicago, Chicago, Illinois

March 15-April 19, 1981

Outside New York

April 26-June 26, 1980

This is a continuation of an ongoing series of exhibitions periodically presented by the museum to show some of the extraordinary variety and vitality of the art being made around the country today. The artists live and work outside of New York and have not been exhibited extensively either in New York or in their own regions.

On The Edge

July 8-September 4, 1980

This exhibition of contemporary photography, guest-curated by critic Shelly Rice, seeks to expand the expressive scope of individual photographs by their inclusion in larger creative assemblages, installations, book-like works, and performances. The exhibition explores the limits of the photographic tradition in the fine arts and proposes a broader definition.

The Formal Sensibility: A Re-Examination

September 13-November 13, 1980

This exhibition presents the work of approximately ten lesser-known artists from around the country whose work, however diverse, shares a concern for exploring new formal criteria. The exhibition will contain several essays by critics and art historians examining issues raised by formalist criticism and the art of the recent past.

Events

November 22, 1980-January 22, 1981

A series of unique events and installations organized in collaboration with individuals and/or independent artist groups. Focus will be on non-mainstream, non-traditional ethnic work.

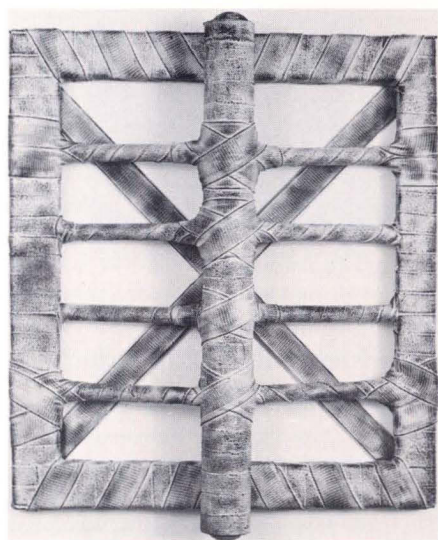


Ree Morton

Terminal Clusters

1974

New Museum Press



Salvatore Scarpitta

Day Rider

1978

"The new bad art has been around for a while, without yet making it big. Last year it was picked up on by the ultra-sensitive antennae of the New Museum, which put together a show called 'Bad' Painting.

*John Ashbery,
NEW YORK MAGAZINE
September 17, 1979*

"The New Museum Where Small Is Beautiful

*John Russell, THE NEW YORK TIMES
Nov. 11, 1977*

"At this point, The New Museum looks like the best thing to happen to the U.S. art world since 1929 when a trio of women named Rockefeller, Bliss and Sullivan founded the Museum of Modern Art in a modest Manhattan space.

*Joy Hakanson Colby,
THE SUNDAY NEWS
Detroit, Oct. 2, 1977*

"The New Museum was established in 1977 with a more combative idea in mind, to counterpoint the presently entrenched museum system in New York, and hardly shies from the controversy.

*Jane Bell, NEW YORK JOURNAL
Nov.-Dec. # 12, 1978*

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

*Peter Frank, THE VILLAGE VOICE
Nov. 13, 1978*

"The Museum will be active in the vacuum left by the existing institutions which are no longer intimately and integrally involved with the unfolding of today's art.

*Roberta J.M. Olson,
THE SOHO WEEKLY NEWS
Feb. 10, 1977*

"One of the things I like about The New Museum is that its program seems biased toward art which is irritating, art that challenges our notions of what is good, proper, and substantial by insisting on qualities of inelegance, eccentricity, and silliness.

*Peter Frank, THE VILLAGE VOICE
July 3, 1978*

"For those who harbor the preconceived notion that museums are stuffy, educational archives of ancient treasure and priceless masterpieces, a visit to The New Museum, the newest addition to Manhattan's culture-trove will dispel such a prejudice.

*Mary Lieberthal, NEWSDAY
Nov. 12, 1978*

"We must learn to cut the cake according to the cake's own form, not according to habitual or preconceived notions. The New Museum, it would appear, is aimed at helping us arrive at that kind of flexibility.

*Alfred Frankenstein,
SAN FRANCISCO CHRONICLE
Jan. 15, 1978*

Director's Activities

In the past year, the Museum's Director, Marcia Tucker, visited a variety of places and organizations in the United States, Canada and Europe, lecturing, jurying exhibitions, and visiting artists' studios.

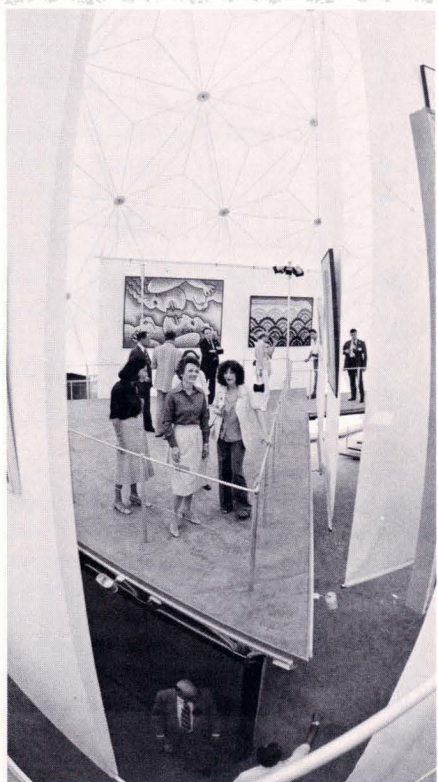
An extensive series of studio visits and discussions took place in January in Minneapolis for W.A.R.M. (Women Artists' Registry of Minneapolis). Over a four day period, she met with and saw the work of approximately forty artists. From there, she visited three universities in the Pacific Northwest (in Pullman and Spokane, Washington, and in Moscow, Idaho.)

Other lectures, mostly concerning issues in contemporary art or the genesis and development of The New Museum, were given in the midwest (Kansas City; Columbus, Ohio; Minneapolis) as well as in Florida, Oklahoma, northern California and New York City. Of special interest was a lecture in early February at the Glenbow Museum in Calgary, Canada, which was the opening talk of a series which included Leo Steinberg and Robert Rosenblum. It was attended by over 500 visitors. The lecture series was organized by Peter White, a curator at Glenbow, who worked at The New Museum as an intern in 1978 when he was on leave from his job as art critic for a Toronto newspaper.

Exhibitions, mostly of a national scope, were juried by Marcia alone (in Florida, Las Vegas, and Crystal Bay, Minnesota) or with a group of colleagues. A Biennial exhibition held at the Indianapolis Museum of Art was selected by her, Jack Boulton (New Museum trustee), Roy Slade (Director of the Cranbrook School of Art in Michigan) and Dean Porter (Director of the museum at Notre Dame in Indiana). The selection process is always difficult, but provides the Museum access to the work of many artists who would otherwise be unfamiliar to us.

The 1970's: New American Painting, organized by our Museum for the U.S. International Communication Agency, opened in Belgrade, Yugoslavia this summer. Marcia travelled to Zagreb and Ljubljana to visit future sites for the travelling show and to give talks about the exhibition. From there, she spent two days in Lyon, France, at a conference organized by Le Nouveau Musée. Three directors of Contemporary

art museums, Wolfgang Becker (Aachen, Germany), Dr. Johannes Cladders (Mönchengladbach, Germany) and Marcia gave lectures on their respective museums to a small group of people, including members of the business community, who are organizing a new alternative space in France. From there, Marcia's last stop was Paris, where she spoke about the Eastern European show at the Centre Culturel Americain.



Mrs. Joan Mondale and Marcia Tucker at the Preview for 1970's: New American Painting in Belgrade, Yugoslavia.

TNM Organizes Major American Painting Exhibition To Travel in Eastern Europe

The 1970's: New American Painting, completely selected and organized by The New Museum on behalf of the State Department's International Communication Agency, was opened in Belgrade, Yugoslavia last June by Mrs. Joan Mondale, and will travel all over Europe, including several of the Eastern countries, for approximately two years. The exhibition consists of forty-two paintings, each by an American artist who has gained recognition and been influential in the past decade. It is housed in a specially designed geodesic dome, 120 feet in diameter, which will be assembled at each site. The painting exhibition is the main feature of the overall project, America Now, which documents contemporary performing and visual arts of the United States.

Curatorial Associates Allan Schwartzman and Kathleen Thomas were responsible for the coordination of this project. They wrote a sixty page essay for the exhibition catalog, which also includes an introductory essay by Marcia Tucker and full color reproductions of all forty-two works. Ms. Tucker and Ms. Thomas gave presentations to ICA officials in Washington prior to the opening. Mr. Schwartzman produced a tape recorded overview of the exhibition and met with Mrs. Joan Mondale to discuss plans.

The organization of this exhibition proved to be an exciting and eventful experience, to say the least. For example, one painting which was scheduled to be included was confiscated in Tehran, Iran and sidetracked to Tokyo before the Flying Tiger Airlines flew it back to New York City on the day before the exhibition was scheduled to depart. Marcia Tucker travelled to Belgrade, Yugoslavia to supervise the installation and attend the opening. Museum preparator, Robert Price, has since travelled to Zagreb, Yugoslavia to arrange the installation there. Allan Schwartzman and Kathleen Thomas will later travel to Europe to oversee subsequent installations of the exhibition.

From The President

It is easy to forget that it is only in the last couple of decades that American art has come to be internationally recognized as the dominant thrust of the contemporary art scene, and that New York has become not only its capital, but the capital of the entire art world as well.

Far from being confined to the activity of sophisticated connoisseurs, this period has witnessed an explosive boom in museum attendance, to the point where museums are under pressure to keep mounting one so called "blockbuster" of an exhibit after another. As the number of appreciators has swelled, so also has the number of practitioners, the artists.

In this context it seems clear that the time for The New Museum had come three years ago when it sprang from the imaginative mind and determined will of Director Marcia Tucker. New York needed a place where more artists, young and old, could achieve visibility, and where established museums and commercial galleries could enhance their awareness of new and different work.

If ever there was an Operation Bootstrap, The New Museum is it. A product of some combination of an intellectual leap and act of faith, it had the benefit of neither a long planning period nor of funding. It simply appeared. Once in view, there was no making it go away. The idea was contagious.

Friends flocked to volunteer their services and to make small contributions. Services included everything from curating to bookkeeping to carpentering. At exhibition openings it is not unusual to see noted artists tending bar. Art students regularly apply for the privilege of being unpaid helpers.

In time, through the good offices of my fellow trustee, Vera List, The New School for Social Research lent the museum exhibit and office space, a most generous commitment, but a temporary one which still calls for a more permanent solution.

Early support from the National Endowment for the Arts and the New York State Council on the Arts was crucial in making several exhibitions possible. While the museum was still only in its second year, the Endowment took the unprecedented action of officially recognizing it as a museum for purposes of its program categories.

But The New Museum still has no Mellons, Rockefellers, Vanderbilts or Guggenheims behind it. What it has, in addition to devoted staff and volunteers, is a few hundred members and a few dozen supportive friends, whose generosity is hereby acknowledged with great thanks. We are also thankful to those who served as members of the Celebration Committee, which organized the museum's first benefit event last April to mark its second anniversary.

I know the staff and director are especially grateful for the support and counsel of my fellow trustees. For myself, I stand a bit in awe of their temerity in electing me their president, but trust that their confidence will not have been misplaced.

Henry Luce, III
President, Board of Trustees

TNM Exhibition Catalogs
Available For Eleven Shows

Early Work

By Five Contemporary Artists

Nov. 11-Dec. 30, 1977

introduction & acknowledgements

by Marcia Tucker

Ron Gorchov

interview by Susan Logan

Elizabeth Murray

interview by Allan Schwartzman

Dennis Oppenheim

interview by Allan Schwartzman

Dorothea Rockburne

interview by Marcia Tucker

Joel Shapiro

interview by Susan Logan

no. of b/w photos 23

no. of pages 32

price \$3.75

"Bad" Painting

Jan. 14-Feb. 28, 1979

acknowledgements by Marcia Tucker

catalog essay by Marcia Tucker

James Albertson

Joan Brown

Eduardo Carrillo

James Chatelain

Cply

Charles Garabedian

Robert Chambless Hendon

Joseph Hilton

Neil Jenny

Judith Linhares

P. Walter Siler

Earl Staley

Shari Urquhart

William Wegman

no. of b/w photos 14

no. of pages 40

price \$3.75

Alfred Jensen:

Paintings From The Years 1957-1977

March 18-April 21, 1978

catalog essays by Linda Cathcart

& Marcia Tucker

no. of color photos 26

no. of b/w photos 34

no. of pages 97

price \$12.00

New Work/New York

May 13-July 8, 1978

introduction by Marcia Tucker

Susan Dallas

essay by Susan Logan

Lynne Elton

essay by Allan Schwartzman

Steve Keister

essay by Allan Schwartzman

David Middaugh

essay by Susan Logan

Fred Smith

essay by Susan Logan

Jeff Way

essay by Allan Schwartzman

no. of b/w photos 24

no. of pages 31

price \$3.75

Outside New York

Sept. 23-Nov. 11, 1978

preface & acknowledgements

by Marcia Tucker

Katharine T. Carter

essay by Kathleen Thomas

Tom Hatch

essay by Robert McDonald

James R. Hill

essay by Susan Logan

Alexa Kleinbard

essay by Allan Schwartzman

Janis Provisor

essay by Phil Linhares

Dan Rizzie

essay by Robert M. Murdoch

no. of b/w photos 18

no. of pages 36

price \$3.75

Barry Le Va:

Four Consecutive Installations

& Drawings 1967-1978

Dec. 16, 1978-Feb. 10, 1979

preface & acknowledgements

by Marcia Tucker

"Barry Le Va: Work from 1966-1978"

essay by Marcia Tucker

no. of color photos 2

no. of b/w photos 53

no. of pages 62

price \$5.00

Sustained Visions

April 23-June 23, 1979

acknowledgements by Susan Logan,

Allan Schwartzman, Kathleen Thomas

introduction by Marcia Tucker

Gaylen C. Hansen

essay by Kathleen Thomas

Claire Moore

essay by Allan Schwartzman

Salvator Scarpitta

essay by Susan Logan

no. of b/w photos 35

no. of pages 36

price \$3.75

In a Pictorial Framework
June 30-September 15, 1979

preface by Marcia Tucker
introduction by Kathleen Thomas

Story Mann
essay by Dieter M. Kears
Finley Fryer
essay by Allan Schwartzman
David Saunders
essay by Susan Logan
Phyllis Bramson
essay by Susan Logan
Gundersen Clark
essay by Kathleen Thomas

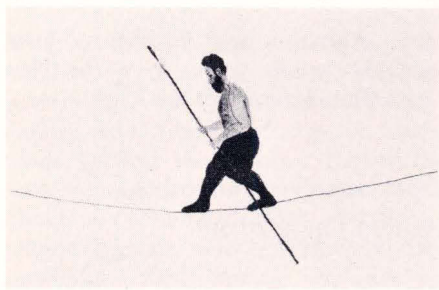
no. of b/w photos 30
no. of pages 48
price \$3.75

Dimensions Variable
September 29-November 29, 1979

acknowledgements and catalog essay
by Susan Logan, Allan Schwartzman,
Kathleen Thomas
preface by Marcia Tucker
no. of b/w photos 41
no. of pages 45
price \$3.75

New Work/New York
December 8, 1979-February 8, 1980

acknowledgements by Susan Logan
& Allan Schwartzman
preface by Marcia Tucker
catalog essay by Susan Logan & Allan
Schwartzman
no. of b/w photos 30
no. of pages 32
price \$3.75



“The High Wire”, created especially for
The New Museum’s “Celebration/1979”
by Nicholas Africano, is available at the
museum in a limited edition of 100
7” x 9” color lithographs, on Arches
Paper, individually boxed and hand
titled by the artist. The price is \$150.00.

For further information, write to the
Activities Council, c/o The New Mu-
seum, 65 Fifth Avenue, New York, N.Y.
10003 or telephone (212) 741-8962.

Ree Morton Retrospective 1971-1977
February 16-April 17, 1980

preface by Marcia Tucker
overview by Allan Schwartzman and
Kathleen Thomas

no. of color photos 4
no. of b/w photos 102
no. of pages 108
price \$8.00

Join The New Museum

The New Museum needs your help to
continue its programs. Your member-
ship in The New Museum is an oppor-
tunity to support art by living artists.
We invite your participation.

Categories of Membership

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Invitations to exhibition preview parties.
Reduced subscription rates to art peri-
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Advance notice for special Museum
events. Reduced admission to special
Museum events.

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Artist/Student/Senior Citizen	\$ 15.00
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Supporting	\$ 100.00
Sustaining	\$ 250.00
Sponsoring	\$ 500.00
Patron	\$1000.00

Museum memberships are tax deductible to the extent allowed by law.
(Gift memberships can be arranged by contacting The New Museum.)

My membership is new renewed

Past Exhibitions Organized By The New Museum

Early Work by Five Contemporary Artists

November 12-December 30, 1977

This exhibition presented earlier work in a variety of media by five artists who have received some critical attention and acclaim in the past several years. The pieces in this show had heretofore rarely, if ever, received public exposure. It provided an opportunity to observe the genesis of ideas from which later, better known work evolved and to examine the artists' most recent activity in light of their earlier pieces.

Works by Ron Gorchov, Elizabeth Murray, Dennis Oppenheim, Dorothea Rockburne and Joel Shapiro.

"Bad" Painting

January 14-February 28, 1978

This exhibition presented the figurative work of fourteen artists who have consciously defied the classic canons of good taste, draughtsmanship, acceptable source material, rendering or illusionistic representation. These "bad" paintings are so called because they avoid the conventions of high art either in terms of traditional art history or recent taste and fashion. They emerge from a tradition of iconoclasm, their romantic and expressionistic sensibility linking with diverse past periods of culture and art history. These works are radically different from the visually straightforward, simple forms and objects which constituted the avant-garde of the past ten years, and which today seems to constitute a classicized esthetic. They raise several controversial issues about the nature and use of imagery in recent American art.

Works by James Albertson, Joan Brown, Eduardo Carrillo, James Chatelain, Cply, Charles Garabedian, Robert Chambliss Hendon, Joseph Hilton, Neil Jenney, Judith Linhares, P. Walter Siler, Earl Staley, Shari Urquhart and William Wegman. These artists represent a diversity of personalities, ages, backgrounds and geographical areas, coming from Chicago, Detroit, Houston, Los Angeles, Madison, New York, Sacramento, San Francisco and Spokane.

This exhibition was made possible in part by public funds from the New York State Council on the Arts.

Alfred Jensen: Paintings and Diagrams from the Years 1957-1977

March 18-April 21, 1978

Alfred Jensen has long pursued an independent course of work, the last two decades of which was reviewed in this exhibition. His intensely chromatic, obsessive checkerboard paintings are inspired by ancient numerological systems derived from theories of Ptolemy, Leonardo, Goethe; from Egyptian, Chinese, Mayan and Greek cultures; and from the scientific explorations of Faraday, Maxwell and Lorenz. This was the first museum retrospective in America for this veteran painter, now in his 70s, whose work has influenced two generations of artists.

This exhibition was organized by Linda L. Cathcart, Curator of the Albright-Knox Gallery and member of The New Museum's Advisory Board, and selected by Ms. Cathcart and Marcia Tucker. It was chosen as the official United States representation at the 1977 Sao Paulo Bienal, Brazil, and then traveled consecutively to the Albright-Knox Art Gallery, Buffalo, New York; The New Museum, New York City; The Museum of Contemporary Art, Chicago; The La Jolla Museum of Contemporary Art, La Jolla, California; The Department of Fine Arts Gallery and University of Colorado Museum, Boulder; and The San Francisco Museum of Modern Art.

This exhibition was made possible in part by public funds from the New York State Council on the Arts.

New Work/New York

May 13-July 8, 1978

One of the major aims of The New Museum is to present new and provocative work which has not had previous extensive exposure. This exhibition focused on the variety of fresh approaches taken by six New York artists whose work had received little public notice.

Works by Susan Dallas, Lynne Elton, Steve Keister, David Middaugh, Fred Smith and Jeff Way.

This exhibition was made possible in

part by public funds from the New York State Council on the Arts.

Doubletake

July 15-September 2, 1978

This exhibition consisted of work by 18 artists who participated in the first three shows organized by The New Museum between its inception in January 1977 and opening in its present location in November of the same year. Because the museum did not have an exhibition space of its own during those first few months, it utilized borrowed ones. *Doubletake* provided an opportunity for these artists to exhibit their most recent work to a wider audience in New York City. Although originally the artists were selected because they had not received wide exposure in New York, since their first exhibition by The New Museum many of them have had the opportunity to show their work more extensively.

Works by Sarah Canright, Don Dudley, Edward Flood, Brenda Goodman, Steve Gwon, Sharon Haskell, Kent Hines, Bill Jensen, Dennis Kardon, Ron Morosan, Earl Ripling, Jonathan Santlofer, Claudia Schwalb, Martin Silverman, Katherine Sokolnikoff, D. Jack Solomon, Mari-
anne Stikas and Donald Sultan.

This exhibition was made possible in part by public funds from the New York State Council on the Arts.

Outside New York

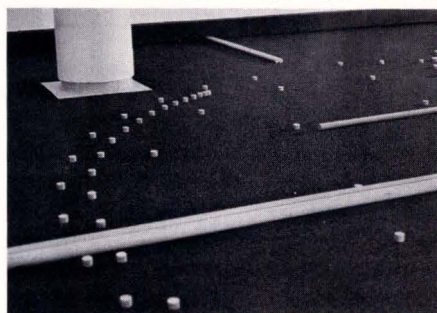
September 23-December 2, 1978

This was the first in an ongoing series of exhibitions by The New Museum presenting some of the extraordinary variety and vitality of the art being made around the country today. Increasing mobility and changing attitudes about so-called regionalism are helping people become more receptive to the possibility that serious art can be made outside the acknowledged major art centers. The artists in this show live and work outside of New York and have not been exhibited extensively in their own regions. Their work, presented in New York for the first time, defies easy categorization and embodies eccentric visions which may in part result from the artists' isolation from a larger art community.

Works by Katharine T. Carter (Florida), Tom Hatch (California), James R. Hill (Texas), Alexa Kleinbard (Florida), Janis

Provisor (California), and Dan Rizzie (Texas).

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 funds from the New York State Council on the Arts.



Barry Le Va Unequal Length Section in their own circular path: 1973
ends touch; ends cut

Barry Le Va:

Four Consecutive

Installations and Drawings 1967-1978

December 16, 1978-February 10, 1979

This was the first solo museum exhibition in the United States for the artist, whose influence on the sculpture of the 1970s has often been acknowledged. His work had not been widely seen or written about and remains very much an enigma to even those who have been supporters of it. It is closely related to ideas and questions recently raised in other fields, particularly those of psychology, physics, and architectural theory. While the formal aspects of Le Va's work — its simplicity, elegance, mystery and intelligence — have been admired by his peers and public alike, it is in the realm of ideas that the work has made its greatest contribution.

The exhibition consisted of four consecutive installations and a large body of drawings from 1967-1978.

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 funds from the New York State Council on the Arts.

The Invented Landscape

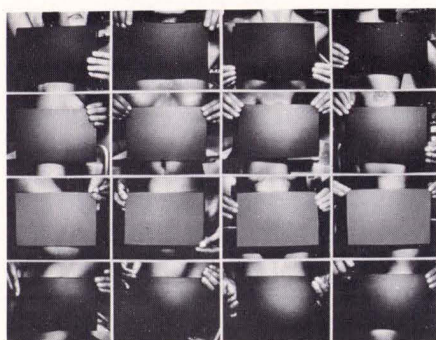
February 17-April 15, 1979

This exhibition, guest-curated for The New Museum by Christopher English, a Chicago photographer/historian, featured the work of ten contemporary photographers who explored new alter-

natives 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 actions of the artist. 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 distortions of conceptual categories.

Works by Peter De Lory, Aspen, Colorado; Bonnie Donohue, Boulder, Colorado; Victor Landweber, Hollywood, California; David Maclay, San Francisco, California; Martha Madigan, Grosse Pointe Park, Michigan; Richard Ross, Santa Barbara, California; Tricia Sample, Gainesville, Florida; Michael Siede, Atlanta, Georgia; Carl Toth, Bloomfield Hills, Michigan; Gwen Widmer, Cedar Falls, Iowa.

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



Victor Landweber

Landscape - Desert Sunrise

1979

Sustained Visions

April 23-June 23, 1979

This exhibition focused on the recent work of three mature artists whose style has long remained idiosyncratic and personal, and who had never been part of a specific group or movement.

Works by Gaylen C. Hansen, Pullman, Washington; Claire Moore, New York City; Salvatore Scarpitta, New York City.

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

In a Pictorial Framework

June 30-September 15, 1979

A series of 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-Aug. 21

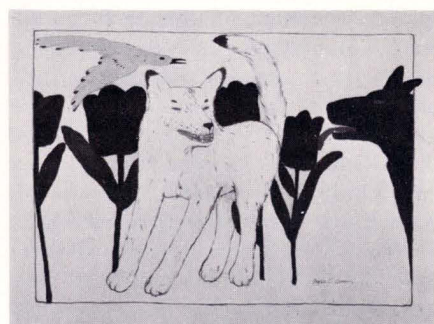
Phyllis Bramson

Myths of Inspiration

Gundersen Clark

Dagar Ane

Aug. 25-Sept. 15



Gaylen C. Hansen

White Dog and Black Tulips

1978

Dimensions Variable

September 29-November 29, 1979

This was an exhibition of work by seven artists whose aim is not the traditional making of art objects per se. The artists sought to explore the ephemeral, elusive, and undefinable by creating and utilizing specific substances and objects with little or no "art" identity: light, prisms, water, motors, plastic, wires and gas.

Works by Jim Clark, New York City; Gary Justis, Chicago, Illinois; Cork Marcheschi, Minneapolis, Minnesota and Kansas City, Missouri; Ann Knutson, New York City; Stephen Miller, New York City; Carlton Newton, San Francisco, California; 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 funds from the New York State Council on the Arts and by the Jerome Foundation, Inc.

New Work/New York

December 8-February 7, 1980

This exhibition consists of painting and sculpture by artists living and working in New York City whose work has

received little prior exposure. The artists selected for show maintain distinctly individual approaches to making art; their pieces reflect the current diversity and vitality of this city's art community.

Works by Nancy Arlen, Louisa Chase, Rudy Heintze, F.L. Schroder, David Wells.

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 the Jerome Foundation.

Kathy Redish
Ann Shengold
Charles Sitzler
Mark Solomon
Ulasta Srutkova
Suzinn Weiss

Activities Council:

Nanette Laitman
Laura Skoler, Chair
Francoise Rambach
Jock Truman

August 13, 1979

Reciprocal Memberships for New Museum Members

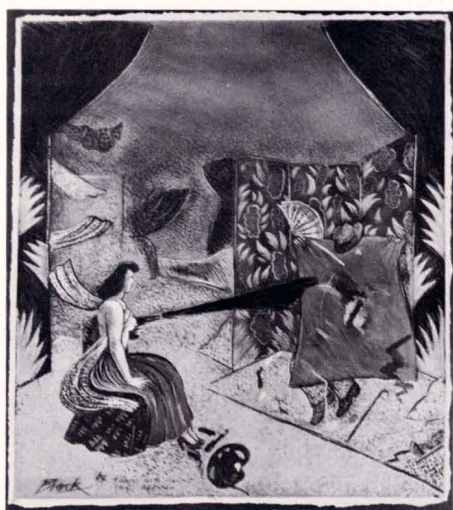
In the near future The New Museum will institute a program of reciprocal membership with other contemporary art museums across the country. Contributing members at the \$50 level and all members in higher categories will be able to enjoy the privileges of membership in like categories at the other participating organizations.

Some of those museums involved in the reciprocal plan include The Institute of Contemporary Art (Philadelphia), The Albright-Knox Art Gallery (Buffalo), The Institute of Contemporary Art (Boston), The Contemporary Arts Museum (Houston), The San Francisco Museum of Modern Art and The Contemporary Art Center (Cincinnati).

This plan should give our members an opportunity to expand their awareness of the activities of contemporary arts centers throughout the country. At the same time, the Museum's own programs will be publicized to a larger national audience. We hope that this kind of cooperation between similar institutions can lead to other areas of exchange to the mutual benefit of all.

Search Begins For Larger Facilities

The Museum's first three years have been a time of expanded scope and tremendous growth. As the Museum matures it becomes apparent that its current space cannot sufficiently accommodate the larger scale and broader range of programs we would like to provide to the public. A larger exhibition area would permit us to exhibit much more new work than we can currently



Phyllis Bramson

Dancing the Black Away, 2

1979

1979 Volunteers Aid The New Museum

Among the regular volunteers in 1979 were the following:

Thatcher Bailey
Connie Bangs
Shelley Caldwell
Claudia Carr
Elizabeth Carter
Candy Clark
Paula Datesh
Ron Edson
Gary Gale
Elisa Goodkind
Claudia Gould
Karen Hatch
Maxine Hayt
Cham Hendon
Karen Hinds
John Jacobs
Paul Kolderie
Kenyon Kramer
Marcia Landsman
Peter Lee
Jody Moss
Anne Nevin
Carla Nordstrom
Penny Otton
Dawn Prevet

show, given our present limitations. Staff and volunteers are now crowded into tiny office space, which must also function as the viewing area for new work and storage place for slides and archives. More office space is desperately needed.

The Museum is grateful to The New School for its extreme generosity in providing the site where we have been operating since the summer of 1977. It has served us well as we began to establish ourselves as a new institution. Now, however, the search for a new facility is among our major priorities.

We are actively seeking larger quarters where we might relocate within the not too distant future and hope to find a suitable donated space which could serve as our home until we are in a financial position to establish our own quarters. To that end, we are anxious to hear from anyone who can offer assistance in this regard. We are seeking contact with organizations and individuals who would like to be actively involved in contemporary art and ideas and who believe that the presence of a young contemporary art museum would bring a fresh new dimension and interesting diversity of activity to their site.

Corporate Membership

As of December, 1979, corporate members include:

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Exxon Corporation
Helena Rubenstein Foundation, Inc.
International Telephone and Telegraph Corporation
Mobil Foundation, Inc.
Newsweek
RCA
Salomon Brothers
The Sperry and Hutchinson Company
Teachers Insurance and Annuity Association of America
Texaco Inc.
Time Inc.
Warren Equities, Inc.

For further information about corporate sponsorship, contact Dieter Kears, The New Museum's Director of Planning and Development.

Administrative Staff Travel

This year the Museum was represented

at the American Association of Museums annual conference by Maureen Stewart, our Administrator. The conference, which took place in Cleveland during June 3 - 7, is attended by museum professionals and representatives of art service organizations from across the country. Participants participate in a variety of sessions relating to concerns relevant to today's museums and are able to share ideas and knowledge which will be useful to their representative institutions.

Dieter Kears, our Director of Planning and Development, represented the Museum this past March at the Art Museum Development Association annual conference at The Museum of Fine Arts in Boston. Development directors from museums across the country pooled ideas and attended sessions in which topics of discussion ranged from corporate involvement in the arts to the future of federal funding for arts programs.

Dieter received a fellowship to participate in the "Principles of Management for Cultural Institutions" program taught by faculty from the Columbia University Graduate School of Business.

Representatives of arts organizations throughout the East Coast attended the program, sponsored by Museum's Collaborative, Inc. Sessions were held at Arden House, the former estate of Averill Harriman in upstate New York. A week of intensive instruction in February was followed by coursework and special projects which were reviewed in March and presented at Arden House in May. Dieter has also lectured this year to students in New York University's graduate course entitled "The Twentieth Century Museum" as well as to a class of fine arts students at Parsons School of Design.

Marcia Tucker and Dieter Kears have twice travelled to Washington, D.C. to meet with representatives of the National Endowment for the Arts, The National Endowment for the Humanities, The Institute of Museum Services, the American Association of Museums, the International Communication Agency, Mrs. Joan Mondale and members of her staff, and museum administrators in the city.

Jack Boulton, trustee of the Museum, hosted a dinner party in honor of Marcia and Dieter to introduce them to a number of people involved in art and art services organizations in Washington.

This June Dieter travelled to Washington

to represent the Museum at the Vice President's House where a reception was being held by Mrs. Mondale. The occasion honored artists whose work was being shown in the First Western States Biennial Exhibition. In September Marcia and Dieter were guests of Mrs. Mondale at a small dinner party in Marcia's honor at the Vice President's House.

Lynn Gumpert Joins Staff

Lynn began work in March, 1980, following Kathleen Thomas' decision to leave the Museum. Lynn is a graduate of the Univ. of California at Berkeley and received her M.A. from the Univ. of Michigan. Lynn comes to us from the Jewish Museum in New York where she has been a curatorial assistant for over two years.

New And Renewed Members Through December 1, 1979

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Richard M. Allen

Carl Andre

Robert Eddy Armstrong

Atlanta Arts Alliance

Thatcher Bailey

Barbara Balch

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Linda Bastian

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Michael Berger Gallery

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Priscilla Bowden

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Fred Boyle

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Albert Braun

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Christian de Boschnek

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Marjorie Del Parker

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Kit Duffield

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Nancy English

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Rosa Esman

Suzan Etkin

Frederick Eversley

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Julia A. Fenton

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Harriet K. Francisco

Marcia Frankel
June & Edmond Freeman
Stewart Freeman
Vida Freeman
B.H. Friedman
Janet Fruchtman
Emily Fuller
Hansen Fuller Gallery
Richard Fumosa
Galerie Simone Stern
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Barbara Gladstone Gallery
Arthur & Carol Goldberg
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Margaret Goodman
Robert Gordy
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Jerry Gratenstein
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Melanie Greene
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George Gerry Griffin
Friedrich Gross
Peter Gutkin
Richard Haas
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Susan Hager
Sharon Haskell
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Margo Herr
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The High Museum of Art
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Nancy Hoffman Gallery
William J. Hokin
James Holl
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Davie Homer
Davi Det Hompson
Edward J. Horan
Howard Hirshfield Companies
Susan Howard
Bryan Hunt
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Flora Irving
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Robert A. Yassin
Rita Yokoi

Help!

We need assistance from volunteers and interns in the following positions:

Curatorial interns to work side-by-side with our Curatorial Associates, assisting with coordination and installation of exhibitions and research. Typing is necessary, and we prefer individuals who can devote at least four continuous months.

A development intern to work with the Director of Planning and Development, researching possible funding sources, coordinating and implementing such information, and completing grant applications. Typing is helpful.

Spot typists and file clerks for numerous tasks.

Someone to assist with publicity of exhibitions and special events through communications with magazines, newspapers, and independent writers. Help write and distribute press releases. Long term input helpful.

Someone to assist with packing and installing work for exhibitions. We often need experienced help with carpentry and construction.

Archivist to organize library of books, catalogs, archives of slides, articles, and related material pertaining to living artists.

Staff writer needed for help with grant proposal narratives, newsletters and a variety of other creative projects.

Your direct participation in The New Museum affords an opportunity to help shape the direction of a growing young arts institution. This is an excellent opportunity for students and those seeking careers in administrative and curatorial aspects of the arts to gain invaluable experience. If you are interested in volunteering, contact Maureen Stewart at The New Museum.

Staff Profiles

If the New Museum had a personnel department, it would probably be called the "Volunteer Division", as the majority of the museum staff began their pres-



Clockwise from upper left: Susan Logan, Allan Schwartzman, Kathleen Thomas and Robert Price

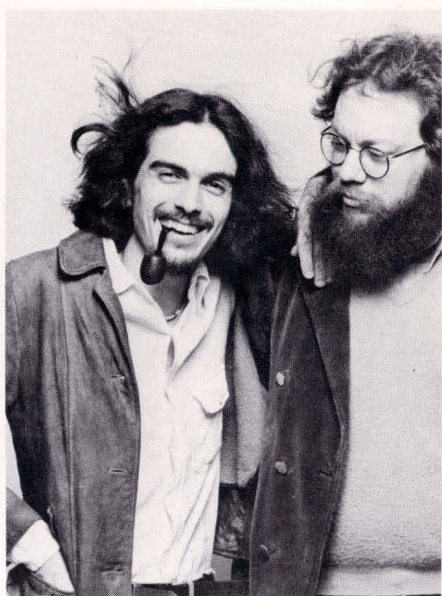
ent associations as unpaid volunteers: a trial and "success" process. When opportunity has knocked, invariably there has been someone waiting in the wings. A case in point occurred in May, 1978, when the International Communication Agency of the United States government invited The New Museum to organize a major exhibition to travel throughout Eastern Europe.

In order to assume this additional project, it was necessary that the existing staff be expanded, and as a result, Kathleen Thomas was enlisted as co-coordinator of this exhibition (with Allan Schwartzman) and hired as a third Curatorial Associate. Having recently completed a Helena Rubenstein Fellowship in Art History and Museum Studies at the Whitney Museum of American Art, she had been volunteering her services at The New Museum since February. Originally from Kansas, which she describes as "one of the few places where you realize that the world is not flat," she pursued studies in art history at Wichita State University and Indiana University at Bloomington before coming to New York City. After the Whitney program, Ms. Thomas felt that "it just didn't make sense to return to Bloomington to study contemporary art." Since her affiliation with The New Museum, she has shared full curatorial responsibilities with associates Susan Logan and Allan Schwartzman.

Bonnie Johnson was hired as an administrative assistant in September, 1978. Ms. Johnson, a painter, is from California where she worked towards a graduate degree in art history at San Fran-



Clockwise from upper left: Bonnie L. Johnson, Marcia Tucker, Dieter M. Kears and Maureen Stewart



Left to right: Emory Craig and Fred Humphrey (former museum gallery guard who left to concentrate full-time on doctoral studies)

cisco Art Institute and California State University at San Francisco. A New York resident for the past two years, Ms. Johnson's varied work experience includes teaching primary school for seven years; managing a museum shop in San Francisco for two and a half years, and working for the International Money Market at the Bank of America.

Emory Craig began working with The New Museum over a year ago as a Museum guard. Since that time, his position has expanded to that of full time Docent/Preparator. Mr. Craig coordinates installations of our shows and oversees the day to day operation of our exhibition space. He frequently lectures to organized groups visiting the Museum. Mr. Craig came to the Museum because of his affiliation with the New School where he is working towards a Ph.D. in philosophy. He attended Louisiana State University as an undergraduate where he received his Bachelor's Degree in Political Science.

Cheryl L. Cipriani was recently hired as a Curatorial Coordinator after Susan Logan took a leave of absence in order to pursue graduate studies at Columbia University. Prior to her present position, Ms. Cipriani worked as a curatorial intern at The New Museum two and a half years ago, and completed her B.A. in fine arts at Kirkland/Hamilton College, Clinton, New York, and Skowhegan School of Painting and Sculpture, Skowhegan, Maine. Since she has returned to New York and The New Museum this fall, she has shared full responsibilities with Curatorial Associ-

ates, Allan Schwartzman, Kathleen Thomas and Preparator, Emory Craig.

CETA

The New Museum was very fortunate in having Laura Miller, a high school student from the city's CETA Summer Youth Program, work with us as an office assistant during July and August.

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Photographer David Hartman
TNM Editor Tim Yohn
Typesetting Goldring
International

The New Museum is indebted to Robert
L. Eller, Leonore LeVine, Matthew
Iaccarino and Thomas Amato for their
special assistance.

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Non-Profit Organization
United States Postage
P A I D
New York, New York
Permit Number 1816