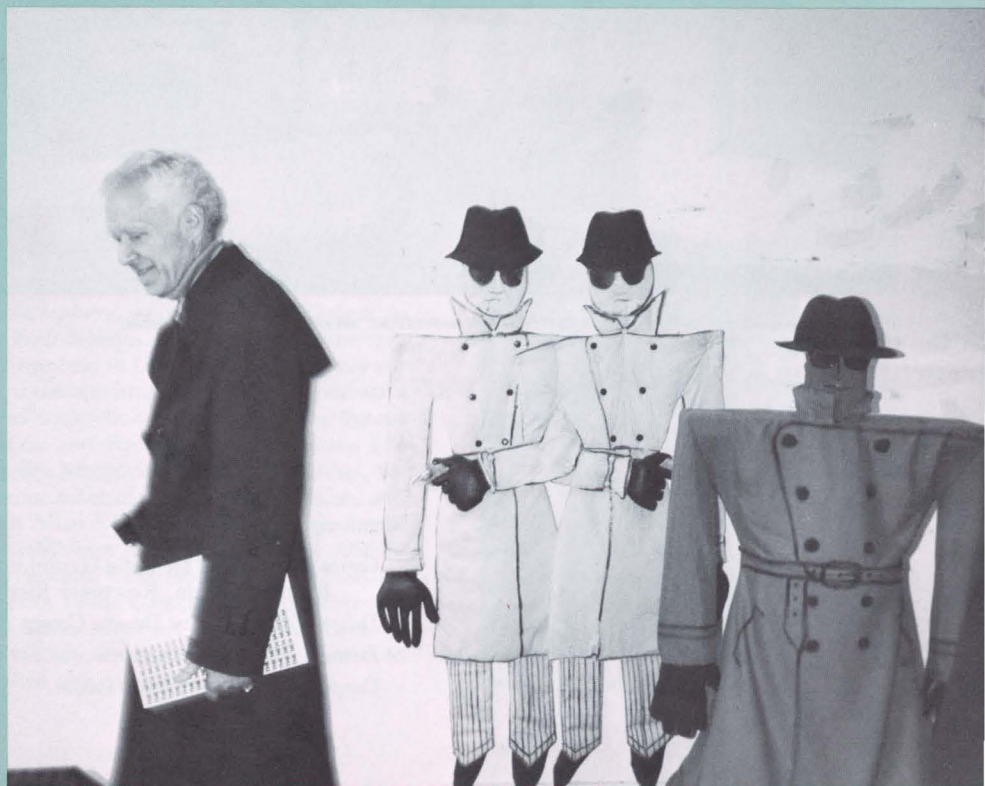


THE NEW MUSEUM NEWS

FALL 1982

ART QUEST member William Berley in the P.S. 1 studio of artist Jennifer Smith as part of the organization's March 1982 Brooklyn Studio Tour



PRESIDENT'S STATEMENT

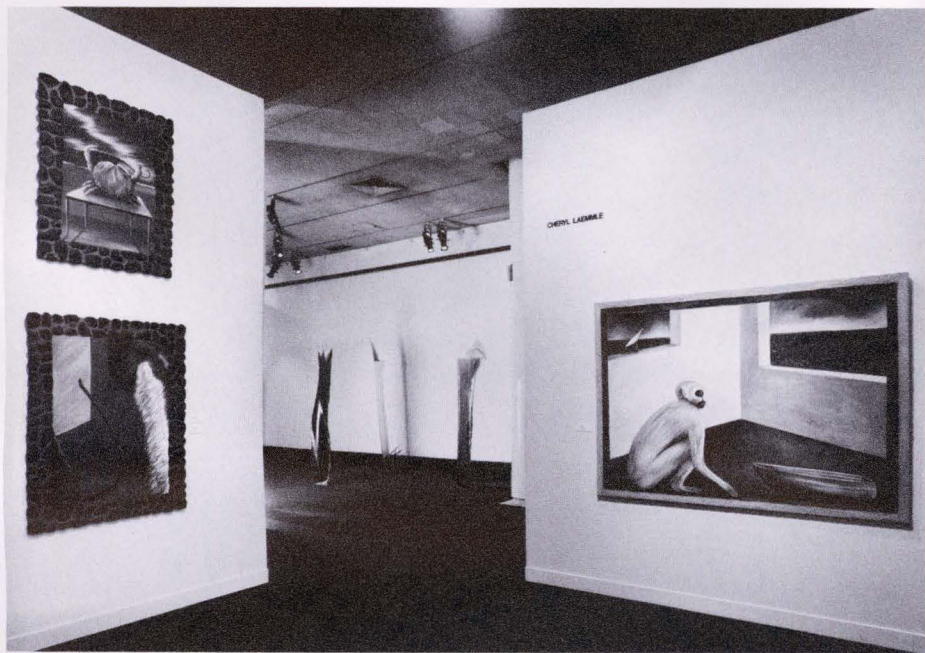
To be able to report that The New Museum completed its fiscal year 1982 in June with a significant surplus fills me with great pleasure. In addition, we were able in one year to earn the entire \$75,000 Challenge Grant from the National Endowment for the Arts by matching it three-to-one with new contributions. This is a great tribute to the Museum's friends, relatively few in number, who have so splendidly provided their support. As a result, we have been able to adopt a budget for the present fiscal year some 25% higher than the last, enabling us to put the operation on a sounder footing and to plan for an expanded program.

A most exciting development in the museum's young life is the prospect of its having permanent premises in a building bearing its name. Until last autumn, such a possibility seemed years away at best, but then a project was brought to us by the Cumberland Investment Group which appeared within our reach. With a number of the Museum's friends joining with Cumberland as investors, the group purchased, in

December, the twelve story building at 583 Broadway in Soho. The plan calls for the Museum to occupy the ground floor and basement, while the upper floors are to be converted into commercial space and apartments. At this writing, financing of the project is being completed and construction is about to get underway.

It also gives me great pleasure to announce the addition of two new trustees to our Board. They are Arthur Goldberg, vice president of the asset management firm of Neuberger, Berman, Inc., and Eugene Gorman, president of Grenoble Mills, Inc. They are both contemporary art collectors, investors in the building project, and able businessmen whose counsel on the Board we shall value. To them and to all my other trustee colleagues I express great appreciation for the time, effort and wisdom which they are so generously furnishing to our growing institution.

Henry Luce III
President



Installation view of the *NEW WORK/NEW YORK* exhibition. Works by Cheryl Laemmle, foreground, and Tom Butter, rear.

THE NEW MUSEUM NEWS

Compiled and Edited by: Nina Garfinkel,
Bonnie Johnson, Rosemary Ricchio
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DIRECTOR'S STATEMENT

The New Museum has had an active and enjoyable spring and summer, and we've begun the fall season in anticipation of a major move some time this year. Thanks to the tireless efforts of our President, Henry Luce III, our Board of Trustees, and Elliot Leonard of our Activities Council, we are optimistic about securing a permanent home for The New Museum in the near future.

We are proud to announce that during the past months, funds have been generously provided by the National Endowment for the Arts, the New York State Council on the Arts, and the Department of Cultural Affairs of the City of New York, which enable us to continue our programs and activities. We are especially grateful for recent major contributions from J. Patrick Lannan, Vera List, Mr. and Mrs. Denis O'Brien, and Mr. and Mrs. Henry Luce III. All of us extend a special thanks to Activities Council member Dorothy Sahn, who has helped us to substantially increase our membership this past season.

A change in staff structure has recently taken place as Dieter Kears, our development officer for the past four years, has become Director of Special Events, assuming the responsibility of organizing all of The New Museum's lectures, symposia, benefits, parties, and membership activities. He will be working closely with Charles A. Schwefel, our new Director of Planning and Development, who joined our staff this fall, and with whom all of us enthusiastically look forward to working.

My own activities this spring included a lecture at Rhode Island School of Design in Providence; an informal discussion at Florida State University in Tallahassee in conjunction with the opening festivities of *New New York*, an exhibition organized by Albert Stewart which included 13 artists who first showed at The New Museum; and a juried exhibition at the Indianapolis Art League. The Young President's Organization held a week-long symposium on collecting and invited my participation in a provocative and lively discussion with Leo Castelli, Jean-Claude and Christo, André Emmerich, Irving Blum, Henry Geldzhaler, Robert Rauschenberg, Andy Warhol, and others, at the Four Seasons. A panel on the same subject was held at U.C.L.A., and I greatly enjoyed the opportunity to actively moderate a panel with fellow museum directors Pontus Hulten and Richard Koshalek of the Los Angeles Museum of Contemporary Art, Sebastian Adler of the La Jolla Museum, and artist Allan Kaprow. Prior to the opening of our exhibition *John Baldessari: Work 1966-80* at Houston's Contemporary Arts Museum, Director Linda Cathcart and I presented an *Arts Update* to the art community; it was so enthusiastically received that we plan to do another this coming year.

This summer, in addition to serving on two National Endowment for the Arts grants panels as well as attending the regular meetings of the Museum Policy Panel, I had the opportunity to visit at length with five young Minneapolis artists who had recently been awarded grants by the Jerome Foundation. In an original and highly successful new program, the Jerome Foundation asked artists to select three critics or curators whom they would like to have the opportunity to meet with individually. Thus far, Peter Schjeldahl and myself have participated in the program. During the summer, The New Museum entertained a group of Los Angeles collectors, led by Marcia Weisman, Los Angeles Museum of Contemporary Art Board member, who met with me for a tour of *Currents: Al Souza and Mary Stoppert*. I was especially pleased to have been invited by the Art Museum Association to speak at the Museum Management Institute, held this year in Berkeley, California. Joseph Noble, Director of the Museum of the City of New York, Harold Skramstad, President of the Greenfield Village and Henry Ford Museums, and I held an afternoon-long symposium on management models. The unique character of The New Museum's non-hierarchical system, often considered controversial, was affirmed by the group of thirty-odd museum professionals as a viable and, for many, desirable mode of organization. The summer ended with an all-day staff outing to intern Jeanne Breitbart's summer home in Connecticut, where we had an opportunity to welcome Diann and Ned Rifkin's newest family member, Amos, born on July 12th.

We look forward, in our sixth year, to another season of exciting exhibitions, lectures, educational events, publications, and membership functions, and hope all of you will join us in enjoying the unique programs and activities offered by New York City's only contemporary art museum.

Marcia Tucker
Director



The New Museum staff picnic

REPORT OF THE DIRECTOR OF PLANNING AND DEVELOPMENT

It is with great pleasure that I report on the highlights of the development campaign during the 1981-82 fiscal year. A total of \$37,344 was received from foundations, including generous grants from the Joseph G. Goldring Foundation, the Albert A. List Foundation, the Henry Luce Foundation, and the Nate B. and Frances Spingold Foundation. Corporate support increased dramatically from the prior year, from \$3,000 to \$11,000, including generous gifts from the Chase Manhattan Bank, Consolidated Edison of New York, Dow Jones, Grenoble Mills, IBM Corporation, and the Mobil Foundation. This growth is especially heartening at a time when all private funding sources are under pressure to assume financial responsibilities formerly undertaken by government agencies. Membership income has also increased to nearly \$19,000, further indicating the continued interest and support of our constituents, both local and national.

Even in the face of lowered expectations for government support, the Museum has continued to benefit from substantial federal, state, and local government grants. These grants have formed the basis of support for all of our activities, and we are most grateful to the National Endowment for the Arts, the New York State Council on the Arts, and the New York City Department of

Cultural Affairs for providing the seminal funds so necessary to our work.

Most significant of all, thanks to the great generosity of Mrs. Vera G. List and her daughter Vikki List, an endowment of \$500,000 entitled The Evergreen Fund has been established to further ensure the financial security of The New Museum. This fund was created by the donation of an important sculpture by Max Ernst, and is an exemplary gift in many ways. We are most pleased to inform all of our friends and donors that unrestricted donations of works of art will be gratefully considered by the Acquisitions Committee, and it is our hope that many more interested and concerned individuals will choose to help the Museum continue to grow by establishing titled funds and endowments.

I have just begun to work at the Museum, taking up where Dieter Kearsse left off in order to become our Director of Special Events. I am delighted and honored to accept this role, and hope to do justice to the trust and confidence placed in me by the Staff and the Board of Trustees of The New Museum.

Charles A. Schwefel
Director of Planning
and Development



Rosemary Ricchio

(L to R) Artist Judith Hudson, Curator Ned Rifkin, Miriam Bloom, and Larry Hyman at the opening reception for NEW WORK/NEW YORK

[In New Work/New York], curators Lynn Gumpert and Ned Rifkin have put together a group divergent in style and imagery whose only common denominator is a pervasive and refreshing concern with craft and technical competence.

Eileen Blair, *The Villager*, February 11, 1982



Bonnie Johnson

A group of children on their Museum visit workshop assisted by Konrad Kaletsch, an intern to The New Museum from Antioch College.

If all museums could utilize the approach taken by Ed Jones at The New Museum the museums could be a valuable extension of the classroom.

Lila Steinberg, *The Villager*, April, 1982

EDUCATION PROGRAM

The New Museum's Education Program is continuing to serve young students in the New York City public schools and youth centers. The program, which combines both community outreach activities as well as museum workshops, remains one of the most innovative of its kind in structure and content. Children are afforded a rare opportunity to learn about museum job functions and installation, to observe and discuss exhibitions of contemporary art, and to participate in artist-led workshops based upon the exhibitions. The workshop leaders are selected on the basis of their knowledge of contemporary art and their ability to convey that knowledge to young students through "hands on" experience. In addition, we have recently included a music workshop in conjunction with our *Currents* exhibition. Since the publication of our last newsletter, our workshop leaders have been: Berrien Fregos, Cheryl Laemmle, and John Neely.

In addition to competent and creative workshop leaders, the program has been enjoying the able assistance of Ethel Singer, intern from Lehman College, for two semesters. Ethel has continued to generously offer her assistance on a voluntary basis beyond the requirements of her college program. Numerous other volunteers and interns regularly perform a variety of duties relating to Education Program activities. Their contributions in this area greatly increase our ability to effectively serve our younger constituents.

This spring, we were extremely pleased to receive a generous grant from the Nate B. and Frances Spingold Foundation towards support of our Education Program. Along with previous grants from Dow Jones, Inc. and Con Edison, their support allows us to continue to pursue this vital and unique approach to museum education. In addition we recently received notification from the Museum Program at the National Endowment for the Arts that a grant will be forthcoming during our current fiscal year. We are most grateful for these sources of support as well as for special contributions from The New Museum's members.

Since April of this year, participating groups have included: P.S.3, P.S.124, P.S.234, and the Morningside Area Alliance in Manhattan; P.S.31 and P.S.144 in Queens; and P.S.84 in Brooklyn. Adult groups which have recently enjoyed exhibition tours or lectures from our Education Director include: Adelphi University, Brandeis University National Women's Committee, City College, Colgate University, Free Synagogue of Westchester Women's Guild, N.Y.U. Gallatin Division, Parsons School of Design, St. Lawrence University, and St. Vincent's Day Hospital.

Ed Jones
Education Director

CURATORIAL REPORT

In addition to exhibitions organized by The New Museum's curatorial staff, we also try to present critical viewpoints other than our own by inviting guest curators to participate in our programs. This year we worked with Mary Jane Jacobs, Curator at the Museum of Contemporary Art in Chicago, and New York based free lance critic Jesse Murry, both of whom organized exhibitions as part of our new CURRENTS series of paired solo shows. For this series, as well as for our ongoing "WINDOW" project, the curators collaborated with designer Joe Del Valle in creating a new publication format; a six-page fold out devoted to the work of one artist. The new publication offers an illustrated text with a researched biography of the artist, and functions as documentation for the completed project. The CURRENTS exhibition concept offers an opportunity for the Museum and the public to view an artist's work in greater depth. We are planning still other formats which will augment a variety of approaches to presenting the work of contemporary artists.

Our review of slides and documentation submitted by artists has been, as ever, an invaluable resource for establishing contact with artists and providing the inspiration for many of our exhibitions. In order to be able to respond more quickly to requests, we have instituted a weekly review of this material. We welcome information from artists who would like to introduce us to their work. Please send labeled slides or photographs, and any relevant biographic material along with a stamped self-addressed return envelope.

Thanks to other curatorial excursions and activities, we also have had access to new and challenging work and ideas. This past spring, through invitations to lecture, jury exhibitions, or participate as panelists, the curators have been able to take part in a variety of events sponsored by other institutions throughout the country. Ned Rifkin lectured on the NEW WORK/NEW YORK exhibition in Baltimore and at the University of Oklahoma in Norman. He also spoke about the work of unaffiliated New York artists at North Texas State University in Denton, and the University of Texas at Arlington. He served as a juror for the *Emerging Artists: '82 Award Exhibition* in Philadelphia, the *71st Annual Art Association of*

Newport Exhibition, Rhode Island, and the *67th Hudson River Annual*, at the Hudson River Museum in Yonkers.

In addition to his publishing activities with the Museum, Ned's book, *Antonioni's Visual Language*, was recently released by the University of Michigan International Research Press. He has also been invited to contribute a paper on Antonioni's *Red Desert* for a symposium in September on the Italian filmmaker organized by Cornell University's Department of Romance Languages.

Lynn Gumpert has also lectured on NEW WORK/NEW YORK at the La Jolla Museum of Contemporary Art while the show as on view at the Mandeville Art Gallery at the University of California at San Diego. She acted as juror for the *55th National Scholastic Art Awards* and served as a panelist for the *New Jersey State Council on the Arts*.

While outside New York City, the curators were often able to arrange studio visits and see exhibitions in local galleries and alternative spaces. In March, Ned visited several studios in Baltimore, and in the Southwest during his lecture tour. In May, Lynn spent four days in Los Angeles visiting artists and Ned visited studios in Chicago where he also attended the *1982 Navy Pier* exhibition, an international art dealer's trade show. Future curatorial visits are planned for Boston, Washington, D.C., Baltimore, and Philadelphia, in addition to trips to New Mexico, Colorado, Wyoming, and Montana.

In addition to overseeing the production of the Museum's catalogs and exhibition brochures and selecting artists to do installations in the "WINDOW" on East 14th Street, Robin Dodds, Curatorial Coordinator, was able to spend some time last spring in Baltimore visiting artists in the area.

The curatorial staff has also participated in various conferences and training seminars. In February, the curators attended the College Art Association's annual meeting in New York, and the Museum hosted an "open house" for conferees. In April and March, both John Jacobs, our Preparator/Registrar, and Robin attended educational programs offered by the New York State Council on the Arts; John participated in seminars on insurance and security/risk management, and Robin on museum publications and exhibition administration.



Marcia Tucker

Participants in The New Museum's June 1982 art excursion to DOCUMENTA 7, in Kassel, West Germany



Marcia Tucker

Lynn Gumpert, Curator, and Lenore Schorr, ART QUEST member, on the Museum's art excursion to DOCUMENTA 7, in Kassel, West Germany.



Participants in The New Museum's June 1982 art excursion to DOCUMENTA 7, in Kassel, West Germany

ARTS UPDATE

The New Museum's curatorial staff presents ARTS UPDATES to Museum members approximately four times during the year. Showing slides collected from numerous studio visits both in and out of New York City, ARTS UPDATES provide an informal, informative view of the newest developments in contemporary art.

Our spring ARTS UPDATE was held on Tuesday, April 20 for an audience of fifty members in the Museum's gallery space. Ned Rifkin presented the work of Julie Bozzi and Nicholas Wood, two artists from Texas, and Ursula Schneider, New York City. Lynn Gumpert, who had just returned from Scandinavia, explored the work of several Swedish artists: Max Book, Kjell Landfors, Sivert Lindblom, Eva Löfdahl, Håkan Rehnberg, Ulrik Samuelson, and Stig Sjölund. Robin Dodds showed the work of Bart Thrall, California; Izhar Patkin, New York City; and Charles Munch, Wisconsin. Marcia Tucker concluded with slides of the work of Joan Moment and Tom Hatch, both of New York City; and Greg Drassler of Champaign-Urbana, Illinois.

The Museum's last ARTS UPDATE was held on Thursday, October 28, at 6:30 p.m. and will be covered in detail in our Spring Newsletter.

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 artist 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. We saw a tremendous amount of art, and a good time was had by all. Many expressed great interest in attending other Museum-sponsored international art excursions, and as a result a similar trip to either France or Italy is being planned for next Spring.



Photography panel discussion for ART QUEST members at the home of Robert Freidus, Director of the Robert Freidus Gallery. (L to R) Sandy Skoglund, photographer; Andy Grundberg, photo critic, NEW YORK TIMES; Robert Mapplethorpe, photographer; Robert Freidus; and Marcia Tucker, Director, The New Museum

ART QUEST

ART QUEST, The New Museum's contemporary collector's forum, has been busy this spring and summer with studio tours, a panel discussion, and a visit to a special collection.

A February tour of New York City's alternative spaces was full of surprises. We began at Fashion Moda, in the South Bronx, where director Stefan Eins and assistant William Scott lit gas lanterns and led our group into the basement of a nearby abandoned school to view two site-specific works by Justen Ladda. Continuing on to ABC No Rio, we were directed to an outdoor mural by John Fekner and Johnny "Crash" Matos on the facade of a now demolished building on Essex Street. We then visited Taller Boricua, a Hispanic artists workshop, Museo del Barrio, and Cayman Gallery, where we had the opportunity to meet and talk with many artists. We ended the day with opening receptions at Just Above Midtown/Downtown and Artists Space.

Because there are many interesting but often overlooked artists living and working in Brooklyn, that borough was chosen for ART QUEST's next studio tour. We visited the studios of Rolando Briseño, Marina Cappelletto, James Elaine, James Holl, Roger Justice and open studios at P.S.1, in Queens. Members and artists ended the tour at the home of Robert and Helen Mandelbaum, whose hospitality, along with their intriguing collection, provided a perfect setting for further enthusiastic discourse.

ART QUEST's April gathering was held in the spacious Tribeca loft of playwright Edward Albee. Surrounded by his fascinating and diverse collection of primitive, twentieth century, and contemporary art, we participated in an informal discussion with him on many current issues of interest.

In May, the group met at the home of dealer Robert Friedus for an informative discussion on contemporary photography with critics Andy Grundberg and Marvin Heiferman, and artists Robert Mapplethorpe, Laurie Simmons, Sandy Skoglund, and Eve Sonneman. The wide-ranging ideas of club members, photographers, dealers, and critics combined to create a lively evening.

Our season ended with a Manhattan stu-

dio tour, visiting artists Katherine Sherwood, Tom Hatch, Lisa Hoch, and Joan Moment. Although caught in an unexpected summer thunderstorm, all were in good spirits by the time we arrived at Marcia Tucker's loft for refreshments and a surprise performance by artists Dean McNeil and Terry Sullivan, who serenaded us with several unusual *a capella* duets about hunting, art collecting, and dead dogs.

As a special benefit to ART QUEST members, Keith Haring has recently completed a specially commissioned limited edition two-color lithograph, which will undoubtedly be a unique addition to many club members' collections.

We would like to enthusiastically thank every one of the artists, collectors, and volunteers, particularly Jody Cremin, Laura Skoler, and Thom Middlebrook, who have helped make ART QUEST's first year an overwhelming success. Very special thanks to Jock Truman, ART QUEST coordinator, who has volunteered countless hours of his time and expertise to make ART QUEST one of the most exciting collectors' organizations in the country.

Membership in ART QUEST is limited to fifty. Members are invited to monthly events, including tours to the studios of unaffiliated artists selected by the Museum's curators, Marcia Tucker, and Jock Truman; lectures; panel discussions; and tours to off-beat alternative spaces and collections. Benefits also include frequent mailings, keeping members informed of a wide spectrum of less well-publicized exhibitions, theatrical events, performances, lectures, and out-of-town happenings. Members also receive all New Museum exhibition catalogs as well as free admission to all Museum special events. A limited edition print will be commissioned each year and will be available exclusively to ART QUEST members. Membership dues, which are \$1000, constitute a special Museum membership category, and will be directly applied towards the support of one exhibition a year. Registration, which begins in the fall, is open throughout the year. Please contact Maria Reidelbach, ART QUEST administrator, at the Museum, for further information.

ART QUEST MEMBERS 1981-82

Mrs. Madeleine Bennett
Isabel and William Berley
Mr. and Mrs. Gerard Bissinger, II
Mr. and Mrs. Selig Burrows
Marilyn and Marshall Butler
Linda and James Cohen
Elaine and Werner Dannheisser
Arlene and Avrom Dof
Ed Downe
Marsha and Bruce Fogel
Sondra Gilman
Carol and Arthur A. Goldberg
Lola and Allen Goldring
Fraunces and Eugene Gorman
Eric Green
Paul C. Harper, Jr.
Susan E. Heitler
Nancy and Robert Kaye
Nanette Laitman
J. Patrick Lannan
Vera List
Mr. and Mrs. Henry Luce III
Mr. and Mrs. Marty Margulies
Judy and Richard Marks
Inger and Denis O'Brien
Mr. and Mrs. Milton Petrie
Michelle Rosenfeld
Mr. and Mrs. Harold Rosenthal
Leslie and Ron Rosenzweig
Dr. and Mrs. Donald Rubell
Arnold Saltzman
Renata and Sidney Shapiro
Herb and Lenore Schorr
Arnold Scassi
Mrs. R.B. Schulhof
Wendy Silverman
Ernestine Singer
Marty Sklar and Froma Eisenberg
Laura and Saul Skoler
Mr. and Mrs. Donald Smith
Emily and Jerry Spiegel

DOCENT TALKS IN THE GALLERY

Marcia Landsman, who has been working with the Museum in various capacities since 1977, has offered to give informal talks about our exhibitions to small groups on Saturday afternoons. Please contact Ed Jones at the Museum at least two weeks prior to the date you wish to schedule. We look forward to offering this expanded opportunity for groups visiting our exhibitions.

FORTHCOMING NEWS

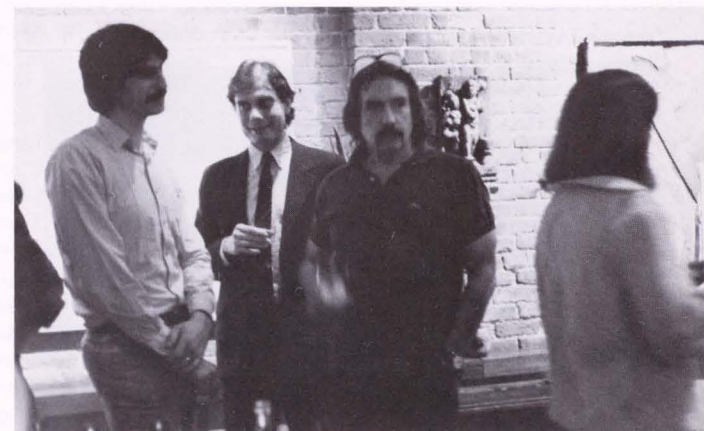
Complete coverage of all The New Museum's fall events, including performances by artists Candace Hill-Montgomery and The Reverend Howard Finster, in conjunction with our CURRENTS exhibition, and a Benefit Preview Performance and week long series by POP-UP PRODUCTIONS, will be featured in our spring Newsletter.

Finster's work succeeds because it is intelligent, aware, and imaginative. His perceptions are keen and his ideas are executed with sophisticated tension.

Adrienne Schmidt, *Washington Market Review*, September 15, 1982

It is a particular pleasure to see the work of John Fekner brought indoors... [He] addressed himself to the problems of atomic waste, both in video and in the large mural... It's a commanding image, and one that has to do with something most people would rather not think about. That has long been one of the true functions of art, and it is upheld here in stalwart style by someone who is both a dreamer and an activist.

John Russell, *The New York Times*, March 19, 1982



(L to R) Ned Rifkin, Curator; Dieter Kearsse, Director of Special Events; and playwright Edward Albee at the Museum's April ART QUEST gathering in Mr. Albee's Tribeca loft.



Lisa Kahane

RECENT ISSUES & PERSPECTIVES: FIGURATION (L to R) Ed Jones, series coordinator; Sandro Chia, artist; Donald Kuspit, critic and Editor, ART CRITICISM; Linda Cathcart, Director, Contemporary Arts Museum, Houston; Lowery Sims, Associate Curator of 20th Century Art, Metropolitan Museum, moderator; Tom Lawson, artist, critic, and Editor, REAL LIFE; Jedd Garet, artist; and Eric Fischl, artist ▼



Lisa Kahane



Lisa Kahane

RECENT ISSUES & PERSPECTIVES: FIGURATION (L to R) Mary Boone, art dealer; Robert Colescott, artist; Neil Jenney, artist; Irving Sandler, art historian and critic, moderator; Judith Linhares, artist; and Peter Schjeldahl, Chief Art Critic, VILLAGE VOICE

LECTURE SERIES

ART AND POLITICS II

In February, three lectures were presented, addressing subjects both directly and peripherally related to contemporary art. The issues raised pertained to the relationship between the fine arts and the social, political, and cultural climate in which they are nurtured. The lectures featured:

"SUPPORT SYSTEMS FOR THE ARTIST"

Brooke Alexander (art dealer, the Brooke Alexander Gallery) and Leon Golub (artist)

"THE 'INS AND OUTS' OF CONTEMPORARY ART: THE POLITICS OF EXCLUSION"

Benny Andrews (artist, head of the Visual Arts Program, N.E.A.) and Eunice Lipton (art historian, S.U.N.Y. at Binghamton)

"INTEGRITY IN ESTHETICS"

Linda Goode-Bryant (Director, Just Above Midtown/Downtown) and Ana Mendieta (artist)

RECENT ISSUES AND PERSPECTIVES: FIGURATION

In May, our Education Department organized two panels which 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:

May 17: Linda Cathcart, Sandro Chia, Eric Fischl, Jedd Garet, Donald Kuspit, Thomas Lawson, and Lowery Sims (moderator)

May 24: Mary Boone, Robert Colescott, Neil Jenney, Judith Linhares, Peter Schjeldahl, and Irving Sandler (moderator)

Transcripts of the lectures and the panel discussions are available for a nominal fee at the Museum. Both events were supported by the Alverlist Lecture Series Fund.



Lisa Kahane

ART & POLITICS, Part II: Integrity in Esthetics, with (L to R) Linda Goode-Bryant, Director, Just Above Midtown/Downtown, and artist Ana Mendieta.



Lisa Kahane

ART & POLITICS, Part II: The Politics of Exclusion, with lecturer Benny Andrews, artist and head of the Visual Arts Program, National Endowment for the Arts.



Lisa Kahane

ART & POLITICS, Part II: The Politics of Exclusion, with lecturer Eunice Lipton, Art Historian at SUNY, Binghamton.



Lisa Kahane

ART & POLITICS, Part II: Support Systems for the Artist, lectures with (L to R) artist Leon Golub, art dealer Brooke Alexander, and Ed Jones, who organized the series.



Artist Christy Rupp's donation to the New Museum's Bizarre Bazaar: four geese sculptures

Rosemary Ricchio



Artist Colette

Rosemary Ricchio



Rosemary Ricchio

Art collector Herbert Vogel and artist Marianne Stikas



Stuart Greenspan, left, Coordinator of the Museum's Bizarre Bazaar Garage Sale

Rosemary Ricchio



Artist David Wells

Lisa Kahane

THE NEW MUSEUM'S BIZARRE BAZAAR

On May 22, The New Museum held its fantastic BIZARRE BAZAAR garage sale at 583 Broadway, which we hope will become the Museum's future home. The event was organized by Stuart Greenspan, who is presently Associate Editor for Art & Auction magazine and a newly elected 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. Cham Hendon decorated an extraordinary cake; Carla Nordstrom baked and sold cinnamon rolls and bagels enjoyed by early buyers; Jeff did portraits while his subjects

drew him; Colette presented a table with her photographs, record albums and books; and David Wells, James Holl, and Martial Westburg sold "artifacts" which they created. Among the many artists who sold garage sale items and provided much needed assistance were Marianne Stikas, Nancy English, Jonathan Santlofer, David Middaugh, Janet Henry, and Peter Julian. Some of the people who donated things to be sold included Holly Solomon, Leo Castelli, Richard Haas, Lowell Nesbitt, and Mary Boone, who, true to her word, sent along a pair of her shoes. While drizzly weather may have deterred some, the BIZARRE BAZAAR attracted a large turn out and raised much-needed revenue for the Museum.

RECENT EXHIBITIONS

NEW WORK/NEW YORK (January 30-March 25, 1982) was the Museum's fourth in this 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 has been 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, Arizona August 21-October 2, 1982

Tyler Museum of Art, Tyler, Texas October 23-December 5, 1982

Ringhouse Gallery, Edmonton, Alberta, Canada January 4-February 15, 1983

Mendel Art Gallery, Saskatoon, Saskatchewan, Canada March 11-April 17, 1983

EARLY WORK (April 3-June 3, 1982) in accordance with The New Museum's commitment to the presentation of the art of the last ten years, was a re-examination of the earlier work of five artists who are well-known and have received critical attention during the past decade. This exhibition provided an opportunity to observe the genesis of ideas from which their more recent work evolved, and to examine the artists' more recent activity in light of their 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, Part II: August 7-September 22, 1982) was the first of an ongoing series which will present the work of four artists in a sequence of paired solo exhibitions. The new exhibition design provides 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, The Reverend Howard Finster and Candace Hill-Montgomery.

EXTENDED SENSIBILITIES: HOMOSEXUAL PRESENCE IN CONTEMPORARY ART (October 16-December 31, 1982), organized by guest curator Dan Cameron, features nineteen artists in the first American museum exhibition addressing questions of homosexuality in art. Artists included in this exhibition are Charley Brown, Scott Burton, Craig Carver, Arch Connelly, 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.

FUTURE EXHIBITIONS

WORKSPACE (January 15-March 16, 1983) functions as an intermediate realm between the artist's studio and the museum exhibition gallery, in many ways bringing the private activity of the artist into public view. Conceived as an ongoing series, it will most often feature work of a highly experimental nature which does not exist in the usual object form, but rather consists of changing, flexible, non-object oriented environmental situations which may involve or be modified by direct audience participation. The work of Eleanor Dube, E'wao Kagashima, and Jamie Summers will be featured in this exhibition.

OUTSIDE NEW YORK: SEATTLE (April 9-June 1, 1983) showcases the work of several artists from Seattle, Washington who have not exhibited extensively in New York and who may not, in some instances, be highly visible within their own community. This will be the third in an ongoing series of OUTSIDE NEW YORK exhibitions organized by The New Museum, in keeping with our intention to show what is being done nationally in other major art centers.

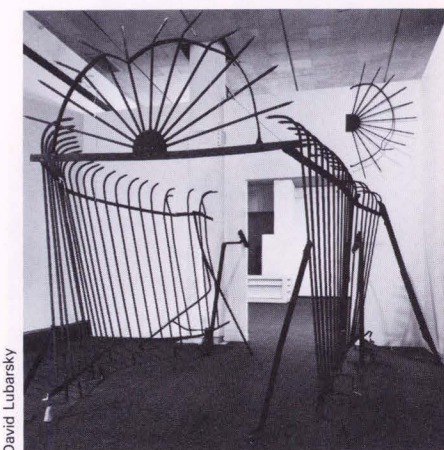
THE NEW MUSEUM "WINDOW"

The New Museum's 14th Street "WINDOW" is located just off Fifth Avenue in the New School Building. "WINDOW" installations are on display for approximately four weeks and are mounted either independently of or in conjunction with the Museum's regularly scheduled exhibitions. The work of the following artists has been exhibited in recent "WINDOW" installations:

Kenneth Shorr "A History of the World" (April 3-June 3, 1982)

POLITICAL ART DOCUMENTATION/DISTRIBUTION Public Works Committee "Don't Buy This" (June 12-July 29, 1982)

Brad Melamed "Daily Dilemmas" (August 7-October 8, 1982)



David Lubarsky

Candace Hill-Montgomery's installation for CURRENTS, Part II.



David Lubarsky

**CHARLES A. SCHWEFEL
DIRECTOR OF PLANNING
AND DEVELOPMENT**

Charles A. Schwefel has recently been named Director of Planning and Development at The New Museum. Mr. Schwefel holds a B.A. from Tufts University, an M.A. in Art History and Museum Administration from George Washington University, and has attended the Institute of Fine Arts in preparation for a Ph.D. in Art History. His background in art and museums includes guest studies at Smith College, fine art instruction at the Academie du Feu in Paris, an internship in the Office of Membership and Development at the Smithsonian Institution, and participation in the inaugural grant cycle of the Institute of Museum Services. Prior to his new appointment, Mr. Schwefel worked in the office of development at the New York Zoological Society.

**DIETER M. KEARSE
DIRECTOR OF SPECIAL EVENTS**

This September, Dieter Morris Kearse became the Museum's Director of Special Events. For over four years, he had served as our Director of Planning and Development, and initiated the creation of his new position in response to a growing demand for more art and development activities, especially in anticipation of the Museum's planned move to a much larger facility in the future. Dieter will also participate in the Museum's recently expanded Activities Council, and will be responsible for exhibition related activities, lectures, symposia, performances, museum trips, and all social functions related to development and fund-raising events.



Rosemary Ricchio

**MARCIA LANDSMAN
GALLERY ATTENDANT**

"After five years at The New Museum, working in various capacities, I feel very fortunate to have witnessed its remarkable growth from newest kid on the block to being an integral part of the cultural life of New York City.

"I studied fine art and art history at Queens College, spent five years at Ms. Magazine, and more recently, a year at Museum Magazine. Museum offered me the wonderful opportunity to write about art, which I discovered to be an exciting and pleasingly exhausting experience. I will shortly begin writing reviews for Arts Magazine and am currently training for the 1983 New York City Marathon."



Fran Rosen

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Vera List
John Phillips
Leslie Rosenzweig
Laura Skoler, Chair
Jock Truman



**JOCK TRUMAN
COORDINATOR, ART QUEST**

When he was Director of the Parsons-Truman Gallery, the word out among young artists was, "If no one else likes your work, let Truman see it," and throughout his career, Jock Truman has remained open to viewing the work of lesser-known artists.

He attended the University of Cincinnati and the Harvard School of Design, where he studied with Josef Albers and Naum Gabo, among others. Mr. Truman worked at the Robert Isaacson Gallery in New York before joining Betty Parsons in 1961. He went on to open his own gallery on 57th Street in 1976.

In addition to his activities as a dealer and collector, he was publisher and editor of "The 57th Street Review," and served as both an art instructor and advisor to the Art Department at Drew University in Madison, New Jersey, where he was a Fellow from 1979-1981. Mr. Truman has also been a member of the Board of Directors of the Foundation of the Open Eye. He currently teaches a popular course at The New School for Social Research entitled "The New York Art World."

Jock Truman joined the Activities Council of The New Museum in 1980 and has served as ART QUEST coordinator since its inception in the spring of 1981.

The New Museum operates a fairly revolutionary organization insofar as museums are concerned. But [it] is highly visible in the mainstream of the art world.

Julia A. Fenton, *Art Papers*, Atlanta, January, 1982

INTERNS JANUARY—JUNE 1982

Lee Arthur
Connecticut College
Jeanne Breitbart
New York University
Peter Brooke
Denison University
Sondra Catarraso
*City College of City University
of New York*
Konrad Kaletsch
Antioch College
Gregg McCarty
Mount Holyoke College
Thom Middlebrook
The School of the Art Institute of Chicago
Ethel Singer
Lehman College
Marjory Solow
St. Lawrence University
Melissa Wolff
Pratt Institute

VOLUNTEERS JANUARY—JUNE 1982

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Carl Blumberg
Mary Campbell
Marvin Coates
Jody Cremin
Joanne Dawe
Mensa Dente
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Claudia Gould
Stuart Greenspan
Susannah Hardaway
Cham Hendon
Heather Holden
Jimmy Ilson
June Kostar
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Rosina Lardieri
Constance Manna
Chris Maartens
Carol McKinney
Carla Nordstrom
Eliza Rand
Elvira Rohr
Carlos Sueños
Matt Urbican
Ellen Vanden Broeck
Rosemary Varlese
Sarah Warren
Terri Weldon
Martial Westburg

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Dora May Aldworth
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Lucille Apgar
Sandra Bacon
Joshua Baer
Arnon Ben-David
Ruth Berger
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Damon Brand
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Nancy Van Goethen
Evert Van Straaten
John Visser
Shirley G. Warshauer
Susan Weil
Guy G. Williams
Mark Williams
David and Laurie Wolfert
Ann Yarowsky

NEW GALLERY MEMBERS AUGUST 1981-JUNE 1982

Baskerville and Watson, Inc.
Ian Birksted Gallery
Susan Caldwell Gallery
Tibor De Nagy
Xavier Fourcade, Inc.
Allan Frumkin Gallery
Harcus Krakow Gallery, Boston
Phyllis Kind Gallery
Robert Miller Gallery
Pace Gallery
Quay Gallery, San Francisco
Touchstone Gallery

Jimenez's work is socially relevant; his images address not just an elitist intelligentsia, but rather the person in the street, which is where he hopes his future public pieces will be.

Nicholas A. Mouffarrege, *New York Native*, May 1982

THE NEW MUSEUM EXHIBITION CATALOGS

EARLY WORK BY FIVE CONTEMPORARY ARTISTS November 1977 \$5.00
 "BAD" PAINTING January 1978 (out of print)
 ALFRED JENSEN: PAINTINGS FROM THE YEARS 1957-1977 March 1978
 \$12.00 Published by Albright-Knox Art Gallery, Buffalo
 NEW WORK/NEW YORK 1977 May 1978 \$5.00
 OUTSIDE NEW YORK September 1978 \$5.00
 BARRY LE VA: FOUR CONSECUTIVE INSTALLATIONS AND DRAWINGS
 1967-1978 December 1978 \$6.00
 THE INVENTED LANDSCAPE February 1979 \$5.00
 SUSTAINED VISIONS April 1979 \$5.00
 IN A PICTORIAL FRAMEWORK June 1979 \$5.00
 DIMENSIONS VARIABLE September 1979 \$5.00
 NEW WORK/NEW YORK 1979 December 1979 \$5.00
 REE MORTON RETROSPECTIVE 1971-1977 February 1980 \$8.00
 OUTSIDE NEW YORK: THE STATE OF OHIO April 1980 \$5.00
 DECONSTRUCTION/RECONSTRUCTION: THE TRANSFORMATION OF
 PHOTOGRAPHIC INFORMATION INTO METAPHOR July 1980
 HALLWALLS: FIVE YEARS July 1980 \$3.00
 INVESTIGATIONS: PROBE•STRUCTURE•ANALYSIS September 1980 \$5.00
 EVENTS: FASHION MODA, TALLER BORICUA, ARTISTS INVITE ARTISTS
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 ALTERNATIVES IN RETROSPECT: AN HISTORICAL OVERVIEW 1969-1975
 May 1981 \$5.00
 STAY TUNED: VIDEO IN THE CONTEXT OF OTHER MEDIA July 1981 \$5.00
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NEW WORK/NEW YORK 1982 January 30-March 25, 1982
 Essays by Lynn Gumpert, Ned Rifkin
 Tom Butter, Tom Evans, John Fekner, Judith Hudson, Peter Julian, Cheryl Laemmle
 45 b/w photos 36 pages \$5.00

EARLY WORK April 3-June 3, 1982
 Interviews by Lynn Gumpert, Ned Rifkin, Marcia Tucker
 Lynda Benglis, Joan Brown, Luis Jiminez, Gary Stephan, Lawrence Weiner
 29 b/w photos 72 pages \$8.00

EXTENDED SENSIBILITIES: HOMOSEXUAL PRESENCE IN
 CONTEMPORARY ART October 16-December 30, 1982

Essay by Daniel J. Cameron
 Charley Brown, Scott Burton, Craig Carver, Arch Connelly, Janet Cooling, Besty Damon,
 Nancy Fried, Jedd Garet, Gilbert & George, Lee Gordon, Harmony Hammond,
 John Henninger, Jerry Janosco, Lili Lakich, Les Petites Bonbons, Ross Paxton,
 Jody Pinto, Carla Tardi, Fran Winant
 40 b/w photos 60 pages \$7.00

THE NEW MUSEUM BROCHURES

CURRENTS

AL SOUZA (June 12-July 29, 1982) Essay by Ned Rifkin \$1.50
 MARY STOPPERT (June 12-July 29, 1982) Essay by Mary Jane Jacob \$1.50
 THE REVEREND HOWARD FINSTER (August 7-September 22, 1982)
 Essay by Jesse Murry \$1.50
 CANDACE HILL-MONTGOMERY (August 7-September 22, 1982)
 Essay by Lynn Gumpert \$1.50

THE "WINDOW"

JOSEPH HILTON (January 30-March 25, 1982) Essay by Robin Dodds \$1.50
 KENNETH SHORR (April 3-June 3, 1982) Essay by Robin Dodds \$1.50
 BRAD MELAMED (August 7-September 22, 1982) Essay by Robin Dodds \$1.50
 THE NEW MUSEUM Binder \$3.00

The New Museum needs your help to continue its programs. Your membership in The New Museum is an opportunity to support art by living artists. We invite your participation.

CATEGORIES OF MEMBERSHIP

INDIVIDUAL

Invitations to exhibition parties
 Current exhibition catalog
 Discount of 25% on museum publications
 Museum newsletter
 Invitation to participate in art excursions
 throughout the country
 Advance notice for "Arts Updates" and
 special Museum events
 Reduced or free admission to special
 Museum events
 Listing in annual report

ARTIST/STUDENT/SENIOR CITIZEN

All benefits of Individual membership,
 available to artists, full-time students and
 persons at least 62 years of age

CONTRIBUTING

All benefits of Individual membership
 Reciprocal membership in participating
 museums throughout the country
 Discount of 40% on membership catalogs

SUPPORTING

All benefits of Contributing membership
 Three exhibition catalogs, of choice, upon
 request

SUSTAINING

All benefits of Supporting membership
 All exhibition catalogs
 Participation in special New York City
 artists' studio tours

SPONSORING

All benefits of Sustaining membership
 Invitations to special events with Museum
 exhibition artists

PATRON

All benefits of Sponsoring membership
 Active participation in all Museum
 activities and special events

BENEFACTOR, FOUNDER

All benefits of Patron membership
 Acknowledgement on Benefactor/Founder
 Plaque

CORPORATE

For information about our Corporate Membership Program
 please contact the Director of Planning and Development.

APPLICATION

I wish to enroll as a member of The New
 Museum in the category indicated below:

___ \$ 30 Individual
 ___ 15 Artist/Student/Senior Citizen
 ___ 50 Contributing
 ___ 100 Supporting
 ___ 250 Sustaining
 ___ 1000 Patron
 ___ 2500 Benefactor
 ___ 5000 Founder
 ___ and above

Museum memberships paid for a twelve
 month period, are tax-deductible to the
 extent allowed by law.

I would like to add \$5.00, or _____
 (specify amount)

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12:00-6:00 pm

W

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