

THE NEW MUSEUM NEWS

Spring/Summer 1983



The New Museum's future home at 583 Broadway in Soho.

PRESIDENT'S STATEMENT

The big news is that, during the course of 1983, The New Museum will be moving into its very own, permanent premises at 583 Broadway, just south of Houston Street. Construction is underway to convert the ground floor and basement into museum space and the upper eleven floors into condominiums. To many of us, the project has seemed like an elephantine undertaking. For, if 1983 is the year of birthing, 1981 was, elephant-like, the year of conception when the opportunity arose and the landmark Astor Building was purchased, and 1982 was the year of gestation when construction financing was put in place and the Museum formally received the donation of its space from the partnership which is developing the building.

Two years ago it had seemed almost unthinkable that the Museum, given its modest resources, could aspire in the short term to ownership of adequate premises right in that gold mine of real estate, Manhattan. That it has come about is a wonderful affirmation of the Museum's future. Meanwhile, we have been grateful to The New School for Social Research for having lent us the premises which we have been oc-

cupying these five years, without which the museum could not have existed.

Sustaining a far more extensive exhibition program in our larger new premises will obviously add greatly to our expense budget. I ask all of you who can to make substantial contributions which will help assure a successful operation in our new building.

Trustee Arthur Goldberg has been elected treasurer of The New Museum, replacing Allen Goldring, who has served as the Museum's first treasurer for the last five years with dedication and invaluable expertise. We are grateful to Mr. Goldring, who continues as a trustee, for the time he has given and the great help he has been as treasurer.

The Museum's staff has now grown to 19 enthusiastic and skillful persons. The trustees are deeply appreciative of their hard work and accomplishments, as they are also to our many volunteers and interns for their important contribution to the Museum's work.

Henry Luce III
President



Displaying the deed to The New Museum's new home at 583 Broadway, as it was received on December 31, 1982, are (L to R) Jonathan Edelstein, Marcia Tucker, Herman Schwartzman, and Elliot Leonard.

THE NEW MUSEUM NEWS

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Marcia Tucker, Mary McFadden, and Henry Luce III welcome guests to ART QUEST's annual membership cocktail party at Ms. McFadden's showroom.

The archetypal alternate museum is the aptly named NEW MUSEUM. Democratic in organization, totally committed to exhibiting only new art, and staffed by historians who not only want to show fresh works, but help the public understand them, THE NEW MUSEUM does indeed add up to an alternative to a rather hide-bound system.

Harry Herbert Sloane, GENTLEMEN'S QUARTERLY, September, 1982

DIRECTOR'S STATEMENT

This year marks the most exciting moment in The New Museum's history, as we prepare to move to our own home for the first time. The ground floor, sub-basement and a portion of the basement in the beautiful landmark Astor Building on Broadway will house The New Museum's exhibition space, offices, library, auditorium and museum shop. The 23,000 square feet of renovated space has been donated by the H.Q.Z. Development group, and we are especially grateful to Jonathan Edelstein and Carol Levy of H.Q.Z., to Elliot Leonard, Esq. of our Activities Council, and to Herman Schwartzman, Board member and Counsel to the Museum, for their extraordinary efforts in securing these new quarters. We are planning to move this summer, and to open to the public in late September with a major survey exhibition of contemporary art tentatively entitled *Language, Drama, Source and Vision*.

As a consequence of the forthcoming move, our staff is undertaking a new analysis of our structure, needs and capabilities. We are organizing into cohesive but interactive departments, clarifying the democratic decision-making process which is essential to

our organization, and affirming our goals and priorities in the face of our anticipated growth.

We are proud to be New York City's only museum of contemporary art, and we remain dedicated to the spirit with which The New Museum first began, a spirit which is experimental, investigative, critical and scholarly, and which is first and foremost devoted to the ideas and issues generated by the art of our own time.

It is thanks to the tireless work of our staff, volunteers, and interns, the generosity of the artists in and outside the New York art community, the wisdom and dedication of our extraordinary Board of Trustees, and the support and belief of those individuals, government agencies, foundations, and corporations that have provided essential financial and moral support throughout the Museum's first six years that we have found ourselves at this crucial and optimistic juncture.

The New Museum belongs to all of you, and we hope you will join us in celebrating this joyful and momentous event.

Marcia Tucker
Director

EDUCATION PROGRAM

The New Museum's Education Program continues to serve public schools and youth centers in our neighborhood as well as many other schools throughout the city which are especially in need of arts programming. By using our current exhibitions as the primary source for the program's activities, we are able to provide children with a personalized introduction to the most recent developments in contemporary art. Our approach includes classroom presentations by Museum staff members, followed by Museum workshops designed and led by selected artists. Recent workshop leaders have included Janet Henry, Terence Sullivan and Jamie Summers.

During the Museum's fall performance event, which was produced by Pop-Up Productions, we were pleased to provide, for the first time, performance workshops for children. Thanks to a generous loan of equipment from Terry Sullivan, we were able to videotape these performances. Another "first" for our program this season included presentations to bilingual classes at P.S. 124 in Chinatown.

During the spring term, we were fortunate to have the able assistance of Jennifer Kehl, who joined our Education Program as an intern from Pratt Institute. Jennifer provided valuable assistance in the planning and implementation of Education Program activities. Also, Jane Hammond has generously volunteered her time during recent classroom activities.

We continue to enjoy the support of the National Endowment for the Arts, the Spingold Foundation, Con Edison, and many of our members who have made special contributions to the program. These contributors have made it possible for us to serve the following schools and organizations since the publication of our last newsletter:

The Drew Hamilton Community Center
P.S. 41 and P.S. 124, Manhattan
P.S. 166, Queens
P.S. 308, Brooklyn

Adult groups which have recently been given exhibition tours or lectures by our Education Director include:

The University of Alabama
N.Y.U. School of Continuing Education
Great Neck Continuing Education
Parsons School of Design
Samuel Field YMHA

Plans are now being made for additions to our programming in the Education Program as we anticipate moving to our new home. We are very excited about the many challenges and opportunities presented by a much larger facility, which will enable us to become a more valuable resource to the community.

Ed Jones
Education Director

Director of Education at The New Museum, Ed Jones, recently joined the Board of Directors of the newly formed National Association of Artists' Organizations as a Regional Representative for New York City. In that capacity, he attended a Board meeting in Washington, D.C. on February 3 and 4 which was held at the NAAO national office.

The New Museum joined the NAAO in 1982 as a founding member. The Association now includes approximately 100 not-for-profit organizations throughout the country which present contemporary artists' work (live, exhibited or published) and/or provide artists services. At the Washington meeting, the Board members met with National Endowment for the Arts officials to promote communication between the federal government and the field, and discussed activities such as information services which will emanate from the NAAO national office.

Artist Jamie Summers working with a group of children from P.S. 146 in Brooklyn, in conjunction with the Museum's Education Program.



Rosemary Ricchio



Window artist Richard Armijo and Robin Dodds, Curatorial Coordinator, at the opening reception for the EXTENDED SENSIBILITIES exhibition.

Rosemary Ricchio

CURATORIAL REPORT

As we gear up for our move into a new facility, the curatorial staff has focused particularly on exhibition planning. Scheduling is an ongoing activity, but exhibition space three times the size of our current gallery presents new and different challenges.

We began this fall season with EXTENDED SENSIBILITIES: HOMOSEXUAL PRESENCE IN CONTEMPORARY ART, a provocative exhibition which engendered much discussion and a wide range of responses. We were pleased to work with guest curator Dan Cameron on the first museum exhibition to explore the impact of gay and lesbian concerns on the current cultural milieu. Our winter exhibition, WORKSPACE, inaugurated a new series of exhibitions, featuring a unique format which functions in an area between the artist's studio and the museum gallery, and allows artists to actively change and develop their installations throughout the duration of the show.

Curatorial travel functions both as an opportunity to keep in touch with art that is being made in areas across the country, and to seek out work appropriate for specific exhibitions. In October, Lynn Gumpert spent four days in Washington, D.C. where she met with 38 artists.

Ned Rifkin made two visits, in November and January, to the Pacific Northwest in preparation for this year's OUTSIDE NEW YORK: SEATTLE exhibition, visiting with 57 artists from that city. Thanks to the Jerome Foundation and the National Endowment for the Arts, we are planning trips to Minnesota, Wisconsin, North and South Dakota, and Iowa. We also met on an ongoing basis with museum colleagues from across the country to discuss and exchange ideas. In addition, Ned met with Italian critics Guido Giubbini and Archillo Sartori in conjunction with their tour of American art museums, coordinated by the International Communications Agency. Similarly, Lynn accompanied Yuan Yun-Sheng, an artist from the People's Republic of China, on visits to the studios of artists Eric Fischl, Leon Golub, David Salle, and Nancy Spero, and, of course, The New Museum.

Thanks to Jeanne Breitbart, Ann Hyman, and other dedicated volunteers, we are near to realizing our goal of promptly responding to artists' correspondence. If you send us labeled slides or photographs, a resume, and a self-addressed stamped envelope, we should be able to return documentation or contact you within two to three weeks.

To my knowledge the show called EXTENDED SENSIBILITIES: Homosexual Presence in Contemporary Art is the first museum show of its kind. And what other museum in the country would touch this topic? Congratulations to those persons who decided they would.

Jeff Weinstein, *Village Voice*, October 27, 1982

Jamie Summers' WORKSPACE installation is like, I imagine, being a razor blade inside of a pyramid. Since these works will continue to evolve and possibly alter radically I urge several visits.

Eric Darton, *East Village Eye*, March, 1983

OTHER PROFESSIONAL ACTIVITIES

LYNN GUMPERT

Curator

Panelist, "New Directions in Art," for the New York chapter of the Friends of the Herbert F. Johnson Museum of Art, New York, New York. September 1982.

Juror, "45th Annual: Artists in Central New York," Munson-Williams-Proctor Institute, Utica, New York. September 1982.

Author, "Compassion Contemplated," in *Compassionate Images*, Paul Krainik, Guest Curator, Herron Art Gallery, Herron School of Art/IUPUI, Indianapolis, Indiana. November-December 1982.

Guest Lecturer and Panelist, "Art Now: New York/Toronto," Ring House Gallery, University of Alberta, Edmonton, Canada. January 1983. (In conjunction with NEW WORK/NEW YORK, circulated by the American Museum Association.)

Panelist, "Contemporary Patronage: A New Role for Museums," for *The American Kunsthal*, College Art Association, Philadelphia, Pennsylvania. February 1983.

Panelist, "Creators/Curators/Critics: Symposium on Contemporary Arts," Mendel Art Gallery, Saskatoon, Saskatchewan, Canada. March 1983. (In conjunction with NEW WORK/NEW YORK, circulated by the American Museum Association.)

Panelist, Ohio Arts Council, Individual Artists Program Fellowship Advisory Panel, Columbus, Ohio. March, 1983.

ED JONES

Education Director

Panelist, New York City Art Educators' Conference, New York, New York. November, 1982.

Seminar participant, "Museum Education: Strategies for Effective Programming," funded by the W.K. Kellogg Foundation, Field Museum of Natural History, Chicago, Illinois. February, 1983.

DIETER M. KEARSE

Director of Activities and Special Events

Lecturer, Graduate Arts Administration Course, Drexel University, Philadelphia, Pennsylvania. November, 1982.

NED RIFKIN

Curator

Guest Lecturer, "Contemporary Mannerism," Brown University, Providence, Rhode Island. October, 1982.

Guest Curator and Panelist, "Drama of the Real: The Films of Frederick Wiseman," Institute of Contemporary Art, Boston, Massachusetts. October, 1982.

Juror, Pennsylvania State Council for the Arts, Awards to Visual Artists, Harrisburg, Pennsylvania, October, 1982.

Juror, New Jersey State Council on the Arts, Sculpture for Liberty State Park in Jersey City, Trenton, New Jersey. December 1982.

Juror, "Artists' Alliance Exhibition," Tampa, Florida. December, 1982.

Guest Lecturer, "Signs of the Times," Indianapolis Museum of Art, Indianapolis, Indiana. February, 1983.

CHARLES A. SCHWEFEL

Director of Planning and Development

Attended, Legal Issues in Museum Administration Conference, New York State Council of the Arts, New York, New York. October, 1982.

Attended, Legal Problems of Museum Administration Course of Study, American Law Institute-American Bar Association, sponsored by the National Endowment for the Arts and the Smithsonian Institution, Washington, D.C. March, 1983.

MAUREEN STEWART

Administrator

Panelist, "The Future of the Arts in New York City," Women's City Club of New York, New York, New York. October, 1982.

MARCIA TUCKER

Director

Author, "East Meets West Again . . . and again . . .," published in the exhibition catalog for *Shift/LA/NY*, organized by the Newport Harbor Art Museum, Newport Beach, California. September 1982.

Panelist, "Collectors and Contemporary Art," Brainerd Art Gallery, State University of New York at Potsdam, New York. October 1982.

Panelist, "Discovering New Talent," Guggenheim Museum, New York; and "So Now You're Unemployed . . . Moving Up in the Profession," Art Museum Association conference, Chicago, Illinois. November 1982.

Lecturer, "Issues in Contemporary Art," Flint Institute of the Arts, Flint, Michigan. November 1982.

Lecturer, "Issues in Contemporary Art," Phoenix Art Museum, Phoenix, Arizona. January 1983.

Lecturer, "An Unorthodox Approach to the Art of the 80s," Museum of Contemporary Art, La Jolla, California. February 1983.

Moderator, "Criticism for the 80s: Who's in Charge Here?," AICA (International Art Critics Association), New York City. February 1983.

Speaker, "Museum Programming," Columbia University, New York City. February 1983.

Speaker, "The State of the Visual Arts," The New School for Social Research, New York City. March 1983.

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 fall ARTS UPDATE was held on Thursday, October 28 in the Museum's gallery space. Lynn Gumpert presented the work of artists Michael Kessler, of Fleetwood, Pennsylvania; Bill White, of Baltimore, Maryland; and Ilene Segalove, of Venice, California. Ned Rifkin showed the work of Moira Dryer, Cynthia Eardley, Steve Ellis, and Deborah Kass, all of New York City; and Ken Little, Norman, Oklahoma. Robin Dodds focused on three more New York artists, Patrick Brennan, Jonathan Lasker, and Yitzchack Livneh. Marcia Tucker discussed slides of California artist James Croak; Barbara Kassel, Baltimore, Maryland; Kate Ericson, Melvin Ziegler and Don Leicht, of New York City; and the O.K. Harry Gallery, at the Rhode Island School of Design, in Providence.

On Tuesday, January 18, the Museum held its winter ARTS UPDATE in a Graduate Center classroom in the New School for Social Research. Robin Dodds showed slides

of the work of four New York City artists, Kevin Adams, Aura Rosenberg, Mark Saltz, and Yola Shashaty; Roger Boyce, of Oakland, California; and Lance Kiland, Minneapolis, Minnesota. Ned Rifkin presented the work of artists Arnold Fern, New York City; George Green, Jersey City; Ralph Helmick, Boston; Frederick Holland, Chicago; and Herbert Wentscher, Erbringen, West Germany. Marcia Tucker concluded with the work of four more New York artists, Ken Aptekar, Paula Coltery, Claudia Fitch and Shelly Kaplan; and Dale Frank, of Singleton, Australia.

MUSEUM TO PUBLISH VOLUME ON CONTEMPORARY ART ISSUES

We were extremely pleased to receive notification recently that the Henry Luce Foundation has approved a grant of \$60,000 to The New Museum. This grant, which was made possible through the Luce Fund for Scholarship in American Art, will be used to compile and publish a volume of critical essays addressing important issues raised by contemporary art in recent years. Related fields of inquiry such as philosophy, anthropology, and psychology will be examined as they relate to recent developments in the visual arts. The book will be edited by Marcia Tucker with the assistance of Museum staff members and Tim Yohn of McGraw Hill & Co.

We are delighted that the Luce Foundation has enabled us to undertake this important project, which will add significantly to the body of resource material available to researchers and students of contemporary art throughout the country.



Special guest Grace Glueck and ART QUEST member Isabel Berley at a gathering hosted by Arthur and Carol Goldberg.

Bonnie Johnson

Jock Truman discusses the group's upcoming events with guests and staff members at ART QUEST's annual membership party, held on September 9 at Mary McFadden's showroom.

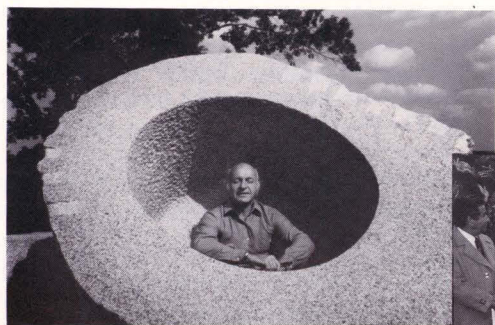


Lisa Kahane



Ned Rifkin

Artists Barry Le Va, Elizabeth Murray, and Bruce Nauman discuss their work and ideas with Marcia Tucker and ART QUEST members at a special holiday gathering held at the home of Jock Truman on December 21.



Marcia Tucker

Sidney Shapiro enjoys the acoustics in "Momo Taro," a sculpture by Isamu Noguchi at Storm King. The visit to Storm King was part of ART QUEST's September 25 Sculpture Garden Tour.



Charles Schwefel

Painter Nachume Miller discusses his work with ART QUEST members at a studio tour of unaffiliated artists. Other artists the group visited this season are: Arnold Fern, Michael Gitlin, Lori Goodman, Sandra Kraskin, John Meldelsohn, Jonathan Waite, and Herbert Wentscher.



Marcia Tucker

As part of ART QUEST's Sculpture Garden Tour, members also received a guided tour of Wave Hill Sculpture Gardens, pictured here, and made an unplanned stop at the Gowanus Memorial Art Yard in Brooklyn to see an outdoor exhibition entitled "The Monument Redefined."

GOOD LOOKING: Who's presently putting the "post" in post-modern? Which promising painters are most likely to make next year's Artforum Magazine centerfolds? By joining ART QUEST, a tour-and-lecture program sponsored by the grande dame of New York's alternative art centers, The New Museum, you'll be among the first to know.

Robert Knafo, "Pulse," GENTLEMEN'S QUARTERLY, December, 1982



L to R, Rhonda Zwilling, artist; Gracie Mansion, artist and gallery director; and artists Don Herron, Stephen Lack, and Valery Olsteneau, at the Famous exhibition at the Gracie Mansion gallery, during our Artists-in-Residence Studio Tour.



Josh Baer (center), Co-Director of White Columns, speaking to Museum members during our annual Artists-in-Residence Studio Tour.



L to R, Charles A. Schwefel, The New Museum's Director of Planning and Development at the Museum; Mary Campbell, Director of the Studio Museum in Harlem; and Alice Zimet, Contributions Officer at the Chase Manhattan Bank, at the reception following the annual Artists-in-Residence Studio Tour.



New Museum Administrator Maureen Stewart with Reine Hauser and Janet Henry, curators of the ANGRY ART exhibition, at the reception at the home of Robert and Betsy Miller following our annual Artists-in-Residence Studio Tour.



Gallery director Robert Miller, left, at the reception at his home following the Museum's annual Artists-in-Residence Studio Tour, with guests Robert Pincus-Witten and John Cheim.

photos by Rosemary Ricchio

ANNUAL ARTISTS-IN-RESIDENCE STUDIO TOUR

This fall The New Museum took a slightly different approach to our Artists-In-Residence studio tour, held annually for senior category members and ART QUEST participants. Rather than visiting individual artists' studios, the Museum provided a bus tour of unusual and out-of-the-way alternative spaces and an introduction to a new museum uptown. Members gathered on Saturday morning, November 13, at WHITE COLUMNS in Soho, where Josh Baer, Co-Director of the space, described its history and its focus on direct interaction with artists, and Patrick McCarthy, one of the artists included in their current exhibition, spoke about his work. The next stop was Chinatown, where the group attended the "Angry Art" exhibition at the BASEMENT WORKSHOP. We were welcomed by Director Fay Chiang, and the curators of the exhibition, Reine Hauser and Janet Henry, discussed the show with the group. Then on to GRACIE MANSION's "Famous" exhibi-

tion in the East Village, where Ms. Mansion and artists Rhonda Zwilling and Stephen Lack spoke about the exhibition of celebrity portraits by over 100 artists, and described the unusual concepts on which the gallery is based. From there the tour moved to the STUDIO MUSEUM in Harlem. Mary Campbell, Director of the Museum, discussed the various stages in its development as a space devoted to the work of black artists, and then escorted us through their newly renovated building on 125th Street. The day concluded with cocktails and a buffet prepared by The New Museum's Activities Council at the beautiful home of Robert and Betsy Miller, where participants relaxed and enjoyed the fabulous art collection and gracious hospitality of our hosts.

Most importantly, this establishment's commitment to living artists means that it will remain vital for a long time to come.

Harry Herbert Sloane, GENTLEMEN'S QUARTERLY, September, 1982



Artist John Henninger poses a question to panelists (L to R) Ingrid Sischy, Daniel Cameron, moderator Arlene Raven, John Perreault, Harmony Hammond, and Roger Litz.

photos by Rosemary Ricchio

LECTURE SERIES

RECENT ISSUES AND PERSPECTIVES: HOMOSEXUAL SENSIBILITIES

In conjunction with our EXTENDED SENSIBILITIES exhibition, the Museum organized two panel discussions in November which examined homosexual sensibility in the visual arts and its influence on contemporary culture in general. The moderators and panelists offered varied and insightful commentaries, followed by numerous questions from the audience. These events, which drew a great deal of interest and support from the gay and lesbian communities, as well as our other Museum constituents, illustrate our continuing effort to enable the public to participate in a forum dealing with important issues in contemporary art and its interaction with society. The panels were:

"IS THERE A HOMOSEXUAL ESTHETIC IN CONTEMPORARY ART?"

November 15, 1982

Daniel Cameron (guest curator of The New Museum's EXTENDED SENSIBILITIES), Harmony Hammond (artist and art writer), Roger Litz (Director, Roger Litz Gallery), John Perreault (poet, fiction writer, and art critic), Arlene Raven (Founder, *Chrysalis* magazine, moderator), Ingrid Sischy (Editor, *Artforum*)

"WHAT IS THE IMPACT OF HOMOSEXUAL SENSIBILITY ON CONTEMPORARY CULTURE?"

November 25, 1982

Arthur Bell (writer, *Village Voice*), Jim Fouratt (impresario and performer), Bertha Harris (author of *Lover*), Kate Millet (author and artist), Vito Russo (author of *The Celluloid Closet*), Jeff Weinstein (writer, *Village Voice*), Edmund White (author of *A Boy's Own Story*)

Transcripts of the panel discussions are available from the Museum for a nominal fee. The event was generously supported by the Alverlist Lecture Series Fund.



David Lubarsky

Installation view of EXTENDED SENSIBILITIES: HOMOSEXUAL PRESENCE IN CONTEMPORARY ART. Works by (L to R) Betsy Damon, Jerry Janosco, Nancy Fried, and Jody Pinto.



photos by Rosemary Ricchio

Panelists (L to R) Arthur Bell, Jim Fouratt, Kate Millet, moderator Bertha Harris, Vito Russo, Jeff Weinstein, and Edmund White.

AN UNORTHODOX APPROACH TO ART IN THE EIGHTIES

On Tuesday, February 1, the Museum presented a special art evening for New Museum Members and their guests. The event featured a lively and provocative slide lecture by the Museum's Director, Marcia Tucker, entitled *An Unorthodox Approach to Art in the Eighties*. Ms. Tucker, who focused on sculpture, installations, and figurative painting of the past few years, discussed the work of sixty-seven well-known, as well as somewhat more obscure, artists. The lecture took place in the New School building at 66 West 12th Street and was attended by over 125 members and friends. The event was followed by a wine and cheese reception in the Museum's gallery space, where participants viewed our WORKSPACE exhibition and continued the discussion.

STATE OF THE ARTS

On March 21, The New Museum inaugurated a series of panel discussions entitled STATE OF THE ARTS, designed to investigate the interrelationship of the visual arts with other areas, such as music, film, dance, and theatre. This first panel focused on "The Changing Proscenium: The Interrelationship of Theatre and the Visual Arts." A second discussion, investigating the relationship between music and the visual arts, is scheduled to be held on May 17. This will be covered more extensively in our fall newsletter.

"EXTENDED SENSIBILITIES: Homosexual Presence in Contemporary Art," is not just a group of gay artists gathered at The New Museum to assert their homosexuality. It is a wonderful example of how artists can employ their unique sensibility to express an aesthetic that transcends cultural and sexual stereotypes. Here content goes beyond gays "only" and speaks to everyone.

Marilyn Mizrahi, *The Villager*, November 4, 1982

REPORT OF THE DIRECTOR OF PLANNING & DEVELOPMENT

On behalf of the staff and Trustees of The New Museum, it gives me great pleasure to thank the many wonderful and generous members, friends, volunteers, and donors who have helped us so much during the past seven months. I am delighted to report on the highlights of the development campaign as of January 31, 1983.

Support for general purposes has continued to increase dramatically over the prior year, as follows: gifts and grants from foundations totaled \$31,000, almost double last year at this time, including major support from The Owen Cheatham Foundation, The Sondra & Charles Gilman, Jr. Foundation, The Joseph G. Goldring Foundation, the Jerome Foundation, and the Spingold Foundation; corporate support has also increased, totaling \$8,250, and is well on its way to our goal of \$15,000, including major gifts from The Chase Manhattan Bank, Consolidated Edison of New York, Dow Jones & Company, Exxon, Grenoble Mills, Ltd., IBM, and National Distillers and Chemical Corporation; contributions from individuals have far and away led the field with substantial increases totaling \$65,000, including significant gifts from Elaine & Werner Dannheisser, J. Patrick Lannan, Viki List, Mr. and Mrs. Henry Luce III, Mr. and Mrs. Herbert C. Lust III, Inger & Denis O'Brien, Mr. and Mrs. Milton Petrie, Agnes G. Saalfeld, and Risa Sussman.

With support from trustees Allen Goldring, Eugene Gorman, and Vera List, we undertook a special year-end campaign for individuals, soliciting over 1,200 members, friends, and prospective donors, who responded enthusiastically, including substantial gifts from Mr. and Mrs. William B. Bram, Anne S. Dayton, Wendy Lehman, Courtenay and Steven J. Ross, Judith N. Ross, David Samuels, Muriel Siebert, and Marion Stroud Swingle. Membership over all has also increased at an exciting rate, with over 600 members contributing \$13,625, well ahead of 1981-82. As a result of increased participation by individuals at all levels, a new Membership Committee has been created, co-chaired by Dorothy Sahn, who has already attracted 21 stalwart volunteers to assist us in a major membership drive, to commence this spring. Plans are also under way for a special campaign for Gallery Members, including participation in special events next fall, to be led by trustee Elaine Dannheisser. We are also considering ways to further expand our national constituency at all levels of support and participation. In sum, private support for operating needs has continued to increase beyond expectation, giving further credence to our

belief in the genuine interest and concern of our audience, our constituents, and the general public.

Our broadening base of private support continues to be matched by substantial public support from government, including the National Endowment for the Arts, the New York State Council on the Arts, and the City of New York, Department of Cultural Affairs. We are most grateful to these agencies, whose support has formed the basis for all our activities, especially exhibitions, catalogs, and education. Applications to these and other agencies continue apace, and we look forward to renewed and increased participation from government, which is so essential to our chartered purposes.

In order to ensure the future financial stability of The New Museum, contributions to endowment funds have further augmented this important financial footing. These include a major gift to the Vera G. List Endowment Fund and a seminal gift to create the Nanette L. Laitman Endowment Fund. We have also received a number of important works of art for the semi-permanent collection, which continues to grow, and we are especially grateful to William Copley, Carol and Arthur Goldberg, Jerald Ordover, Barbara and Eugene Schwartz, and Dr. & Mrs. Louis R. Wasserman for their gracious and generous gifts. Plans are under way to further enhance these giving programs, including a program for deferred gifts for endowment, and we hope that our friends and donors will continue to support the Museum through gifts to the collection.

All of these expressions of support come at a most auspicious time, as we prepare to relocate to SoHo's landmark Astor Building at 583 Broadway. This project is very important in many ways, particularly in that it represents a significant partnership between business, private investors, and a charitable institution, whereby an important landmark has undergone renovation for an imaginative mixed-use. We have already received many expressions of welcome from the community, and hope that many more people will view this project as an exemplary partnership in the furtherance of charitable purposes as a part of a profit-making enterprise.

For all your efforts and generosity, The New Museum continues to provide its audience with the very best exhibitions, programs, publications, and activities, on behalf of contemporary art and living artists. We are most grateful, and look forward to your continued participation in this important endeavor.

Charles A. Schwefel

Director of Planning & Development

REPORT OF THE DIRECTOR OF ACTIVITIES AND SPECIAL EVENTS

Exhibition openings have been especially celebrated events this year at The New Museum. The reception for CURRENTS, which opened our fall exhibition season last September, featured memorable performances by two artists, The Reverend Howard Finster and Candace Hill-Montgomery. The October reception for EXTENDED SENSIBILITIES was followed by a party for Museum guests at Danceteria, where those who stationed themselves on the first floor witnessed a no-holds-barred performance by the incomparable Divine. Although the February reception for WORKSPACE coincided with a record-setting blizzard, Robert Freidus hosted a wonderful pre-opening dinner party at his home for those who managed to arrive on foot; nearly 400 hearty types managed to find their way to the Museum and afterward to another party for Museum members at Danceteria. We plan to continue scheduling similar special events in conjunction with exhibition openings. As they are becoming more and more crowded, however, we are forced to become stricter about limiting attendance to members only. If you are not a member now, we urge you to become one and join us in all our activities.

During the 1982-83 season the Museum has undertaken three benefit events, each very different in focus. The first, on October 1, was a benefit preview and reception for performances by Pop-Up Productions, a Los Angeles-based collaborative group whose work draws from the visual arts, theatre, and film. On New Year's Eve the Museum hosted an appropriately noisy and high-spirited benefit party, which featured a performance by rock star Nina Hagen. Hundreds joined us at Earth's Edge, a recently rediscovered Polish Wedding Palace complete with Grand Ballroom and working bathrooms, to welcome 1983.

On April 28 we presented a more formal benefit event. "Hats Off! Celebration IV" was a silent auction and gala dinner dance at the Metropolitan Club, 1 East 60th Street. Guests had an opportunity to pur-

chase hats of every possible kind which had been created by some extremely innovative artists, both well-known and not. This event was preceded by a reception for the Benefit Committee members hosted by Mary McFadden in her extraordinary showroom.

In addition to periodic ARTS UPDATES, (open to members only), when our Director and Curators share slides and information about emerging artists' work they have seen throughout the country, we organize a number of lectures and symposia to which the general public is invited. Last November we presented two panel discussions in conjunction with the exhibition EXTENDED SENSIBILITIES.

This spring we inaugurated our STATE OF THE ARTS lecture series, in which ideas and issues relating to various contemporary art forms will be examined periodically. Our first panel, "A Changing Proscenium," explored the interrelationship of theatre and the visual arts. Various forms of new music and the visual arts will be discussed on May 17, in the second panel of this series. Each is followed by a reception so that the audience may meet the panelists. On May 24, under the auspices of "Britain Salutes New York 1983," the Museum will present THE NEW GENERATION: POPULAR BRITISH CULTURE TODAY, an investigation of the interdisciplinary relation between various contemporary art forms in England, followed by a festive reception to celebrate this festival, whose honorary patrons are Mrs. Ronald Reagan and H.R.H. The Prince of Wales.

The Museum's new home, where we will open next fall, will provide us with considerably more space; it will include a small auditorium in which to hold special events. We are planning a variety of exciting activities in honor of this important occasion, and look forward to a very busy and extremely interesting year ahead.

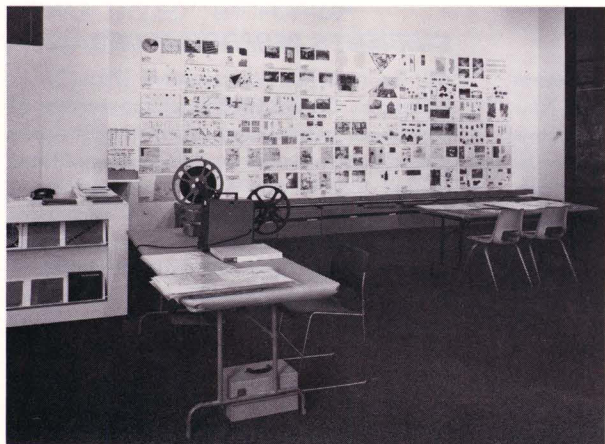
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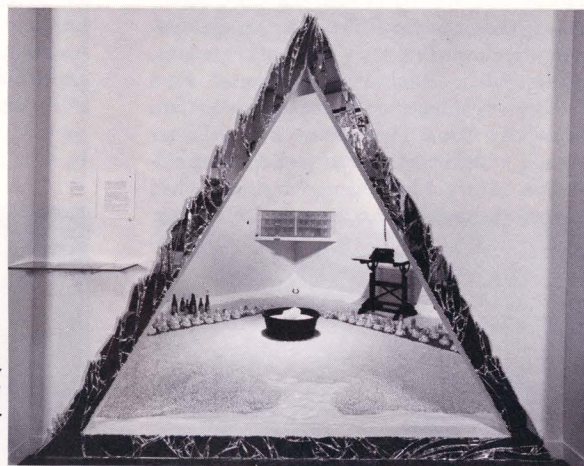
Artist Jerry Janosco at the EXTENDED SENSIBILITIES opening reception.



Rosemary Riccio



Installation view of the work of Eleanor Dube in the **WORKSPACE** exhibition.



Entrance to Jamie Summers installation, "Metamorphic Rite," in the Museum's **WORKSPACE** exhibition.



Installation view of the work of E'wao Kagoshima in the **WORKSPACE** exhibition.

Summers's crystalline rock-salt room installation is a pristinely evolving, glacially mystical oasis of calm — with encrusted objects, glassy triangular forms, hatching phallic egg shells, a psychological purpose.

Kim Levin, "Centerfold," *Village Voice*, March 15, 1983



"WINDOW" installation by artist Gary Falk.

David Lubarsky

RECENT EXHIBITIONS

WORKSPACE (January 15–March 16, 1983) was the Museum's first show using a new and unusual exhibition format, featuring work of a highly experimental nature which does not exist in the usual object form, but rather consists of changing, flexible, non-object-oriented environments which may involve and be modified by direct audience participation. **WORKSPACE** functions in an intermediate realm between the artist's studio and the exhibition gallery, in many ways bringing the private activity of the artist into public view. The work of artists Eleanor Dube, E'wao Kagoshima, and Jamie Summers was featured in this exhibition.

OUTSIDE NEW YORK: SEATTLE (March 26–June 1, 1983) is the third in our ongoing series of **OUTSIDE NEW YORK** exhibitions, in keeping with our intention of showing what is being done nationally in other major art centers. This exhibition 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 in their own community.

This exhibition features the work of artists Paul Berger, Marsha Burns, Dennis Evans, Randy Hayes, Fay Jones, Alan Lande, Barbara Noah, and Buster Simpson.

FUTURE EXHIBITIONS

EVENTS (June 11–July 20) will be the second in this ongoing series of exhibitions organized by the Museum to provide exposure for artists' groups which have formed in response to exclusion from the esthetic mainstream. The collaborative or cooperative artist-run organizations invited to participate will conceive, organize, and install exhibitions in the Museum space, embracing a more democratic approach to exhibiting art and allowing a great variety of social and esthetic concerns to be expressed in a number of different ways. The groups included in this exhibition will be *Heresies*, a feminist collective, and *En Foco*, a network of Hispanic photographers.

LANGUAGE, DRAMA, SOURCE, AND VISION (September 23–November 9) will be The New Museum's inaugural exhibition in its new home. The show will trace critical changes in the attitude, intent, methodology, and style of contemporary painting, sculpture, photography, video, and performance pieces, focusing on four major themes: 1. The concern with language, either as an integral aspect of the work or as epistemological exploration. 2. The influence of theatre, as a mode of presentation, a narrative structure, and a dramatic event. 3. The importance of mass media, including television, newspapers, film, and advertising as a major source of imagery and method in contemporary art. 4. Works of art in a non-objective mode, which explore issues by means of visual metaphor, abstraction, or systemic analysis.

The work of approximately fifty artists will be represented, selected from the over 300 whose work has been exhibited at The New Museum or been included in **ART QUEST** studio tours, and **ARTS UPDATE** lecture series. This exhibition will provide both an overview of the Museum's exhibition activity in its six-year history and, more importantly, a review of some of the crucial concerns that have characterized the art of our own time.

THE 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 or in conjunction with the Museum's regularly scheduled exhibitions. The work of the following artists has been exhibited in recent **WINDOW** installations:

Anne Turyn "Lessons and Notes" (October 16–November 17, 1982)

Richard Armijo "Miguel de la Madrid: He's the Guy I Like" (November 25–December 30, 1982)

Gary Falk (January 15–March 16, 1983)

Buster Simpson (March 26–June 1, 1983)

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- 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
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 JAMIE SUMMERS (January 15-March 16, 1983) Essay by Lynn Gumpert \$1.50
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For information about our Corporate and Gallery Membership Programs please contact the Director of Planning and Development.

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