

The New Museum
OF CONTEMPORARY ART

FALL 1993 VOL. 1 NO. 3
New York



The New Museum

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What's Inside...

Trade Routes

Thornton Dial

Testimonio

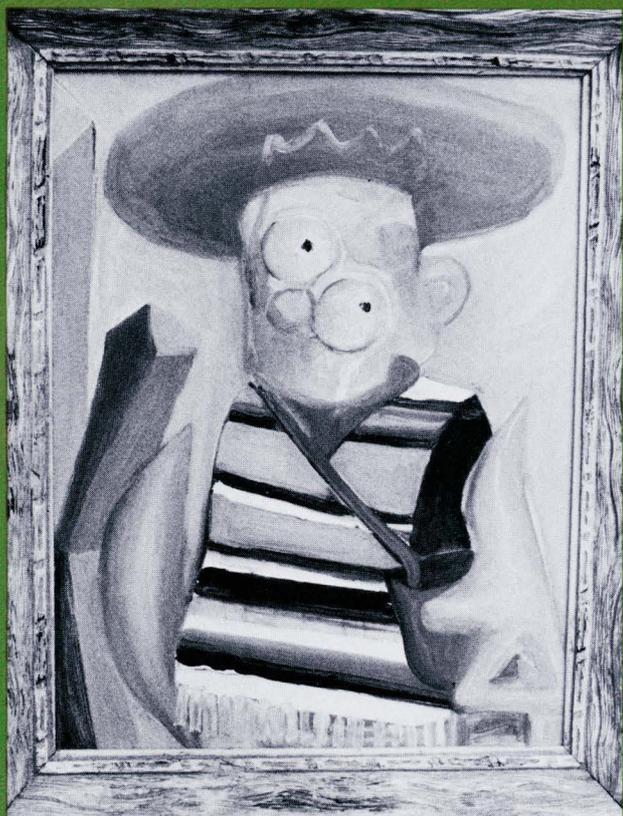
Limited Edition by Lorna Simpson

VIEWS

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Ruben Ortiz-Torres • BART SANCHEZ, 1991 • oil/particle board

The New Museum of Contemporary Art is a non-profit institution committed to exploring nontraditional ideas and experimental works in an ongoing investigation of what art is and how it relates to individuals and society. Exhibitions and programs receive support from the New York City Department of Cultural Affairs, the New York State Council on the Arts, the National Endowment for the Arts, and our many members and friends.

The New Museum Views is a publication of the Public Relations Department.

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COVER:

Regina Frank, *The Artist Is Present* •
L'ADIEU: PEARLS BEFORE GODS, 1993 •
performance/installation

TRADE ROUTES

Main Gallery

September 10, 1993—November 7, 1993

Trade Routes, an exhibition of contemporary art, brings together international artists whose work is engaged with global trade relations. Artworks, installations, and arrangements of artists' multiples are presented along with computer-based architectural design projects translating electronic flows of financial information into visual form.

The rise of computer networks and new telecommunications technologies have led to a global trade environment, paralleling the spread of historical trade routes. Such shifts in trading patterns and technology provoke transformations in culture, affecting the experience of daily life. *Trade Routes* seeks to show in visceral terms the implications of the globalization of trade.

From Jamelie Hassan's *Even Onto China*—"odd and curious" Persian currency available for viewers to take—to Soo-Ja Kim's methodically hand sewn and wrapped bundles of Korean cloth, the exhibition addresses historical aspects of trade relations and suggests how markets mobilize not just goods but also populations. The exhibition explores the contributions and complexities of the world of finance.

The work of Japanese artist Yukinori Yanagi, exhibited in Japan, Europe, and, most recently in the Venice Biennale, combines controversial symbols of national and cultural identity with recognizable signs of currency. For *Trade Routes*, he has constructed a cargo container in the traditional keyhole shape of the Japanese Emperor's tomb. Visitors are enticed into the container where mirrored walls reflect red lights in a shrine-like atmosphere. In an encircling "altar" area at the end of the container, a large computerized neon yen sign flickers on and off, symbolizing the replacement of the Imperial "Empty Center" with economic power.

New York artists Andrea Robbins and Max Becher use photography and film to address colonialism, tourism, and cultural transplantation, in this case between Cuba and the U.S. Their series of color postcards—one of three projects of distributable art in the exhibition—document buildings in a preserved area in Old Havana that bear an uncanny resemblance to Wall Street.

Works in *Trade Routes* suggest a cultural map that is at odds with the idea of a "one world" culture. Rubén Ortiz-Torres, a Chicano artist based in Los Angeles, humorously investigates the erratic traffic back and forth between the U.S. and Mexico in images of all kinds. His installation incorporates both the *Tourist Paintings* series and the *CalArt Portraits*, an absurdist hybrid of popular, political, and fine art iconography and styles, together with excerpts from his video, *How To Read Macho Mouse*.

Cuban-born artist Maria Magdalena Campos-Pons has exhibited mixed media installations throughout Cuba, Latin America, Europe, Canada, and in the U.S., most recently at I.C.A. Boston, the Walker Art Center, and New York's INTAR Gallery. In *Umbilical Cord*, interwoven themes of ancestral memory and the preservation of religious belief are conveyed through an assemblage of individually framed black-and-white

Exhibitions

photographs, marble wall plaques, and fabric-wrapped wire. Since the late '70s, Los Angeles based artist/writer Allan Sekula's sequential arrangements of color photographs with texts have documented industrial areas lost to changing patterns of international trade. In *Trade Routes*, a work excerpted from the on-going *Fish Story* project depicts the demise of Vigo, a once thriving fishing town in Spain, and reflects on the historical accident of the town's relation to Jules Verne's classic adventure, *Twenty Thousand Leagues Under the Sea*.

Architect-artist Laura Kurgan places six viewing "stations" at various points in the Museum. Visitors take a virtual tour of the landscape of global finance through on-line feeds from Dow Jones, in an itinerary mapped out by the artist. The design of the exhibition's wall texts, invitation, and brochure all are part of Kurgan's installation, *Interface*.

Artists in *Trade Routes* are Maria Magdalena Campos-Pons; Benni Efrat; Regina Frank; Jamelie Hassan; Noritoshi Hirakawa; Soo-Ja Kim; Koffi Kouakou; Laura Kurgan; Sowon Kwon; Alan Michelson; Marcos Novak; Rubén Ortiz-Torres; Miguel Rios; Andrea Robbins and Max Becher; Allan Sekula; Brian Tripp; Yukinori Yanagi; and Vadim Zakharov.

Trade Routes is organized by New Museum curator Laura Trippi with Gina Dent, cultural critic and editor of the anthology, *Black Popular Culture*, and Saskia Sassen, political economist and Professor of Urban Planning, Columbia University. The exhibition is accompanied by a series of wall texts and an essay brochure.



Maria Magdalena Campos-Pons • *Umbilical Cord* (detail), 1991 • mixed media • Photo: INTAR Latin American Gallery

Berlin artist Regina Frank creates a performance installation, *L'Adieu: Pearls Before Gods*, in the Broadway Window as part of *Trade Routes*. For twenty-eight days she sews pearls onto a silk gown displayed on a dressmaker's mannequin, working each day for the average hourly wage of a seamstress in a different country. The wages and countries appear on an L.E.D. sign along the lower edge of the Window, depicting the widely varying wages for women's handwork around the world. At the end of the exhibition, the dress will be auctioned, with any profits donated to an organization supporting the rights of women workers in the garment industry.

Support for *Trade Routes* was provided by The Rockefeller Foundation and The Japan Foundation; major in-kind support was provided by Dow Jones Telerate; additional support was provided by ARTLAB Canon, Inc., Canadian Consulate General/New York, High End Systems, Inc., Mr. & Mrs. Robert Lehrman, and the Jerome Foundation.

TRADE ROUTES GALLERY TALKS

Globalization's Style and Globalization's Architects, Gina Dent, Saturday, September 11, 1993, 2:00 PM;

Place and Cyberspace in the Global Economy, Saskia Sassen, Saturday, October 2, 1993, 2:00 PM;

Art Under the Influence of Global Trade, Laura Trippi, Saturday, October 23, 1993, 2:00 PM.

Gallery Talks are free of charge with Museum admission.



Yukinori Yanagi • *Hinomaru Container*, 1992 • mixed media

TESTIMONIO

New Work Gallery & Workspace

September 10, 1993 — January 2, 1994

Testimonio is a collaborative installation by and about Latin Americans living in the New York City neighborhoods of East Harlem, Williamsburg and Washington Heights.

Mural painting, works on paper, photography, documentary video, and printed and recorded oral accounts, present a multifaceted view of Latino culture, social and economic history, and community politics.

Testimonio was conceived as a complement to *Trade Routes*, an international exhibition of art in the main gallery concerned with the globalization of trade and culture.

The works reflect a shift in immigration which has occurred during the past decade, from an immigrant group pre-dominantly European to one largely consisting of people from the Dominican Republic, Mexico, Columbia and other Latin American and Caribbean countries. Community projects include an installation by Southside TV, a Brooklyn video collective, and a series of workshops conducted by Musica Against Drugs, a community based organization in Williamsburg.

Testimonio, a unique collaboration between The New Museum of Contemporary Art, the CAMEO Project of the Center for Cultural Studies of the CUNY Graduate School, and neighborhood residents, artists, workers, and community based organizations in East Harlem, Washington Heights, and Williamsburg, is accompanied by a bi-lingual (English/Spanish) brochure. A series of public programs around its themes will be scheduled.

Support for *Testimonio* was provided by The National Endowment for the Arts, The New York State Council on the Arts, and The New York Community Trust.



El Barrio Popular Education Program and The New Museum collaboration for *Testimonio* • silkscreened book pages hanging to dry, May 1993 • Photo: Zoya Kocur

THORNTON DIAL: IMAGE OF THE TIGER

November 17, 1993 — January 2, 1994

This is the first major solo museum exhibition of the 65 year old "self-taught" African American painter. Organized by guest curator, Thomas McEvilley, this exhibition will be presented at both the Museum of American Folk Art and The New Museum of Contemporary Art. It will include approximately twenty large paintings at each venue, along with works on paper at one or both venues, from 1988-1993.

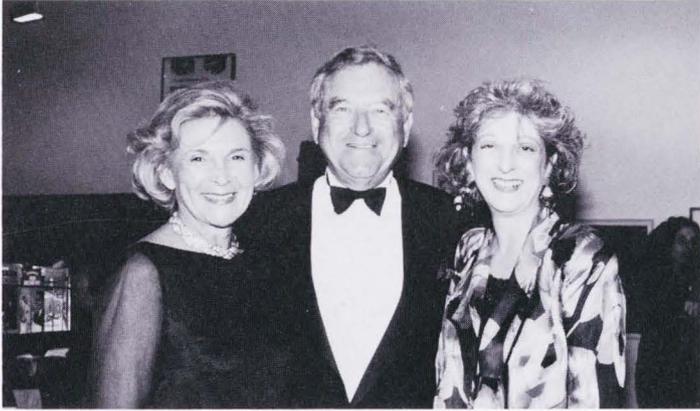
The exhibition will not be divided chronologically. Both earlier and more recent painting will be shown at both institutions. The Museum of American Folk Art will be presenting works with prominent narrative elements ranging from Dial's personal mythology to historical paintings which address the "Black Odyssey"—the path from Africa to slavery to the Civil Rights Movement and beyond. The works presented at The New Museum are less narrative, addressing more formal and aesthetic concerns.

The exhibition will be accompanied by a major catalogue co-authored by McEvilley and Amiri Baraka, and published by Abrams in November of this year.

Support for the exhibition was provided, in part, by the Richard Florsheim Art Fund, and the Jerome Foundation.



Thornton Dial • *Monkeys and People Love the Tiger Cat*, 1988 • collection William Arnett



16th Year Gala Benefit Chair Lola Goldring with Trustee Allen Goldring and Director Marcia Tucker at the Cocktail Party & Silent Auction • April 25, 1993
Photo: Catherine McGann

The 16th Year Gala Benefit & Art Auction, held at The Rainbow Room in April, honored Laura Skoler for her ten years of service as a Trustee, and raised over \$330,000 for the Museum. Many thanks to the nearly 200 artists donating art works, the Dealers Committee chaired by Susan Hort, and co-chaired by Paul Ha and Deborah Gimelson; the Benefit Committee, chaired by Lola Goldring; Enterprise Press, Inc., South Pass Transart, Ltd., Kobrand Corporation, Dietl International Services, Christopher Burge, World Cafe, and Bethany Johns Design; donors to the Benefit and Artists' Raffles; and donors to the Preview Party. Special thanks to our Board of Trustees, and President Henry Luce III; Sponsors: Vera G. List, Henry and Leila Luce, and Peter and Eileen Norton; Patrons: Mr. and Mrs. Jay Bennett, C. Henry Buhl III, Chase Manhattan Bank, Maureen Cogan, Jay & Donatella Chiat, Ellyn and Saul Dennison, Joel and Zoe Dictrow, Geraldine Fabrikant, Susan and Arthur Fleischer, Jr., Brad and Sunny Goldberg, Hon. Bill Green, Nanette Laitman, Lara Lee and George Gund, Louver Gallery New York, Penny and David McCall, Mr. and Mrs. Godfrey Pflager, Mr. and Mrs. Rudolph Schulhof, Renate and Sidney Shapiro, Mr. and Mrs. Abraham Siegal, Patricia Brown Specter, Mr. and Mrs. Jerome Stern, Dr. Patrick Suraci, Jennifer Wells/PaineWebber; Special Contributions: Abex Inc., Arnhold Foundation, Agnes Gund and Daniel Shapiro, Mrs. Maurice T. Moore, Republic National Bank, Mr. and Mrs. Eugene Schwartz, Charles Simon, and Mr. and Mrs. Joel Smilow.



Trustees and Patron Members in Piazza San Marco during the 45th Venice Biennale June 6-12, 1993 • Photo: Evan Kingsley

500 young people danced in the Museum's galleries on April 21st at the first New Group Cutting Edge Ball. The event raised over \$5,000 for The New Museum's On View Program. The New Group is a committee of young people who contribute to the Museum's growth and encourage participation in educational programs and special New Group events. In July, Honorary Committee members enjoyed an evening with artists in the On View Program, Kazumi Tanaka, Nari Ward, and Andrea Zittel. A fun-filled downtown gallery day will be held in mid-October. Please call the Special Events Office at (212) 219-1222 for ticket information.



Citibank's John Bourassa, Director's Council member Lana Jokel, and Jeffrey Deitch at the members' opening for *The Final Frontier* • May 6, 1993 • Photo: Yoav Bacher

Members' activities during the spring and summer included the members' opening, and a private reception and tour of the exhibition *The Final Frontier* with Assistant Curator Alice Yang; an evening with artists Kazumi Tanaka, Nari Ward, and Andrea Zittel who spoke about their projects in the Museum's On View Program; and a special ArtQuest day trip to the Hamptons, with visits to artists' studios and institutions, and lunch at the spectacular home and collection of Trustee Richard and Eileen Ekstract. Members at the Patron level joined Trustees in Venice to preview the 45th Biennale, and to meet artists, curators, and leading contemporary art experts, as well as visit private collections.

The New Museum gratefully thanks the following foundations for their recent program grants: The Rockefeller Foundation - \$75,000 in support of the exhibition *Trade Routes*; The Jerome Foundation - \$29,000 over two years in support of the exhibition program; The Horace W. Goldsmith Foundation - \$25,000 for the High School Art Program; The Japan Foundation - \$20,000 in support of Yukinori Yanagi's installation in the exhibition *Trade Routes*; The Cowles Charitable Trust - \$5,000 in support of the Multicultural Internship Program; and the Richard Florsheim Art Fund - \$5,000 in support of the exhibition *Thornton Dial*.

TRESPASSING

In last winter's *In Transit* I exhibited a project called *Trespassing*. I made a list of all the places in the city where I cannot, may not, or should not go. Then I went to those places, and recorded what happened: how people responded to my "alien" presence. I also asked visitors to the exhibition to list ten places in the city where they felt *they* didn't belong.

Several hundred people made lists. Many of the responses reflected the kinds of social divisions (race, class, gender, etc.) that had structured my own list: white people don't feel comfortable in Harlem, the middle class in upscale shops and restaurants. In about half of the places people reflected fears of physical harm: "parks at night" and "dark alleys," suggesting that different senses of geography guide movement through the day and nighttime city. As one woman wrote, "Anywhere in New York after dark is definitely out of bounds. Weird to think that something as intangible as darkness could put the fear of death into someone."

The rest were places where people feel uncomfortable: art galleries and museums, including The New Museum, fancy restaurants, and university clubs. In our capitalist, consumer society, people seem especially uneasy when out of their own income bracket. One respondent avoided "everything too expensive; everything too cheap; everything that's only about money." Some forbidden zones evoke physical threat *and* psychological discomfort. Women cited men's restrooms, and men, ladies' rooms. Gay men feel threatened around straight men, straights around gays, women around straight men, gay men, and lesbians. Everyone seems wary of S&M clubs, X-rated theaters, and adult bookstores.

Most interesting to me, however, was the split between generic, predictable places—the South Bronx, crack houses, subways—and sites that reflect personal experiences of "trespassing."



Lois Nesbitt • *Trespassing*, 1992 • photograph

Apparently people do listen to the media and to what others tell them about where they should or shouldn't go, and shape their lives accordingly—reinforcing the stereotypical divisions among people that *Trespassing* set out to question. The personal experiences proved much richer, more human, and more intriguing. First, it was at this level that things got specific: not just "gay bars" but the Crow Bar; not "fancy restaurants" or "Soho galleries" but Cafe Tabac and the Mary Boone Gallery; not the Bronx or Brooklyn at large but a particular block or project. People also listed private realms: friends' houses, their mother's or ex's or former roommate's apartments.

Viewer Form

List ten places in New York City where you cannot, may not, or should not go. You may include places that are illegal or dangerous, places you have never been, and places where you feel uncomfortable or where you are made to feel that you don't "belong."

1. The New York Yacht Club
2. Homeless shelters
3. Men's rooms
4. Operation Rescue Meetings
5. "The Tombs" (Manhattan jail)
6. The Plaza Hotel lobby
7. St. Patrick's Cathedral
8. Jaywalking
9. Eavesdropping
10. Gay male sex clubs.

(Editor's note: Lois Nesbitt's List)

For me, *Trespassing* was a consciously constructed micro-experiment in voyaging beyond my own "walls." Throughout my journeys, I weighed fears of embarrassment, of being apprehended, of being attacked physically or abused psychologically, against the discoveries I might make by traveling in "foreign" territory. The lists by exhibition visitors—non-artists, not involved in an "art" project—suggested that trespassing is a necessary part of life, even a way of life. We often find ourselves on alien turf. We cannot always be where we "belong."

Lois Nesbitt

PARK AVENUE ESTATE APARTMENT FOR SALE

Located in a beautiful Park Avenue building, this apartment offers two bedrooms, three baths, an extra large living room, formal dining room, kitchen with pantry, and a gracious foyer. High ceilings, and large, brand new windows create a wonderful space. The apartment faces west over Park Avenue from the living room and master bedroom, and east in all other rooms with open, bright views. It needs work but it has great potential. If you want more information, please call Amy Chen at The New Museum, (212) 219-1222.

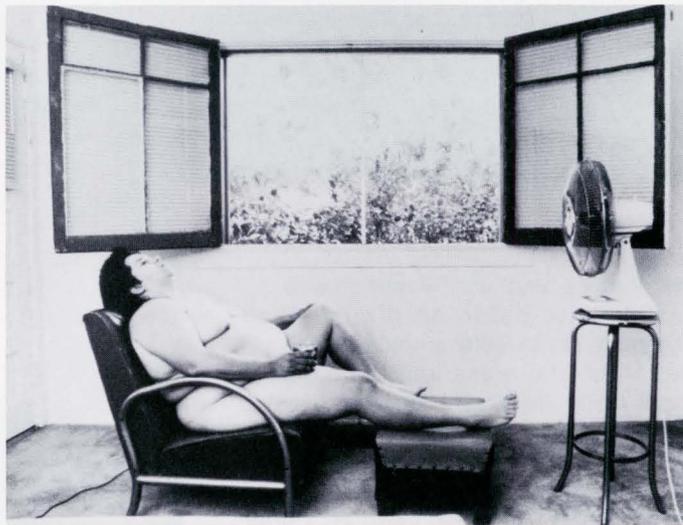
WINTER 1994 PREVIEW

Bad Girls is a major exhibition featuring a "new wave" of feminist art activity. Organized by Director Marcia Tucker, *Bad Girls* will focus on work that is both humorous and distinctly transgressive, art which operates outside the typical boundaries of propriety. The work of approximately 35 women and several men, in a variety of media, will be presented in two parts from January 14, 1994 to April 10, 1994.

The past five years have seen a new generation of American artists who incorporate feminist issues and/or issues of gender in their work in ways which markedly contrast earlier manifestations of these concerns. This newer work tends to be anti-theoretical in nature and engages its audiences with ideas through humor, rather than hostile confrontation. Also, these artists center on interdisciplinary artistic endeavors which engage issues of gender as they intersect with those of race, class, and religion.

The catalogue, designed as a ZINE, an informal, xeroxed magazine, will consist of images, essays, cartoons, photo documentation, literary excerpts, artists statements, and marginalia. A free brochure will also be available to the public.

Marcia Tanner, an independent curator based in San Francisco, is organizing a simultaneous exhibition, *Bad Girls West*, at the Wight Art Gallery, University of California Los Angeles, in cooperation with The New Museum. Several artists such as Laura Aguilar, Elizabeth Berdann, Nancy Dwyer, Erika Rothenberg, Lorna Simpson, and others will be featured on both coasts. These two exhibitions will bring together diverse artistic strategies for the benefit of an even wider public, and will hopefully stimulate dialogue about contemporary feminist issues.

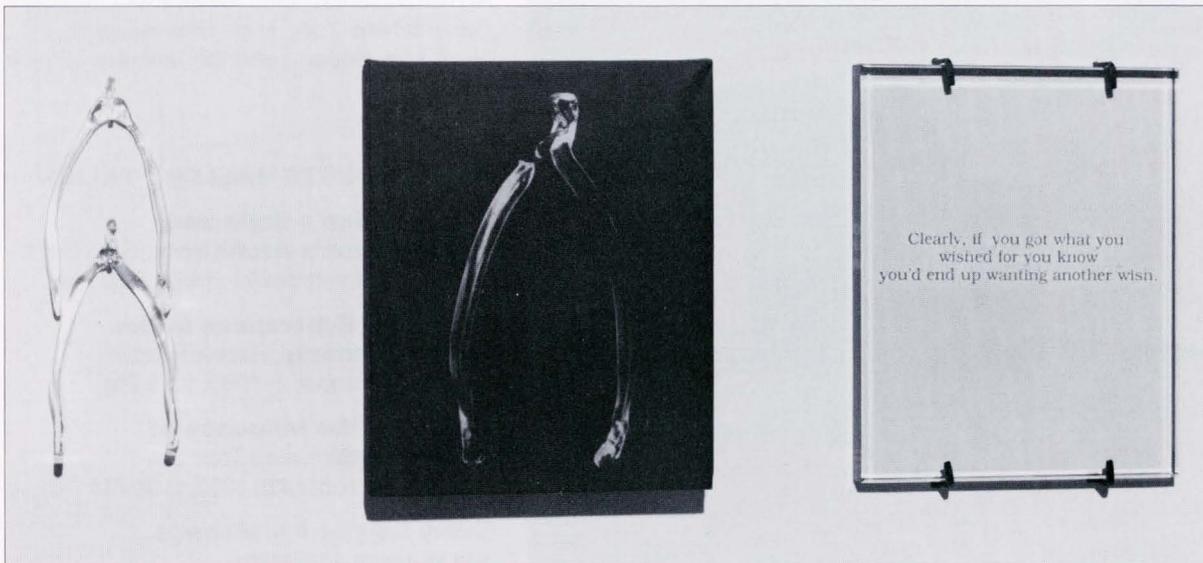


Laura Aguilar • Untitled self-portrait, 1991 • gelatin silver print

LIMITED PHOTOGRAPHIC EDITION BY LORNA SIMPSON

Lorna Simpson
Untitled
1993
Glass, photograph on linen, etched glass
10 x 28 overall (3 parts)
Edition 50
Courtesy of the artist and Josh Baer Gallery

"Clearly, if you got what you wished for you know you'd end up wanting another wish" is the statement etched in glass in this special photographic work by artist Lorna Simpson, created for The New Museum's 16th anniversary. The three-part piece consists of two glass wishbones suspended from nails; a black and white photograph on stretched linen; and the text etched in a glass panel. Edition price is \$1,200. Please contact the Special Events Office at (212) 219-1222 to place an order.



Lorna Simpson • Limited Edition • Untitled, 1993 • mixed media sculpture • Courtesy of the artist and Josh Baer Gallery • Photo: Fred Scruton

MEMBERS CALENDAR

Members of The New Museum participate in exhibition-related events, meet new artists, and see major private collections through *InsideArt Tours* in the New York City area, *ArtQuest Travel* to destinations beyond, Opening Receptions, and Curatorial Tours of every exhibition.

Pre-Opening Tour: Trade Routes and Testimonio

A private tour for Patron members, Director's Council, and Trustees with Curator Laura Trippi and Curator of Education Susan Cahan.

Thursday, September 9, 1993, 4:30 p.m.

V.I.P. Opening Reception: Trade Routes and Testimonio

A cocktail reception with artists and Trustees, for Patrons, Fellows, and Associates.

Thursday, September 9, 1993, 6:00-7:30 p.m.

Opening: Trade Routes and Testimonio

General membership opening celebration.

Thursday, September 9, 1993, 7:30-9:00 p.m.

InsideArt

A special membership event to be announced.

Wednesday, September 29, 1993, 6:00 p.m.

ArtQuest Travel: Columbus and Cincinnati, Ohio

Visit important private collections of contemporary art; tour the Wexner Center and other major contemporary arts institutions; see exhibitions of the work of Beth B., Jane Hammonds, Huang Yong Ping, and Lorna Simpson; and meet local artists in their studios. This trip is open to members at the Associate level and above.

Friday-Sunday, October 1-3, 1993

Special Event: Limited Edition Preview Party

Members at the Associate category and above are cordially invited to a private reception honoring the artist commissioned to create the 1993 Limited Edition.

Saturday, October 16, 1993, 6:00 p.m.

Exhibition Tour: Trade Routes and Testimonio

Join curators for a private tour of these exhibitions.

Wednesday, October 20, 1993, 6:00 p.m.

ArtQuest Travel: Sculpture on the Hudson

Visit the Storm King Art Center and the Donald M. Kendall Sculpture Garden at PepsiCo, Inc., as well as the Neuberger Museum. This trip is open to members at the Friend level and above.

Saturday, October 30, 1993

InsideArt Tour: Corporate Collection

A private visit and reception at an important corporate collection of contemporary art in New York City.

Wednesday, November 10, 1993, 6:00 p.m.

Pre-Opening Tour: Thornton Dial: Image of the Tiger

A private tour for Patron members, Director's Council, and Trustees.

Tuesday, November 16, 1993, 4:30 p.m.

V.I.P. Opening Reception: Thornton Dial: Image of the Tiger

A cocktail reception with the artist and Trustees, for Patrons, Fellows, and Associates.

Tuesday, November 16, 1993, 6:00-7:30 p.m.

Opening: Thornton Dial: Image of the Tiger

General membership opening celebration.

Tuesday, November 16, 1993, 7:30-9:00 p.m.

InsideArt Tour: Studios in the South Bronx

A day visit to studios of artists working in the South Bronx.

Saturday, December 4, 1993

Exhibition Tour: Thornton Dial: Image of the Tiger

A private breakfast reception and tour.

Saturday, December 11, 1993, 10:00 a.m.

Members will receive invitations and announcements for each event. Dates and events are subject to change.

Call the Membership Office (212) 219-1222, for more information.

The New Museum OF CONTEMPORARY ART NEW YORK

583 Broadway between
Prince and Houston Streets
New York, NY 10012
Information (212) 219-1355
Offices (212) 219-1222

Hours

Wednesday, Thursday, Friday,
and Sunday: Noon to 6:00 p.m.
Saturday: Noon to 8:00 p.m., 6:00—8:00 p.m. free
Monday and Tuesday: closed

Admission

\$3.50 general; \$2.50 artists, students, seniors;
Members and children under 12, free

Directions

Subway: Lexington Ave. line (#6) to Spring St. or Bleecker St.;
Broadway line (N/R) to Prince St.; 8th Ave. line (A/C/E) to Spring St.;
6th Ave. line (B/D/Q/F) to Broadway/Lafayette.
Bus: #1/5/6/21 to Houston St. or Broadway.

GROUP VISITS

Group Visits are available for adult and school groups from grades 7 through 12. Gallery talks for visiting groups stimulate active inquiry about issues in contemporary art and culture through close examination of the Museum's exhibitions. Trained educators conduct talks appropriate to each visiting group. For more information, or to arrange a visit, please call Mayda Perez, Education Department, Mondays, 9:30-5:30 at (212) 219-1222.

INTERNSHIPS

Museum internships are designed to provide hands-on training in arts management for qualified college and graduate students throughout the year. They are offered in various departments and give students a comprehensive overview of Museum operations. Two full-time paid Multicultural Internships during the year are sponsored by the Museum Program of the National Endowment for the Arts and the Cowles Charitable Trust. For further information, call Jerry Philogene, Education Department at (212) 219-1222. **Applications for Winter/Spring Internships are currently being accepted until December 1, 1993.**

HIGH SCHOOL ART PROGRAM

The High School Art Program is a New York City-wide collaborative arts enrichment program for high schools emphasizing an interdisciplinary, multicultural approach to the exploration of contemporary art. The semester-long program aims to cultivate a meaningful relationship to art through integration with existing curriculum and focus on students' life experiences. One of the few museum arts education programs specifically designed to serve the culturally diverse public high school population, the HSAP brings students in contact with a multiracial teaching staff of internationally-exhibiting artist/educators. For more information, contact Mayda Perez, Education Department, at (212) 219-1222.

THE NEW MUSEUM BOOKS & PUBLICATIONS CATALOGUES

Exhibition catalogues, art theory books, and publication artworks available at The New Museum will be featured in a new mail order catalogue in September, 1993. Special selections include catalogues from past New Museum exhibitions, such as *The Interrupted Life*, *Ana Mendieta Retrospective*, and "Documentary Sources in Contemporary Art" including *Art After Modernism*, *Blasted Allegories*, *Our There and Discourses*, publication artworks such as Donald Moffett's *Mercy*, created for *The Interrupted Life*, and Christian Marclay's *Bottled Water*, produced from his piece *Strange Attractors: Signs of Chaos*.

Ongoing Programs



Kofit Kouakou
Gentleman's Suit
1990, wood

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