FRONTLINES

PRESIDENT'S REPORT

It is certainly not every season that a museum director's creative muse takes the form of giving birth to a real baby. So it was a very special milestone when, on January 3, Ruby Dora McNeil was born to Director Marcia Tucker and husband Dean McNeil. As her mother does a lot of traveling, Ruby Dora landed on a fast track, and in her first year will have seen a lot of places in this country and abroad. We are delighted to welcome this new member of the Museum family.

On June 10 the American exhibition at the Venice Biennale, entitled Paradise Lost/Paradise Regained: American Visions of the New Decade, opened, and will run through September 30. We are proud indeed that the United States Information Agency commissioned The New Museum to organize this exhibition, and that Marcia Tucker is its U.S. Commissioner.

On behalf of the Board, I take great pleasure in reporting the election of two new trustees, Paul C. Harper, Jr., Chairman of Needham, Harper & Steers, Inc., and of the American Association of Advertising Agencies, and Martin E. Kantor, Chairman of Westbridge Capital Corp. and of the National Foundation Life Insurance Co. This brings the Board's strength up to an impressive nineteen. It was wonderful to see so many of you at our Celebration V benefit at The Metropolitan Club on May 2. To all of you who support the Museum in so many ways, many thanks.

Henry Luce III
President
FRONTLINES

DIRECTOR’S REPORT

Marcia Tucker introduces Texas artist Earl Staley for his talk at the opening of his exhibition on March 30.

Now that the dust has settled from our move and the opening events of the fall, The New Museum has turned its attention to refining our programs and operations and, with a secure home, has begun long-range planning, both aesthetic and fiscal.

During my maternity leave, the staff and volunteers functioned under trying circumstances with their customary energy, initiative and intelligence, and I’m very grateful to them and to an extraordinarily supportive Board of Trustees for having provided me with an opportunity to share full time the first few months of Ruby Dora’s life. My special thanks to Curator Ned Rifkin, who, acting as Assistant Director during this period, took on the nearly impossible task of pinch-hitting for me as well as continuing his curatorial responsibilities; his assistance was invaluable to all of us.

It is thanks to our many friends, new and old, that this year has been the most challenging and fulfilling thus far in the Museum’s history. I’m delighted to be back after my brief absence, and look forward to sharing with all of you an exciting spring and summer season of programs and events.

Marcia Tucker
Director

PLANNING AND DEVELOPMENT REPORT

It is my great pleasure, on behalf of the staff and Trustees, to extend our sincere gratitude to the Museum’s many good friends and donors, whose continued expressions of support and goodwill enable us to carry out our essential services and activities. I am delighted to report on the highlights of planning and development for the six months ending December 31, 1983.

The Museum’s relocation has generated a substantial increase in our operating budget, and we are extremely grateful for the response of our constituency, who have equally increased their support. At the end of 1983, income from all sources totaled approximately $600,000 in revenues, gifts, grants and pledges, a dramatic increase of 100% over 1982. Income from private sources, including individuals, foundations and corporations, continued to grow over the prior year, providing over one-quarter of our operating budget. We are particularly indebted to these donors, as well as to the over 475 new and renewed members and ART QUEST participants, whose contributions we are very pleased to acknowledge with rosters at the end of this Newsletter. We would also like to thank our donors of special project sponsorship, especially Elaine and Warner Dannheisser, for their wonderful support of the catalog for New York/New York/Outside New York.

Relocation has also generated greater income from earned sources, especially special events, admissions, catalog sales, subscriptions and the Museum Shop. Last fall’s Gala Inaugural Dinner Dance raised over $100,000 (net), and we would like to thank all who participated in this important effort. We hope to expand our earned income activities, so that the Museum may be more self-reliant. In this regard, we are indebted to Vera G. List, the Anne S. Richmond Fund, Dr. Louis R. Wasserman, and one anonymous donor, for their substantial contributions to the endowment, which further insures the financial stability of the Museum.

Growth in private and earned sources of income continues to be backed by consistent expressions of support and encouragement from government. We are especially grateful to the National Endowment for the Arts, the New York State Council on the Arts, and the City of New York, Department of Cultural Affairs. Public support for basic operating needs is crucial to our role in encouraging, assisting and presenting new work and new ideas. We extend our sincere thanks to the staff, panelists and councils of these vital agencies, as well as to the legislators and elected officials who fund them, for providing the direct assistance which guarantees our existence now and in the future. We are also indebted to the United States Information Agency for selecting the Museum to organize the exhibition for the American Pavilion at the 1984 Venice Biennale.

Were it not for the concerted efforts and profound generosity of so many people—artists, staff, Trustees, vol-

Marcia Tucker introduces Texas artist Earl Staley for his talk at the opening of his exhibition on March 30.

The Museum’s relocation has generated a substantial increase in our operating budget, and we are extreme-

uteers, donors, members, friends and visitors—matched by solid financial support from philanthropic,
corporate and government sources, the Museum’s growth and development would not be possible. We are indebted to you all for the strength and vitality of our shared commitment to contemporary art and living artists, and hope we may continue to be as responsive to your needs as you are to ours.

Charles A. Schwefel
Director of Planning and Development
FRONTLINES

CURATORIAL REPORT

Travel
In December 1983, Ned Rifkin and I were very pleased to complete a series of trips, funded by Jerome Foundation, to the five midwestern states of Minnesota, Wisconsin, Iowa, and North and South Dakota. Ned spent quite a bit of time in Wisconsin and I traveled to various cities in Iowa. We were able to meet with many interesting artists, and would like to thank Jerome Foundation for the opportunity to become personally acquainted with artists of these various regions. The following February, after a brief return to New York, I visited studios in Houston, Austin, Dallas and Fort Worth—a trip funded by the National Endowment for the Arts. For the future, Ned plans a visit to Southern California, while I hope to travel to Chicago. Meanwhile, we continue to keep a busy schedule of studio visits in our immediate New York metropolitan area.

Artist Award
Dorothy Miller, former Senior Curator at The Museum of Modern Art, who received The Vera G. List Award for Distinguished Achievement in the Arts, has chosen painter Cheryl Laemmle as the first recipient of a $5,000 stipend for emerging artists. Laemmle, whose work was included in The New Museum's 1982 New Work/New York exhibition, has subsequently had solo exhibitions at Barbara Toll and Deborah Sharpe galleries in New York and the Texas Gallery in Houston. She is also one of the twenty-four artists included in Paradise Lost/Paradise Regained: American Visions of the New Decade, an exhibition organized by the Museum for the American Pavilion at the forty-first Venice Biennale.

Anthology Published by The New Museum
The New Museum is planning a major anthology of recent art theory and criticism for fall publication. Entitled Rethinking Representation, the anthology, edited by Brian Wallis, will contain twenty-four essays by contemporary writers of art and cultural criticism. The book focuses on the critique of representation, a central issue of much of today's art. Individual essays examine the influence of the media, the eclipse of modernism, the shifting roles of artist and audience, and the important notions of artistic originality and cultural context. The book, co-published by The New Museum of Contemporary Art and David R. Godine of Boston, is made possible by a grant from The Henry Luce Foundation's Luce Fund for Scholarship in American Art.

Since Marcia Tucker has returned from her maternity leave, we are happy to have Ned Rifkin once again working full time in the Curatorial Department.

MEMBERSHIP REPORT

The Membership Committee will be very active this fall, planning parties, tours and trips for members of all categories. Phonothongs and other forms of solicitation will be initiated to entice new members. We need help! Please contact me at The New Museum if you are interested in joining our committee and donating your time when needed. It will be an adventure for you and of great importance for the continued growth of the Museum. Thank you.

Dorothy Sahn
Membership Chairman

EDUCATION REPORT

New Document
A milestone in the Education Department was reached on March 21 when The New Museum's first Docent class graduated, celebrating the completion of a comprehensive eight-week training period. Many staff members participated in training the dedicated group, whose vitality derives from the diversity of its members: artists, art historians, teachers of all age levels, and writers. Their duties will include gallery talks (often in Spanish) to visiting groups as well as classroom presentations to area schools.

Video Productions
Another important "first" for the department is in the area of video production. David Sasser, a special consultant, has produced an informative, dynamic videotape which will accompany the Venice Biennale exhibition. Another video specialist, Michelle Travis, recently volunteered to help produce a tape for youngsters, featuring the Museum's Earl Staley exhibition. Earl kindly consented to participate in this project during his stay in the city.

Art Classes for School Children
As part of the ongoing Youth Program, which serves the public schools of New York, John Neely will initiate a series of Saturday morning classes for third, fourth and fifth graders. John will enlist the help of storytellers, painters, maskmakers and other artists for the classes, which will focus on the current exhibition.

We would like to acknowledge the support of many volunteers and interns, especially Abby Enrich and Claudia Lach, as well as the special financial contributions without which the Education Department could not operate. We wish to thank an anonymous donor for a recent $10,000 contribution which establishes the Permanent Fund for the Youth Program. In addition, we are grateful to Dow Jones and Company and Consolidated Edison of New York, for their renewed and generously increased support, enabling us to meet the many challenges and opportunities to broaden our service to the community.

Ed Jones
Director of Education

PHOTO: Ellen Page Wilson

photo D. James Dee

(top) Black Swan Barricade (1983), a painting by award recipient Cheryl Laemmle, will be seen at the Venice Biennale this summer. (Collection of Barbara Toll, New York.)

[center l to r] Artists Tom Hatch and Donald Dudley with Curator Ned Rifkin.

(bottom) Curator Lynn Gunpert with Michael Smith, an artist whose installation was included in The End of the World exhibition.
CELEBRATION V: V CELEBRAZIONE
The presentation of The Sambuca Romana Contemporary Art Fellowships, sponsored by Pallini Liquori, S.p.A., of Rome, was the highlight of The New Museum's glamorous fifth annual dinner dance. Held on May 2 at The Metropolitan Club, this year's black-tie benefit celebrated the special new relationship that has been established between Italy and the Museum this year. Italian diplomats and distinguished Italian-Americans joined with philanthropists, collectors, patrons and artists to celebrate the Museum's participation in the 1984 Venice Biennale and to honor the recipients of the Sambuca Romana awards.

After the formal dinner was served in The Metropolitan Club's elegant dining room, welcoming remarks were made by Renate Shapiro, Celebration V Chair; Henry Luce III, President; and Marcia Tucker, Director. Jurors of the Sambuca Romana awards then presented the three $10,000 fellowships to artists Claudia Fitch, Gaylen Hansen and Jack Whitten. Finally, commemorative plaques were presented to Dr. Virgilio Pallini, President of Pallini Liquori, S.p.A., and to Giovanna Carta, special consultant for the Sambuca Romana awards, for their outstanding generosity and support.

Before dancing was begun to the music of The Herb Carlin Orchestra, winners of the evening's Lottaeria— an Italian raffle — were announced. Lottaeria chances of $100 each brought distinctive and valuable prizes for many, ranging from exquisite Italian linens (Pratesi) and interior design items (Toscany) to fine designer apparel (Ferragamo, Davide Cenci, Oleg Cassini and Gianlu Versace, to name a few) and an Italian fur flying with tails (Jerry Sorbara Furs). Our First Prize consisted of five beautiful drypoint etchings by Mimmo Paladino, donated by Figura, Inc., one of New York City's newest contemporary fine arts publishers. The Grand Prize, donated by Alitalia Airlines, was a trip for two to Italy. The wonderful success of Celebration V: V Celebrazione was due to the efforts of many, especially Renate Shapiro and Leslie Rosenzweig, Co-Chair; Laura Skoler, Activities Council Chair; and Mary McFadden, Lottaeria Chair. We are grateful to the Italian Trade Commission, where our "kick-off" cocktail reception was held on April 10 to thank all our Lottaeria donors and supporters. Special thanks are also extended to Alitalia Airlines for its donation of two free round-trip passages to Italy, making our Grand Prize for the Lottaeria a reality.

We also acknowledge the indispensable help of the Benefit Planning Committee members: Sally Baker, Victoria Barr, Madeleine Bennett, Jeanne Breitbart, Robert Freldus, Francesca B. Gorman, Michael Halle, Nanette Laltman, Mary Malott, Sherry Morse, Cynthia Oxenburg, Dorothy Sahn, Mimi Saltzman, Deborah Sharpe and Linda Silverman.
THE SAMBUCA ROMANA CONTEMPORARY ART FELLOWSHIPS
The New Museum was delighted to present Claudia Fitch, Jack Whitten and Gaylen Hansen with the first Sambuca Romana Contemporary Art Fellowships, a new program of direct assistance to visual artists. Sponsored by Pallini Liquori, S.p.A., the makers of Sambuca Romana liqueur, the fellowships comprise three awards of $10,000 each to individual artists in three categories: emerging, mid-career and mature. Recipients were selected by an independent panel of experts, who reviewed the work of over 400 artists whose work has been shown at The New Museum since its inception. This year’s jurors were William Fagaly, Assistant Director for Art, New Orleans Museum of Art; Marge Goldwater, Curator, Walker Art Center, Minneapolis; Dr. Mary Schmidt Campbell, Director, The Studio Museum in Harlem, New York City; and Marcia Tucker, Director, The New Museum of Contemporary Art.

VIVA ITALIA!

(top left) An untitled installation by Sambuca Romana award recipient Claudia Fitch, recently shown at the University of Hawaii.

(center left) Jack Whitten’s painting, Dead Reckoning I (1980). (Courtesy The Studio Museum in Harlem, New York.)

(bottom left) Gaylen Hansen’s painting, Dark Wolf Dog (1983). (Courtesy Monique Knowlton Gallery, New York.)

(top right) Melissa Miller’s Tempesta (1981). (Collection of Mr. and Mrs. Oliver R. Mattingly, Dallas.)

(center right) Janet Cooling’s I Only Have Eyes for You (1982). (Collection of the artist.)

(bottom right) Eric Fischl’s Xmass Morn (1983). (Collection of Byron Meyer, San Francisco; Courtesy of Mary Boone Gallery, New York.)

1984 VENICE BIENNALE
Paradise Lost/Paradise Regained: American Visions of the New Decade June 10-September 30
Last year the United States Information Agency, Washington, D.C., appointed Marcia Tucker as U.S. Commissioner of the forty-first Venice Biennale. The exhibition, which has been organized by Ms. Tucker and Curators Lynn Gumpert and Ned Rifkin for the American Pavilion in Venice, consists of forty-eight paintings by twenty-four American artists. Those artists whose works are represented in the exhibition include Richard Bosman, Roger Brown, Louisa Chase, Janet Cooling, Peter Dean, Reverend Howard Finster, Eric Fischl, Charles Garebedian, Jedd Garet, April Gornik, George Thurman Green, Barbara Kassel, Cheryl Laemmle, Robert Levers, Judith Linhares, John Mendelsohn, Melissa Miller, Ron Morgan, Lee N. Smith III, Earl Staley, David True, Russ Warren, Tony Wong and Robert Yarber. After its Venice showing, the exhibition will travel to five cities in Western and Eastern Europe, through December 1985.
NEW WORK: NEW YORK/OUTSIDE NEW YORK
Through July 15
This major exhibition of recent American art by relatively unknown artists from both New York City and other parts of the country combines two series that have been presented at the Museum on a regular basis within the New Work format. New Work/New York features work by seven unaffiliated artists from the metropolitan area. Outside New York focuses beyond the New York area on another seven artists whose work has not been seen here in any significant manner. By integrating artists from New York with others from the rest of the nation, the two-part presentation, organized by Lynn Gumpert and Ned Rifkin, intends to provide a more complete overview of work done over the last three years.

Artists whose works are represented in the New York portion of the exhibition are Michael Byron, Myrel Chernick, Mora Dryer, Paulus Musters, Laura Newman, Jan Staller and Stephen Wheeler; and in Outside New York, Yee Jan Bao (Oklahoma), Roger Boyce (California), Julie Bozzi, Susan Whyne and Robert Yarber (Texas), Michael Kessler (Pennsylvania) and Kay Miller (Iowa).

After its New Museum showing, the Outside New York section of the exhibition will be circulated by the Art Museum Association to the Monterey Peninsula Art Museum in California (October 20, 1984—November 25, 1984) and the Bellevue Art Museum in Washington State (January 12—February 24, 1985).

CURRENTS: DAVID IRELAND
July 28—September 9
The New Museum continues its Currents series, which examines the work of artists in mid-career, with an exhibition of the work of California artist David Ireland. Ireland, who has been gaining national prominence in both art and architecture circles, will develop a site-specific environmental installation in the Museum’s main gallery. Organized by Robert Atkins, curator and writer, the exhibition will reflect the artist’s concern with the manipulation of natural light and the creation of personalized architecture.

MARTIN PURYEAR
July 28—September 9
The Museum will present a ten-year survey of sculpture by Chicago artist Martin Puryear, organized by the University Gallery, University of Massachusetts. Antithesis: Puryear’s abstract sculptures, handcrafted from wood and other natural materials, range in form from linear to volumetric, often suggesting organic shapes. The exhibition, which features more than twenty works, will also include a recent series of painted, circular pieces, which the artist refers to as drawings in wood. After its New Museum showing, the exhibition will travel to the La Jolla Museum of Contemporary Art, California (October 13—December 9).

GOLUB: FOUR DECADES
September 21—November 25
This fall the Museum will present a comprehensive survey of paintings by Leon Golub. Organized by Curators Lynn Gumpert and Ned Rifkin, the retrospective will span nearly forty years of the artist’s career. Now sixty, Golub was first recognized thirty years ago in Chicago where he played a prominent role in the figurative expressionist movement. Golub’s work depicts the ravages of power on society and, more recently, traces the influence of power through the metaphor of the mercenary. His heroic, nude, battling figures of the 1950s and ’60s, influenced by classical Roman and Etruscan art, led the way to the Nappam series of the early 1970s, reflecting the events of the Vietnam War. Concurrently, Golub began the monumental depictions of torture scenes, interrogations and mercenaries which have dominated his art since then. His work has earned international recognition for its concern with the human condition, expressed through a powerful formal and iconographic vocabulary. Catalog will be available.

(above) Leon Golub’s Interrogations I (1981). (Collection of the Art Institute of Chicago.)

(left) Martin Puryear’s wood sculpture, Self (1978). (Collection of Joslyn Art Museum, Omaha, Nebraska; in memory of Elinor Ashton.)

(below) 500 Capp Street, a previous project by this summer’s Currents’ artist David Ireland.


(left) Jan Staller’s photograph, Manhattan Bridge (1983), on display in the New Work exhibition.

(below) 500 Capp Street, a previous project by this summer’s Currents’ artist David Ireland.
**EXHIBITIONS**

**WORKSPACE**
The New Museum has continued its innovative WorkSpace program this spring with month-long installations by artists who are invited to change and develop the space for the duration of their exhibitions. Donald Dudley (February 22-April 1) utilized the space by composing geometric designs from interlocking abstract paintings and chalked line drawings. His installation, entitled *Running Dream*, sought to alter viewers' perceptions of deep and shallow space. An installation by performance artist Joan Jonas (April 11-May 13) explored possibilities in incorporating a mixture of visual elements within narrative structures. These "stories" were translated by their association with the physical environment, thus provoking new meanings for the viewer. AI Wong (May 23-June 24) literally moved the contents of his San Francisco studio into the WorkSpace gallery to work in residence for the duration of the exhibition. In *Working in New York*, Wong photographed people in real-life situations, including many visitors to his "studio/gallery," and used these slides to make his unique "shadow" drawings.

**"THE WINDOW"**
Still another facet of the Museum's intent to engage the public is its series of window displays visible from Broadway. Selected by the Museum's Curators and Director, each display remains on view for approximately six weeks. Tom Hatch (January 29-March 18) used plexiglass constructions and painted glass combined with painting directly onto the windowpane to create an ambiguous relationship between real and illusory space. The work, entitled *Body, Mind and Machine*, represented a metaphoric travelog of the expansion of the human mind through the exploration of outer space. Beverly Owen's *Toon* (March 25-May 20) mixed minimal configurations with artificial and natural light to create Stark compositions, casting shadows with often unexpectedly humorous effect. Currently on view in the window is an installation by artist Lee Newton, through July 15.

**ON VIEW**
The flexible exhibition program enables curators to present immediately new work selected from artists' studios for periods of approximately three weeks. Ordinarily unavailable for general public viewing, these new works represent for the collector and visitor alike an opportunity to see the most recent direction of an artist's development. Last winter ON VIEW featured works by Kenneth Aptekar, Rande Barke, Michael Byron, Greg Draksr, Stephen Frazier, Gary Goldberg, Lisa Hoke, Shelley Kaplan, Jon Klenhaut, and Amy Sillman.

**ARTS UPDATE**
Approximately four times a year, Museum members enjoy informal slide presentations by our curatorial staff on their studio visits both in and out of New York City. For both the collector and the aficionado, ARTS UPDATE provides an informative view of the newest developments in contemporary art. On December 12, 1983, Curators Lynn Gumpert and Ned Rifkin showed slides of work by artists Phoebe Adams, Derek Boshier, Michael Byron, Robyn Johnson-Ross, William Larson, Mark McCloud, John Ryan, and Amy Sillman.
In conjunction with the Art and Ideology exhibition, The New Museum and The Studio Museum in Harlem jointly presented a panel discussion on March 10. The panelists considered the impact of current political ideas and activities on the arts. Made possible through the generosity of the Avlerst Lecture Fund, the panel included speakers Benjamin H.D. Buchloh, critic and instructor of art history at SUNY Westbury; Jayne Cortez, poet and writer; moderator Lucy R. Lippard, art historian and critic; Nancy Spero, artist; and Dr. James Turner, Director of Africana Studies and Research Center at Cornell University.

LECTURE: DR. WOLFGANG MAX FAUST
This spring The Goethe House and The New Museum jointly presented a lecture by Dr. Wolfgang Max Faust, entitled Hunger for Pictures/Contemporary German Painting (May 16, 1984). Dr. Faust, a noted German critic of contemporary art and literature, discussed directions and currents of recent German painting.

NEW TO US: CHILDREN'S IDEAS ON MUSEUMS
June 9–20
This first presentation of children's work at The New Museum, supported by a special grant from the New York Times Company Foundation and other Youth Program contributors, features collaborative projects by students from five classes at PS. 308 in Brooklyn. The works, the result of Museum-led workshops held at the school, include murals, dioramas and writing which reflect the creative excitement a museum can offer children. This unusual exhibition, open to the public on weekends only, is on view in the lobby on the third floor. Please inquire at the Museum for scheduled viewing hours.

On February 15, Mrs. Agnes Saalfeld hosted the Museum's informative discussion on conserving and registering contemporary art collections. After viewing Mrs. Saalfeld's exceptional collection of modern and contemporary art, three guest speakers addressed the group: Bonnie Deanwater, Curator of The Mark Rothko Foundation, discussed specific techniques used to record information about work in collections; Antoinette King, Director of Conservation at The Museum of Modern Art, offered advice regarding proper care of works on paper; and Dana Cranmer, Conservator of Modern Art, provided information about work in collections. Mrs. Saalfeld's exceptional collection of modern and contemporary art was then visited by the group.

On December 20, fifty ART QUEST members toured Manhattan's East Village, an area where more than thirty new exhibition spaces have opened since 1982 to provide young and emerging artists with an alternative to the established galleries of SoHo and Fifty-Seventh Street. The group visited sixteen new galleries, including Fun Gallery, Pat Hearn Gallery, P.P.O.W., Grace Manhattan Gallery, Crippen Warren and Joe Overstreet's Kenneth Kelleba Gallery. ART QUEST then proceeded uptown for a cocktail party hosted by Dr. Jack Chadwick and enjoyed seeing his extensive collection of contemporary art.

On January 21, ART QUEST made one of its five annual studio tours, viewing works by Nancy Howard, Gary Indiana, Klaus Kertess and Lisa Liebmann, who gave a cocktail party for ART QUEST members.

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(right) Mary Malott, one of The New Museum docents, leads a tour of contemporary art enthusiasts through the Earl Staley exhibition.

MARY CLANCY
Administrative Assistant

Originally from Canada, Mary studied painting in Iowa, New York and West Germany, and worked in several administrative/secretarial positions in New York before coming to The New Museum. In her current position she is responsible for helping the Director and the Director of Planning and Development organize and carry out a wide range of administrative functions, including coordinating Marcia Tucker's schedule of events and activities outside the Museum.

ED JONES
Director of Education


Case Study Presenter, Museum Workshop on Inter- pretive Issues for Art Museums, Metropolitan Museum of Art, New York City, April 1984.


NERF KRFKIN
Curator


Panelist/Consultant, Art Program, City College, CUNY, January and ongoing.

JUROR


Jury, University Art Center, Richmond, Virginia, April 1984.

Panelist, Public Art Fund, Bryant Park Art Park Residents Program, New York City, April-May 1984.

Juror, Ninth Annual Juried Fine Arts Exhibit, Taunton, Massachusetts, April 1984.

Lecturer, Second Western States Biennial Exhibition, Brooklyn Museum, April 1984.

Juror/Lecturer, "Critical Choice," Department of Art, University of Tennessee, Knoxville, May 1984.

CHARLES A. SCHWEDEL
Director of Planning and Development

Received and consulted with five members of the Swedish Secretariat for Futures Studies, a group which has undertaken a large-scale study of the social impact of information technology, part of an ongoing project called "Municipalities and the Futures.

The group is interested in the Museum as a resource for public discussion of broadband concerns through artists and cultural activities, December 1983.

MARCIA TUCKER

Curator


Visiting Critic, Florida State University, Tallahassee, March 1984.

Lecturer, "Contemporary Figurative Painting: Alternative Approaches," Creative Arts Center, Wright State University, Dayton, Ohio, April 1984.


Lecturer, Institute of Contemporary Art, Philadelphia, April 1984.

Lecturer and Visiting Critic, University of Illinois, Chicago, April and May 1984.

Visiting Critic, Jerome Foundation Fellowship Program, Minneapolis College of Art and Design, April 1984.

Visiting Critic, Yellowknife Art Center, Bilinga, Montana, May 1984.

STAFF

PROFESSIONAL ACTIVITIES

LYNN GUMPERT
Curator

Jury, McKnight Foundation Fellowship, Minneapolis, February 1984.


required solility for artistic production with cooperative work in an organization. She feels that there are many opportunities to be creative in her present position. Susan's first challenge was to establish and maintain relationships with public and helping to make the Museum a special place to visit. She now looks forward to the development of a unique and highly successful Museum Shop.
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**

**$15 Artist/Student/Senior Citizen (62 or older)** Free Admission to Exhibitions

10% Discount on Museum Publications
Quarterly Calendar of Events
Advance Notice of Special Events
10% Discount on art supplies at New York Central for art students
Involvements to Exhibition Openings
Reduction Admission to Lectures, Symposia and Panel Discussions
Museum Newsletter (with listing on Members Roster)

**$30 Individual** All of the Above
Benefits, plus:

- 25% Discount on Museum Publications
- 10% Discount at the Guest membership to support the Museum

**$50 Family or Shared Membership** All of the Above
Benefits, plus:

- Special membership categories
- Membership Categories

**$100 Supporting** All of the Above
Benefits, plus:

- Two Free Exhibition Catalogs
- 40% Discount on Museum Publications
- Biannual Report
- Free Admission to Arts Updates

**$250 Sustaining** All of the Above
Benefits, plus:

- Invitations to Special Openings with Artists & Curators
- All Exhibition Catalogs
- New York City Artists Studio Tour

**$500 Sponsoring** All of the Above
Benefits, plus:

- "The Portable Gallery," a limited edition of original works of art, published by The Letter Edge in Black Press (CTy)
- $1,000 Patron
- Art/Benefit
- Special membership categories

**$1,000 Patron** All of the Above
Benefits, plus:

- Guest membership in ART QUEST
- The New Museum's Collectors Forum, upon request:
- For information please contact the Museum

**$2,500 Benefactor** All of the Above
Benefits, plus:

- Special Tour to studios of established artists with the Museum Curator
- Listing on the Benefactor's Page in the Museum Lobby

**$5,000 Founder** All of the Above
Benefits, plus:

- Annual Advisory Committee
- Listing on the Founder's Page in the Museum Lobby
- Full membership in the Museum

**MEMBERSHIP APPLICATION**

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

- $30 Individual
- $50 Family or Shared
- $100 Supporting
- $250 Sustaining
- $500 Sponsoring
- $1,000 Patron
- $2,500 Benefactor
- $5,000 Founder and above

**Special Membership Categories**

- $15 Artist/Student/Senior Citizen
- $250 or more
- $1,000 Patron
- $2,500 Benefactor
- $5,000 Founder and above

Total Amount Enclosed $__________

Ms./Mr./Mrs. __________ 

My membership is new ___ renewed ___

If my membership is new please indicate.

Address __________ 

City, State, Zip Code __________ 

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THE MUSEUM SHOP

The Museum Shop, open to the public during Museum hours, carries exhibition catalogs and brochures, hand-crafted objects and artist prints and books produced in multiples; resource materials for artists, published by arts service organizations and artists interest groups; and maps and guides.

PUBLICATIONS

CATALOG SUBSCRIPTION PROGRAM

Each year the Museum publishes approximately six illustrated exhibition catalogs, with critical essays, artist biographies and bibliographies. Now a Catalog Subscription Program has been developed, assisted by a grant from The New York Community Trust, in order to reach more art organizations and individual enthusiasts than ever before.

Subscribers will receive all exhibition catalogs and brochures published during the year they join, as well as the special ring-binder. The 1984–85 Subscription Program will be available September 1984.

For additional information on the 1984–85 Subscription Program, as well as educational and trade discounts, please contact Eric Pryor McGren, The New Museum of Contemporary Art, 583 Broadway, New York, NY 10012. (212) 259-1222.

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The New Museum
OF CONTEMPORARY ART

583 BROADWAY
NEW YORK, NY
10012
212 219 1222

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HOURS:
Tues.-Sun., 12-6 pm
Wed., 12-8 pm
(5-8 pm free)

ADMISSIONS
General: $2.50
Artists, students & seniors: $1.50
Members: free

GROUP VISITS
School or adult groups who would like to schedule a visit to the Museum should contact the Education Department. Docents will be available most days to provide informative gallery talks.

Mrs. S. E. Sussman
875 Park Ave.
New York, NY 10021