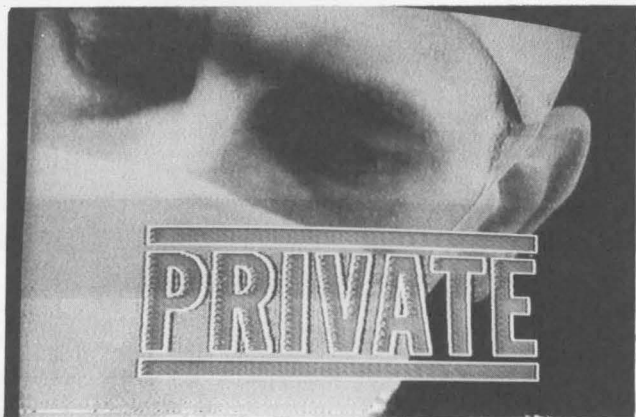


TheNewMuseum

OF CONTEMPORARY ART

583 BROADWAY NYC 10012 212-219-1222

NON-PROFIT ORG.
U.S. POSTAGE
PAID
NEW YORK, N.Y.
PERMIT NO. 1816



The Duvet Brothers, *Blue Monday*, 1984, still from color video featured in the exhibition "FAKE."

We're open late! Fridays 'til 10,
Saturdays 'til 8.

FAKE

May 8 through July 12, 1987

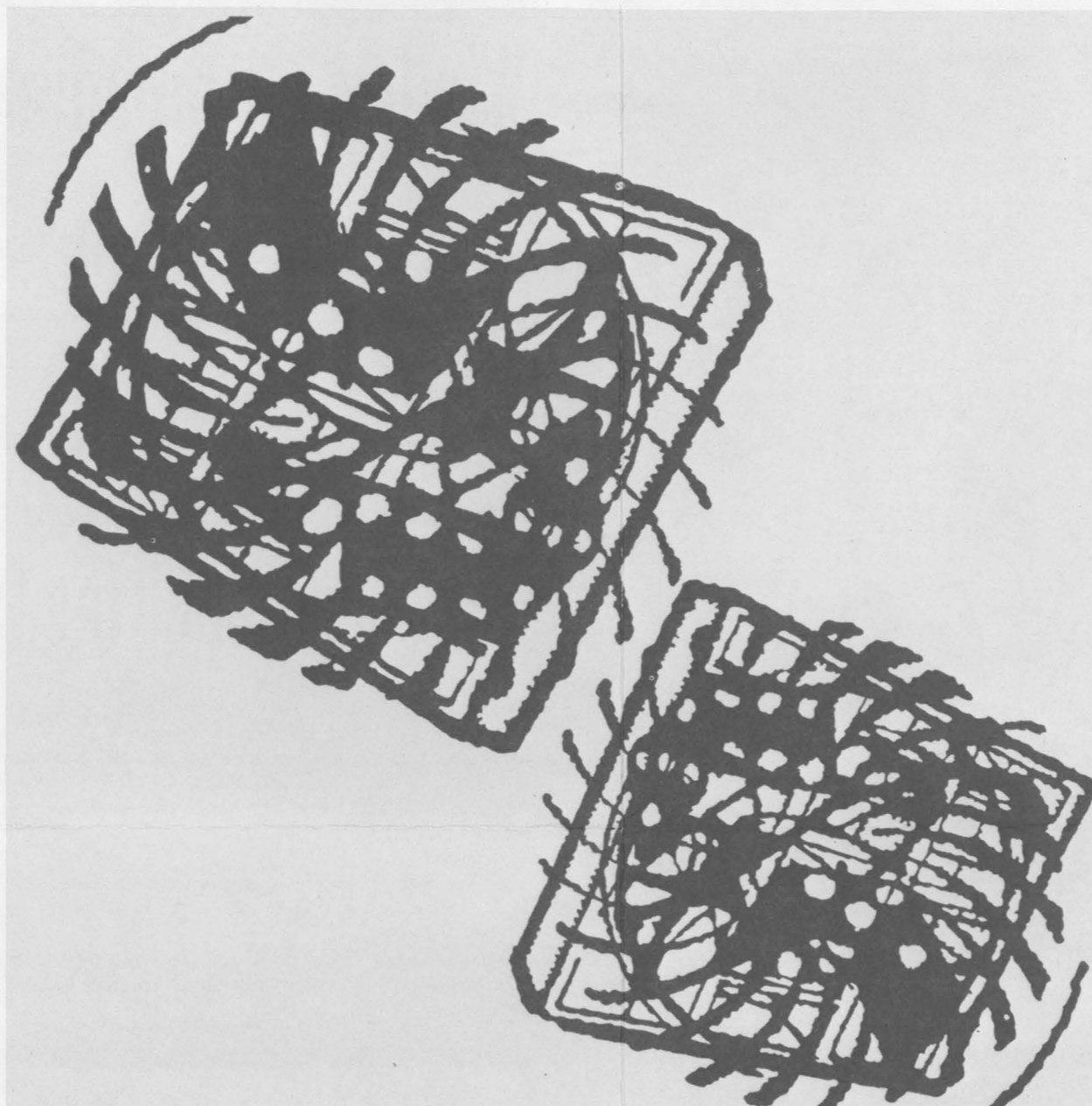
In *FAKE* some twenty-five artists explore issues of authenticity and originality through painting, sculpture, photography and video—works which provide an evocation of the subversive power inherent in a fake.

The title *FAKE* is an ironic statement alluding to an object that may be perceived as inauthentic but which, by virtue of its definition as a work of art, is accepted and understood to be original and of genuine value. The artists openly incorporate the form, but not the content, of popular culture. In doing so, their work promotes ambiguity as a necessary element. Clegg & Guttman adopt the format of an official state or corporate portrait, but depict anonymous or obscure individuals. David Robbins explores the persona of the artist by presenting a sculpture—a popular novel encased in lucite—which features the work of a different David Robbins. A segment of the back of a potato chip bag advertising "Currier & Ives Collector Prints" becomes an outsized, blownup photograph by the collaborative team of Day Gleeson and Dennis Thomas confronting the viewer with the troubling question of the virtues and faults of the original. David Cabrera addresses the issues of modern and postmodern painting by presenting work which resembles painting but is, in fact, printed fabric, stretched and framed.

Video projects by artists such as Reginald Hudlin, Joan Jubela and Stanton Davis, MICA-TV (Carole Ann Klonarides and Michael Owens), Paul McMahon, Michael Smith and Sarah Tuft further address ideas about originality by simulating the forms of television commercials, music videos, variety shows, soap operas and documentaries, substituting their own antithetical content for the "real thing." Branda Miller's pseudo rock video, *That's It Forget It*, may look like a star-studded, expensive MTV production but was actually written and performed by five Los Angeles teenagers. Shelly Silver's *Meet the People*, devoted to the lifestyle of the upwardly mobile yuppie, assumes the form of a documentary but is actually entirely fabricated, questioning perceptions of truth and fiction.

Other artists whose works are featured in *FAKE* include Dennis Balk, Nancy Burson, Laurel Chiten and Cheryl Qamar, Mark Dion and Jason Simon, Duvet Brothers, Tim Ebner, John Glascock, "Gorilla Tapes," Fariba Hajamadi, Annette Lemieux, Peter Nagy, John Scarlett-Davis, and Andres Serrano. Many of the works by these artists have not been previously exhibited in New York.

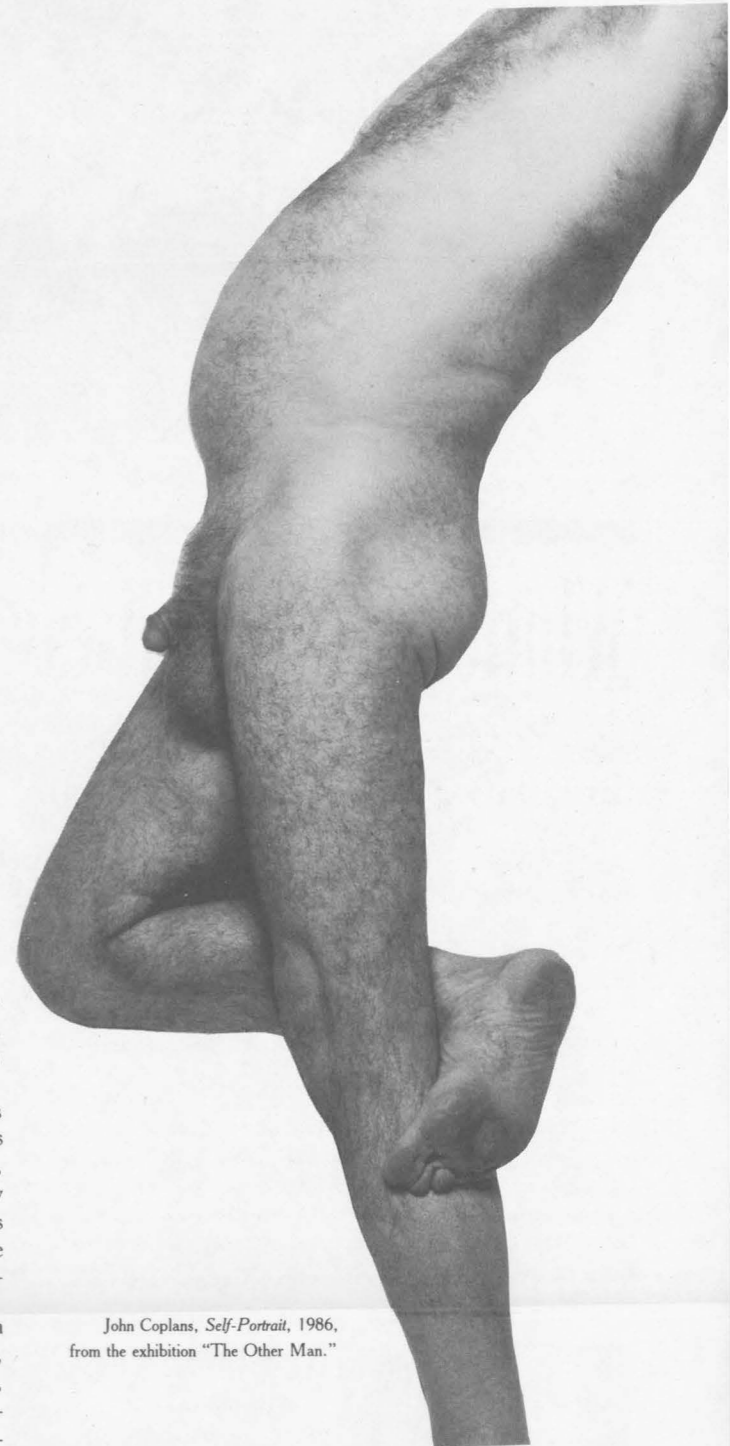
The exhibition is accompanied by an illustrated catalogue with an essay by Olander and contributions by Lynne Tillman and Phil Mariani.



Peter Nagy, *Econo-Crash*, 1986, from the exhibition "FAKE."

TheNewMuseum OF CONTEMPORARY ART

SUMMER CALENDAR 1987



John Coplans, *Self-Portrait*, 1986, from the exhibition "The Other Man."

The Other Man: Alternative Representations of Masculinity

May 8 through July 12, 1987

The Other Man: Alternative Representations of Masculinity presents the viewpoints of artists whose works challenge the cultural stereotypes of masculinity by exploring alternative representations of men and their activities. The paintings, sculpture, drawings, photographs and videotape included in the exhibition have as a common ground an examination of men's physical identities as well as their relationships with each other, women, family, work, homemaking, childrearing and other aspects of daily life. By sidestepping the dichotomy between masculine and feminine roles rather than simply reversing them, their reconstructions of the male subject provide a new context for the male figure in contemporary society.

The featured artists, Nicholas Africano, Ken Aptekar, John Coplans, Greg Drasler, Walton Ford, Mike Glier, Lee Gordon, Pier Marton, Tony Mendoza, Manuel Pardo and Kevin Wolff, use myriad depictions of their own and other men's bodies, activities and behavior to investigate the notions of power and authority associated with conventional male roles. Several of the artists—among them John Coplans, Ken Aptekar, Manuel Pardo and Kevin Wolff—use self-portraiture as a means of exploration and reflection on the nature of gender. Others portray alternative roles and role models for male activity by describing males in nontraditional pursuits and poses, in a nonironic, straightforward way. The experiences of childhood and adolescence are reflected in Tony Mendoza's photographic narratives, Nicholas Africano's sculpture and Walton Ford's painting as having profound affect on one's self-awareness and self-representation. In Pier Marton's

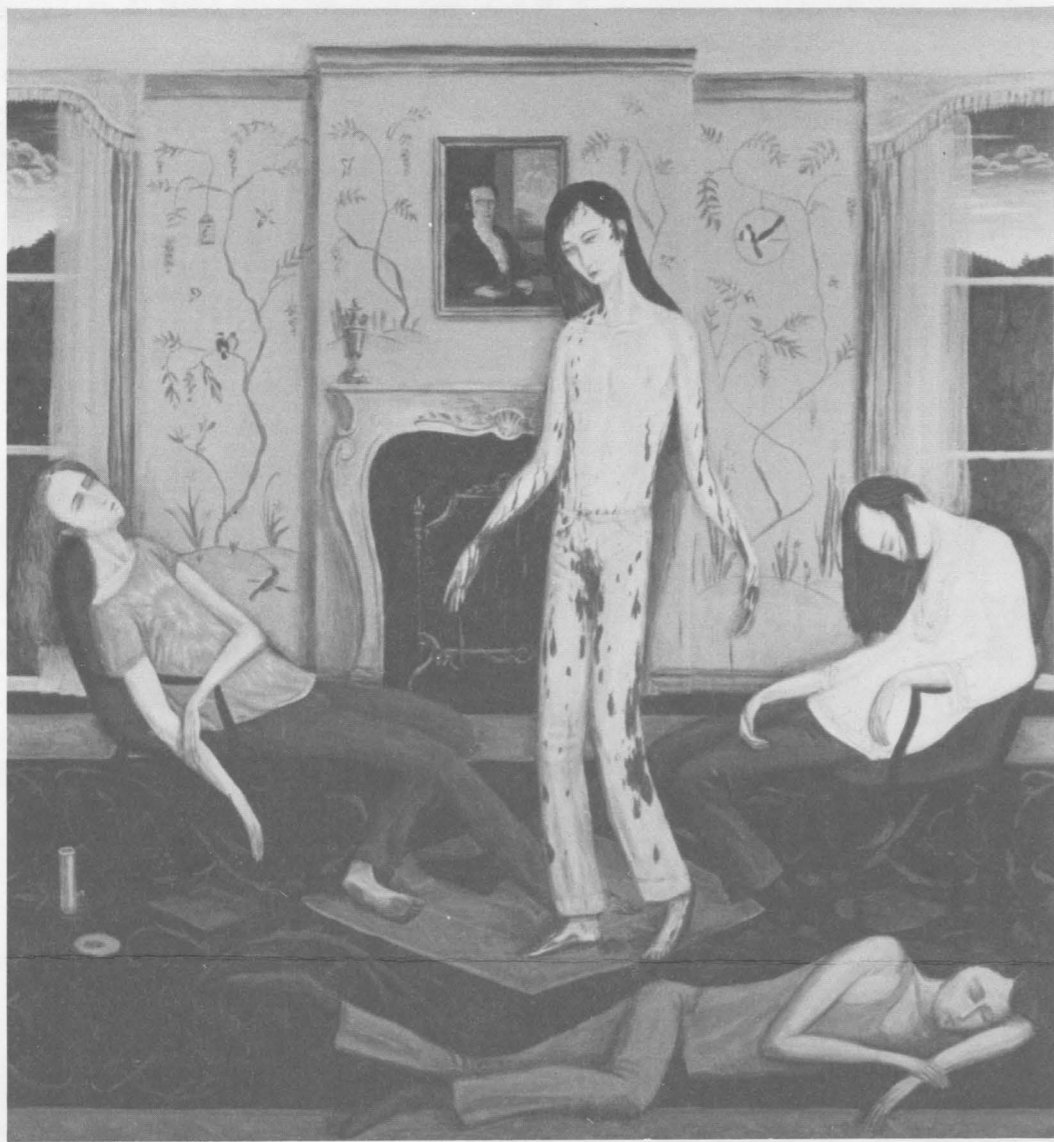
video, *Like Men*, an ambiguous photograph of male brutality is superimposed over talking heads—men discussing their attitudes towards the violence in others and themselves.

Organized by Marcia Tucker, the exhibition provides a strong alternative view to the still prevailing configurations of male activity and power in business, politics and family life. It is an investigation particularly relevant today, in light of the mainstream political atmosphere and the undercurrent of awareness of the experience of difference—racial, cultural and sexual as well as that of gender.

Dennis Cillingswater, *Passengers/Penetrators*, 1986. Cillingswater will create a new installation for the Window on Broadway.

Shelly Silver, *Meet the People*, 1986, still from color video featured in the exhibition "FAKE."

3	S	4	M	5	T	6	W	7	T	8	F	9	S
Linda Montano in the Mercer Street Window noon to 6 p.m.	MY Closed		Closed					Members' Opening FAKE The Other Man Peering Beyond the Mask		Late evening hours 'til 10 p.m.		Late evening hours 'til 8 p.m.	
								14		Late evening hours 'til 10 p.m.		Late evening hours 'til 8 p.m.	
								21		Late evening hours 'til 10 p.m.		Late evening hours 'til 8 p.m.	
								28		Late evening hours 'til 10 p.m.		Late evening hours 'til 8 p.m.	
								4		Late evening hours 'til 10 p.m.		Late evening hours 'til 8 p.m.	
	JUN Closed		Closed		Linda Montano in the Mercer Street Window noon to 6 p.m.					Late evening hours 'til 10 p.m.		Late evening hours 'til 8 p.m.	
								11		Late evening hours 'til 10 p.m.		Late evening hours 'til 8 p.m.	
								18		Late evening hours 'til 10 p.m.		Late evening hours 'til 8 p.m.	
								25		late evening hours 'til 10 p.m.		late evening hours 'til 8 p.m.	
								2	JUL	Linda Montano in the Mercer Street Window noon to 6 p.m.		Late evening hours 'til 10 p.m.	Closed
								9					
								16		late evening hours 'til 10 p.m.		late evening hours 'til 8 p.m.	
								23					
								30					
								6					
								13					
								20					
								27					
								4					
								11					
								18					
								25					
								1					
								8					
								15					
								22					
								29					
								5					
								12					
								19					
								26					
								3					
								10					
								17					
								24					
								31					
								7					
								14					
								21					
								28					
								4					
								11					
								18					
								25					
								1					
								8					
								15					
								22					
								29					
								5					
								12					
								19					
								26					
								3					
								10					
								17					
								24					
								31					
								7					
								14					
								21					
								28					
								4					
								11					
								18					
								25					
								1					
								8					
								15					
								22					
								29					
								5					
								12					
								19					
								26					
								3					
								10					
								17					
								24					
								31					
								7					
								14					
								21					
								28					
								4					
								11					
								18					
								25					
								1					
								8					
								15					
								22					
								29					
								5					
								12					
								19					
								26					
								3					
								10					
								17					
								24					
								31					
								7					
								14					
								21					
								28					
								4					
								11					
								18					
								25					
								1					
								8					
								15					
								22					
								29					
								5					
								12					
								19					
								26					
								3					
								10					
								17					
								24					



Walton Ford, *Fuck-Up*, 1987, from the exhibition, "The Other Man."

Window on Broadway

Peering Beyond the Mask Installation by Denis Gillingwater

May 8 through July 12, 1987

Denis Gillingwater creates a sense of interchange between reality and the subconscious mind in his sculpture and installation work. He often employs a window both as a metaphor for the human eye and as that plane that dictates the separation between reality and perception.

For the Window on Broadway, Gillingwater provides the viewer an opportunity to figuratively "pass through the glass into an inner realm while remaining firmly fixed in the real space of the sidewalk on Broadway," one of New York's busiest neighborhoods. Employing various mechanical devices such as ticking clocks, lights, vents, oscillators, peep-holes and reflective materials, Gillingwater creates a visceral experience whereby the viewer is simultaneously reflected in the window and encouraged to pass beyond that reflection into a magical planetary universe that exists in the relatively shallow space of the window but appears to be an infinitely receding tableau.

Library

The Soho Center Library at The New Museum is the only library devoted entirely to contemporary art and criticism. It is a free, nonlending resource center containing a wealth of documents, offering reference and research facilities for artists, critics, scholars and other art professionals.

The collection is comprised of more than 6,000 volumes, including rare artists' monographs, out-of-print and current exhibition catalogues and books of criticism and theory as well as the history of contemporary visual and performance arts. More than 150 current and backdated domestic and international art magazines, critical journals and small press publications are also featured, along with exhibition announcements, brochures and other such materials.

Volunteers

Volunteering at The New Museum can provide a wonderful opportunity to learn, meet new people and participate in fascinating behind-the-scenes activities. The Museum needs volunteers for a number of exciting and involving activities in all areas, including special events, development, public affairs and curatorial. Contact Richard Barr at the Museum if you would like to volunteer.

Artists Advisory Board

The Artists Advisory Board was founded in 1985 with the purpose of opening up dialogue between the artist community and the Museum. Since the initial meeting in February 1985, the Advisory Board has discussed a wide range of topics, touching on exhibitions, education, special events, publications, membership and fundraising. Museum director Marcia Tucker moderates the meetings and the Museum staff is encouraged to listen and participate.

This year fourteen members of the Advisory Board were hosted for a conference by trustee Elaine Dannheisser at the Dannheisser Foundation. New York artists Houston Conwill, James Holl, Barry Le Va, Margo Machida, Elizabeth Murray, Erika Rothenberg, Lorna Simpson, Gary Stephan, Susan Unterberg, William Wegman and Robert Younger were joined by Joan Brown from California, Edgar Heap of Birds from Oklahoma and Esther Parada from Illinois for the meeting to exchange views on the Museum's current and future program plans. A spirited dialogue ensued over the course of the afternoon-long session.

The Museum and the Advisory Board extend special thanks to Elaine Dannheisser for providing such congenial surroundings for the meeting.

Window on Broadway

Pile of Heads Installation by Linda Peer

July 18 through September 4, 1987

Throughout the summer the Window on Broadway will be the site of an installation by New York artist Linda Peer. *Pile of Heads* is eerie and disquieting—a mound of seemingly identical heads, cast from one mold but scratched and painted to give each a unique identity.

The installation graphically portrays the dichotomy of mind and body and poignantly evokes the juxtaposition of individual identity and the masses.

Seven Years of Living Art

Sunday, May 3, noon to 6 p.m.

Wednesday, June 3, noon to 6 p.m.

Friday, July 3, noon to 6 p.m.

This summer visitors will have three opportunities to participate in Linda Montano's seven-year-long performance piece as she occupies the Mercer Street Window to discuss art and life on Sunday, May 3; Wednesday, June 3; and Friday, July 3 from noon to 6 p.m.

This is the third year of this extended, life-encompassing work of art represented by the color yellow and the persona of a jazz singer.

Seven Years of Living Art is made possible, in part, by an Artist Sponsored Grant from the New York State Council on the Arts.

Special Activities

Art Quest is the Museum's collectors' forum: a lively and knowledgeable group of men and women dedicated to the understanding and support of contemporary art. Art Quest has a limited enrollment and requires a membership fee of \$1,250. Participants receive a Sustaining Membership in the Museum and benefits that range from discussions with artists in their studios to private viewings of personal collections and studio tours of unaffiliated artists.

New Collectors is a group of art enthusiasts who want to see, learn about and support contemporary art. Membership is open to men and women 39 years of age and younger who are interested in all aspects of collecting works of art. Dues for New Collectors, \$125, entitle participants to an Individual Membership in the Museum and programs as diverse as gallery tours, social events, panel discussions, exhibition previews and more.

Dues for Art Quest and New Collectors are tax-deductible and include a donation to the Museum in support of public exhibitions and programs. Contact Maren Hensler or Popsy Johnstone for more information at 212/219-1222.

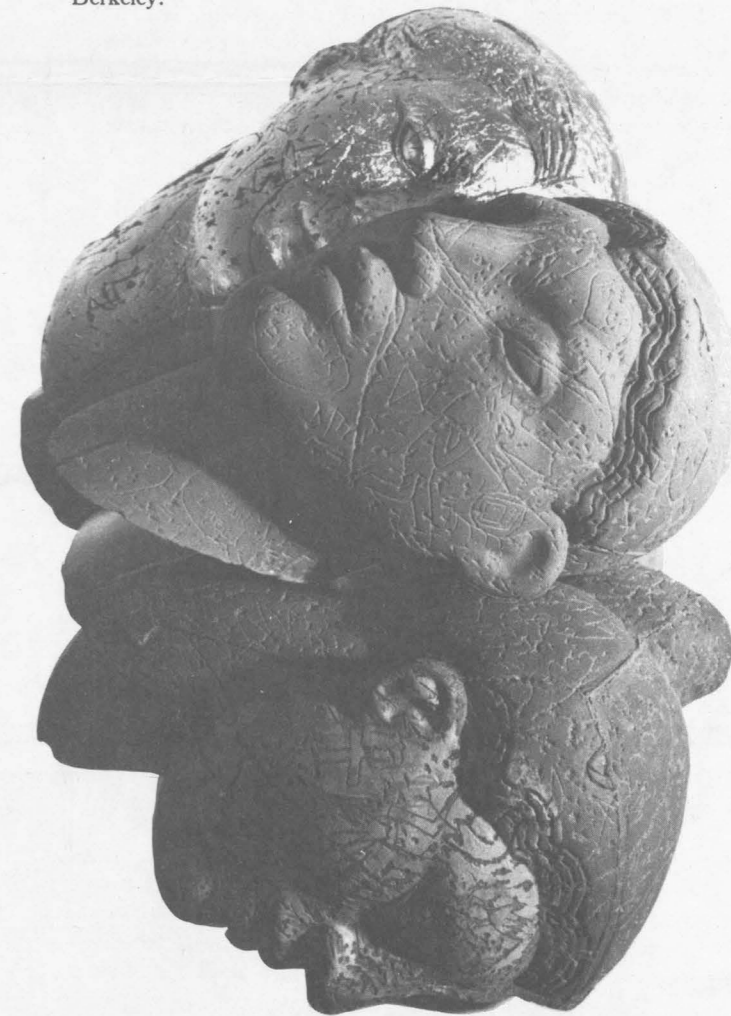
Coming This Fall

This fall the Museum will present *Bruce Nauman Drawings: 1965-1986*, the first major retrospective of drawings by this internationally renowned artist. Organized by Dieter Koeplin, chief curator of the department of prints and drawings of the Basel Kunstmuseum and Coosje van Bruggen, art historian and independent curator, the exhibition provides an intimate encounter with Nauman's ideas through quick working sketches, large, exact diagrams and drawings made after executed sculpture.

Although known primarily as a sculptor, Nauman has worked with video, film, photography, light, sound and language. Linking these diverse works are his extensive drawings. For Nauman, a prolific and adept draughtsman, drawing is the equivalent of thinking, and this exhibition allows the viewer to reexperience his initial conceptions, their variations and the ultimate refinement of ideas which underlay his three-dimensional work.

The New Museum is the premiere American venue, as well as the only East Coast stop, after an extensive European tour of the exhibition, which is accompanied by a fully illustrated catalogue with essays by Koeplin, van Bruggen and Franz Meyer.

The exhibition will travel to the Contemporary Arts Museum, Houston; The Museum of Contemporary Art, Los Angeles; and the University Art Museum, University of California, Berkeley.



Linda Peer, *Pile of Heads*, 1987. Peer's work will be featured in the Window on Broadway through the summer.



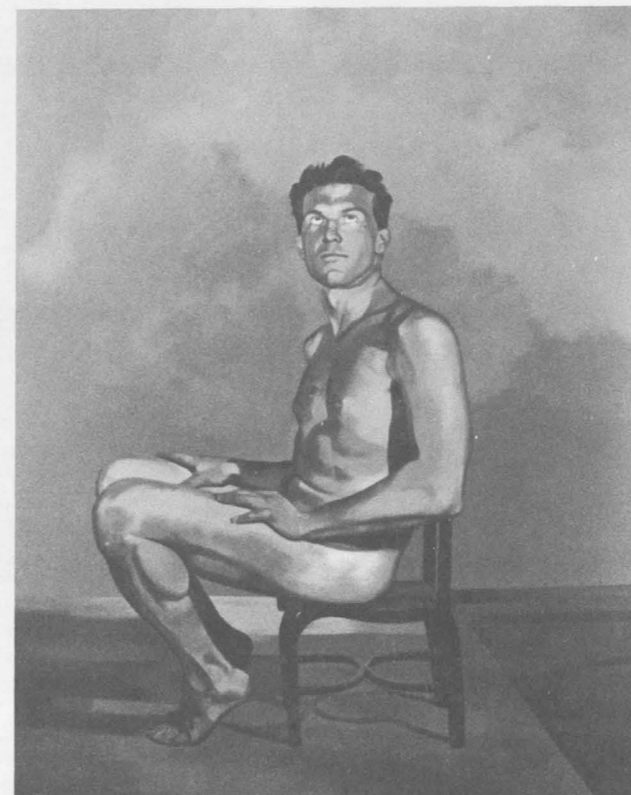
Elaine Dannheisser, a Museum trustee since 1978, hosted this year's Artist Advisory Board meeting at the Dannheisser Foundation.

Hours:
Wednesday, Thursday and Sunday: noon to 6 p.m.
Extended Evening Hours:
Friday: noon to 10 p.m.
Saturday: noon to 8 p.m.
Closed: Monday and Tuesday

Suggested Admission: General \$2.50; artists, students and seniors \$1.50; members and children under 12 free.

Transportation:
IRT (#6) Lexington Avenue subway (Spring Street)
BMT (N/RR) Broadway subway (Prince Street)
IND (AA/CC/E) Eighth Avenue subway (Spring Street)
IND (F) Sixth Avenue Subway (Broadway/Lafayette)
#6 bus (Seventh Avenue southbound to Broadway at Houston)
#5 bus (Broadway southbound to Houston)
#1 bus (Fifth Avenue southbound to Broadway at Houston)

Managing Editor: Terrie Sultan; Copy editor and production coordinator: Phil Mariani; Design by: Paul Sandresky; Printed by: Ensig Press.



Kevin Wolff, *Small Chair*, 1986, from the exhibition "The Other Man."

Events

Seven Years of Living Art

Sunday, May 3 - noon to 6:00 p.m.

Linda Montano discusses art and life in the Mercer Street Window

Members' Opening

Thursday, May 7 - 8 to 10 p.m.

FAKE

The Other Man: Alternative Representations of Masculinity
Peering Beyond the Mask: Denis Gillingwater

Art Quest Event

Panel discussion—details to be announced.

Seven Years of Living Art

Wednesday, June 3 - noon to 6 p.m.

Linda Montano continues her seven-year-long performance in the Mercer Street Window.

Art After Warhol: Alienation or Authenticity?

Monday, June 8 - 8:00 p.m.

Panel discussion in the main gallery of the Museum. Members free; \$4 general

Seven Years of Living Art

Friday, July 3 - noon to 6 p.m.

Final opportunity this summer to talk with Linda Montano about art and life.