



TheNewMuseum

OF CONTEMPORARY ART

FALL 1983 / WINTER 1984 NEWSLETTER

**The New Museum's
new home at 583
Broadway in SoHo.**

**(cover) A detail of
the *King* panel from
the triptych, *King,
Shaman, Fool* (1975),
by Earl Staley, on
view in the *Earl
Staley: 1973-1983*
exhibition, March
31-May 20, 1984.
(Courtesy of the
artist; Phyllis Kind
Gallery, New York;
and Watson/de
Nagy & Company,
Houston.)**

TheNewMuseum OF CONTEMPORARY ART

FALL 1983 / WINTER 1984

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F R O N T L I N E S



PRESIDENT'S REPORT

1983 has been the year of expansion, not only to our larger, permanent premises, but even in our name, for The New Museum has now become The New Museum of Contemporary Art.

The Museum has been conferred the significant honor of being picked by the United States Information Agency to organize and manage the American representation at the Venice Biennale. So I invite all of you to visit us in Venice next June. Meanwhile, of course, we hope you will be visiting the exhibitions at our new home, the landmark Astor Building at 583 Broadway (just south of Houston in SoHo).

In moving to the new premises, we have incurred substantial unexpected costs for interior construction and furnishings, and have assumed an obligation for greatly increased overhead and enlarged staff. I hope you will bear these factors in mind when you consider the level of your financial support of the Museum.

We were all saddened by news of the death of founding Trustee Patrick Lannan. Patrick was a staunch believer and faithful supporter of the Museum, and a sort of patriarchal figure to all of us. He will be greatly missed.

We heartily welcome three new Trustees to the Board, Gregory C. Clark, Mary McFadden and Laura (Mrs. Saul) Skoler. In this year of transition the staff has been under unique pressures and has been working in the hostile environment of unfinished space. As always, the trustees join me in saluting their professional and unstinting dedication.

Henry Luce III
President

**Henry Luce III wel-
comes guests at
the Inaugural Gala,
October 1983.**

DIRECTOR'S REPORT

At long last, The New Museum of Contemporary Art has its own home in spacious new quarters at 583 Broadway! On October 5 we hosted an Inaugural Gala Dinner Dance and preview of our opening exhibition, *Language, Drama, Source & Vision*, attended by 200 friends and supporters. Two days later, on October 8, The New Museum formally opened to artists and members, with over 4,000 in attendance. We are delighted to be able to celebrate this long-awaited event, and it is with great joy that we begin this season of expanded programs and activities.

We have added several essential staff positions to bring us new skills and talents. We are happy to welcome John Neely (Youth Program Instructor, Education Department), Susan Napack (Gallery Attendant), Janis Weinberger (Receptionist/Secretary), Susan Hapgood (ART QUEST and Membership Coordinator) and Eric Bernisderfer (Assistant Preparator).

Ned Rifkin, Curator, has been named Assistant Director/Curator, assuming administrative as well as curatorial responsibilities. Eileen Pryor McGann has joined the staff as Manager of Catalog Subscription and Distribution, a new program underwritten by a grant from The New York Community Trust.

We also welcome our new Director of Public Relations and Special Events, Jessica Schwartz, who joins us from her post at the Guggenheim Museum. With her assistant, Pam Freund, Jessica will coordinate all our public relations and activities.

A group of hardworking interns deserves our special acknowledgement, including Lori Abram, Jim Ferraro, R. Bruce Flowers, Seth Grodofsky, Sheryl Kleinberg, Mike Love, Magdalen Pierrakos, Emily Rosen, Bill Stamats, Lise Suino and Skylar Switzer. Many have

been instrumental in facilitating the inaugural exhibition and festivities, and we enjoy having them with us.

Just as our staff is growing, so too are staff families. We joyfully greeted the news of the birth of John and Mary Jacob's daughter, Eliza, on September 19, and Maureen Stewart and Bruce Raddock's son, Aaron, on November 4. (*Editor:* As we go to press, we are delighted to announce the birth of Marcia Tucker and Dean McNeil's baby girl, Ruby Dora, on January 3).

Although much work remains to be done, and many aspects of our physical plant are still incomplete, we look forward to a productive and fulfilling year. We are delighted to offer the public a greatly expanded program of exhibitions, educational events and special events for artists, collectors and enthusiasts. For individuals with a deepening interest in the visual arts, we will make available and improve such services as the slide archive, the Docent Program and a contemporary arts library in the near future.

It is only with your extraordinary friendship and support that, in less than seven years, we have been able to progress so far. The Board of Trustees and staff join me in welcoming all of you to the new New Museum of Contemporary Art.

Marcia Tucker
Director

PLANNING & DEVELOPMENT REPORT

It gives me great pleasure, on behalf of the staff and Trustees, to thank the many gracious and generous friends, volunteers, members and donors who have played such an important role in the Museum's growth and development during the past year. I am delighted to report on the highlights of the planning and development campaign during 1982-1983.

General operating funds continue to grow compared to the prior year, as follows: gifts and grants from individual donors again reflected a substantial increase of 50% over 1981-1982, totaling over \$90,000; foundation support also showed an improvement of 40%, totaling \$52,000; and corporate contributions as well registered a welcome increase of 60%, totaling over \$18,000. Membership income has had a dramatic improvement, thanks to the response of our audience and the diligent efforts of Dorothy Sahn and the Membership Committee, showing an increase of 150%, totaling over \$35,000. Other sources of earned income, especially benefits and special events, showed equally propitious increases, providing nearly one quarter of our operating needs.

Special project support has become an important part of the Museum's growth in services to the public. I am especially pleased to thank the following donors: Exxon Corporation, for support of a paid summer internship in our Curatorial Department, as well as a timely donation of office furniture through Materials for the Arts; Fraunces B. and Eugene P. Gorman, for a major grant to support a comprehensive graphic design plan for the Museum at our new location, and a paid summer internship in planning and development; The Luce Fund for Scholarship in American Art of The Henry Luce Foundation, for a grant of \$60,000 to publish a book of recent art criticism; The New York Community Trust, for a grant of \$22,000 to support our new Catalog Subscription Program; and Pallini Liquori, S.p.A.,

for a major grant to create the Sambuca Romana Awards, an important new aspect of the Museum's efforts to provide direct assistance to artists through unrestricted fellowships.

The Museum's ever-increasing base of private support is especially heartening since this growth has been achieved simultaneously with continued expressions of confidence and solid financial support 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, for providing the seminal funds so essential to our exhibitions, catalogs and education programs. These awards give credibility to our appeals and the stimulation to match this support with private funds.

The Museum has embarked upon a new period of growth and development, in which we will try, over the next few years, to fully outfit our new home with equipment, information resources and staff to provide essential new services to our audience and constituency of artists, collectors, art enthusiasts and the general public. These include a library devoted exclusively to contemporary art, which does not yet exist in New York; archives and documentation; conferences and seminars; lecture series, panel discussions and symposia; and new programs for film and performance art.

We are most grateful to the Board of Trustees for their diligence, perseverance, constant enthusiasm and continued expressions of support in all areas of Museum activity. Literally every member of the Board is involved in our growth and development, and we are deeply indebted to them all. We wish to extend our special thanks to the members of the Development Committee, chaired by Jack Fitting; to Vera List, whose gracious donations have added substantially to our endowment; and to Henry Luce III, Herman Schwartzman and his partner, Leonard Weinstock, whose dedicated efforts on our behalf have made possible the swift and secure relocation to our new and permanent home at 583 Broadway. It is an exceptionally rewarding experience to work with such devoted and enthusiastic Trustees. To all our friends and donors, many thanks and warmest best wishes!

Charles A. Schwefel
Director of Planning & Development

Marcia Tucker presents The Honorable Ted Weiss of the 17th Congressional District, New York City, with a lifetime membership to the Museum.



Photo: Mike Love

FRONTLINES

CURATORIAL REPORT

The most significant aspect of our new facility for the curatorial staff is the increased gallery space (from 2,400 square feet to nearly 8,000) which affords greater opportunities to exhibit more challenging and provocative art. After *Language, Drama, Source & Vision*, our inaugural show, is *The End of the World: Contemporary Visions of the Apocalypse*. Organized by Lynn Gumpert, Curator, *End of the World* presents twenty-four American artists who deal either directly or symbolically with cataclysmic subject matter. The following exhibition, *Art and Ideology*, was selected by five guest curators—Benjamin Buchloh, Donald B. Kuspit, Lucy R. Lippard, Nilda Peraza and Lowery Sims—each inviting two artists who create political works. Looking ahead to next spring, the Museum will feature a major solo exhibition of Houston artist Earl Staley, jointly organized by Marcia Tucker and Linda Cathcart, Director of Houston's Contemporary Arts Museum.

The curatorial staff is excited to announce the return of two periodic exhibitions featuring groups of emerging artists. For the first time we shall pair *New Work/New York* and *Outside New York* in order to present a more comprehensive survey of artists relatively unknown in the New York metropolitan area. After its New Museum showing, *Outside New York* will tour the United States and Canada under the auspices of the Art Museum Association (formerly WAAM).

In addition to the exhibition programs, the curatorial staff is initiating several supplemental concepts to display new work. On the Museum's main floor there is an area designated for viewing artists' videotapes. Another new format is ON VIEW, whereby the Museum creates an informal showcase for art especially chosen from our studio visits. Then there is WORKSPACE. A type of evolving exhibition, this small gallery (located on the Museum's second level) offers a visiting artist a working area for a period of four weeks to develop a project of his or her choice. We plan to invite six artists

to participate in WORKSPACE, beginning with Mark Kloth in early December. Finally, there is the "WINDOW" located on Broadway, the display which first greets all our visitors.

Most exciting, we are organizing an exhibition to represent the United States in the 1984 Venice Biennale. *Paradise Lost/Paradise Regained: American Visions of the New Decade* features twenty-four artists from all regions of the country, some well-established and others relatively unknown. The show was jointly organized by Marcia Tucker, Director, and Lynn Gumpert and Ned Rifkin, Curators. Marcia also wrote the introductory essay for the catalog and will serve as U.S. Commissioner for the American Pavilion. After the Biennale, the show will tour five cities in Western and Eastern Europe, through December 1985.

As the Museum grows and changes, so do the individuals on our staff. In particular, we were sorry to see Robin Dodds, Curatorial Coordinator 1980–83, leave. We wish her luck in her new position as Curator of Hallwalls in Buffalo, New York. Assuming Robin's post is Marcia Landsman, a long-time employee of the Museum. Marcia, who began here as a volunteer, joined the staff as Gallery Assistant and, recently, Curatorial Assistant. Finally, Lisa Parr, a graduate of New York University who worked at Marisa del Rey Gallery, has been hired as Curatorial Secretary.

Ned Rifkin
Assistant Director/Curator

EDUCATION REPORT

In conjunction with our move to the Broadway site, we are expanding the department's role and activities, especially our enrichment opportunities for students and youth.

MEMBERSHIP REPORT

Thank you one and all for your very sincere interest in The New Museum of Contemporary Art. Your renewed and new memberships are bombarding us everyday and we love it. Please don't stop.

We are making plans for special membership cocktail parties, as well as a trip to Venice. Contact me if you have any friends interested in becoming members. Gift memberships are also available.

The Museum staff needs volunteers more than ever. If you'd like to help and be part of a rewarding experience, too, please join our volunteer program. Many thanks to Susan Napack and Mary Clancy for their assistance in processing our new memberships. Happy New Year and keep those memberships coming!

Dorothy Sahn
Membership Chairman



Photo: Mike Love



Photo: Mike Love

We recently held a workshop for the Morningside Area Alliance Summer Day Camp. Under the auspices of artist and workshop leader John Neely, the children designed and created their own "T-shirt artwork" (thanks to a generous contribution of paints from Tri-Chem, Inc.), which they later wore in the first annual Art Parade in New York City on September 27. John, who we are very fortunate to have as a part-time Youth Program Instructor, will be visiting neighborhood schools where he will give slide presentations on our current exhibitions and, later, conduct follow-up workshops at the Museum.

In anticipation of an increasing number of visits from college and community groups we are initiating a Docent Program in January 1984. The course, which will last approximately eight weeks, will train a number of specially qualified individuals to give informative gallery talks and occasional classroom presentations in neighborhood schools. We look forward to drawing upon the valuable resources of our membership, graduate students, retired teachers and other individuals with knowledge of the field, as we direct our efforts toward serving an ever-expanding audience.

As we reach out to the community with our educational projects, we continue to enjoy the ongoing support of the National Endowment for the Arts, Con Edison, Dow Jones & Co. and the Spingold Foundation. We are most grateful for these grants and for the many special contributions on the part of our members. Additional support has come to us in the form of volunteered time, without which we could not accomplish much of what we do. We especially want to thank Beth Mandelbaum, who has given her time generously to help supervise Youth Program activities and plan the new Docent Program.

Finally, we have recently provided gallery talks to the following visiting college and community groups: Adelphi University, the Art Center of Northern New Jersey, Metropolitan Museum interns, a New York University Continuing Education class, St. Vincent's Day Hospital, Syracuse University classes, the Westchester YWCA, the Greenwich Art Society and the Bucks County Community College.

Ed Jones
Director of Education

(top left) Lauren Ewing's *Drift* (1983) in three parts (*The Tornado*, *The Net* and *The Wall*) in *Language, Drama, Source & Vision*.

(bottom left) Children march in Art Parade for The New Museum on September 27, showing their "T-shirt artwork."

THE MUSEUM UNDER CONSTRUCTION...



Photos: Lonnie Graham



THE INSTALLATION IN PROGRESS...



...THE INAUGURAL

A FÊTE ACCOMPLIE

On the evening of October 5, The New Museum of Contemporary Art celebrated its milestone move with an inaugural black-tie Gala Dinner Dance. This grand event, **A FÊTE ACCOMPLIE**, gathered many notables from the world of contemporary art—philanthropists, collectors, critics and artists—to commemorate the occasion.

Surrounded by the painting and sculpture of *Language, Drama, Source & Vision*, guests dined in the Museum's spectacular main gallery. Welcoming remarks were made by Renate Shapiro, Inaugural Committee Co-Chair; Henry Luce III, President of the Museum; Jonathan Edelstein of HQZ Enterprises; and Marcia Tucker, Director. Vera G. List, Vice President of the Museum, then presented The Vera G. List Award for Distinguished Achievement in the Arts to Dorothy C. Miller. Former Senior Curator of Painting and Sculpture at The Museum of Modern Art, Mrs. Miller was honored for her dedication to the art and artists of our time. Dancing followed the award presentation with music by Texas artist and musician Terry Allen, with Lloyd Maines.

A FÊTE ACCOMPLIE was indisputably a smashing success, thanks to the efforts of many, especially Laura Skoler and Renate Shapiro, Inaugural Committee Co-Chairs. To them go our heartfelt gratitude and thanks for their long hours of work and unflagging enthusiasm. We also acknowledge the generous help of the Inaugural Planning Committee members:

Carolyn and Brooke Alexander, Victoria Barr, Madeleine Bennett, Isabel and William Berley, Jeanne Breitbart, Gregory Clark, Elaine and Werner Dannheisser, Richard Ekstract, Rosa Esman, Robert Freidus, Lola and Allen Goldring, Stuart Greenspan, Nanette Laitman, Raymond J. Learsy, Vera G. List, Leslie and Ron Rosenzweig and Coosje Van Bruggen.

Guests received many gifts, depending on whether they attended as *Architects*, *Developers* or *Partners*, including a hand-painted linen napkin by Earl Staley; *The Brick Wall*, a limited-edition book by Sol LeWitt; a boxed set of *The Portable Gallery*, published by The Letter Edged in Black Press (Cply); *Toppling Neon Cocktail*, a limited-edition plastic and stainless-steel piece, created specially by Claes Oldenburg; and a Commemorative Program, with a cover designed by John Baldessari.

Photo: David Lubarsky



(left) Renate Shapiro, Co-Chair of the Inaugural Planning Committee, greets the guests at A Fête Accomplie.

Photo: Mike Love



(below) Vera G. List presents The Vera G. List Award for Distinguished Achievement in the Arts to Dorothy C. Miller at the Inaugural Gala.

Photo: David Lubarsky



(left) Linda L. Cathcart, Director of the Contemporary Arts Museum, Houston, with Marcia Tucker.

Photo: David Lubarsky



(center l to r) John Baldessari, Coosje Van Bruggen and Claes Oldenburg at A Fête Accomplie.

(below) Enjoying the Inaugural Gala are (l to r) Trustees Arthur Goldberg, Jack Fitting Jr. and Herman Schwartzman.

(bottom l to r) Merce Cunningham, Dorothy Sahn and Vera G. List at A Fête Accomplie.

Photo: David Lubarsky



Photo: David Lubarsky



THE INAUGURAL

THE OPENING EXHIBITION

Language, Drama, Source & Vision (October 8–November 27, 1983) offered the viewer a reflective summary of some of the critical issues which have emerged in contemporary art over the past ten years. Since its inception in 1977, the Museum has shown the work of more than 300 artists, 68 of whom were included in this survey.

The exhibition traced significant changes in the attitude, intent and style of contemporary painting, sculpture, photography, videotapes and site-specific installation through its focus on four major themes. The "Language" section demonstrated the use of language in a wide range of expressions from conceptual street works to the use of narratives and puns or clichés. "Drama" investigated the influence of theater as a mode of presentation, a narrative structure or a dramatic event.



Photo: Mike Love

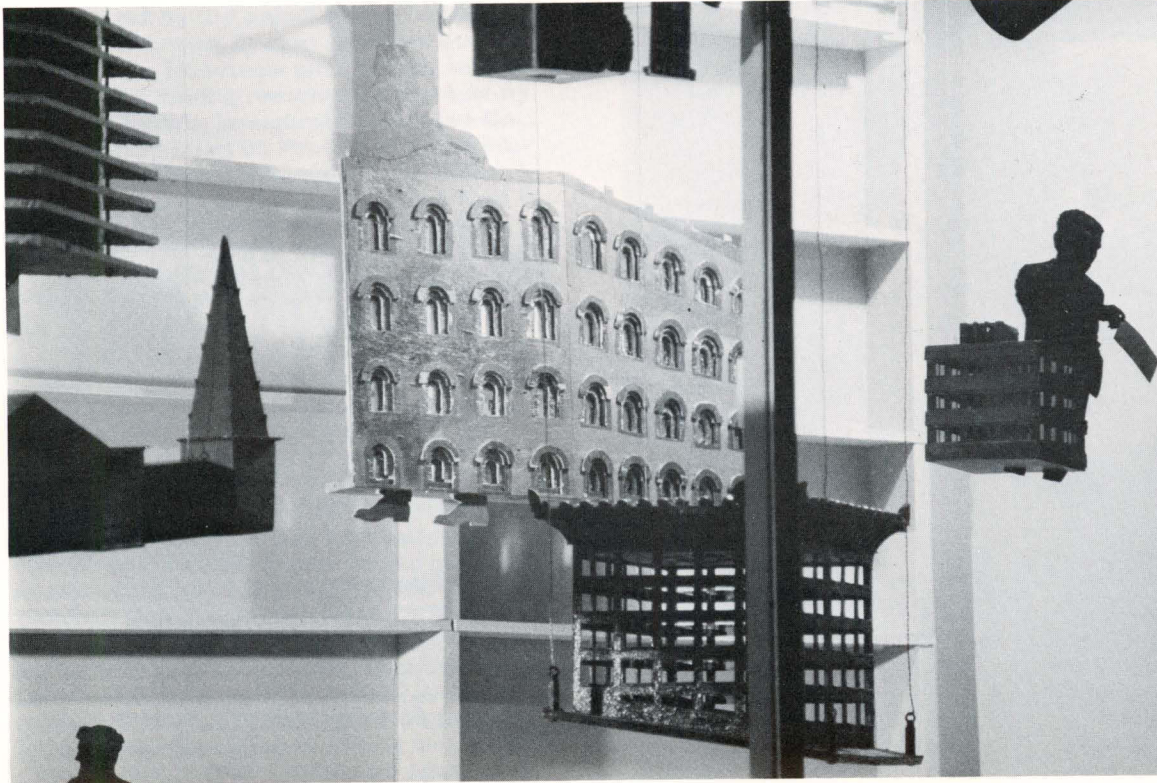


Photo: Dirk Rowntree

(top)
Three works by
Howard Finster
on display in the
"Language" section.

(center)
Claudia Fitch's
window installation,
part of the exhibi-
tion's "Drama"
section.

(bottom)
William Wiley
pictured as "Mr.
Unnatural" with his
work, *Nomad is an
Island* (1981).

"Source" revealed the importance of mass culture as a major source of imagery and method, through television, newspapers, advertising, the telephone and photography. Finally, "Vision" explored the range of abstract or non-objective modes of working.

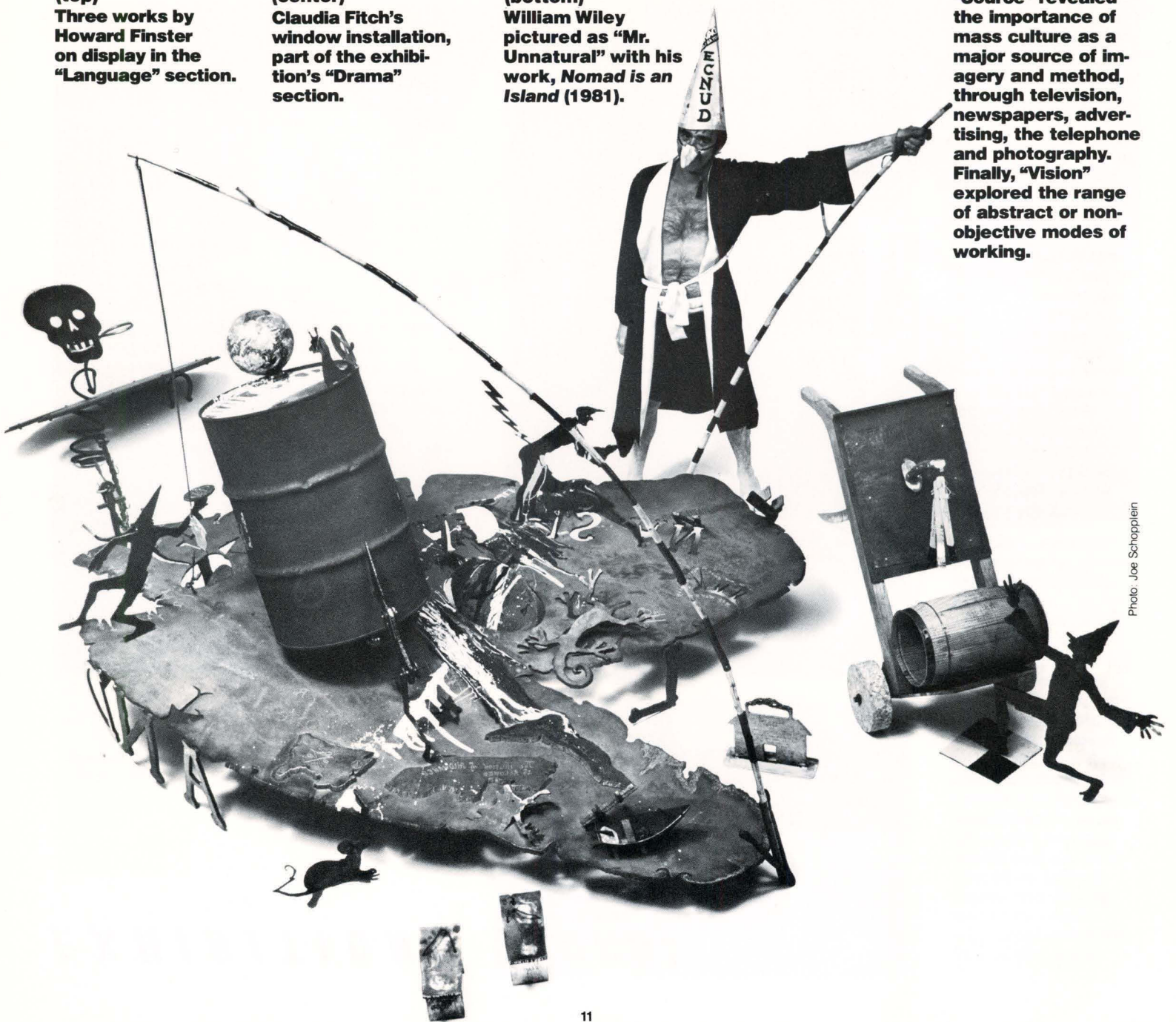


Photo: Joe Schoppstein

EXHIBITIONS

(top) Vanalyne Green's *HERESIES* performance, *Tender Me*.

(center) Robert Fichter's *Waiting for the Signal* (1982), photograph in *The End of the World* exhibition. Courtesy of Freidus/Ordover Gallery, New York.

(bottom) Richard Bosman's *Panic* (1982), painting in the *The End of the World* exhibition. Collection of Robert H. Helmick, Des Moines, Iowa.

RECENT EXHIBITIONS

Outside New York: Seattle opened this fall (October 13–November 27, 1983) to critical acclaim at the Art Pavilion in the Seattle Art Center after its showing at The New Museum last spring (March 26–June 1). Ned Rifkin, Curator, organized the exhibition, the third of an ongoing series at the Museum which features the art of other regions of the United States. The exhibition, which received generous support from The New Museum's ART QUEST members and The Seattle Art Museum, included works by Seattle artists Paul Berger, Marsha Burns, Dennis Evans, Fay Jones, Alan Lande, Barbara Noah and Buster Simpson.

Last summer, **Events**, the second of a continuing series of exhibitions which presents work outside the cultural and aesthetic mainstream, brought together two diverse cooperative artist-run organizations. *HERESIES*, a feminist collective, produced a walk-around magazine installation, entitled *Classified: Big Pages By The HERESIES Collective*. Giant 6 x 8 foot blow-ups of pages from the Collective's journal contrasted real life and media representations of mothers. At the same time, *EN FOCO*, a group of Hispanic photographers, organized *La Gran Pasion*, a collection of thirty photographs. The subject of these powerful visual documents explored the intensity and richness of Latin culture.



Photo: Mary Malott

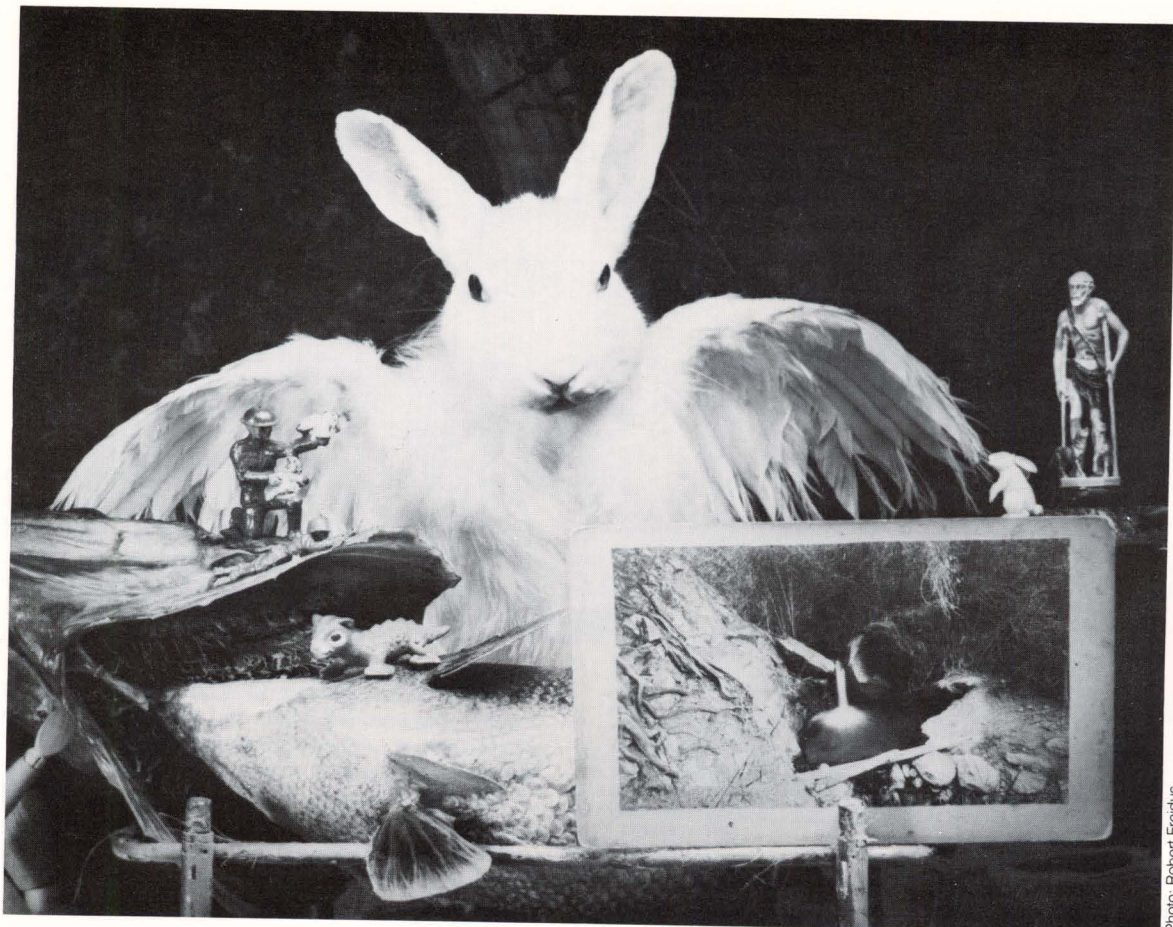


Photo: Robert Freidus

CURRENT EXHIBITIONS

The End of the World: Contemporary Visions of the Apocalypse (December 10, 1983–January 22, 1984) investigates the enormous impact that the possibility of total global destruction has had on contemporary art. The presentation explores the role of artists as visionaries, their work as social commentary, and such issues as the human potential for creativity and destruction. Twenty-four artists address the theme of cataclysm in painting, sculpture, photography, videotapes and installation pieces. The fifty-seven works on view are arranged into four categories: natural disasters such as floods, tornadoes and volcanic eruptions; nuclear holocaust and its consequences; the creation of personal vocabularies to express the peculiar dread and expectation of an apocalypse; and, finally, works by artists who prophesize the end of the world.



Photo: Eric Pollitzer

EXHIBITIONS

(top) Jerry Kearns' *Twist and Shout* (1983), a painting after comic book drawings, part of the *Art and Ideology* exhibition.

(center) Alfredo Jaar's untitled photograph and text of 1983, part of the *Art and Ideology* exhibition.

(bottom) The *King* panel from the triptych painting, *King, Shaman, Fool* (1975), by Earl Staley. Courtesy of the artist; Phyllis Kind Gallery, New York; and Watson/de Nagy & Company, Houston.

FUTURE EXHIBITIONS

Art and Ideology (February 4–March 18, 1984) will present a major survey of recent art of political significance. The Museum has invited five renowned critics and curators—Benjamin Buchloh, Donald B. Kuspit, Lucy R. Lippard, Nilda Peraza and Lowery Sims—each to select two artists whose work conveys political implications. In the accompanying catalog, the guest curators will offer a formal and iconographic analysis of the work, plus a discussion of its ideological import. By presenting art with a political bias, the Museum aims to continue its policy of focusing on issues prompted by different and often opposing points of view.

Earl Staley: 1973–1983 (March 31–May 20, 1984), an exhibition of the Texas artist who has been gaining national prominence, will feature work of the last ten years of a prolific career. Jointly organized by Marcia Tucker and Linda L. Cathcart, Director of the Contemporary Arts Museum, Houston, the exhibition consists of imaginative paintings and drawings. Staley, who draws upon primitive folklore, classical mythology and references from art history, demonstrates a remarkable diversity of style and subject matter which results in works of great originality. (The exhibition is currently on view in Houston, through February 3, 1984.)

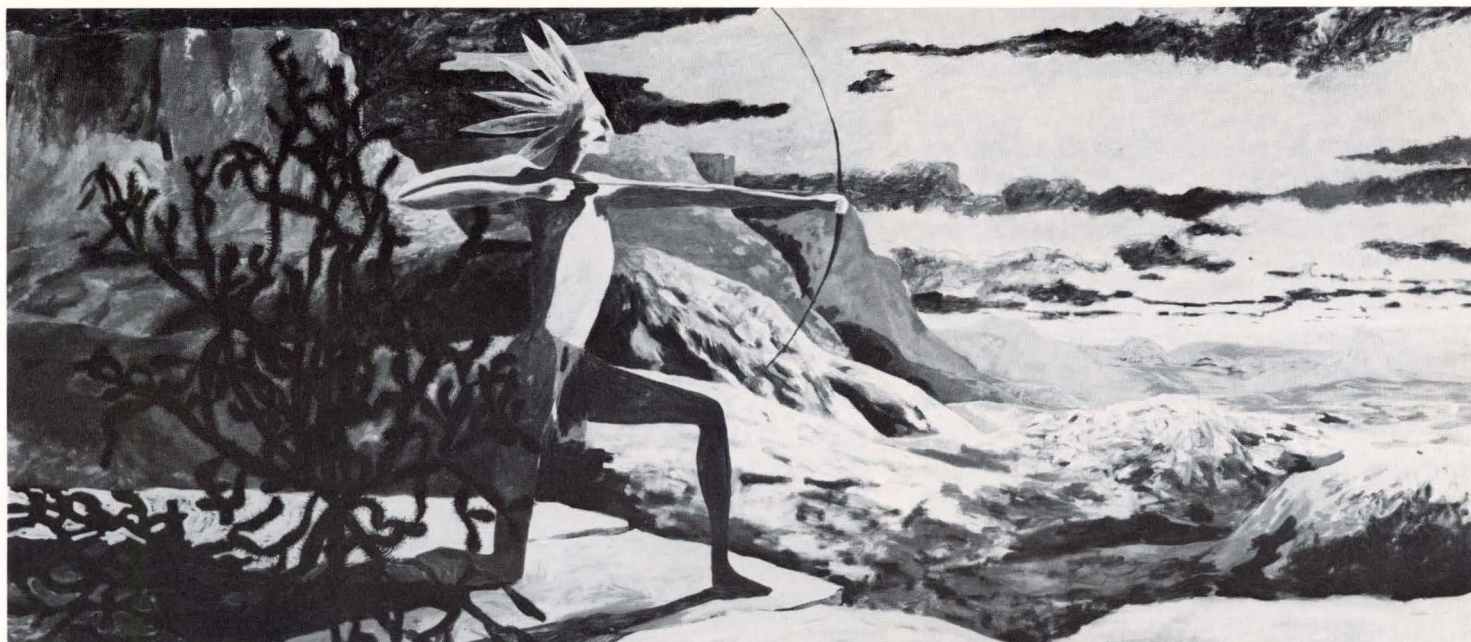


Photo: Rick Gardner

WORKSPACE

An innovative exhibition format greatly expanded in our new 583 Broadway facility, features work of a highly experimental nature. For approximately one month, artists are invited to change and develop installations in the small gallery (located on the Museum's second level) throughout the duration of the exhibition. In such a way, the private activity of the artist's studio is brought to the exhibition gallery for public viewing. Mark Kloth inaugurates the new WORKSPACE series with *Blind Migration: Waves at Bay* (through January 8, 1984).

ON VIEW

An innovative addition to the Museum's exhibitions program, enables curators to present, in a flexible format, work selected from artists' studios as late as a day or two before. The works, chosen by Curators Lynn Gumpert and Ned Rifkin and Director Marcia Tucker, are exhibited for three-week periods without advance notice. Ordinarily unavailable for general public viewing, the presentation of these new works represents for the collector and visitor alike an opportunity to see the most recent direction of an artist's development.

THE "WINDOW"

Still another facet of the Museum's intent to engage the public are the provocative window displays visible from Broadway. Selected by the Museum's curators, each display remains on view for approximately six weeks. Claudia Fitch's dramatic diorama, part of the *Language, Drama, Source & Vision* exhibition, was the inaugural WINDOW at the Museum's new home. Currently on view through January 22 is an installation by Kate Ericson, who incorporates or "mimics" the architecture of the historic Astor Building in which the Museum is housed.

ARTS UPDATE

Approximately four times a year Museum members enjoy informal presentations of slides collected 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.

The exhibition programs are supported in part by grants from the National Endowment for the Arts, the New York State Council on the Arts, and the Department of Cultural Affairs, City of New York.

EVENTS AND ACTIVITIES



Photo: Rosemary Ricchio

(top) **Sound and Vision** panelists on *Today's Music*.

(center) Ed Jones, the Museum's Director of Education, with critic Carter Ratcliff, a guest speaker in *Artists and Critics: Speakers' Choice* lecture series.

(bottom) Prospective buyers of artists' hats at "Hats Off!" Celebration IV.

THE STATE OF THE ARTS

Sound and Vision: Today's Music (May 17, 1983), the second in the Museum's panel discussion series, *The State of the Arts*, brought together seven composers, writers and artists who have contributed to the transformation of contemporary music in the last decade. The panelists, including Laurie Anderson, Fab Five Freddy, Philip Glass, Joseph Jarman, Glenn O'Brien, Gregory Sandow and Alan Vega, investigated the expanding role of the visual arts in opera, jazz, "rap" music and the varied sounds of New Music. A party at Danceteria followed the event.

BRITAIN SALUTES NEW YORK PANEL

A New Generation: Popular Culture in Britain Today (May 24, 1983), a panel discussion about contemporary art and artists' concerns in England, was held as part of last spring's British celebration of New York City. Panel members included: Sally Baker, Moira Kelly, Stuart Marshall, Stephan Rogers and James Truman, British arts professionals living here and in London. The panel was presented with the assistance of the Contemporary Arts Program of *Britain Salutes New York 1983*.

LECTURE SERIES: SPEAKERS' CHOICE

This fall The New Museum hosted a series of lectures, entitled **Artists and Critics: Speakers' Choice**



Photo: Mike Love

(October–November 1983). Topics selected by the lecturers indicated a broad range of interests from music to politics and the influence of the media. The speakers included two artists (Rafael Ferrer and Hans Haacke) and two art writers (Carter Ratcliff and Dore Ashton). The series was made possible through the generosity of the Alverist Lecture Fund.

PANEL DISCUSSION

The End of the World As We Know It Thursday, January 19, 7 p.m. In conjunction with *The End of the World: Contemporary Visions of the Apocalypse*, a panel discussion will explore the possibilities and implications of total global catastrophe. Panelists include Linda Shearer, moderator; Rudolf Baranik; Helen Caldicott, M.D.; Robert Jay Lifton, M.D., and Mark O'Donnell. (Parsons School of Design Auditorium, 66 Fifth Avenue.)

"HATS OFF!" CELEBRATION IV

A silent auction of hats designed by innovative contemporary artists specially for The New Museum was the highlight of the Museum's fourth annual benefit dinner-dance. Held April 28, 1983 at the elegant Metropolitan Club, the gala "HATS OFF!" celebrated news of the Museum's move to its current home in SoHo.

Over 400 collectors, philanthropists, gallery and museum professionals, members and friends turned out to place their silent bid on one of the hundred hats on display. Among the artists contributing an original work were Nancy Arlen, Tom Butter, Richard Estes, Nancy Graves, Dennis Oppenheim, Phillip Pearlstein, Judy Rifka, Pat Steir and Gary Stephan. All the artists invited to fabricate hats have participated in the Museum's exhibition or ART QUEST studio visit programs, and it was their enthusiastic support and generosity toward the Museum which made the auction a tremendous success.

Many thanks for the evening's success also must be given to the Benefit Committee, including Mary Boone, Leo Castelli, Paula Cooper, Charles Cowles, Edward R. Downe, Jr., Marilyn and Ivan Karp, J. Patrick Lannan, Mr. and Mrs. Albert List, Henry Luce III, Barbara and Eugene Schwartz, and Mary McFadden, who acted as hostess for the Committee's Cocktail Party.



Photo: David Lubarsky

(top) Cheryl Laemmle's 1983 etching for ART QUEST members.

(upper right) ART QUEST visits the studio of artist Cliff Peacock in Boston.

(lower right) ART QUEST members talk to Gary Falk at his studio.

(below) ART QUEST members break for lunch around Elaine and Werner Dannheisser's pool in East Hampton.

ART QUEST, the Museum's collectors' forum, brings together individuals who share a commitment to the world of contemporary art. Each month ART QUEST provides its members with the invaluable opportunity to speak informally with critics, curators and artists in the homes of private collectors and in the studios of unaffiliated artists. In the past The New Museum has acquainted ART QUEST members with the work of Tom Butter, Keith Haring, James Hill, Judith Linhares and Mark Tansey before any public showings.

A limited-edition print, available exclusively to ART QUEST members, is commissioned each year. This year's print was executed by Cheryl Laemmle, who first exhibited at the Museum in 1982.

ART QUEST comprises a separate category of Museum membership and supports one exhibition annually. For more information about the program, please contact Susan Hapgood at The New Museum.

ON THE ROAD WITH ART QUEST

ART QUEST ventured outside New York twice last spring. In April the group traveled to Philadelphia to attend the exhibition, *Connections: Bridges, Ladders, Ramps, Staircases and Tunnels*, at the Institute of Contemporary Art, and to enjoy a remarkable tour of Dr. Milton Brutten and Helen Herrick's "floor-to-ceiling" collection of contemporary art.

In June ART QUEST journeyed to the Hamptons/Montauk area on Long Island, New York, beginning with a visit to the home of Edward Downe, Jr., who holds the largest collection of the late Alfred Jensen's work. After a poolside lunch at the East Hampton home of Elaine and Werner Dannheisser, ART QUEST proceeded to Montauk and a tour of the home and Foundation of playwright Edward Albee. Begun over ten years ago, the Edward Albee Foundation provides a home to visual and literary artists-in-residence for six-month periods. The tour continued on to Bridgehampton, where artist James Antonie had constructed a special installation of his *Micro Galleries* for ART QUEST. The next stop, Guild Hall in East Hampton, was the site of the exhibition, *Selected Works from the Permanent Collection*, a summary of the past four decades of local work. Finally, ART QUEST relaxed at an outdoor cocktail party at Richard Ekstract's elegantly restored home.

The ART QUEST autumn began with a visit to *Terminal New York*, an exhibition of more than 200 artists at the Brooklyn Army Terminal. Also on the itinerary were visits to the studios of artists Judy Hudson, Greg Drassler, Deborah Kass and Gary Falk.

In early November Marcia Tucker held an informal discussion at Richard Ekstract's Manhattan home. Entitled "Everything You Always Wanted to Know about Contemporary Art, But Were Afraid to Ask," the informative session covered art pricing, studio etiquette and pointers on building a contemporary collection.

On November 12 ART QUEST spent a day in Boston. The first stop was the Institute of Contemporary Art, where Director David Ross gave a brief history of the ICA and a tour of the *Currents* exhibition. ART QUEST then visited the studios of painters Doug Anderson, Gina Fidel and Cliff Peacock, as well as the private collection of Don and Jeanne Stanton with our host Steven Grossman. The day concluded with several gallery stops on Boston's Newbury Street.

Scheduled for the 1984 season are five day-long visits to unaffiliated artists' studios, a discussion of the pros and cons of artists' representation by commercial galleries and a trip to New Canaan, Connecticut, to view a special private collection.

ART QUEST



Photo: David Lubarsky



Photo: Susan Hapgood

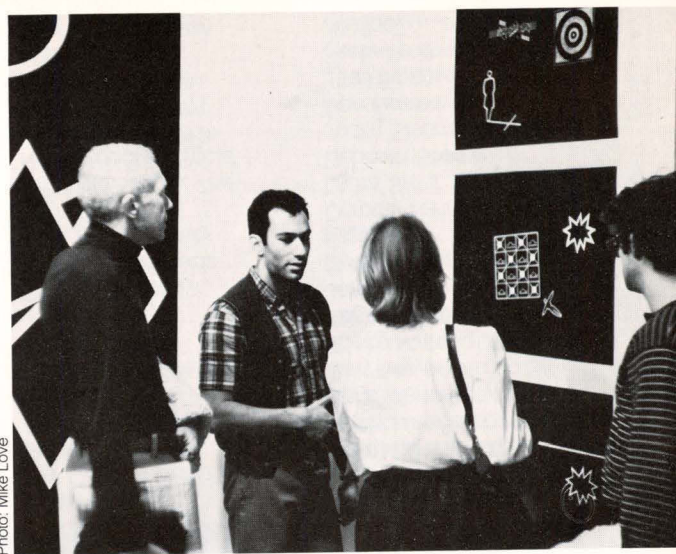


Photo: Mike Love



Photo: Rosemary Richthio

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INTERNS & VOLUNTEERS

Part of the Museum's success over the years has been due to the notable efforts of our interns and volunteers. These assistants help in a wide variety of tasks: preparing staff handbooks, compiling data for grant proposals and budget reports, supervising youth groups visiting the Museum, hanging and installing artists' work and much more. We also need volunteers with expertise in video production, direct mail and audience survey and development. If you can lend a hand, please call the Museum for further information.

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DOCENTS

This year the Education Department is initiating a new Docent Program. The Docent Course will prepare a small number of qualified individuals to give informative gallery talks in the Museum and occasional presentations

Charles A. Schwefel
Director of Planning and Development
Maureen Stewart
Administrator
Marcia Tucker
Director
Lorry Wall
Assistant Admissions/Bookstore Coordinator

EDITORIAL CONSULTANTS

Brian Wallis
Tim Yohn

at neighborhood schools. Applications are now being accepted from retired teachers, graduate students or individuals with a knowledge of contemporary art. Prospective candidates should contact Ed Jones, Director of Education at the Museum.

Lise Suino
Columbia University
Paul Villinski
The Cooper Union
Deborah Zawadski
Mt. Holyoke College

John Waite
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Deborah Weis
Theresa Weldon
Max Wrbican

HELP!!!

Because of the Museum's move to a much larger space, we require more equipment and furniture than ever before. To fill this gap, we seek the generous donations of our members and supporters. Specifically, we could use electric typewriters, bookcases, small file cabinets, paints and materials for children's art projects, a tablesaw, a radial arm saw, power and hand tools and a small refrigerator. Persons wanting to donate equipment or supplies should contact Charles A. Schwefel, Director of Planning and Development.

Some of the staff of
The New Museum
ready to leave the 65
Fifth Avenue offices.



Photo: Pam Freund

PEOPLE

FOCUS

JEANNE ESSIG BREITBART

"For more than thirty years I enjoyed a fashion career as a sportswear designer. After retirement in 1969, I dabbled in botanical garden courses, pottery, tennis and volunteer work for Community Board Two. Boredom set in and I decided to study art history, always a burning desire, at New York University. In my senior year, as an intern at The New Museum, I assisted in research for the Not Just for Laughs exhibition catalog. I then chose to be a 'floater' in an effort to gain an overview of Museum procedure.

"After attaining my degree, I decided to volunteer in the curatorial area, where processing of incoming slides that are critiqued by the cu-

rators has been my main responsibility (plus anything else that my capabilities apply to when the need arises). I'm also on the Membership Council and the Activities Council.

"I elected to work for The New Museum as it fills a special position in the art world—an institution showing pioneering and provocative work. A further credit to the Museum is its uniquely caring and respectful relationship to artists. I feel privileged to be associated with this fine organization."



Photo: Mike Love

PROFESSIONAL ACTIVITIES

LYNN GUMPERT

Curator
Panelist, "New Works," Massachusetts Council on the Arts and Humanities, May 1983.

Curator, *Urban Pulse: The Artist and the City*, Pittsburgh Center for the Arts, October 1983.

ED JONES

Director of Education
Panel Moderator, "The Changing Role of Artists' Organizations," The National Association of Artists' Organizations, Chicago, October 1983.

NED RIFKIN

Assistant Director/ Curator
Juror, Jerome Foundation Emerging Artists Awards, Minneapolis/St. Paul, April 1983.

Juror, New Jersey State Council on the Arts, Grants to Arts Agencies, Trenton, May 1983.

Juror, Gilpin County Annual Exhibition for Area Artists, Central City, Colorado, May 1983.

Juror, Harrison Council for the Arts, Purchase, New York, June 1983.

Juror, Celebration '83 Arts Exhibition, Allentown, Pennsylvania, July 1983.

Lecturer, "Antonioni's *Blow-Up*" and "*The Passenger*," Aspen Institute and Aspen Center for the Visual Arts, Colorado, August 1983.

Lecturer, "The Window as Modernist Metaphor," Mount Holyoke College, South Hadley, Massachusetts, October 1983.

Lecturer, "Signs of Our Times," 911 Gallery, Seattle, Washington, October 1983.

Lecturer, "Outside New York: Seattle," The Seattle Art Museum, October 1983.

Moderator, "Expatriates—The Southern Artist 'Out There,'" The Southern Rim Conference, Birmingham, Alabama, October 1983.

Curator, *Emerging Artists Exhibition*, Maryland Council for the Arts, Baltimore, November 1983.

JESSICA SCHWARTZ

Director of Public Relations and Special Events
Panelist, "Black-tie and Glamour: Special Events Fund-raising," The National Association of Artists' Organizations, Chicago, October 1983.

CHARLES A. SCHWEFEL

Director of Planning and Development
Prepared testimony on Real Property Tax Exemption for cultural organizations in New York City for hearings held by Mayor Koch, June 1983. Statement delivered by Arthur A. Goldberg, Museum Treasurer.

MARCIA TUCKER

Director
Lecturer, The New School for Social Research, Luncheon Lecture Series, New York, March 1983.

Lecturer, "An Unorthodox Approach to Art of the '80s," Minneapolis College of Art, April 1983.

Lecturer, Seminar, C.W. Post College, Greenvale, New York, October 1983.

Speaker, "Everything You Always Wanted to Know About Contemporary Art, But Were Afraid to Ask," for ART QUEST and the Board of Trustees of The New Museum of Contemporary Art, New York, November 1983.

Received the 15th Annual Award in Cultural Administration given by *Arts Management*, a national newsletter of the arts.

(top) Photography intern Mike Love (left) with Assistant Preparator Eric Bemisderfer.

(center l to r) Elon Joseph and Security Chief Kimball Augustus of The New Museum security staff.

(bottom) Volunteers Susan Gill and Nancy Blanchard in Public Relations and Special Events.

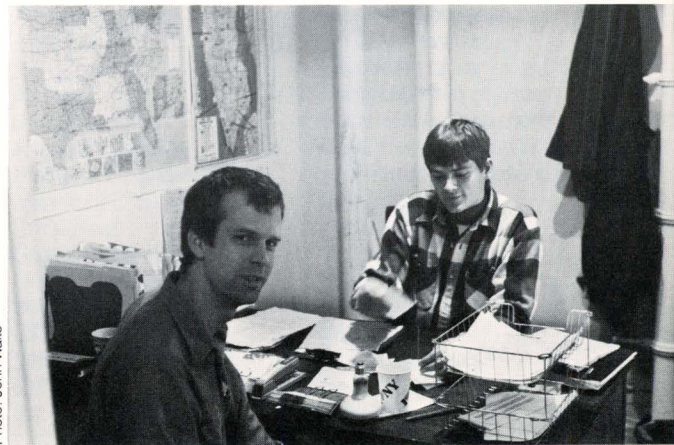


Photo: John Waite



Photo: Mike Love



Photo: Mike Love

Lecturer, Senior Seminar, Pratt Institute, Brooklyn, April 1983.

Juror, 60th Annual Spring Show, Erie Art Center, Pennsylvania, April 1983.

Panelist, "The Relationship Between Avant-Garde and Public Response," University of Northern Iowa, Cedar Falls, April 1983.

Participant, President's Advisory Panel, Connecticut College, New London, April 1983.

Juror, "An Artistic Discovery," Congressional District High School Art Competition (nationwide competition sponsored by the U.S. House of Representatives), New York, May 1983.

Panelist, "The Role of the Art Museum in Making Artists Known Internationally," Visual Arts Ontario Conference, Toronto, May 1983.

Juror, San Francisco Arts Festival, June 1983.

Speaker, "Artists and the Arts," WNYC Radio, New York, August 1983.

Speaker, Casper Citron Program, WQXR, August 1983.

Participant, A.F.A. Advisory Committee for Contemporary Art Exhibitions, New York, October 1983.

PEOPLE

EILEEN PRYOR McGANN

Eileen, who has recently joined the staff as Manager of the Catalog Subscription and Distribution Program, says, "Catalog subscription is a newly developed program aimed at an extensive annual marketing of the Museum's publications. I believe in the ideas and goals of this program as well as its success."

"I need to be in an environment full of energy, creativity and challenges. The New Museum provides this atmosphere on a professional and personal level. During my first week here, I was immediately impressed by the enthusiasm, support and warmth of the staff. I look forward to the year ahead, as I know it will be one of growth and excitement."

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Eileen previously worked as the Sales Coordinator at The Solomon R. Guggenheim Museum. In addition, she enjoys teaching art classes while continuing with her own drawing, painting and calligraphy.

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JESSICA SCHWARTZ
Jessica, formerly Public Affairs Associate at The Solomon R. Guggenheim Museum, was appointed Director of Public Relations and Special Events in July. She received a BA from Cornell University in 1972 and an MA in art history from the University of California at Santa Barbara in 1975. Prior to Jessica's move to New York in 1981, she worked at the San Francisco Art Institute, the San Francisco Museum of Modern Art and Art-week magazine.

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Photo: Mike Love

PUBLICATIONS

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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 six full-length catalogs, as well as a number of brochures, published 1983-84, with a substantial savings over retail prices. A special ring binder has been designed to accompany the brochures.

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Photo: Mike Love

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\$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 artist members
Invitations to Exhibition Openings
Reduced Admission to Lectures, Symposia and Panel Discussions
Museum Newsletter (with listing on Members Roster)

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All of the Above Benefits, plus:
25% Discount on Museum Publications
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\$50 Family or Shared Membership

All of the Above Benefits for Two People

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All of the Above Benefits, plus:
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Free Admission to Arts Updates

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All of the Above Benefits, plus:
Invitations to Special Openings with Artists & Curators
All Exhibition Catalogs
New York City Artists' Studio Tour
* Out-of-Town Members will be invited to a special weekend of studio visits and tours to collectors' homes

\$500 Sponsoring

All of the Above Benefits, plus:
An issue of "The Portable Gallery," a limited edition of original works of art, published by The Letter Edged in Black Press (Cply).

\$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 Susan Hapgood at the Museum.

\$2,500 Benefactor

All of the Above Benefits, plus:
A Special Tour to studios of unaffiliated artists with a Museum Curator
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All of the Above Benefits, plus:
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Listing on the Founders Plaque in the Museum Lobby

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are available. Please contact Charles A. Schwefel for details.

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

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_____ 50 Family or Shared
_____ 100 Supporting
_____ 250 Sustaining
_____ 500 Sponsoring
_____ 1000 Patron
_____ 2500 Benefactor
_____ 5000 Founder and above

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If so please indicate. Yes ☐ No ☐

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OF CONTEMPORARY ART

**583 BROADWAY
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southbound to Broad-
way at Houston)
#5 bus (Broadway south-
bound to Houston)
#1 bus (Fifth Avenue
southbound to Broad-
way at Houston)

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

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