FRONTLINES

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 McCadden 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 unyielding dedication.

Henry Luce III
President

Henry Luce III welcomes guests at the Inaugural Gala, October 1983.
Museum membership to the strict, New York City, Weiss of the 17th Honorable Ted presents The Director of Contemporary Art. 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 on November 4. Just as our staff is growing, so too are staff families. We joyfully greeted the news of the birth of John and... We are most grateful to the Board of Trustees for their activity. Literally every member of the Board is involved and new programs for film and performance art. The Museum has embarked upon a new period of... 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 and 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 symposiums; 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 to provide direct assistance to artists through 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; Fraunhofer B. and June 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 Luco 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 $32,000 to support our new Catalog Subscription Program; and Pallini Liquor, 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.

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

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 Dana, 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 Museum of Contemporary Art.

Marcia Tucker Director

PLANNING & DEVELOPMENT REPORT

Director of Planning & Development

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 Office 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 and 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 symposiums; and new programs for film and performance art.

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Charles A. Schwela Director of Planning & Development
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 catastrophic 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 Smith—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 York/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 WAAAM).

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 by youth. We wish her luck in her new position as Curator of the New Museum 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. 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 Marcia Lansman leave. We wish her luck in her new position as Volunteer Coordinator 1983-86. 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.

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” for 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.

We are very grateful for the support of the National Endowment for the Arts, Con Edison, Dow Jones & Co. and the Spingold Foundation. We are especially our enrichment opportunities for students and youth.

EDUCATION REPORT

In conjunction with our move to the Broadway site, we are expanding the department’s size 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 bolstering 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. It would 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

[Bottom left] Children march in Art Parade for The New Museum on September 27, showing their “T-shirt artwork.”
THE MUSEUM UNDER CONSTRUCTION...

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 Malnes.

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:


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 (Copy); 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.

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

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

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

(center) John Baldessari, Coosje Van Bruggen and Claes Oldenburg at A Fête Accomplice.

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

(bottom) Merce Cunningham, Dorothy Sahn and Vera G. List at A Fête Accomplice.
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.

"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.

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

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

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

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, ENFOCO, 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.

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

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: Mary Weiss

Photo: Robert Beaser

Photo: Robert Beaser
EXHIBITIONS

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—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.)

WORKSPACE

An innovative exhibition format greatly expanded in our new 563 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.

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 (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 Dare Ashton). The series was made possible through the generosity of the Averist 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 Shearen, moderator; Rudolf Baranik; Helen Caldwell, M.D.; Robert Jay Upton, 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 Arian, Tom Butter, Richard Estes, Nancy Graves, Dennis Oppenheim, Philip 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 Lask, Henry Luce Ill, Barbara and Eugene Schwartz, and Mary McGadden, who acted as hostess for the Committee's Cocktail Party.
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.
PEOPLE

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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.

INTERNS 1983
Lori Abram
Empire State College (Rochester, NY)
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Drew University (New Jersey)
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Georgetown University
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R. Bruce Flowers
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Laurie Seifel
Deborah Sharpe
Judith Silverman
Dan Simas
Ehui Singer
Shelly Smith
Jill Vinyard

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 table saw, 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.

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

EDITORIAL CONSULTANTS
Brian Walls
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 Villani
The Cooper Union
Deborah Zawadski
Mt. Holyoke College

John Weate
Cynthia Watson
Deborah Wes
Theresa Weldon
Max Wibicain

Some of the staff of The New Museum ready to leave the 65 Fifth Avenue offices.
JEANNE ESSIG BREITBART
“More than thirty years I enjoyed a fashion career as a costumer designer. After retirement in 1969, I dabbed 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, I interned 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 curators 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 is the Museum is its uniquely caring and rewarding relationship to artists. I feel privileged to be associated with this fine organization.”

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

LYNN GUMPERT

ED JONES

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

JESSICA SCHWARTZ

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

MARCIA TUCKER


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

Lecturer, "3rd Annual Spring Show," Erie Art Center, Pennsylvania, April 1983.


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

EILEEN PRYOR McGANN
Eileen, who has recently joined the staff as Manager of the Catalog Subsection and Distribution Program, says, "Catalog subsection is a newly developed program aimed at an extensive annual marketing of the Museum's publications. I believe in the ideas behind 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, we were immediately impressed by the enthusiasm, support and warmth of the membership. I look forward to the year ahead, as I know it will be one of growth and excitement."

Barbara and Eugene Schwartz
Renate and Schey Foundation
Laura and Saul Skoler
Risa Sussman
Dr. and Mrs. Louis R.
Wasserman

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Lauren Perrier, Inc.
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Mornay & Company
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Word of Mouth
The Wine Cart

SPECIAL THANKS FOR A FÊTE ACCOMPLIE
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Balloons Original Irish
Cream, J & B Scotch
Vodka
Gin
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Jack Bolton
William Copley
Elaine Danherser
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Enzo Figaro
Rosa Esman
Arthur Goldberg
Stuart Greengrass
Nanette Latman
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Claes Oldenburg
Restaurant Associates, Incorporated
Liesl Rosenzweig
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GALLERY SUPPORT
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David Anderson Gallery
Baskville & Watson, Inc.,* "Galaxi Bellam*" Ian Bristed Gallery
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Grace Bonney Gallery*
Harm Bouchardt Gallery
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Fredric Cadot*
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Susan Happogood
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James Holl
Barbara Ingber
Florence Issacs
Phylle Kind
Monique Knottov
Mimi Livingston
Katherine Maravel
Susan Napack
Cynthia Ongwern
Pamela Page
Morris Schier
Gary Stephenson
Laure Wolfert

NEW MEMBERS
January-October 1983
Diana Aceti
Amy Adams
Ron C. Arentioren
Mr. & Mrs. Robert Arnow
Monica Koslow
Mimi Livingston
Suzanne Maravel
Susan Napack
Barbara Sebas"n
Dr. Barry Bernstein
Pamela Bernham
Dr. & Mrs. Frank M. Ross
Susan Berko
Betty Berne

Ellen 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.

John Bernsten
Judith Bernsten
Dorothy Levitt Beskid
Laurel Boulier
David A. Bishop
Elena Bonsen
Laurel Bradley
Mr. & Mrs. William B. Bram
Suzanne Brecht
Rolando Breneno
John Bryant
Brian Bussak
Sydney Butchkes
Catherine Cabanis
Carole Calebitz
Ricky Cassadcy
Joan Cargill
Cherish Cherion
Miryem Chemick
Deborah Phillips Chodoff
Bruce Cohen &
Carol Shapiro
Barbara Cohen
Michael Cockrell
Carolyn Cola
Mrs. Martin C. Cole
Barbara Coleman
Tricia Collins
Sara Cooke
Kenneth Cowen
Rory Cooney
Bodo Czereker
Peter Dax
Christine Curran
Mrs. Clements Dart
Lynne Darcy
Mary Davison
John I. Delashmit Jr.
Katherine Denmark
Hans Demott
Bajro Drozdack
Greg Dresher
Thomas Drysdale
William Eitterer
Elizabeth Dzickin
Cynthia Eardley
Tom Evans
Irene Eisenberg
Sandy Eng
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 six A4-sized catalogs, as well as a number of brochures, published 1983-84, with a substantial savings, over retail prices. A special binder has been designed to accompany the brochures.

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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 hope you will participate.

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 artist members
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Museum Newsletter (with listing on Members' Roster)

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Biannual Report
Free Admission to Updates

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Artist of the Month Catalogs
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"Out-of-Town Members will be invited to a special weekend of studio visits and tours to collectors' homes"

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Guest membership in ART QUEST, The New Museum's Collectors Forum, upon request; for information please contact Susan Hipgood at the Museum.

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A Special Tour to studios of unaffiliated artists, with a Museum Curator, listing on the Benefactors' Page in the Museum Lobby

$5,000 Founder
All of the Above
Benefits, plus:
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Listing on the Founders' Page in the Museum Lobby

Gallery Memberships of $250 or more and Corporate Memberships of $1,000 or more are available. Please contact Charles A. Schwefel for details.

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

$ 30 Individual
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100 Supporting
250 Sustaining
500 Sponsoring
1,000 Patron
2,500 Benefactor
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250 or more
1,000 or more
Corporate Membership

Museum memberships paid for a two-month period are tax-deductible to the extent allowed by law.

I would like to add $5.00 or to my membership to support the Museum's Education program.

Total Amount Enclosed

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Does your employer have a matching gift program? If so please indicate.

Yes ☐ No ☐

Name and Address of Company

29
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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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