he New Muse of Contemporary
THE NEW MUSEUM OF CONTEMPORARY ART, NEW YORK, IS A NON-PROFIT INSTITUTION FOCUSING PRIMARILY ON WORK OF THE PAST TEN YEARS BY LIVING ARTISTS. IT IS DEDICATED TO AN ONGOING INVESTIGATION OF WHAT ART IS AND HOW IT RELATES TO SOCIETY AT LARGE.


THE ARTISTS ADVISORY BOARD: Doug Ashford, Julie Ault, Kate Ericson and Mel Zieglen, Felix Gonzalez-Torres, Jimmie Durham, Yolanda Lopez, Carmelita Tropicana, Fred Wilson, Tony Cokes, Amy Hauft, Mary Kelly, Byron Kim, Iris Gonzalez-Valle, Catalina Parra, Judith Shea, Riberis Tiravanija, Mami Ward, Rayland Blake, Judith Barry, Mary Heilman.

The New Museum views is produced by the Public Relations Department. Design: Mary Ellen Carroll. © 1995 The New Museum of Contemporary Art.

Andres Serrano • Klanswoman (Grand Klaliff II), 1990 • Cibachrome print • Photo credits: Courtesy of The Artist and Paula Cooper Gallery, NY.
The first major museum exhibition of New York artist Andres Serrano features 50 large-scale color photographs from a prolific ten-year period. Important works from each of the artist's thematic series will be presented, along with a short video produced by the Museum of Contemporary Art, Chicago.

The only funding for the exhibition has come from the Henry Luce Foundation, Inc. who gave a generous grant for the Museum's presentation of this provocative artist's work. The only funding for the exhibition has come from the Henry Luce Foundation, Inc. who gave a generous grant for the Museum's presentation of this provocative artist's work.

This mid-career retrospective offers the public an opportunity to view Serrano’s imagery—including his most sensationalized pieces—in the context of a consistent body of work that critically investigates notions of religion, violence, homelessness, racism, beauty, mortality, and the body. The exhibition is accompanied by a catalogue published by the Institute of Contemporary Art, University of Pennsylvania, Philadelphia. Excerpts from essays in this first fully illustrated catalogue of the artist's career, Andres Serrano: Works 1983-1993, appear below.

"At an early period, photography was incorporated into the program of science; the natural, medical, and social disciplines all benefited from its qualities. Later, the photographic tradition of the tableau was joined to commodity marketing to create the media fantasies of consumerist society. The medium itself defined the representation of both the factual and the fantastic. For an artist like Serrano, these twin horns offered an ideal place upon which to rest a dilemma. To read a Serrano photograph becomes an exercise in the context of a consistent

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"While taking photographs in the subways, he had to work quickly because he did not have a permit. He encouraged each model to assume his or her own posture before the camera; his only request was that they look to the left or the right. The camera was placed twenty-four to thirty inches from the ground so that the viewer's eye would be level with the middle of the model’s chest. The intended result? Agrandizing his sitters. In taking his portable studio to the homeless, Serrano was reenacting the process developed by Irving Penn, the fine-arts and fashion photographer, for his series of images of New Guinea tribesman, Worlds in a Small Room (1970)."

"Serrano's exploration of the boundaries that keep humans from knowing themselves, that separate them from each other and from the nonmaterial world, follows a trajectory in religious pictorial representations from the early Renaissance on. Using religious subject matter as a hinge upon which questions of faith, mortality, ritual, and myth turn, Serrano has created a body of work that parallels the role of religion and belief in his own life. As he pointed out early in his career, 'There's a lot of irony in my work, but it's not sacrilegious. I've always thought that you feel God inside you; I don't consider myself religious, but I do consider myself spiritual, which is why I'm not a heretic. I have no problem with God; my issue is with the Church, with the dogma and confusion, a perversion of the actual teaching, that seems to have failed Christianity.'"

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PUBLIC PROGRAMS

- Dialogue with Artist Andres Serrano and Independent Curator and Art Critic Bruce Ferguson
  Thursday, February 23rd, 6:30-8:30 p.m.
  Tickets required

- Symbols of Power and States of Anxiety
  Thursday, March 2nd, 6:30-8:30 p.m.
  A conversation between cultural producers and critics on the symbolic and real power of contemporary institutions. Speakers to be announced. Tickets required

- Presentation of Andres Serrano: Works 1983-1993 at The New Museum of Contemporary Art is made possible by a generous grant from the Henry Luce Foundation, Inc., and support from the Director’s Council, members, and supporters of The New Museum.

WORKSHOP

- Images of Illusion: Exploring the Visual Metaphors of Andres Serrano
  Saturday, February 4th
  10:00 a.m.-5:00 p.m.
  Free with museum admission

- A workshop for teachers conducted by Carmen Bardeguez, a published poet, writer, and history teacher at Satellite Academy High School in Queens, New York. For further information and to RSVP, please call (212) 219-1222.
The New Museum Goes Online

In November, The New Museum made an initial leap into the digital cultural community by setting up a residence on New York Online (NYO), a local electronic bulletin board with a gateway to the Internet. Subscribers to NYO can access a calendar of Museum events and participate in discussions of current exhibitions and other topics pertaining to contemporary art. Special thanks to Peta Hoyes and Omar Wasow of NYO for generously providing Museum staff with email accounts and linking the Museum to the Internet.

Visiting Hours Goes Digital

An online version of the fall 1994 exhibition Visiting Hours made its debut on the Internet in December. Organized by curator Laura Trippi with artists Bob Flanagan and Sheree Rose, Right Sickness with Sickness: Bob Flanagan’s Visiting Hours Online includes still images, video clips, poetry, and short descriptive texts, and has been featured on both New York Online and HotWired, a World Wide Web site hosted by Wired magazine.

Online Research and Exhibition Intern

The Museum is currently seeking a part-time unpaid intern to assist in the development and planning of future uses of computer networks for research, exhibition, outreach, and publication. Applicants should have some familiarity with Macintosh and/or Windows applications but it is more important that they be engaged with contemporary art and culture. For further information, contact Jerry Philogen, Education department, (212) 219-1222.

Spring Auction ’95 Celebrates the Museum’s 18th Birthday

Mark your calendars for Sunday, April 30th, when The New Museum’s 1995 Gala Benefit & Auction will honor artist and educator John Baldessari and Trustee and art collector Saul Dennison. With John Cheim (Robert Miller Gallery), Mary Sabatino (Galerie Lelong), and Jack Shainman (Jack Shainman Gallery) chairing the Auction, we look forward to an impressive selection of works from both well known and emerging artists, on view at the Museum from April 20-30, 1995. The fun begins April 19th with the Auction Preview Party and continues through April 30th with the Silent Auction at the Museum followed by the Live Auction and Gala at the spectacular Rainbow Room at Rockefeller Center. Benefit Chair Laura Skoler and the Gala Committee are planning the festivities.

Donor Luncheon

Museum Director Marcia Tucker will host a luncheon for major donors and Patron level members and above, on Tuesday, March 14th, from 12:30 p.m. until 2:00 p.m. at the Museum. Please call the Development department for information, (212) 219-1222.

Summer Trustees Tour to the XLVI International Art Exhibition in Venice: June 3-10, 1995

The New Museum of Contemporary Art announces its Summer Trustees Tour to Venice during the Biennale’s 100th anniversary celebration. This tour of the XLVI International Art Exhibition, led by Museum Director Marcia Tucker and Assistant Director Susan Cahan, is planned exclusively for the Board of Trustees, Director’s Council members, and Patron level members. For reservations or more information, please call Maren Hensler, Biennale Tour Coordinator, (212) 219-1222.

Limited Editions to Benefit The New Museum

The New Museum offers a special selection of Limited Editions by recognized contemporary artists. The SCULPTURE SERIES, with works by Dennis Adams, Christian Boltanski, Ann Hamilton, Judith Shea, and Haim Steinbach, are available for $5,000 with membership at the Associate level ($300), and above. Limited Editions of MULTIPLES include works by Bruce Nauman, Lorna Simpson, Robert Therriens, Felix Gonzalez-Torres, and Andres Serrano (pictured above) and are available from $50 to $2,500. For more information, please call the Special Events Office, (212) 219-1222.
The New Museum
OF CONTEMPORARY ART

JANUARY
\[\text{Monday 16} \quad \text{Martin Luther King Jr.'s Birthday observed, Museum offices closed}
\]
\[\text{Monday 23} \quad \text{InsideArt: Writer and critic}
\]
\[\text{Tuesday 24} \quad \text{Anthony Haden-Guest presents "Art Worlds of the '90s at the Rebecca Cooper Salon (encore of October 1994 event) m}
\]
\[\text{Thursday 26} \quad \text{Members Opening of}
\]
\[\text{Andres Serrano: Works 1983-1993 m}
\]
\[\text{Friday 27} \quad \text{Public Opening of}
\]
\[\text{Andres Serrano: Works 1983-1993 o}
\]
\[\text{Saturday 28} \quad \text{Free admission 6:00-8:00 p.m. o}
\]

FEBRUARY
\[\text{Saturday 4} \quad \text{Images of Illusion: Exploring the Visual Metaphors of Andres Serrano Teachers Workshop, 10:00 a.m.-3:00 p.m. o $}
\]
\[\text{Saturday 14} \quad \text{Free admission 6:00-8:00 p.m. o}
\]
\[\text{Tuesday 23} \quad \text{Public Program: Dialogue with artist Andres Serrano and independent curator and critic Bruce Ferguson, 6:30-8:30 p.m. o $}
\]
\[\text{Saturday 25} \quad \text{Breakfast Reception and Tour with Andres Serrano and Marcia Tucker, 10:00-11:30 a.m. m}
\]
\[\text{Thursday 26} \quad \text{Public Program: Symbol of Power and States of Anxiety, 6:30-8:30 p.m. o $}
\]

MARCH
\[\text{Thursday 2} \quad \text{Public Program: Symbols of Power and States of Anxiety, 6:30-8:30 p.m. o $}
\]
\[\text{Saturday 4} \quad \text{Free admission 6:00-8:00 p.m. o}
\]
\[\text{Saturday 11} \quad \text{Free admission 6:00-8:00 p.m. o}
\]
\[\text{Tuesday 14} \quad \text{Donor Luncheon, address by Marcia Tucker, 12:30-2:00 p.m. m}
\]
\[\text{Saturday 18} \quad \text{Free admission 6:00-8:00 p.m. o}
\]
\[\text{Saturday 25} \quad \text{Free admission 6:00-8:00 p.m. o}
\]

APRIL
\[\text{Saturday 1} \quad \text{Free admission 6:00-8:00 p.m. o}
\]
\[\text{Saturday 8} \quad \text{Free admission 6:00-8:00 p.m. o}
\]
\[\text{Sunday 9} \quad \text{Andres Serrano: Works 1983-1993 Closes o}
\]
\[\text{Wednesday 19} \quad \text{Benefit Auction Preview Party m}
\]
\[\text{Thursday-Sunday 20-30} \quad \text{Benefit Auction Preview}
\]
\[\text{Tuesday 25} \quad \text{Application deadline for summer internships o}
\]
\[\text{Sunday 30} \quad \text{Silent Auction at The New Museum, Live Auction & Gala at the Rainbow Room o $}
\]

m members event
Members of The New Museum participate in exhibition-related events, meet new artists, and see major private collections through InsideArt tours in the New York City area, ArtQuest travel to destinations beyond, opening receptions, and curatorial tours of every exhibition. For more information, call the Membership Office (212) 219-1222.

o open to the public
For more information on public programs, call The New Museum at (212) 219-1222.

$ tickets available

GROUP VISITS
\text{Gallery talks for visiting groups stimulate active inquiry about issues in contemporary art and culture through close examination of the Museum's exhibitions. Trained docents conduct talks appropriate to each visiting group. Group visits are available for adult and school groups from grades 7 through 12. For more information or to arrange a visit, contact Claudia Hernández, Education Department. (212) 219-1222.}

INTERNSHIPS
\text{Museum internships are designed to provide hands-on training in arts management and give qualified college and graduate students a comprehensive overview of museum operations. Internships are available on a trimester basis in various departments. Applications for summer internships are being accepted until April 15th.}

HIGH SCHOOL ART PROGRAM
\text{The High School Art Program, initiated in 1986, is a New York City-wide collaborative arts enrichment program for public and alternative high school students emphasizing an interdisciplinary, multicultural approach to the exploration of contemporary art. The semester-long program aims to integrate the study of art within existing curricula and to draw meaningful connections between the work of contemporary artists and students' life experience. One of the few museum arts education programs specifically designed to serve the culturally diverse public high school population, the High School Art Program provides an opportunity for students to engage with multi-racial internationally-exhibiting artists/educators, and for on-site teachers to develop skills that will embody the philosophy behind the program. For more information, contact the Education Department. (212) 219-1222.}

CURRICULUM RESOURCE GUIDE
\text{A curriculum resource guide for teachers, forthcoming in fall 1995, will present works by over 60 artists with lesson plans, artists' statements, teaching methods, and frameworks for interdisciplinary teaching of contemporary art from diverse perspectives. For more information, contact the Education Department. (212) 219-1222.}