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## Arts Administration internship report : the New Museum of Contemporary Art : a report

Brian Hannon  
*University of New Orleans*

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Arts Administration Internship Report:  
The New Museum of Contemporary Art

A Report  
Presented to  
the Faculty of the Graduate School  
of the University of New Orleans

In Partial Fulfillment  
of the Requirements for the Degree  
Master of Arts in Arts Administration

by  
Brian Hannon  
December 1992



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## I. INTRODUCTION

But museums are of course far more than just places of study, or education, or entertainment. The very act of collecting has a political or ideological or aesthetic dimension which cannot be overlooked.<sup>1</sup>

Stephen Weil writes in his collection of essays, Rethinking the Museum and Other Meditations, ". . . we must never forget that ideas--and not just things alone--also lie at the heart of the museum enterprise. Reality is neither objects alone nor simply ideas about objects."<sup>2</sup> Weil's insight into the matter of museums prompted me to search out a particular type of organization in which to work for this internship. No doubt any number of respected and successful institutions in New York City could have offered me an extraordinary internship in arts administration, but I was drawn to The New Museum of Contemporary Art in SoHo for the way it sought to explore ideas about the nature of art, the way it defied standard institutional practice, and the way it brazenly undermined conventional expectations of the museum experience. The New Museum confronted the common assumptions about what art is and the way arts organizations relate to our culture. Here was a museum that took risks,

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<sup>1</sup>Peter Vergo, "Introduction" in The New Museology, (London: Reaktion Books, 1989), p. 2.

<sup>2</sup>Stephen Weil, "The Proper Business of the Museum: Ideas or Things?" in Rethinking The Museum and Other Meditations, (Washington: Smithsonian Institute Press, 1990), p. 48.

that did not claim to know all the answers, but was willing to systematically open itself to criticism as part of its mission. The New Museum provided me the opportunity to explore the possibilities not described in the textbooks. I knew this organization would inevitably pose a new set of problems, but I was sure it was just as likely to set forth new solutions as well. As it turned out, my original semester-long internship became a year-long adventure that provided me the chance to work closely with the influential director of a major New York art museum, the responsibility of overseeing an installation in one of its smaller galleries, and, ultimately, the opportunity to assume the position of coordinator of an exhibition that encompassed the entire museum. Were it not for this museum's willingness to take a chance on an unproven quantity, to trust, to try the untried, I would not have gained so soon the experience and confidence that this institution so freely granted.

## II. THE INSTITUTION

### **Mission and History of The New Museum**

The New Museum of Contemporary Art was created in 1977 as the only museum in New York devoted exclusively to the art and ideas of our time.<sup>3</sup> In its fifteen year existence The New Museum has become a prominent arts organization not only in New York, but throughout the nation, and has emerged as an influential and respected institution in the greater contemporary arts community. The goals of The New Museum as expressed in its 1990 annual report reveal its unique mission among other museums in the country:

The museum explores issues outside of the mainstream, showing art that is experimental, non-traditional, or that might not otherwise have a venue. It is also an institution committed to an ongoing investigation of what art is and how it relates to both individuals and society at large. Rather than dictating taste or a specific point of view, The New Museum provides an arena where questions can be raised about artists and their work, provoking thoughtful engagement with the art of today.<sup>4</sup>

According to Marcia Tucker, founder and Director of The New Museum, the first prospectus envisioned an institution "occupying an area between the small, non-historically

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<sup>3</sup>Annual Report: 1990 Celebrating Our Thirteenth Year, (New York: The New Museum of Contemporary Art, 1990), p. 7.

<sup>4</sup>Ibid.

oriented alternate spaces. . . and the larger, bureaucratically top-heavy museums."<sup>5</sup> The Museum was first housed in a borrowed room in the Fine Arts Building on Hudson Street, but soon relocated to the Graduate Center at the New School for Social Research. It remained there until 1981 when it moved to its present site in the Astor Building at 583 Broadway in SoHo. Today, it operates on a budget of about two-and-a-half million dollars a year, putting it in the top quartile of American museums, and boasts an annual attendance of more than 80,000.<sup>6</sup> The New Museum is a nonprofit, tax-exempt, publicly supported organization with 23 members on its board of trustees, and 45 persons on staff.

Any discussion of The New Museum must acknowledge the crucial role played by its dynamic founder and leader. Since its inception, Marcia Tucker has been an enthusiastic visionary for the museum, as well as the director who is ultimately responsible for the day-to-day management and implementation of all programs and projects. Her personal charisma and intellect have made her a legend outside her association with The New Museum, though it would be hard to argue that the museum's reputation is not closely linked to her personality and achievements. Prior to her founding The

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<sup>5</sup>Annual Report: 1991-92 15th Anniversary, (New York: The New Museum of Contemporary Art, 1992), p. 6.

<sup>6</sup>Ibid, p. 5.

New Museum, Ms. Tucker held the position of curator of painting and sculpture at The Whitney Museum of American Art for eight years, served as an editorial associate at ARTnews, and worked in the department of prints and drawings at the Museum of Modern Art. She has curated many exhibitions at both The New Museum and The Whitney Museum of American Art, and has had articles on contemporary art published in magazines such as Museum News, ARTFORUM, and Art in America. She has also participated in guest lectures and panel discussions at The Baltimore Museum of Art; The Contemporary Arts Museum, Houston; The Solomon R. Guggenheim Museum; The La Jolla Museum of Art; and The Museum of Fine Arts, Boston, among many others. Ms. Tucker has been awarded the Skowhegan Governors Award for Lifetime Service to the Arts, the Penny McCall Foundation Award, and the Asian Cultural Council Award. She has been affiliated with the Andy Warhol Foundation, the Association of Art Museum Directors, the Rockefeller Foundation, the American Federation of Museums, and the International Art Critics Association. Marcia Tucker is a highly respected and greatly admired figure in the art world whose accomplishments and abilities have no doubt been a great asset to the success of The New Museum throughout the years. Her commitment to the museum and her extensive knowledge of contemporary art have inspired many to participate in projects and offer support to The New Museum's programs at a

time when many arts organizations are finding it difficult to keep supporters interested in their programs. Ms. Tucker's openness to new ideas and her courage to try them continue to be tremendous assets to the institution, and, it could be argued, keep the museum a prominent fixture among contemporary art institutions in the nation. It's certainly possible that many of the original goals and objectives of the museum could easily have become entrenched in a limiting, ideological point of view, and doomed the museum to a short, trendy life in the community of ideas, but The New Museum has continued to offer a fresh take on many of the current developments in American culture and has remained a vibrant force in the art world.

The New Museum has created its own niche within the world of museums. It's a museum's museum, aware of the influence and "authority" of such institutions, and yet continuously undermining that authority by redefining the museum's function in society, and exploring new exhibition techniques that return this authority to a diverse constituency whose concerns lay outside the interests of most art institutions. It embodies a self-awareness that does not entertain the pretense that so many other art museums spend great efforts to cultivate, and it does not aspire to become an institution with a capital I.



The New Museum's exhibitions do not present art for art's sake, but always consider issues and themes that relate to contemporary culture and provide a forum for the work of peoples of diverse backgrounds and purposes. Programs at the museum are designed to reach crossover audiences and to challenge notions about what constitutes the museum experience, and how information is gleaned from such experiences.

Writer Elaine Heumann Gurian uses The New Museum as an example in her essay in Exhibition Cultures: The Poetics and Politics of Museum Display:

Thus, a museum's relationship to its audiences might be predicted--regardless of the discipline involved--by determining into which of three roughly delineated political categories it falls: museums that aspire to be establishment organizations, self-consciously liberal museums, and counterculture museums. The Metropolitan Museum of Art, the New Museum of Contemporary Art, and El Museo del Barrio are examples of museums within the New York art scene that exemplify each of these categories.<sup>7</sup>

This self-conscious, political point of view was revealed in a comment made by The New Museum's Senior Curator in 1988, William Olander, who was quoted in Flash Art News as saying,

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<sup>7</sup>Gurian, Elaine Heumann, "Noodling Around with Exhibition Opportunities," in Exhibiting Cultures: The Poetics and Politics of Museum Display, edited by Ivan Karp and Steven D. Levine (Washington: Smithsonian Institute Press, 1991), p. 178.

New York is changing. . . We can respond to new art, yes, but can we do this in a potentially more meaningful fashion. . . What the New Museum has done best in the eighties is to deal with theoretical issues and those more clearly identified as political. . . .<sup>8</sup>

In its most recent brochure for visitors, the museum cultivates this impression of a political self-awareness in the museum's programming by describing its exhibitions as:

. . . often showing work that is controversial, provocative, unknown or underrecognized. Exhibitions include artists of different backgrounds, experiences, and points of view, reflecting the cultural and racial diversity of our society.

The Museum takes risks. It mounts exhibitions that other museums are unable or unwilling to show. It actively involves a broad public by exhibiting work about popular culture, the environment, science and technology, feminism, the media, AIDS, constitutional rights, and aesthetics, among other topics.

The New Museum is ahead of its time. . . . Often working with advisors outside the field of art, and collaborating with other museums, The New Museum is committed to giving voice to disparate views.

The New Museum sets the standard for museum programs that are thoughtful, critical, open-minded, and entertaining. It presents many different points of view, including those that aren't its own.<sup>9</sup>

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<sup>8</sup>Annual Report: 1992, p. 6.

<sup>9</sup>Welcome to The New Museum of Contemporary Art, (New York: The New Museum of Contemporary Art, 1992)

## **Programs and Management Structure of The New Museum**

### Ideas and Communications

As part of The New Museum's effort to bring a variety of ideas to its programs, and to undermine the traditional museum's reputation as being led by experts and supported by elitist socialites, The New Museum formed two advisory boards to augment the customary board of directors. The Artist Advisory Board was established in 1984 to provide a forum for the exchange of ideas with one of the museum's most important audiences. Members serve four year terms and advise the museum staff on issues related to museum policies, programming, the role of education, and audience development, though they assume no fiduciary responsibility for the museum. Current members include John Baldessari, Guillermo Gomez-Pena, Felix Gonzalez-Torres, Alfredo Jaar, Jeff Koons, Donald Moffett, Dennis Oppenheim, Adrian Piper, Carrie Mae Weems, and Fred Wilson, among others.

In 1990, The Community Advisory Board was formed which consists of twelve arts, business and community leaders. This group, as well, was created to help guide the museum in its endeavor to attract and address the concerns of a diverse constituency, though each member of this group also brings the concerns of his or her own constituency, and thus offers yet another perspective on the museum's educational

programs, issues for projects, marketing strategies, and funding sources.

In addition to these more formalized systems for incorporating fresh ideas and opinions into museum programs, The New Museum regularly invites individuals to informal "think tanks" to discuss upcoming exhibitions and possible projects. These participants can be artists, gallery owners, curators, scholars, scientists, museum members, or simply people who have expressed an interest in an idea, or have some insight into the issue. All staff, interns, volunteers, and docents also have an open invitation to come to these discussion groups and freely voice their opinions.

### Exhibitions

Most exhibitions at the museum are implemented by project teams composed of museum staff and specialists from outside the museum (and often from outside the arts community) that have taken the concepts initiated in the think tanks and further developed them. According to the 1991-92 Annual Report, The New Museum regards its exhibitions as an opportunity to explore the work of living artists and contemporary issues in art and society, and are organized to "consistently challenge and expand conventional practices and question the social function of contemporary

art."<sup>10</sup> (See Appendix A for a chronological list of all the museums's programs.)

The most recent season sought to challenge the physical, spatial and perceptual boundaries of the museum. The exhibitions that were on view during my tenure with the museum included The Interrupted Life, which involved a frank examination of death; 1+1+1: Works By Alfredo Jaar, which explored the social injustice committed against the peoples of the Third World and the way the industrial nations perceive their plight; and The Art Mall: A Social Space, which utilized artists' installations to convert the museum's galleries into a sort of shopping mall in order to reveal issues related to the commodification of art, and the tremendous social and cultural influence this contemporary marketplace has on American society (see Appendix B). The On View program is a series of ongoing installations or exhibitions for emerging artists that occupy the smaller galleries during the run of the larger, major exhibitions. Jeffery Mitchell's My Spirit was one of these programs which was on view during the Alfredo Jaar exhibition. It was Mitchell's My Spirit and the larger Art Mall exhibition that I coordinated during my year at The New Museum, though only Mitchell's installation will be discussed here, since the Art Mall was not part of the internship.

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<sup>10</sup>Annual Report: 1992, p. 9.

Perhaps one of the best examples of The New Museum's commitment to bold exhibitions was The Interrupted Life. This was a group exhibition organized by the Senior Curator that explored the theme of death in the Western World and the myriad historical, social and cultural practices associated with it.<sup>11</sup> The walls of the entire museum were painted a dark gray that seemed to absorb the dimmed light. Some artists' projects consisted of found objects that included actual family photographic portraits of dead relatives from the turn of the century, and a ten foot tall aluminum cylinder used for cryonics, or freezing of the dead awaiting future "re-animation."

The Interrupted Life also contained a "living altar" within the galleries where visitors were invited to leave, or take, something in memory of a dead loved one. The exhibition was at times difficult to bear because it was so direct and forthright, and some museum visitors were repelled by the theme. But those who ventured into the exhibition found that it provoked a consideration of one's mortality in a way never before experienced in an art museum, and to some it even seemed to console them in their loss of a friend or family member, and helped them cope with their fear and grief.

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<sup>11</sup>Ibid, p. 10.

## Education

The New Museum places a strong emphasis on its educational programs. Two important components of The New Museum's educational programming are its outreach to diverse audiences and the participatory projects that attempt to generate discussion about contemporary art among the museum's visitors, artists, critics and museum professionals (see Appendix C). The educational component of The Interrupted Life exhibition included workshops and lectures that involved artists, religious professionals, anthropologists, doctors, and writers who spoke about their own experiences or insights related to death. A viewer participation project invited visitors to write their responses to provocative questions written on the covers of blank books. The questions explored attitudes and beliefs about suicide, the afterlife, and dying, among others. This project generated over 3,500 responses, created a dialogue among visitors to the exhibition who shared their impressions, and will later be published for use as an educational tool.

Another recent educational project involved documenting visitor's responses to Erika Rothenberg's window exhibition Have You Attacked America Today? This project actively involved viewers in the creation of educational materials for the exhibition by documenting their positive reactions,

as well as their doubts and concerns, related to the overtly political art on view.

The Education Department at The New Museum plays an important role in advancing the mission of the organization. Recognized as a national model in the development of diverse cultural practice, the Education Department of The New Museum has achieved prominence in the museum community and attracted critical praise by expanding the parameters of traditional art education. Responsive to scholarly as well as societal issues, the public education programs exemplify The New Museum's experimental strategies to broaden access to art.

#### Publications and Library

Throughout its existence, The New Museum has generated a number of publications that have offered challenging and influential analyses of contemporary art and ideas.

Documentary Sources in Contemporary Art is a series of volumes of which the first, Art After Modernism: Rethinking Representation, was edited by Brian Wallis and published in 1984. In 1987, the publication of Blasted Allegories: An Anthology of Writings by Contemporary Artists, brought together the writings of over forty artists to reveal the relationship between the visual and the textual. The museum has also published many exhibition catalogues, including the award-winning Strange Attractors: Signs of Chaos in 1989.



The SoHo Center Library at The New Museum furthers the goals of the organization by offering a unique resource for the study of contemporary art. The Library was donated to the museum in 1985 by the library's founder Larry Aldrich, and has since developed into a collection of over 12,000 rare monographs; exhibition catalogues; and books on art criticism, history and theory. The library has grown to 48,000 volumes and is used by over 1,200 visitors annually, including scholars, artists, writers, and students, many from abroad. The Library's collection contains many art periodicals and materials unavailable anywhere else in New York.

### Collections

The New Museum has also developed a unique approach to acquiring art. The Semi-Permanent Collection was established to keep the museum's holdings up-to-date and representative of current movements in art. The museum's innovative acquisition policy dictates that only work that is less than ten years old is to be acquired and that these works are to be retained no longer than twenty years, so that the collection slowly evolves as it seeks to reveal significant issues of the recent past while remaining actively engaged with the art of the present. The collection presently contains over 100 pieces in all media by some of the most influential American and European

contemporary artists and provides support for artists and the field through museum acquisition and public exhibition. It also serves to document The New Museum's exhibition history, since efforts are made to add pieces to the collection that have been part of exhibitions at the museum.

### Management Structure

In keeping with its mission and its overt political stance, The New Museum has adopted a day-to-day management design that is participatory and progressive. Theoretically, it is managed by means of a flexible, democratically-based collaborative structure with the goal of nurturing a creative, supportive, and stimulating work environment. From the beginning, The New Museum has sought to find innovative ways to defy conventional hierarchical structures for managing organizations. Staff, and even volunteers and interns, are encouraged to contribute freely during meetings on long and short-range planning, museum policy, future programming ideas, and evaluations of recent projects. Teams of staff members from different departments and positions are treated with equal respect and given an opportunity to voice their opinions in sessions that seek to arrive at decisions by consensus. These meetings are usually lead by the coordinator of the project who brings specific issues to the discussions. Decisions made by the

team are written in memos and distributed to the rest of the staff.

The New Museum staff is divided among nine separate departments within the organization, including administration, curatorial, development, education, library, operations, public affairs, publications, and registrar. Staff positions vary from full or part-time to freelance and volunteer. Interns assist in operations, adding dozens of workers to the operation throughout the year. An extensive docent and volunteer program also facilitates the execution of the many programs, projects, and special events each year.

### III. THE INTERNSHIP

The New Museum has a thriving internship program. This past year the museum utilized approximately 60 interns--more than ever before--and placed them in almost every area of the operation. The program provides most of the interns with meaningful jobs and responsibilities within the organization, though the level of involvement ultimately depends on the experience and interest of the intern. Prospects are recruited from colleges and universities, other museums and cultural centers, and a wide range of different arts communities. They come from all over the country, as well as the world.

Not surprisingly, The New Museum is especially committed to recruiting American candidates from diverse racial and cultural backgrounds for training in the museum profession. In 1990, and again last year, the museum had two paid intern positions in the Curatorial and Development departments for African, Asian, Native, and Hispanic-Americans. This multicultural internship program was partially funded by the National Endowment for the Arts.

The New Museum relies heavily on interns to accomplish much of the programming and administrative functioning of the organization, and so advertises the program extensively and receives many applications every week. Since interns often have their own timeframes for working at the museum,

there is an influx of new interns every few weeks. A part-time Intern Coordinator screens applicants and places them within the museum. Many are not accepted, but it is interesting that many of those who come to The New Museum are sincerely interested in the organization and serious about their role within it. This dedication, which is also evident in the staff, makes for an energized and cooperative organizational culture within the institution that often keeps the museum going during tough times.

### **The Director's Office**

The Director's office requires at least one intern at all times to help the Director's Assistant to manage Ms. Tucker's extensive travel and speaking engagements; plan and coordinate her meetings, appointments and correspondence; and oversee the progress of her numerous projects. I had always wanted to work in a Director's office so that I could see first-hand the general workings of an arts organization's chief administrator. A great part of my motivation for working in the Director's office at The New Museum was due to my interest in Marcia Tucker specifically. I wanted to observe her management style, her ability to get things done, and the way she accomplished so many of the interesting ideas she brought forth.

During the first few days in the Director's office, my responsibilities were rather simple and mundane, and mostly consisted of assisting the Director's Assistant, who was about to go on vacation. By the end of the first week, I was doing the Assistant's job by myself (a great way to learn very quickly about how the organization functions, and the inner working of the Director's office). After the Assistant returned from vacation, I began to work more closely with Marcia Tucker on a number of projects, principally editing publications, letters, and other documents. I immediately noticed how very generous she was with her time and extremely patient with those of less experience. The number of calls she received revealed how highly sought after she was; I also knew how very little spare time she had on her schedule, yet she always tried to find a way to accommodate the needs of others, regardless of how inconveniently their requests fit into her own plans. It was also very clear how Ms. Tucker came to be regarded as a visionary and leader: her enthusiasm was inspiring and contagious, and she was always open to a better idea or to finding some compromise to make something work. She never pulled rank or was patronizing (even to those people who exhausted the patience of the rest of us). She was easy to work with, and, though many of her projects were complex and had to be done in short time, she rarely became upset or irritated. What was perhaps most refreshing about Ms.

Tucker's management style was her accessibility and lack of pretense. The New Museum did not use senior staff meetings as a political tool for withholding information from the rest of the staff. There was a free exchange of information among all staff members, with none of the exclusive and secretive planning sessions that I have found in other organizations, where upper-level management appears to protect its status by keeping underlings in the dark. The mutual respect this environment nurtured made for a motivated and productive workforce that is rare indeed.

Though I was formally the intern for the Director's office, I also did a few projects for the Managing Director (such as compile a two-year exhibition installation schedule to be used by every department of the museum, plotting the course from the first think tank, to the last day of deinstallation). I was solely responsible for coordinating a small, after hours event for an alumni group, which included refreshments and a short talk by Ms. Tucker. I also began to coordinate the assignments of other interns who worked fewer hours per week than I. Occasionally I worked on urgent or special projects for other departments of the museum that had a deadline requirement. For the Membership and Special Events Coordinators, I helped organize the informal "Young Collectors" lecture events, studio tours for the "ArtQuest" group (a special membership benefit for upper level members), and the larger fundraising

events like "The Annual Auction," for which artists donated work for sale to benefit the museum. I also helped coordinate education events like the "Sites of Criticism," a series of programs that involved artists and critics in panel discussions of current issues in contemporary art. Through all these activities, I began to understand the bigger picture before me. Unique programs (that were extremely well received by the museum's audiences) were truly realizing the organization's ambitious mission. But I also began to note a severe challenge to the museum's well being: the museum's management structure had become less effective in an organization of its size, and the economic climate had begun to make the museum confront hard choices about what it was going to be able to do in the near future. More about how these challenges were manifested will be delineated in the ANALYSIS section of this report, but for now it is relevant to note how the financial crisis at the museum provided me with an opportunity to extend my internship and assume curatorial responsibilities.

### **The Curatorial Assignment**

In hindsight, The New Museum seems to have been operating without regard for its current financial well-being for quite some time. When it came time to confront



the financial crisis in which it found itself in late 1991, many programs simply had to be cut, and those that were not eliminated were forced to operate with drastically reduced budgets. The most immediate plans for the organization included rearranging the schedule of events and exhibitions for the next two years. For example, The Spatial Drive exhibition, which was originally scheduled to open in the spring of 1992, was moved to the fall and into a new fiscal year in order to keep expenses down in the current year. The situation required more coordination of the museum's programs. Many of these projects had already begun to rely heavily on interns and freelance staff to be realized, since staff reductions from attrition had already begun to overload the administrative and curatorial departments. This difficult situation for the museum, however, ultimately provided me an opportunity to oversee a curatorial project because I was already familiar with the museum's operations and I was essentially cost-free.

As it turned out, my internship period proved to be a sort of testing ground for projects of my own at The New Museum, so that at the end of my third month, Ms. Tucker asked me to act as coordinator of an installation by the artist Jeffry Mitchell which would be on view in The Workspace Gallery from January 15 through April 19. This extended practicum offered me the opportunity to do

curatorial work in the museum and to write an essay for the exhibition's brochure.

The Workspace Gallery is a small gallery in the rear of The New Museum that is dedicated to the works of young or emerging artists. Jeffry Mitchell works with plaster and latex to fabricate three-dimensional figures from which he creates his installations. Since Mitchell lives in Seattle, Washington, his art had been shown in galleries throughout the Northwest, including San Francisco; he'd also recently had a large exhibition in the Seattle Museum of Art. This was his first opportunity to show his work in a major New York museum. Needless to say, it was a great opportunity for us both (see Appendix D).

My duties for this project included working closely with the curatorial department to coordinate Mitchell's installation with the other projects that would be on view at the time, and to facilitate with Mitchell the shipping, fabrication of objects, and final installation of the work in the gallery. I also did research on Mitchell's previous shows, helped write the press release, and arranged for the media to tour the installation in process. The major challenge of this project, however, was not simply one of coordinating the many details associated with such a project, but, rather, one of helping the artist realize his vision on a very limited budget. The money dedicated to this project was a set amount budgeted earlier in the year

before it was decided what type of show was going to be on view in the space. Even after Mitchell had been chosen to do an installation, the budgeted amount did not seem unreasonable compared to other exhibitions that had been mounted in the space, and no one knew specifically what he wanted to do in the gallery. This flexibility in programming which allows interesting and timely projects to develop, can also result in situations that appear poorly planned as was the case here.

It was unfortunate that Mitchell lived on the other side of the country, and that the medium of most of his work (plaster) was so heavy, because it immediately became apparent that the entire budget could have been used for just the shipping of his work across the nation. This situation required our thinking of ways to overcome this budget crunch. Obviously, Mitchell was very excited about having his work shown at The New Museum, and was therefore very cooperative and tolerant of this minuscule budget. He finally decided to come to New York two weeks before the exhibition opened, sublet a studio, and fabricate most of his plaster pieces in the city. Of course, what this ultimately meant was that he would be absorbing some of the costs of the exhibition.

Another major component of the project that occupied significant amounts of time was writing the essay for the exhibition brochure. This required my researching the

artist's previous shows, having long discussions with Mitchell about the ideas he strives to convey in his art, as well as articulating my own responses to the work. This was certainly the more enjoyable part of the project.

As the project progressed, a lot of my attention was focused on making sure the installation abided by museum procedures and policies. The registrar had concerns about the timing of the shipment of the few pieces Mitchell had decided to send from Seattle and the insurance of the work in transit as well as during the exhibition. The installation coordinator needed to know precisely how the individual plaster components would be attached to the wall (would the wall require reinforcement?), and the added costs for labor in repairing the walls during de-installation (lots of screw holes would need to be filled in afterward). The curatorial department wanted to be kept informed about the wall text within the gallery space, other signage, and the progress of the curatorial essay. We all met every two weeks at exhibition meetings and discussed the progress of each of the projects included in the spring exhibition.

Even though Mitchell had decided to fabricate most of the plaster pieces in New York, the \$1500 budgeted for this project was still inadequate for this type of installation. The project was labor intensive to install, it still required transportation costs from the studio in Brooklyn

and the repacking and return shipping costs of the pieces went well beyond the allotted funds.

Because the money dedicated to this project was so terribly insufficient, even with Mitchell absorbing some of the costs, it made my role as liaison between the artist and the museum very frustrating. The artist had very specific ideas about the exhibition that I wanted him to achieve, and, simultaneously, the museum staff was pressuring me to stay within a budget that was obviously unreasonable. After some discussions with the development department and the artist's gallery, Rena Bransten Gallery in San Francisco, Ms. Bransten agreed to contribute \$2000 to Mitchell's project. This finally allowed Mitchell to realize his unique vision for the exhibition without a constant concern for the cost of every detail, and it made me less the villain to everyone.

My contribution to The New Museum included saving the organization money (I was not paid for the work), and relieving an already overloaded staff of a project that required quite a bit of coordination. The fact that I was not a regular staff member furthered the mission of the organization since this project provided an opportunity for an "alternative" point of view (the essay was authored by someone other than the regular curatorial staff).

The project was a powerful learning experience (and later all that I learned from it would have a direct impact

on my coordination of the Art Mall exhibition). This small curatorial assignment provided me the opportunity to meet artists and other arts administrators in New York City because I was suddenly a recognized name in the community. Artists began to invite me to studio visits, and other arts organizations requested information on the exhibition, and my opinions on other projects. This installation also gave me greater insight into the museum's operations and the curatorial publications that accompany exhibitions. It also afforded me the chance to meet members of the press who covered art events, and provided me a forum to express my own ideas about the art by giving tours of the installation to visiting groups and members. The project significantly advanced my career by enhancing my reputation in the arts community, and by furnishing my resume with direct curatorial experience in a major New York art museum.

#### IV. ANALYSIS

My eleven months at The New Museum provided me with valuable practical experience that can be used in almost all other arts organizations, but I also derived a greater sense of the specific difficulties that an institution confronts when it suddenly finds itself in the next stage of its life cycle. The New Museum has apparently begun to experience some of the growing pains that many nonprofit organizations encounter when they reach maturity. The current recession posed additional problems for the museum by seriously threatening the financial well-being of the institution at the same time. Both problems, taken together, served to challenge The New Museum's functioning in a way that required immediate attention, and, regrettably, drastic measures to be taken.

As I've mentioned, I was initially attracted to The New Museum for its innovative management style, and as I worked there I was soon impressed by the camaraderie and cooperation of staff members who took great pride in the participatory structure. After a while, however, I began to notice the severe limitations of the concept in certain situations.

Thomas Wolf notes in his book, Managing a Nonprofit Organization,

Many people are attracted in working in a nonprofit because they consider such organizations to operate with a loose administrative structure with fewer

organizational hierarchies and without the pyramidal authority chains that are firmly established and common in the profit sector. But as nonprofit organizations grow in complexity and size, they must also move toward increasingly hierarchical structures. If they are staffed primarily by people who believe in collective decision making, or who feel that all supervision should be informal and unstructured, then dissension, frustration, and unhappiness can quickly set in.<sup>12</sup>

The decentralized management style that Wolf characterizes is usually one that young organizations assume by default: their limited resources require an equality among staff members and an informal line of communication in order to get things done. The New Museum, by contrast, explicitly incorporated this type of system into the management style from the beginning with the expectation that this structure could be maintained throughout its existence. Yet the transition that Wolf describes is to a great extent inevitable when organizations reach a certain size: more complexity requires a more rigid chain of command if for no other reason than financial and legal accountability. The New Museum, unfortunately, has been very slow to recognize the need to enact adjustments to its original management plan, and this has frustrated staff and had some dire affects on the overall functioning of the organization. A critical issue has therefore emerged: can the museum

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<sup>12</sup>Thomas Wolf, Managing A Nonprofit Organization, (New York: Prentice Hall Press, 1990), p. 61.



maintain its commitment to a democratically-based management structure and at the same time develop a system that responds to the staff's concern for accountability?

To my knowledge, no other museums have attempted the management structure The New Museum has embraced. Alterations in the original plan were always inevitable, though it was assumed changes would be adjustments in the structure, and certainly not a wholesale conversion to a traditional type (and few were calling for this). The museum's Board of Directors, though ultimately responsible for the financial well-being of the organization and for whom accountability should be of great concern, is not likely to initiate changes in the management structure, since they defer to the judgment of the Director, in whom they have complete confidence.

The New Museum's staff is absolutely its greatest asset. The museum's organizational culture is strong due to the widely shared philosophy and beliefs that guide the behavior of its workers. The museum possesses all the elements that define a successful organizational culture: common values among employees, a concern for individuals over policies or procedures, recognition and respect for the same mentors, concern for the organization, pride in identifying with the organization, a well-understood sense of informal rules and expectations, and a conviction that

what employees do is important to others.<sup>13</sup> It has often been noted that such a climate facilitates high performance and motivation among the people working in an organization; Thomas J. Peters and Robert H. Waterman, Jr., authors of In Search of Excellence, state, for example, "Every excellent company we studied is clear on what it stands for, and takes the process of value shaping seriously."<sup>14</sup> Despite this strong sense of solidarity and fellowship among staff members of The New Museum, a peculiar situation arose in the late summer of 1991 that frustrated a lot of the museum's employees and pitted most against the senior staff members.

### **The Air Quality Problem**

Japanese artist Kazuo Katase created an installation for the Workspace Gallery for the summer 1991 exhibition . entitled Eclipse of the Earth (see Appendix E). The piece incorporated three objects: an image of a blue sun in a light box, a large circular black table, and a photographic negative of Jacques-Louis David's painting, The Oath of the Horatii. The room dedicated to the installation would be

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<sup>13</sup>John Schermerhorn, James G. Hunt and Richard Osburn, Managing Organizational Behavior, (New York: John Wiley & Sons, 1988), p. 301.

<sup>14</sup>Thomas J. Peters and Robert H. Waterman, Jr. In Search of Excellence, (New York: Harper & Row, 1982), p. 50.

bathed in blue light by a series of fluorescent fixtures with filters that would suggest an other-worldliness. Unfortunately, the artist was vague in his proposal regarding one aspect of the installation: the black table's surface was to be covered in a red pigment that would interact with the blue light in some interesting way. The concept seems harmless enough, but what the curators did not anticipate was the chemical composition of the substance, how this powder would affect the air quality in the space, and the implications for the health of museum staff and visitors. It was eventually discovered that the pigment the artist wanted to use contained zinc sulfide and barium sulfate, which are extremely dangerous (in fact it was illegal to import it into the country as he had done), and would have to be removed by experts with experience handling hazardous substances and equipped with the special equipment used to handle toxic chemicals. Removal of the pigment cost the museum over \$1000. Though it was in the museum for only twelve days, the substance infiltrated the museum's ventilation system and contaminated the staff's offices, making many sick with symptoms including dizziness, fatigue, nausea, headaches, respiratory problems, and serious allergic reactions; it ultimately sent one person to the hospital. Later at least two would resign in protest and a lawsuit against the museum would be threatened by one of the staff.

The Katase installation incident was not the only problem to recently affect the air quality at the museum. The offices are in the basement and subbasement of the building, and areas of these catacomb-like spaces flood in torrential downpours which creates a ripe environment for the growth of rare--and dangerous--molds that can make people very sick. Since there had already been some talk of relocating the offices off-site while the mold problem was resolved, many staff members felt that there should have been a special sensitivity to potential air quality problems before the pigment was installed. What was truly significant about the Katase incident was the way it revealed an underlying frustration with the way decisions were made at the museum. By the time I arrived in late summer, the pigment had been replaced by a harmless substitute (though the ventilation system was still being cleaned), and the press had reported the internal discontent occurring at the museum. I began to realize that, though the pigment problem had been corrected, many staff members continued to resent the way decisions were made, and were still upset by the lack of real accountability at the museum. Some felt that the team who had made the decision to allow the pigment (over the objections of the operations manager) had not been knowledgeable enough about the chemical, and the fact that no one person could be held responsible for that decision created a credibility problem

in the minds of many. Whether they articulated it or not (and some did), the staff was calling for a more hierarchical structure that required a few individuals to be responsible for decisions that affected them all. They wanted someone to take charge. Consensus was not as viable an option as it once was, since the organization was now too large to accommodate that slow and cumbersome process so reliant on long discussions as it was. The diversity of staff that had been so carefully cultivated also meant a greater likelihood of dissension and confusion in an organization with that sort of system.

Though some of the press seemed to point a finger at Marcia Tucker for having made the decision alone to accept the pigment, and ultimately Tucker took responsibility for the incident, the more likely scenario involves the curatorial department acting without consultation with others in the museum. Numerous staff meetings (both formal and the more casual, around-the-water-fountain type) concerned issues related to the need for authority in the museum management, for a more centralized management system that would allow a greater consistency in museum decisions, and provide more controls on the actions of groups within the museum. A "fail safe" team that had been hastily organized to oversee other health related issues as they arose seemed to be a lame and ineffectual attempt to rely on the older system that had already been proven inept at

handling important and sometimes urgent problems, like the decision to accept, and then remove, the Katase pigment. Yet I noticed even those staff members who wanted one person accountable for the decisions that affected the whole museum were ambivalent when it came to actually putting those ideas into practice; others were resistant to any hint of hierarchical structures today for the same political reasons that had justified the alternative system in the first place.

Of course, the natural choice for the person to put in charge would be the director (as if she weren't already, at least by most standards), but Marcia Tucker was a reluctant boss. Not only had the participatory system been one that she agreed with philosophically, but it was one that suited her personal style as well. She was not the type to bark orders, give directives. or even supervise. She relied on the intelligence and judgment of those around her; she allowed others to offer opinions, and supported different points of view (though she sometimes guided as well). This in no way is meant to imply that she was a weak leader, but, rather, that she was a leader by example, not by reprimand or criticism. She had no desire to be the centralized authority figure that some of the staff called for. Besides, it was not just one authority figure that was needed, but a distinct chain of command that was sought, since Ms. Tucker was often not at the museum for days at a

time. Eventually, memos were passed around the office by the Managing Director that offered a chain of command, as if it were a form of appeasement for the demand of some for a recognized managerial structure within the organization (see Appendix F). This gesture, however, did not offer a real solution to the problem because this imposed structure did not provide the accountability that accompanies real involvement. This chain of command was a list of senior members who may not know about projects that did not directly affect them, so that they became authorities of last resort or by default.

### **The Financial Crisis**

The other problem that began to emerge in early 1992 was a financial crisis that had largely been unrecognized up to that point because the Director of Finance position had gone unfilled for so long. In February 1992 staff meetings were called that sought to find ways to reduce a museum deficit of over \$400,000. This news came as a shock to many, and the situation required a rethinking of the short and long-term plans in every department. For some time the museum staff had been spending money as usual, unaware that the organization's income had been reduced because important development positions had not been filled. This situation

was due to the museum's aggressive affirmative action policy that required a significant portion of all new hires to be non-white, and resulted in a sort of quota system that was ultimately detrimental to the well-being of the organization, since it essentially turned away qualified candidates for positions the museum needed to fill immediately (see Appendix F). Not only had the recession decreased grant funding, memberships, and donations, but key staff positions like the Director of Development and Membership Coordinator had gone unfilled during the crucial time of the year when fundraising campaigns were supposed to be underway. In my opinion, their absence, as well as that of the Director of Finance, whose position went unfilled, had caused the museum to miss opportunities to raise income and to effectively manage limited resources during trying times. Contributions had decreased 35% since the previous year and membership had declined 18% (see Appendix H). This shortage of important persons had also overworked the staff in those departments, which had further compounded the low morale brought on by the air quality issues. Once the financial problems were discovered, immediate actions were in order. The museum had to slash programming and make radical changes in the exhibition schedule, including postponing a larger show until the next fiscal year (leaving a hole in the schedule that would be filled by a very inexpensive Art Mall exhibition that I would coordinate).



Though the key staff positions had to be filled, other positions were eliminated or cut back to part-time. Some of these cuts will inevitably have long-term effects on the museum. The Intern Coordinator position, for example, was abolished and this could seriously reduce the number (and perhaps quality) of interns in the next few months. It was also determined less money would be spent on publications for all programs in the foreseeable future, and the Soho Library had to be closed indefinitely (subscriptions to periodicals had already begun to lapse, and the mold had significantly affected that part of the building so that visitors could not safely use the space).

Ironically, the financial crisis effectively delayed the museum's having to deal with the management issues because the staff cuts and reduced programming returned the operation to the level of complexity which existed before the problems became evident. The financial crisis, however, was attacked head-on by the new Director of Development hired in late 1991 (who had been a Development Officer at the Guggenheim Museum). His approach to raising funds was more aggressive than had been the museum's style in the past, and I wondered how his new funding strategies might impact the museum's reputation as a institution of non-traditional and provocative programming. Again, Elaine Heumann Gurian:

Historically, all museums tend to drift toward the right as they become successful; thus, the counterculture museums become less radical, the liberal museums become more mainstream, and the centrist museums tend to protect their elite status.<sup>15</sup>

This insight struck me when I noticed how the museum's new team of professional fundraisers seemed frustrated when they learned the museum was not as readily accepted by large corporations for funding as are other museums of similar size. It was as if the fundraisers were so caught up in the act of raising money that they had paid scant attention to what the types of programs the museum had historically produced, yet the corporations knew quite well, and some of these conservative organizations had some serious doubts about funding an art museum that had exhibitions entitled Have You Attacked America Today? This situation posed yet another challenge to the museum's mission: should it become more mainstream to accommodate potential funders' sensibilities and compromise its programming objectives, or stay the course and remain an "outsider" to traditional funding and continue to operate uncomfortably close to financial ruin?

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<sup>15</sup>Gurian, p. 178.

## Conclusion

The New Museum is an institution with unique programming that intelligently challenges many of the current notions about art. The problems delineated here are not its only ones, but perhaps only the most urgent, and they certainly are not insurmountable.

I would recommend that the Director of each department be made responsible for programming originating in that department, that he/she take a greater leadership role in the group planning sessions so that the decisions made are realistic and attainable. I would also suggest that staff members with ultimate responsibility for implementing a program or special expertise be at the think tanks that determine the nature of future programming. I am not suggesting minimizing the participatory model, but simply trying include some accountability into the decision-making process.

I would also recommend that the museum abandon the quota system for new hires, and in its place institute greater outreach programs into underrepresented communities or target groups with special advertising to announce open positions at the museum, but ultimately hire the best qualified candidate in a reasonable amount of time. I firmly believe that scraping this strict quota system will not undermine the museum's commitment to the goals of

affirmative action, but is a rational adjustment that will serve the institution's best interests in the long run.

Despite the staff problems I have described in this report, the museum continues to enjoy a dedicated and energetic workforce who care deeply about the well-being of the institution. Though it was inevitable that the innovative management system at The New Museum would encounter difficulties, I believe the solutions it devises to confront these problems will only make it a more relevant model for other organizations in the future.

My internship provided the museum with much needed assistance in the coordination of numerous projects, an "outsider's" (non-staff) point of view in its programming which is important to the mission of the organization, and active participation in the formation of new programming ideas at the think tanks. My background as an arts administrator was also of particular benefit to the organization, since most of the staff and interns there were primarily artists whose concerns and insights derive from that specific vantage point.

As I said when I set out on this journey, I was drawn to The New Museum for its ability to effectively explore issues related to art and museumship, and though my time with the organization has allowed me to take a close look at the operation, and analyze it to find its deficiencies and unique problems, this process has not diminished my profound

respect for the ideas it represents and the powerful and exciting programs it produces.

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**Appendix A:**

**History of Programs at The New Museum**

**1978****'BAD' PAINTING**

Panel discussion with Joseph Hilton, Marcia Tucker, Shari Urquart, and Jeff Way, moderated by Irving Sandler in conjunction with *Artists Talk on Art* at the Soho Artists Center  
February 17

**ALFRED JENSEN: PAINTINGS AND DIAGRAMS FROM THE YEARS 1957-1977**

Public lecture and discussion in conjunction with the exhibition  
April 10

**OUTSIDE NEW YORK**

Lectures in conjunction with *Outside New York*, an analysis of contemporary creative activity in the United States and England

**MUSEUMS AND EXHIBITIONS OF CONTEMPORARY ART**

John I.H. Baur, Linda Cathcart, Linda Shearer, Marcia Tucker, Palmer Wald  
May 16

**GALLERIES, ARTISTS AND THE PUBLIC** Leo Castelli, Arnold Glimcher, Betty Parsons, Holly Solomon, Jock Truman  
May 23

**COLLECTORS AND THE PRIVATE PATRONAGE SYSTEM**

Richard Brown Baker, William Copley, Sondra Gilman, Barbara Schwartz, Dorothy Vogel, Herbert Vogel  
May 30

**ART AND POLITICS** Series of three symposia in response to the need for dialogue about controversial political, social, and economic issues

**1981**

**ARTS UPDATE** Series of four illustrated morning lectures focused on recent developments in contemporary art  
Marcia Tucker  
February 10, 17, 24, March 3

**ARTS UPDATE** Slide presentation, Lynn Gumpert, Ned Rifkin, Marcia Tucker  
April 13

**1982**

**ART AND POLITICS II** Lecture Series

**SUPPORT SYSTEMS FOR THE ARTIST**  
Brooke Alexander, Leon Golub  
February 4

**WHAT IS THE IMPACT OF HOMOSEXUAL SENSIBILITY ON CONTEMPORARY CULTURE?**

Arthur Bell, Jim Fouratt, Bertha Harris, Kate Millet, Vito Russo, Jeff Weinstein, Edmund White  
November 25

**1983****STATE OF THE ARTS**

Two panel discussions about the interrelationship of the visual arts with music, film, dance, and theater

**THE CHANGING PROSCENIUM: THE INTERRELATIONSHIP OF THEATER AND VISUAL ARTS**  
Joanne Akalitis, Elizabeth LeCompte  
March 21

**ART AND IDEOLOGY, 1960-1984** Panel discussion in conjunction with *Art and Ideology*, about the impact of current political ideas and activities on the arts, in collaboration with The Studio Museum in Harlem  
Benjamin Buchloh, Jayne Cortez, Lucy Lippard, Nancy Spero, Dr. James Turner  
March 10

**HUNGER FOR PICTURES/CONTEMPORARY GERMAN PAINTING**  
Lecture by Dr. Wolfgang Max Faust  
May 16

**A PANEL DISCUSSION IN CONJUNCTION WITH DIFFERENCE: ON REPRESENTATION AND SEXUALITY**  
With guest curator Kate Linker  
December 12

**1985**

**SPEAKERS' CHOICE: ARTISTS, CRITICS AND DEALERS**

**JESSE MURRY**  
February 28

**GRACIE MANSION**  
March 7

**LINDA MONTANO**  
March 14

**LISA LIEBMANN**  
March 21

**PHYLISS KIND**  
March 28

**JOHN YAU**  
April 4

**1986**

**ATTENTION!** Series of four panel discussions in conjunction with *Choices: Making Art of Everyday Life*  
Marina Abramovic and Ulay, Alex Grey, Kim Jones, Linda Montano, Michael Osterhout, the Ghost of James Lee Byars, moderated by Thomas McEvilly  
February 3

**ACTUAL SIZE**, a lecture/performance by Michael Osterhout  
February 7

**NIGHTSEA CROSSING**, a meditation piece by Marina Abramovic and Ulay  
February 21-23

**A DISCUSSION WITH IAN WILSON**  
February 27

**1984**

**THE END OF THE WORLD AS WE KNOW IT** Panel discussion in conjunction with *The End of the World: Contemporary Visions of the Apocalypse*, about the possibilities and implications of total global catastrophe  
Rudolf Baranik, Helen Caldicott, Robert Jay Lifton, Mark O'Donnell, Linda Shearer  
January 19

# Public Programs

**MARGARET MILLER**  
October 18

**PHILIP LINHARES**  
October 25

**ANNE FOCKE**  
October 26

**ROBERT MURDOCH**  
November 1

**DAVE KING**  
November 8

**1979**

**PERSPECTIVES: A NEW YORK COMMUNITY DIALOGUE**  
Series of five symposia about the aesthetic, social, and economic aspects of the New York art community from the 1950s to the present

**ARTIST AND THE COMMUNITY**  
Jennifer Bartlett, Ron Gorchov, Gaylen C. Hansen, Joseph Kosuth, Claire Moore, Salvatore Scarpitta  
May 2

**ART WRITING AND CRITICISM**  
Nicolas Calas, Douglas Davis, Lucy Lippard, Joseph Masheck, Carter Ratcliff, Barbara Rose, Irving Sandler  
May 9

**CORPORATE SUPPORT (A POSITIVE OR NEGATIVE INFLUENCE ON THE ARTS)**

Jack Boulton, Gideon Chagy, Christo, Barbara Gladstone, Hans Haacke, Mary Lanier, Robin Winters  
November 3

**POPULISM AND ELITISM: CENSORSHIP** Mel Edwards, Colin Fitzgibbon, Richard Goldstein, Dieter Kears, Jim Rheinisch, Carrie Rickey  
November 10

**POPULISM AND ELITISM: AESTHETIC CONTROL AND PUBLIC INVOLVEMENT**  
Stefan Eins, Robert Godfrey, John Halpern, Jenny Holzer, Lucy Lippard, Marcia Tucker  
November 17

**1980**

**THE MINORITIES DIALOG**  
Series of meetings about the special concerns of emerging artists of color  
Linda Goode Bryant, Just Above Midtown/Downtown, John Neely, Howardena Pindell  
March 13-September 12

**ARTS UPDATE**

An ongoing series of slide presentations about a wide variety of new work previously unseen by the New York public  
Lynn Gumpert, Marcia Tucker  
December 3

**THE "INS" AND "OUTS" OF CONTEMPORARY ART: THE POLITICS OF EXCLUSION**

Benny Andrews, Eunice Lipton  
February 11

**INTEGRITY IN AESTHETICS**  
Linda Goode Bryant, Ana Mendieta  
February 18

**RECENT ISSUES AND PERSPECTIVES: FIGURATION**  
Two lectures held in May about recent figurative painting  
Linda Cathcart, Sandro Chia, Eric Fischl, Jedd Garet, Donald Kuspit, Thomas Lawson, Lowery Sims, Mary Boone, Robert Colescott, Neil Jenny, Judith Linhares, Irving Sandler, Peter Schjeldahl  
February 18

**RECENT ISSUES AND PERSPECTIVES: HOMOSEXUAL SENSIBILITIES**  
In conjunction with *Extended Sensibilities*, two panel discussions about homosexual sensibility in the visual arts and its influence on contemporary culture

**IS THERE A HOMOSEXUAL AESTHETIC IN CONTEMPORARY ART?** Daniel Cameron, Harmony Hammond, Roger Litz, John Perreault, Arlene Raven, Ingrid Sischy  
November 15

**SOUND AND VISION: TODAY'S MUSIC**  
Laurie Anderson, Fab Five Freddy, Philip Glass, Joseph Jarman, Glenn O'Brien, Gregory Sandow, Alan Vega  
May 17

**BRITAIN SALUTES NEW YORK**

**A NEW GENERATION: POPULAR CULTURE IN BRITAIN TODAY**  
Panel discussion about contemporary art and artists' concerns in England  
Sally Baker, Moira Kelly, Stuart Marshall, Stephan Rogers, James Truman  
May 24

**ARTISTS AND CRITICS: SPEAKERS' CHOICE**  
Series of lectures in the Fall about topics ranging from music to politics and the media  
Dore Ashton, Rafael Ferrer, Hans Haacke, Carter Ratcliff



**1987**

**HANS HAACKE: MEMORY AND INSTRUMENTAL REASON** Lecture by Benjamin Buchloh at the Great Hall at Cooper Union in conjunction with *Hans Haacke: Memory and Instrumental Reason*  
January

**ART AFTER ANDY WARHOL, ALIENATION OR AUTHENTICITY**  
May 8

**CROSSOVERS: NEW TENDENCIES** Lecture by Wolfgang Iser Faust  
October 30

**THE GREAT GODDESS DEBATE: SPIRITUALITY VERSUS SOCIAL PRACTICE IN RECENT FEMINIST ART** Panel discussion in conjunction with *Ana Mendieta: A Retrospective*, about current directions in feminist art  
Lyn Blumenthal, Rosalyn Deutsche, Kate Linker, Arlene Raven, Nancy Spero, Judith Wilson  
December 8

**1988**

**THE IDEOLOGY OF THE MARGIN: GENDER, RACE AND CULTURE**

**INTRODUCTION: THE POLITICS OF MARGINALIZATION**  
Luis Camnitzer, Abdul R. JanMohamed, Renee Tajima, Marcia Tucker, Cornel West  
April 27

**CULTURE AND THE CANON: THE INSTITUTION'S RESPONSIBILITY**  
Fay Chiang, Kinshasha Conwill, Douglas Crimp, Richard Powell, Tim Rollins  
May 4

**HOW WE SEE OURSELVES, HOW OTHERS SEE US:**  
Michael Callen, Martha Gever, Sharon Greytak, Adrian Piper, Juan Sanchez  
May 11

**FEMINISM AND THIRD WORLD CULTURE** Howardena Pindell, Mitra Tabrizian, Barbara Smith, and others  
May 18

**REPRESENTATION AND POPULAR CULTURE**  
Hanif Kureishi, Greg Tate, Judith Williamson, and others  
May 25

**GOD SAVE THE SPECTACLE** Symposium in conjunction with *Impresario: Malcom McLaren and The British New Wave*, about the history and legacy of punk music and culture  
Richard Hell, Greil Marcus, Malcom McLaren, Stephen Sprouse, Paul Taylor  
September 24

**OPEN FORUM**  
Meeting to plan a future exhibition at The New Museum  
William Olander, Sharon F. Patton, Nilda Peraza, Laura Trippi  
September 27

**A TALE OF TWO SITES: THE BEST OF TIMES/ THE WORST OF TIMES** Lecture about cultural activity in Britain under Margaret Thatcher  
Jon Bird  
June 1

**READINGS FROM BLASTED ALLEGORIES**  
A New Museum publication  
Brian Wallis  
June 6



Alva Rogers in Performance, March 21, 1989. Alva Rogers in collaboration with Lisa Jones, with Brandon Ross and Charles Burnham. *Black to the Future*.

**BLACK TO THE FUTURE** Project in conjunction with *Robert Colescott: A Retrospective*  
June 14

**THE UNEDITED ROBERT COLESCOTT**  
Lowery Sims  
March 14

**ALVA ROGERS**  
In collaboration with Lisa Jones, Brandon Ross, Charles Burnham  
March 21

**AFRICAN AMERICAN AESTHETICS: LINKS TO THE PAST, DIRECTIONS FOR THE FUTURE**  
Nelson George, Kellie Jones, Lisa Jones, Judith Wilson, George C. Wolfe  
March 28

**WOMEN AND AIDS: KNOW THE FACTS** In conjunction with *Until That Last Breath: Women With Aids*  
Amber Hollibaugh, Ann Meredith, Suki Ports, Denise Ribble, Ruth Rodriguez, Marie St. Cyr  
March 7

**1990**

**VIDEO ARTIST DIALOGUE** Panel discussion in conjunction with *Satellite Cultures*, about issues of colonialism  
Sally Couacaud, Tracey Moffat, Geoffrey Weary  
January 22

**A SERIES OF GALLERY TALKS IN CONJUNCTION WITH INTERIM BY MARY KELLY**

**THE AESTHETICS OF MARY KELLY: MATERIALITY AND MEANING** Gary Sangster  
February 17

**WHAT BECOMES A LEGEND MOST? HISTORY AND IDENTITY IN MARY KELLY'S INTERIM**  
Susan Cahan  
February 24, March 24

**THE WRITING "CURE": RECONSTITUTING THE SPEAKING SUBJECT**  
Renée Green  
March 3, April 7

**DOCUMENTATION AND FICTION: MARY KELLY'S WOMAN**  
Vivian Bobka  
March 10 and 31

**LOCATING THE BODY: MARY KELLY AND JANA STERBAK**  
Alice Yang  
March 17

**SUBJECTS OF HISTORY** Symposium in conjunction with *INTERIM* by Mary Kelly  
Parveen Adams, Emily Apter, Hal Foster, Isaac Julien, Mary Kelly, Laura Mulvey, Griselda Pollock  
March 10

**THE QUESTION OF MANET'S OLYMPIA: POSED AND SKIRTED,** a panel discussion with *The V-Girls* in conjunction with *INTERIM* by Mary Kelly  
March 10

**THE DECADE SHOW**  
Panel Discussions

**THE CANON: ISSUES OF INCLUSION, EXCLUSION AND DISSOLUTION**  
Marimar Benitez, David Deitcher, John Kuo Wei Tchen, Judith Wilson, Keith Morrison  
June 5

**HIGH ART, STREET CULTURE: CULTURAL PRACTICES IN THE 1980'S**  
Clyde Casey, Sandra Fabara (Lady Pink), Flora Kaplan, Yolanda Lopez, Robert Farris Thompson, Marcia Tucker  
June 12

**PERSPECTIVES ON MULTICULTURALISM**  
Bill Aguado, Robert Lee, Howardena Pindell, Joan Sandler, G. Peter Jemison, Nilda Peraza  
June 19

**OPEN FORUM**  
Kinshasha Holman Conwill  
June 26

**HOMEMADE TV**  
Viewer participation project in conjunction with *From Receiver to Remote Control: The TV Set*  
Branda Miller, Yosha Goldstein  
September 14

**ARTISTS' TALK**  
A series of six discussions in conjunction with *Rhetorical Image* about how contemporary artists integrate personal beliefs and aesthetic concerns with historical and political events

**IN AND OUT**  
Muntadas  
December 15

**THE RHETORIC OF DIFFERENCE**  
Judith Barry, Jean Fisher  
December 22

**1991**

**PUBLIC IMAGE**  
Julie Ault  
January 12

**THE ARCHITECTURE OF AMNESIA**  
Dennis Adams  
January 19

**A TALK**  
Félix González-Torres  
January 26

**PROJECTIONS AND PROJECTS**  
Krzysztof Wodiczko  
February 2

**ABSTRACTION AND MEANING: HISTORICAL REFLECTION AND CONTEMPORARY CONTEXTS** Panel discussion in conjunction with *Cadences: Icon and Abstraction in Context*, held at The Metropolitan Museum of Art  
Terry Adkins, Dana Duff, Eleanor Heartney, Gary Sangster, Lowery Sims  
March 10

**THE NEW MUSEUM AT 45 5TH AVENUE****MEMORY**

May 10 - 21

Organized by Marcia Tucker and The New Museum for C Space, NY

**NEW WORK/NEW YORK**

June 25 - July 13

Organized by The New Museum for Gallery of July and August, Woodstock, NY

**FOUR ARTISTS: DRAWINGS**

August 20 - September 20

Organized by The New Museum, coordinated by Michiko Miyamoto, for The Institute of Contemporary Art, Tokyo

**EARLY WORK BY FIVE CONTEMPORARY ARTISTS**

November 11 - December 30

Organized by Susan Logan, Allan Schwartzman, and Marcia Tucker

**1978****"BAD" PAINTING**

January 14 - February 28

Organized by Marcia Tucker

**BENEFIT PERFORMANCE AT LONE STAR CAFE, TERRY ALLEN**

February 12

**ALFRED JENSEN, PAINTINGS AND DIAGRAM FROM THE YEARS 1957-77**

March 10 - April 21

Organized by Linda L. Cathcart and Marcia Tucker for the Albright-Knox Art Gallery, Buffalo, NY, and The New Museum, NY

Traveled to: Museum of Contemporary Art, Chicago; La Jolla Museum of Contemporary Art, La Jolla, CA; Department of Fine Arts Gallery, University of Colorado Museum, Boulder; San Francisco Museum of Modern Art

**NEW WORK/NEW YORK**

May 13 - July 8

Organized by Susan Logan, Allan Schwartzman, and Marcia Tucker

Demonstration by Susan Dallas, Performance by Jeff Way

June 21 &amp; 28

**TWO EVENINGS OF SOLO PERFORMANCE: BOB CARROL, JO HARVEY ALLEN, MARTA RENZI, AND RON LITCKE**

September 12 &amp; 14

**OUTSIDE NEW YORK**

September 23 - November 11

Organized by Susan Logan, Allan Schwartzman, and Kathleen Thomas

**BARRY LE VA, FOUR CONSECUTIVE INSTALLATIONS AND DRAWINGS 1967-1978**

December 16, 1978 - February 10, 1979

Organized by Marcia Tucker

**1979****THE INVENTED LANDSCAPE**

February 17 - April 14

Organized by Christopher English, guest curator

**SUSTAINED VISIONS**

April 23 - June 23

Organized by Susan Logan, Allan Schwartzman, and Kathleen Thomas

**IN A PICTORIAL FRAMEWORK**

June 30 - September 15

Organized by Susan Logan, Allan Schwartzman, and Kathleen Thomas

Performance: "Dagar Ane", Bruce Gundersen and Robert Clark

August 24, September 17 &amp; 18

**THE 1970S: NEW AMERICAN PAINTING**

June

Organized by Allan Schwartzman, Kathleen Thomas, and Marcia Tucker

**DIMENSIONS VARIABLE**

September 29 - November 29

Organized by Susan Logan, Allan Schwartzman, and Kathleen Thomas

**NEW WORK/NEW YORK**

December 8, 1979 - February 8, 1980

Organized by Susan Logan and Allan Schwartzman

**1981****JOHN BALDESSARI:**

WORK 1966 - 1980

March 14 - April 28

Organized by Marcia Tucker

Traveled to: Contemporary Arts Center, Cincinnati; Contemporary Arts Museum, Houston

**ALTERNATIVES IN RETROSPECT**

May 9 - July 16

Organized by Jacki Apple, guest curator

**STAY TUNED**

July 25 - September 10

Organized by Ned Rifkin

**PERSONA**

September 19 - November 12

Organized by Lynn Gumpert and Ned Rifkin

**NOT JUST FOR LAUGHS: THE ART OF SUBVERSION**

November 21, 1981 - January 21, 1982

Organized by Marcia Tucker

**1982****NEW WORK/NEW YORK**

January 30 - March 25

Organized by Lynn Gumpert and Ned Rifkin

**EARLY WORK**

April 3 - June 3

Organized by Lynn Gumpert, Ned Rifkin, and Marcia Tucker

**CURRENTS**

June 12 - July 29

**AL SOUZA**

Organized by Ned Rifkin

**MARY STOPPERT**

Organized by Mary Jane Jacobs, guest curator

**THE REVEREND HOWARD FINSTER**

August 7 - September 22

Organized by Jesse Murry, guest curator

**CANDACE HILL-MONTGOMERY**

Organized by Lynn Gumpert

**TWO TITLED BY POP-UP PRODUCTIONS**

October

Directed by Joan Tewkesbury

**EXTENDED SENSIBILITIES: HOMOSEXUAL PRESENCE IN CONTEMPORARY ART**

October 16 - December 30

Organized by Daniel J. Cameron, guest curator

# Exhibitions

## 1983

## OUTSIDE NEW YORK: SEATTLE

March 26 - June 1

Organized by Ned Rifkin

## EVENTS: EN FOCO, HERESIES COLLECTIVE

June 11 - July 20

Coordinated by Robbin Dodds

Performance: Vanalyne Green in "Tender Me"

## THE NEW MUSEUM MOVES TO 583 BROADWAY

## LANGUAGE, DRAMA, SOURCE, AND VISION

October 8 - November 27

Organized by Lynn Gumpert, Ned Rifkin, and Marcia Tucker

## THE END OF THE WORLD: CONTEMPORARY VISIONS OF THE APOCALYPSE

December 10, 1983 - January 22, 1984

Organized by Lynn Gumpert

## WORKSPACE

ELEANOR DUBE, E'WAO KAGOSHIMA, JAMIE SUMMERS  
January 15 - March 16

## MARK KLOTH

December 7, 1983 - January 22, 1984

## ON VIEW

KEN APTEKAR, GREG DRASLER, SHELLEY KAPLAN

December 10 - 30

## 1984

## ART AND IDEOLOGY

February 4 - March 18

Organized by Benjamin H.D. Buchloh, Donald Kuspit, Lucy Lippard, Nilda Peraya, and Lowery Sims, guest curators

## EARL STALEY: 1973 - 1983

March 31 - May 20

Organized by Linda L. Cathcart and Marcia Tucker for The New Museum and the Contemporary Arts Museum, Houston

## NEW WORK: NEW YORK/ OUTSIDE NEW YORK

June 2 - July 15

Organized by Lynn Gumpert and Ned Rifkin



Leon Golub, Portrait of Nelson Rockefeller IV, 1976. Golub.

## PARADISE LOST/PARADISE REGAINED: AMERICAN VISIONS OF THE NEW DECADE

June 10 - September 30

Organized by Lynn Gumpert, Ned Rifkin, and Marcia Tucker, commissioner for the 41st Venice Biennale

## CURRENTS

July 28 - September 9

## MARTIN PURYEAR

Traveling exhibition organized by Hugh M. Davies and Helaine Posner for the University Gallery, University of Massachusetts, Amherst

## DAVID IRELAND

Organized by Robert Atkins, guest curator

## GOLUB

September 22 - November 25

Organized by Lynn Gumpert and Ned Rifkin

Traveled to: La Jolla Museum of Contemporary Art, La Jolla, CA; Museum of Contemporary Art, Chicago; Montreal Museum of Fine Arts, Canada; Corcoran Gallery of Art, Washington, D.C.

## DIFFERENCE: ON REPRESENTATION AND SEXUALITY

December 8, 1984 - February 10, 1985

Organized by Kate Linker, guest curator; Jane Weinstock, guest curator/film and video

Traveled to: Renaissance Society at the University of Chicago; Institute of Contemporary Art, London

## WORKSPACE

## DON DUDLEY

February 22 - April 1

## JOAN JONAS

April 11 - May 13

## AL WONG

May 23 - June 24 and July 6 - August 5

## NATE SHINER (IN MEMORIAM)

August 15 - September 9

## THE NICARAGUA MEDIA PROJECT

September 16 - November 25

## ON VIEW

MICHAEL BYRON, LISA HOKE, AMY SILLMAN  
January 3 - 22

Barbara Kruger, Now you see us... 1983. Difference: On Representation and Sexuality.

RANDE BACHE, STEPHEN FRAILEY  
January 25 - February 19GARY GOLDBERG, IONA KLEINHOUT  
February 22 - March 18PERRY BARD, RICHARD BLOES, JAMES ELAINE, PIO GALBIS  
July 28 - August 11SELECTIONS FROM THE SEMI-PERMANENT COLLECTION  
July 22 - September 9ON VIEW  
December 8, 1984 - February 3, 1985

## NEW WORK GALLERY

JOHN HERNANDEZ, SHELLEY HULL, ROBIN WINTERS, KRZYSZTOF WODCZKO

## WORKSPACE

SUSAN DALLAS SWANN

## 1985

## DANCE ON DOWN TO THE GOVERNMENT AND TELL THEM YOU'RE EAGER TO RULE BECAUSE YOU KNOW WHAT'S GOOD FOR YOU

Jenny Holzer, from the Survival series, 1983. Signed.

## CURRENTS

February 23 - April 14

OUTPOST OF PROGRESS: THE PAINTINGS OF JOHN HULL  
Organized by Marcia TuckerMIA WESTERLUND ROOSEN  
Organized by Lynn Gumpert

## SIGNS

April 27 - July 7

Organized by Ned Rifkin, guest curator

ALLEN RUPPERSBERG: THE SECRET OF LIFE AND DEATH  
September 21 - November 10

Traveling exhibition organized by Julia Brown for the Museum of Contemporary Art, Los Angeles

## THE ART OF MEMORY/ THE LOSS OF HISTORY

November 23, 1985 - January 19, 1986

Organized by William Olander

## ON VIEW

February 12 - April 7

## NEW WORK GALLERY

JUDY FISKIN, JANET PIHLBLAD, LANCE RUTLEDGE

## WORKSPACE

BARBERA ESS

April 16 - July 7

## NEW WORK GALLERY

SUSTAINED VISIONS: PIERRE TAL-COAT

## WORKSPACE

T.V. PICTURE: DIANA FORMISANO, JOHN GLASCOCK, RENE SANTOS

September 21 - November 10  
FIVE FROM MINNESOTA

## WINDOW ON BROADWAY

PLATO'S CAVE, REMO CAMPOPIANO

## NEW WORK GALLERY

DOUG ARGUE, AUDREY GLASSMAN, ROBERT MURPHY

## WORKSPACE

TIMOTHY DARR

November 23, 1985 - January 19, 1986  
NEW WORK GALLERY

NANCY CHUNN, MICHAEL CORRIS, OLIVIER MOSSET

## OUTSIDE ON BROADWAY

LOOK-OUT FOR BROADWAY, ANN MESSNER



Adrian Piper, A Tale of Avarice and Poverty (detail), 1985. The Art of Memory/ The Loss of History.

# CHOICES: MAKING AN ART OF EVERDAY LIFE

February 1 - March 30

Organized by Marcia Tucker

## SOTS ART

April 12 - June 12

Organized by Margarita Tupitsyn,  
guest curator

Traveled to: Glenbow Museum,  
Calgary, Canada; Everson  
Museum of Art, Syracuse, NY



Alexander Kosolapov.  
*The Manifesto*, 1983. Sots Art.

# DAMAGED GOODS: DESIRE AND THE ECONOMY OF THE OBJECT

June 21 - August 10

Organized by Brian Wallis

# A DISTANCED VIEW: ONE ASPECT OF RECENT ART FROM BELGIUM, FRANCE, GERMANY

## AND HOLLAND

September 26 - November 30

Organized by Lynn Gumpert

## HANS HAACKE: UNFINISHED BUSINESS

December 12, 1986 - February 15, 1987

Organized by Brian Wallis

Traveled to: Menieel Art Gallery,  
Saskatchewan, Canada; La Jolla  
Museum of Contemporary Art, La  
Jolla, CA; and Lowe Art Museum,  
Coral Gables, FL

## ON VIEW

February 1 - March 30

## WORKSPACE

NEW FOUNDATION FOR THE  
ARTS VIDEO FELLOWS 1985  
Richard Bloes, Maxi Cohen, Dee  
Dee Halleck, Kathryn High, Jill  
Kroesen, Shigeko Kubota, Michael  
Marton, Tony Oursler, Martha  
Rosler, Tomiyo Sasaki, Matthew  
Schlanger

April 12 - June 12

## NEW WORK GALLERY

CONNIE HATCH, JESSICA  
DIAMOND, GROUP MATERIAL:  
DOUG ASHFORD, TIM  
ROLLINS, JULIE AULT, MUNDY  
McLAUGHLIN



Hans Haacke. *Taking Stock (Unfinished)* 1983/84. Hans Haacke: *Unfinished Business*.

## WORKSPACE

# THE TOMB OF THE UNKNOWN WHORE, CPLY

June 21 - August 10

## WORKSPACE

PAST, PRESENT, FUTURE  
Photographs by Daniel Faust,  
Amanda Means, Andres Serrano,  
Susan Unterberg, Carrie Mae  
Weems

## THE LOBBY

# SETS FROM CINDERELLA, ERICKA BECKMAN

December 12, 1986 - February 15, 1987

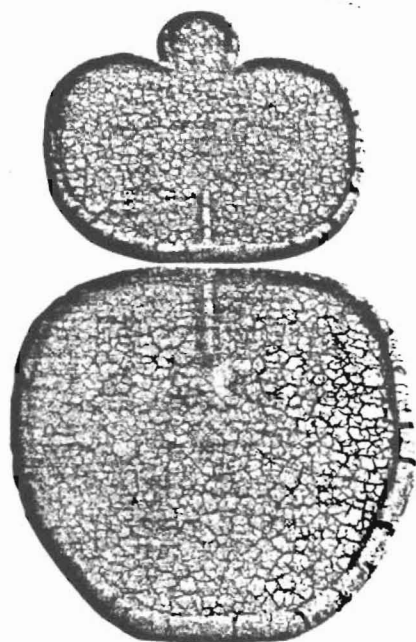
## NEW WORK GALLERY

THREE PHOTOGRAPHERS: THE  
BODY, DORIT CYPIS, MONIQUE  
SAFFORD, LORNA SIMPSON

## WORKSPACE

HOMO VIDEO: WHERE WE  
ARE NOW;  
Peter Adair and Robert Epstein,  
Jerri Allyn, Lyn Blumenthal, Gregg  
Bordowitz, Richard Fung, John  
Goss, John Greyson, Heramedia,  
Stuart Marshall, David Meneran,  
Rick "X", Joyan Saunders, Suzanne  
Silver

## 1987



Ana Mendieta. *Figure with Gnanga (Figura con Gnanga)*, 1984. Ana Mendieta: *A Retrospective*.

# PAT STEIR SELF-PORTRAIT: AN INSTALLATION

February 27 - April 12

Organized by Marcia Tucker

## ONE NIGHT ONLY: PERFORMANCE

March 20

## FAKE

May 8 - July 12

Organized by William Olander

# BRUCE NAUMAN DRAWINGS: 1965-1986

September 11 - November 8

Traveling exhibition organized by  
Dieter Koepplin and Coosje van  
Bruggen for the Basel  
Kunstmuseum; coordinated by  
Marcia Tucker

## ANA MENDIETA: A RETROSPECTIVE

November 20, 1987 - January 24, 1988

Organized by Petra Barreras del  
Rio and John Perreault, guest  
curators; coordinated by Lynn Gumpert  
and Karen Fiss

# AMERICAN DINING: A WORKING WOMAN'S MOMENT BY JERRI ALLYN

November 20, 1987 - January 9, 1988

Installation at Gefens Dairy  
Restaurant

Performance at the Museum

January 12, 1988

Organized by William Olander

## ON VIEW

February 27 - April 12

## NEW WORK GALLERY

READING ART, WILLIAM  
ANASTASI, SU-CHEN HUNG,  
LARRY JOHNSON

## WORKSPACE

# EXIT, ULRIK SAMUELSON

May 8 - July 12

## NEW WORK GALLERY AND WORKSPACE

THE OTHER MAN:  
ALTERNATIVE  
REPRESENTATIONS OF  
MASCULINITY:  
Nicholas Africano, Ken Aptekar,  
John Coplans, Greg Drasler,  
Walton Ford, Mike Glier, Lee  
Gordon, Pier Marton, Tony  
Mendoza

September 11 - November 8

## NEW WORK GALLERY

BETTY GOODWIN: NEW WORK  
Traveling exhibition organized by  
Yolande Racine. Curator of,  
Contemporary Art, Montreal  
Museum of Fine Arts, presented in  
conjunction with the 49th Parallel  
Gallery

## WORKSPACE

# THE NAVIGATOR'S ENCYCLOPEDIA. INSTALLATION BY CHRISTIAAN BASTIAANS

November 20, 1987 - January 24, 1988

## NEW WORK GALLERY

# NEW PAINTINGS, CHARLES CLOUGH AND MIMI THOMPSON

## WORKSPACE

SOCIAL STUDIES: RECENT  
WORK ON VIDEO AND FILM  
Andre Burke, Ayoka Chenzira,  
Sharon Greytak, Todd Haynes,  
Aron Ranen, Daniel Reeves,  
Caroline Sheldon, Rea Tajiri,  
Testing the Limits Collective

1988

## ARTISTS PROJECTS

February 3 - April 24

THE LIVING PAINTINGS,  
INSTALLATION BY STEPHEN  
TAYLOR WOODROW

February 3 - 14

Coordinated by Marcia Tucker and  
Karen FissMUSEUM NOTIONS,  
INSTALLATION BY ART PARTS  
(ARTIST DAINA SHOBRY)

February 3 - April 24

Coordinated by Lynn Gumpert

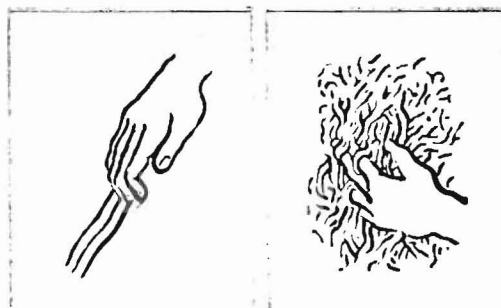
ONE PLUS OR MINUS ONE,  
INSTALLATION BY MAY  
STEVENS

February 19 - April 3

Coordinated by William Olander

JONATHAN APPLES &  
COMPANY: A DANCE  
PERFORMANCE

March 8

Markus Raetz, *Sans Titre, Dypique*, 1981. Markus Raetz, *In the Realm of the Possible*.NITELIFE, THREE EVENINGS  
OF NEW AND EXPERIMENTAL  
PERFORMANCE

April 7 - 9

Coordinated by William Olander,  
Laura Trippi, and Russell  
FergusonMARKUS RAETZ: IN THE  
REALM OF THE POSSIBLE

May 13 - July 10

Organized by Marcia Tucker

SURVIVAL RESEARCH  
LABORATORIES

May 17

Performance Co-sponsored by  
Creative Time, The Kitchen, and  
The New Museum  
Held at Shea Stadium Parking LotIMPRESARIO:  
MALCOLM McLAREN AND THE  
BRITISH NEW WAVE

September 16 - November 20

Organized by  
Paul Taylor,  
guest curator,  
and coordinated  
by William  
OlanderCHRISTIAN BOLTANSKI:  
LESSONS OF DARKNESS

December 9, 1988 - February 12, 1989

Organized by Lynn Gumpert and  
Mary Jane Jacob, guest curator; co-  
organized by The New Museum  
and the Museum of Contemporary  
Art, Los Angeles

## ON VIEW

February 3 - April 3

## WORKSPACE

REQUIEM, VIDEO  
INSTALLATION BY WOLFGANG  
STAEHLE

## NEW WORK GALLERY

SELECTIONS FROM THE  
SEMI-PERMANENT COLLECTION

September 16 - November 20

## NEW WORK GALLERY

GIRLS NIGHT OUT:  
(FEMININITY AS MASQUERADE)  
Meg Cranston, Marilyn Minter,  
Rona Pondick, Tina Potter, Aimee  
Rankin, Alison Saar, and Susan  
Sulas

## WORKSPACE

INSTALLATION BY FELIX  
GONZALES-TORRES

1989

ROBERT COLESCOTT:  
A RETROSPECTIVE

February 24 - April 16

Traveling exhibition organized by  
John Olbranz for the San Jose  
Museum of ArtUCCELLI, THE DRUGS  
OF LOVE: A PERFORMANCE BY  
ROMAN PASKA

May 9 and 10

Organized by Laura Trippi

NANCY SPERO:  
WORKS SINCE 1950

May 19 - July 9

Traveling exhibition organized by  
Dominique Nahas for the Everson  
Museum of Art, Syracuse, NYSTRANGE ATTRACTORS:  
SIGNS OF CHAOS

September 14 - November 26

Organized by Laura Trippi  
Strange Attractions: An Evening of  
Chaotic Performance  
November 6, 1989

## DAY WITHOUT ART

December 1

ANNETTE LEMIEUX:  
THE APPEARANCE OF SOUND

December 8, 1989 - February 4, 1990

Organized by The John and Mable  
Ringling Museum of Art,  
Sarasota, FL

## ON VIEW

February 24 - May 5

## NEW WORK GALLERY

UNTIL THAT LAST BREATH:  
WOMEN WITH AIDS

Featuring Ann Meredith

## WORKSPACE

OVERLOOKED/UNDERPLAYED:  
VIDEOS ON WOMEN AND AIDSJean Carlomusto and Alexandra  
Juhasz, Amber Hollibaugh with  
the NY Commission on Human  
Rights, AIDS Discrimination Unit,  
Carol Leigh (aka Scarlot Harlot),  
Maria Maggenti, Pratibha Parmar,  
San Francisco AIDS Foundation

May 19 - July 9

## NEW WORK GALLERY

GUILLAUME BIJL installation  
WORKSPACEGREENHAM/Common Ground:  
AN INSTALLATION BY  
MARGARET HARRISON

December 8, 1989 - February 4, 1990

## NEW WORK GALLERY/WORKSPACE

EAT ME/DRINK ME/LOVE ME,  
MARTHA FLEMING AND LYNE  
LAPOINTE

## MAIN GALLERY

SATELLITE CULTURES  
Organized by guest curator Sally  
Couacaud, Artspace Visual Arts  
Centre, Sydney, AustraliaRobert Colescott, *George Washington Carver Crossing the Delaware: Page from an American History Textbook, 1975*. Robert Colescott: *A Retrospective*.

1990



From Receiver to Remote Control: The TV Set.

THE DECADE SHOW:  
FRAMEWORKS OF IDENTITY  
IN THE 1980S

May 12 - August 19

Organized by the Museum of  
Contemporary Hispanic Art, The  
New Museum of Contemporary  
Art, and The Studio Museum in  
HarlemThe Decade Show Performance  
Series at Dance Theater Workshop  
and The Studio Museum

June

FROM RECEIVER TO REMOTE  
CONTROL: THE TV SET

September 14 - November 26

Organized by Matthew Geller,  
guest curator, coordinated by Alice  
YangSPENT: CURRENCY, SECURITY,  
AND ART ON DEPOSIT

October 1, 1990 - March 1, 1991

At the SoHo branch of Marine  
Midland Bank  
Organized by Luis De Jesus

## DAY WITHOUT ART

December 1

## RHETORICAL IMAGE

December 9, 1990 - February 3, 1991

Organized by Milena Kalinowska,  
guest curatorON VIEW  
February 16 - April 8NEW WORK GALLERY AND  
WORKSPACE

## WORKS BY JANA STERBAK



Photo: Fred Scruton

CADENCES: ICON AND  
ABSTRACTION IN CONTEXT

February 16 - April 7

Organized by Gary Sangster

AFRICA EXPLORES:  
20TH CENTURY AFRICAN ART

May 11 - August 18

Traveling exhibition organized by  
Susan Vogel of The Center for  
African ArtON VIEW  
February 16 - April 7

## NEW WORK GALLERY

LATE 20TH CENTURY STILL  
LIVES, MANUEL PARDO

## WORKSPACE

AND 22 MILLION VERY TIRED  
AND VERY ANGRY PEOPLE,  
CARRIE MAE WEEMS

May 11 - August 18

## NEW WORK GALLERY

ECLIPSE OF THE EARTH:  
KAZUO KATASE

## WORKSPACE

EMBODYING FAITH:  
Christine Davis, Christopher  
Doyle, Christina Emmanuel, Angel  
Suarez-Rosado, and Jon Tower

**Appendix B:**

**Selected Promotional and Press Materials  
from Major Exhibitions of  
The New Museum**



# The New

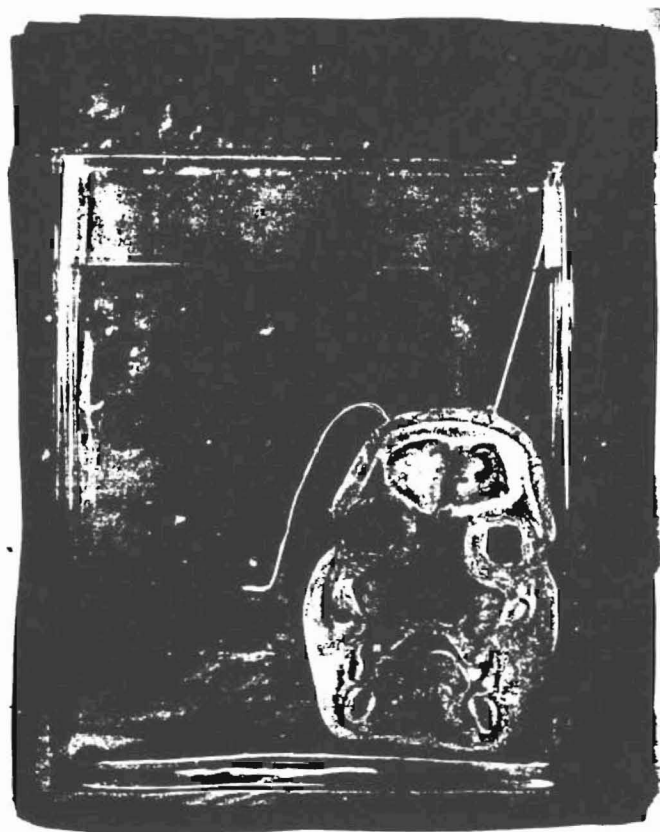
September 13 through December 29, 1991

## THE INTER

As the mechanisms for responding to death have become increasingly sanitized and impersonal in the twentieth century, our society has become unable to acknowledge or cope directly with the prospect of human mortality. At the same time, scientific developments have blurred the distinction between life and death, calling our established values into question. THE INTERRUPTED LIFE considers these and other social, political, and aesthetic issues which surround the theme of death in the Western world.

Organized by Senior Curator France Morin, THE INTERRUPTED LIFE brings together installations, photography, sculpture, painting, video, and film by 42 artists. Framed by both contemporary and historical documentation and a small selection of cultural artifacts, including nineteenth-century postmortem photographs which served as romanticized memorials of the deceased, THE INTERRUPTED LIFE explores how the significance of death is translated into different contemporary practices.

A wide range of issues related to death—ranging from suicide, disease, torture, war, and terrorism to myths, rituals, religion, and the media's depiction of death—will be addressed through a number of projects realized specially for the exhibition by such artists as Geneviève Cadieux, Larry Clark, Eugenio Dittborn, Ronald Jones, Donald Moffett, and Kiki Smith. The collaborative team of Hilton Als and Darryl Turner will create an installation in the Museum's Window on Broadway about friendship and AIDS. A project by John Lekay, examining the technology of cryonic suspension, will include an actual cryonic tank, used to "freeze" and thus preserve bodies for future improvements in medical treatment. Amalia Mesa-Bains will construct an



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# OF CONTEMPORARY ART Museum

## RUPTED LIFE



installation that draws from the Chicano tradition of altars for the dead. Visitors will be asked to contribute to a "living altar" created in collaboration with Mesa-Bains. THE INTERRUPTED LIFE will also feature the New York premiere of Peter Greenaway's film *Death in the Seine*. Other artists in the exhibition are Gwen Akin & Allan Ludwig, Antonin Artaud, Josef Beuys, Nayland Blake, Christian Boltanski, Victor Bouillon, Sophie Calle, Mary Carlson, Sarah Charlesworth, Hans Danuser, Jimmy DeSana, Orshi Drozdik, Marlene Dumas, Jimmie Durham, Laura Fields, Adam Fuss, Mona Hatoum, Tadeusz Kantor, Bruce Nauman, Elaine Reichek, Bastienne Schmidt, Jeffrey Silverthorne, Cam Slocum, Jolie Stahl, Mladen Stilingović, James Van Der Zee, Andy Warhol, Brian Weil, Frederick Wiseman, and David Wojnarowicz.

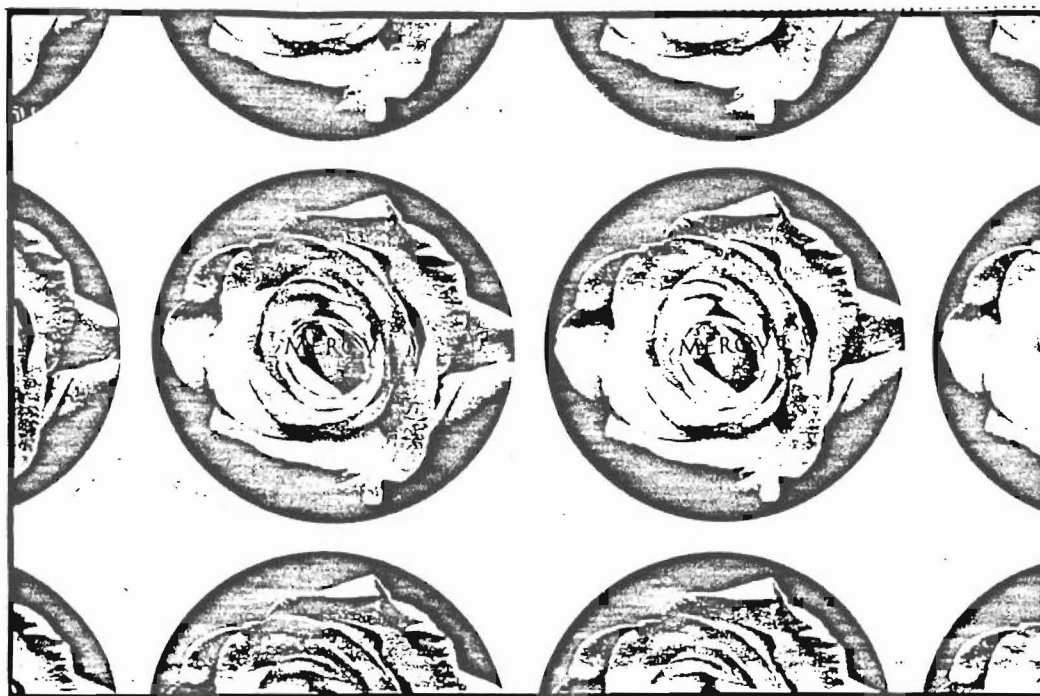
A book will be published to accompany the exhibition featuring an introduction by France Morin, seven essays, a section of artist's projects, and interviews on the subject of death with, among others, a doctor, a Holocaust survivor, a bioethicist, morticians, and advocates of cryonic suspension.

An array of educational projects will be presented as part of the exhibition. Please see the calendar for descriptions of all the programs.

Several projects in THE INTERRUPTED LIFE are presented as part of The New Museum's On View Program, which is funded in part by the Jerome Foundation, The Greenwall Foundation, and the National Endowment for the Arts. The exhibition has also been funded by The International Cultural Relations/External Affairs and International Trade Canada; the Canadian Consulate General in New York; (AFA) Association Française d'Action Artistique, Ministère des affaires étrangères; and the Yugoslav Press and Cultural Center. Special assistance has been provided by Galerie de France, Fritz Dietl of Radix Group International, Galerie Paul Andresse, and Jack Tilton Gallery.

Left: Gwen Akin and Allan Ludwig, *Sliced Face in a Jar*, No. 1 and *Sliced Face in a Jar*, No. 2, 1985. Platinum palladium prints. Each 11" x 14". Photos courtesy of the artists.





Donald Moffett: Mercy (detail, 1991)

# Death Warmed Over

By Peter Schjeldahl

"The Interrupted Life"  
The New Museum of  
Contemporary Art  
583 Broadway  
Through December 29

Upstate recently I enjoyed the autumn foliage—that perishing glory—and was riveted especially by a lovely, heartbreaking little trick of nature with certain trees whose leaves turn pale yellow. Seen from afar when an exact mix of yellow and late-summer sullen green is reached, the trees are ringers for trees in springtime, mimicking the tender light green of May. So in the moment before its extinction the landscape flashes an illusion of new life, which you could say either mocks hope or holds out a consoling promise, or both, if you want to indulge in the pathetic fallacy, and why not? I am for grasping metaphors wherever possible, because one cannot live without metaphors.

The New Museum's much-discussed "death show" begins with a work by Donald Moffett that efficiently combines metaphor and moral exhortation. Installed in the museum's lobby, it comprises 100 identical small, round light-boxes, each bearing a gorgeous photograph of a fleshy white rose overlaid with the printed word *MERCY*. The rose is a metaphor of life's sweetness and fragility, life's undeservingness and need of the special consideration—deference of power to the

powerless—that is mercy. The repetition of the word all over the wall evokes the harmonized shout of a gospel choir. Addressed to the AIDS catastrophe (each light-box, we are told, represents 1000 deaths), Moffett's piece suggested to me that after all these horrible years we may be developing a public rhetoric of mourning that consoles, even as it confronts, relentless loss.

Then I saw the rest of the show and changed my mind. This is a ghastly show, on purpose but with a purpose deeply added. It is masochistically numbing—deadening, in fact. I came out of it with my sensibilities thoroughly on the fritz, except for a rebellious urge to hilarity. What can you say about the tone of a lurid exhibition about death titled ever so daintily "The Interrupted Life"? Isn't that like calling something about plane crashes "The Inconvenienced Flight Plan"? This show and its overdesigned catalogue (with dense theoretical essays printed, to nicely funereal but hardly readable effect, on dark gray paper) manage to be alternately gross and fussy. Still, the organizers must be credited with bravely raising a subject so important that the occasion for having a go at it should not be wasted.

France Morin, the curator in charge, starts from the unexceptionable premise that Western, and especially North American, culture is fucked up in its dealings with death. She proceeds unwittingly to demonstrate why, taking an approach that, like the cul-

ture's, is oblivious to our need for serviceable rituals, availing metaphors, and other common ways to avow while allaying our fears. In this society we die as we live (and as we make art); pretty much alone, or in fragmentary communities. We quite sensibly keep the brute phenomenon of death out of sight and out of mind, because under the circumstances contemplation can hardly be other than a useless ordeal. Morin seems to think that unflinching scrutiny—a "long hard look at death," in her words—is the solution. More likely it is an aspect of the problem, or would be if it were even possible.

No one has seen death. It is a concept, not a thing. You can look only at such evidence of it as corpses or yellowed leaves, and if emotional coping is your aim you probably had best start with the leaves, or maybe dead small animals if you are really tough. Like many of the artists incautious enough to submit their individual expressions to the charnel spectacle of "The Interrupted Life," Morin goes straight to dead humans, often mutilated, and thus makes an excellent case for repression.

(I thought of a friend who had to tell her little daughter that the hamster had died overnight. "Where is he?" the girl asked. "Well," said my friend, mind swimming with metaphysical conundrums, "his body is in the cage." Her daughter wailed, "Where's his head?")

There are morgue photos galore. There is an interestingly re-

pulsive, continuously projected film by Peter Greenaway, *Death in the Seine*, that uses an erudite historical pretext (mortuary documents from post-Revolutionary Paris) to justify innumerable avidly slow pans of naked actors playing dead. And jaded aesthetes may savor a collection of mostly 19th century sentimental photographs of dead children in doll-like poses. Good works by Christian Boltanski, Andy Warhol, Bruce Nauman, and others don't stand a chance here, their subtleties drowning in the ambient Grand Guignol. The point of it all, for anyone less injured than a coroner, can only be morbid titillation: aesthetic sensation taking over from feeling in a last-ditch responsiveness to horror, after which all the hatches of the heart shut down tight.

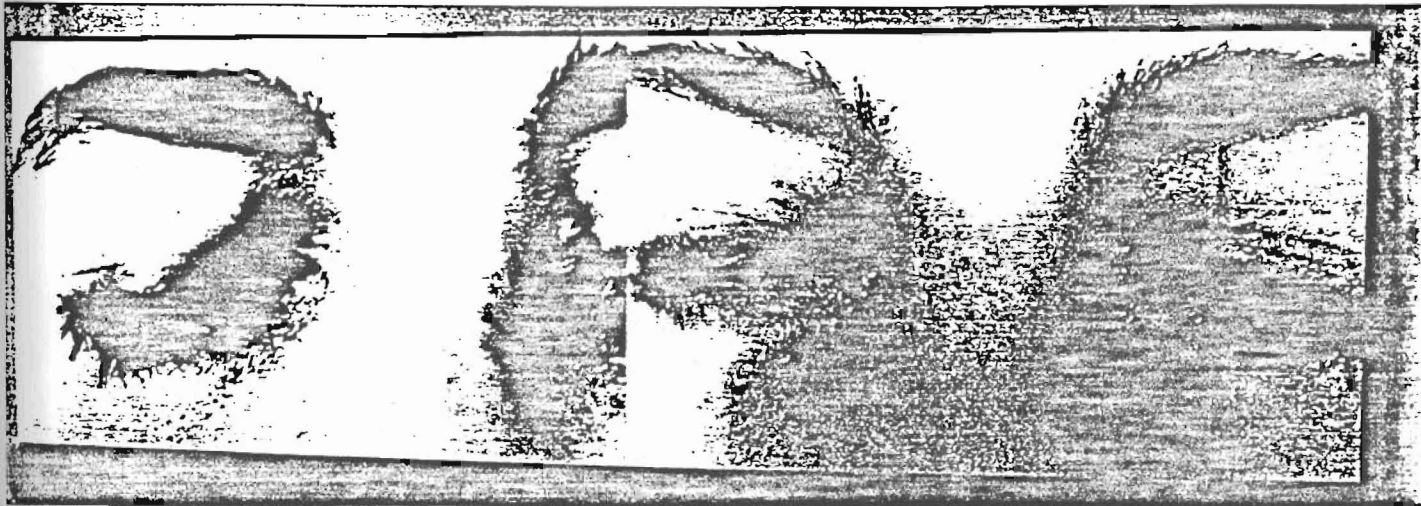
How to keep the heart open in face of death? Other cultures know how. They do it with festivals—always at least partly religious, of course. Without quasi-religious balancing of fear and reassurance, if only in a metaphor's suspension of disbelief, thinking about death at all may be a mistake. It will only make you feel bad. (It may incline you to make others feel bad, too, on the misery-loves-company principle that possibly explains this show.) The festival with which I am a bit familiar—the Mexican, especially Oaxacan, Day of the Dead—tells me what a successful cultural integration of death can be like: funny, frightening, and profound. It works by blurring distinctions between the living and the dead. In

Oaxaca on November 1 you get that the dead are not exactly dead. You also get—as I didn't right away, having it sink in dismayingly when it was too late to withhold my emotional participation—that the living are not exactly alive. It's a trade-off: some of our life for them, some of their death for us, and laughter to seal the bargain. Death is embarrassing. It is rad-



ical disempowerment, you could say. The dead require mercy that may include the mercy of humor to cover the awkwardness of their situation, in which we will join them soon enough. While alive, to rehearse being dead—with propriety, with panache—seems a secret of death festivals, of which our culture is grotesquely bereft. (Maybe the saddest thing at the New Museum is a section of blank books in which visitors are invited to write their thoughts on death. Whether earnest or flip, the several dozen entries I read were uniform in all-American crashing banality.) Art might partly and intermittently make good the lack, but only with extreme tact. To anesthetize fear with shock—building up calluses on painful nerve ends—is a tactic properly left to horror movies. We want something else from art, something that publicly nourishes delicate, deep roots of feeling. ■

# *The Faces of Death: A Multi-Media Meditation*



"Parfum," by Geneviève Cadieux

By ROBERTA SMITH

Death is one of art's great underlying themes. But in recent years, it has come to the surface with particular frequency; its daunting profile probably looms larger than it has at any other point since the postwar era, when existentialism seemed the only logical response to a Europe that lay in ruins.

This is understandable. On one hand, the re-emergence of the figure, first in painting in the early 1980's, then in sculpture and installation art, has opened the floodgate to such overtly grand subjects as history, sexuality, the body and memory, as well as death. On the other hand, the hard facts of contemporary existence — from political strife, economic instability and urban violence to the AIDS epidemic — often seem more intractable than ever before. They have turned artists working in all styles, not just figurative ones, toward darker subjects.

Against this backdrop, the New Museum of Contemporary Art in SoHo has mounted "The Interrupted Life," a multi-media rumination on

death that alternates between the profound and the superficial, the multi-cultural and the fashionably slick, thanks, in part, to an exhibition design by Massimo Vignelli. With dark gray walls and a preponderance of photographs of the dead creating a nearly sepulchral mood, this show can make you confront your own mortality at certain points; at others, it can leave you feeling emotionally manipulated and a bit numb. Death brings out some artists' strengths; for others, it is simply a monumental facade to hide behind.

The show has been organized by France Morin, the museum's chief curator, and it has some nice curatorial touches. For example, it robustly mixes its various media, which include photography, sculpture, video and installation, rather than ghettoizing videotapes in a separate area. This creates a sometimes infernal amount of noise when contemplative silence would be more welcome, but it also gives every kind of art a piece of center stage.

More important, in true New Museum style, the show evinces a particu-

larly effective juxtapositioning of the little known with the famous among its 40 artists. It includes an impressive new installation by the well-known French Conceptualist Christian Boltanski, whose recent efforts have seemed to be in a bit of a holding pattern. A long narrow space lined on two sides all the way to the museum's high ceilings, with shelves of neatly folded children's clothes, this work creates a much-needed pool of silence in the show and suggests an enormous closet where one might grieve among the belongings of the dead. Present, too, are the requisite works by the cool-handed Andy Warhol, whose frequent evocations of death were based, like most of his art, on newspaper photographs: Here he is represented by a small electric chair painting and a four-image treatment of the widowed Jacqueline Kennedy.

But there is also a moving photo collage by a Chilean artist named Eugenio Dittmore, who has shown very little in this country, and an installation by Mona Hatoum, a London-based artist who has made, out of heating elements, a kind of electric chair whose red lines suggest a circulatory system pulsating in the dark.

And beyond the unknown there is the unexpected. Among the inclusions that take the show beyond the strict confines of the art world are two drawings by the French writer, Antonin Artaud; a batch of photographs of open caskets by the chronicler of Harlem, James van der Zee, and four vitrines of 19th-century post-mortem photographs of children and babies.

In this manner, the exhibition highlights not just art about death, or works like Genevieve Cadieux's enormous photographs of partly closed eyes that may or may not be about death. It also seeks to emphasize some of the social rituals, attitudes and scientific practices that accompany death. In fact, the more "The Interrupted Life" moves away from the artistic and toward the documentary, the stronger it becomes.

As with the 19th-century post-mortem photographs, some of the most revealing moments are found in photographs that trace the journey of the body after death, images whose quality as art is almost beside the point.

Jeffrey Silverthorne's "Morgue Works, the Woman Who Died in Her

Sleep," from 1972-74, shows a beautiful young woman whose lifelike pose is belied by her crudely stitched autopsy incision. Yet this Y-shaped line, crossing her breasts and traveling down her torso, also suggests a kind of low-cut dress. Similarly breathtaking in ways that have nothing to do with art are images by Hans Danuser and Bastienne Schmidt, which show the second life the dead can have as medical cadavers. Meanwhile, Jolie Stahl's straightforward photographs record prisoners of New York City jails at work for 50 cents an hour, burying wood coffins in the city's potter's field.

In several instances, however, artists seem to simply exploit the macabre and freakish, turning death into a handy readymade. Among the worst offenders in this regard are Orshi Drozdik and the team of Gwen Akin and Allan Ludwig, whose large, gloomy photographs feature, respectively, a child's head and a sliced-off face in big jars of Formaldehyde.

These images also underscore that perhaps a bit too much of the work in

this show centers on the already dead. The inclusion that especially counters this imbalance is Frederick Wiseman's 1989 film "Near Death," which is being screened continually on a large-screen television near the show's center. A documentary about the intensive-care unit at Beth Israel Hospital in Boston, it relentlessly gropes through the complex thicket of decisions, procedures and emotions that confront patients and their doctors, nurses and family members as death approaches. In this work, death itself, alternately terrifying and mundane, welcome and heartbreaking, is more real than at any other point in this exhibition.

*"The Interrupted Life" remains at the New Museum of Contemporary Art, 583 Broadway, near Prince Street, through Dec. 29.*



583 Broadway  
New York, NY 10012  
212-219-1222

# PRESS RELEASE

Contact: Robert Blanchon, Public Affairs Assistant  
212/219-1222 FAX: 212/431-5328

## ALFREDO JAAR'S FIRST MAJOR NEW YORK MUSEUM SHOW TO OPEN AT THE NEW MUSEUM

1 + 1 + 1: Works by Alfredo Jaar, opening at The New Museum of Contemporary Art, New York on January 15, 1992 and remaining on view through April 19, will present new works by this Chilean-born, New York-based artist, whose sculptural installations examine the inextricable links that tie the so-called "First World" to the "Third World." 1+1+1, the first major New York museum exhibition of Jaar's work, is a special presentation and the last stop of a traveling exhibition circulated by the San Diego Museum of Contemporary Art.

1+1+1 is comprised of works from three major series by the artist, each focusing on a different region of the globe. In the first, Jaar addresses the struggles experienced in Latin America, particularly as manifest in the 1980s gold rush at Brazil's largest open-pit gold mine, Serra Pelada. Images of impoverished miners and their harsh working conditions are transformed into a stark metaphor for disenfranchisement and power. In the next and most recent series, Jaar turns to Asia, examining the situation of Vietnamese refugees in Hong Kong, whose lives are enmeshed in the turbulent history of Southeast Asia. More broadly, Jaar raises troubling questions about immigration and the entrenchment of national borders in today's global context. The exhibition includes, as well, a work from the artist's series on Africa. Investigating the impact of multinational capitalism on less developed countries, Jaar comments on the effects of dependency and domination.

Working primarily in the format of large-scale light box installations, Jaar culls his images from literally thousands of photographs and videotapes, most taken by the artist himself during research trips. The photographic portraits incorporated in his work focus on individuals whose lives are trapped in the social, political, and economic oppressions established by a colonialist legacy. Yet, through the use of mirrors, reflective pools of water, and unusual framing devices, Jaar's installations refuse to posit closure or conclusiveness. In his work Untitled (Water), for example, twenty-five small mirrors are hung in alignment with five double-sided light boxes. As the viewer approaches and moves through space, portraits of Vietnamese refugees on the back of the light boxes are partially glimpsed through reflection. By engaging the viewer physically and conceptually, Jaar's dramatic installations seek to undermine our preconditioned ways of looking at images and call attention to the bias of a partial view.

Looking to Latin America, Africa, and Asia, Jaar presents a vision of the global system as a fragile

## ALFREDO JAAR AT THE NEW MUSEUM 2/2/2

network of interdependent parts--thus 1+1+1--subject always to the clash of competing forces. The exhibition at The New Museum utilizes the spatial configuration of the site to examine global power struggles, as well as the relationship between artist, viewer, and the museum itself. 1+1+1 will introduce a number of new works produced by the artist in 1991.

In conjunction with the exhibition, The New Museum will present "Global Histories and Contemporary Legacies," a high school teachers' seminar offering interdisciplinary approaches to contemporary global history. The seminar will include discussions with historians, artists, and community activists, as well as video screenings, viewings of contemporary art, and distribution of classroom resources. The seminar is organized by artist/educator Simon Leung in collaboration with Elyse Rivin, artist and English-as-a-Second Language teacher at International High School at Laguardia Community College. Guest speakers include artist Alfredo Jaar; Avon Drake, Director of African-American Studies and Professor of Political Science at Virginia Commonwealth University; Ward L. Kaiser, former executive director of Friendship Press and author of "A New View of the World," a handbook to the Peters Projection Map; Nkiru Nzegwu, Professor of Philosophy and Art History, SUNY Binghamton; and others. Scheduled for three consecutive Saturdays, March 7, 14, and 21, with a one-time registration fee of \$25, "Global Histories and Contemporary Legacies" is open to high school teachers of social studies, art, communications, media and other related subjects. To register, please call the Education Department at 212/219-1222.

*1+1+1: Works by Alfredo Jaar was organized by The New Museum of Contemporary Art as a special part of the touring exhibition Alfredo Jaar, organized by the San Diego Museum of Contemporary Art. The New Museum's project is made possible by the New York State Council on the Arts with additional assistance provided by the Friendship Press, National Council of Churches, New York. The touring exhibition Alfredo Jaar was made possible by the generous support of Colette Carson Royston and Dr. Ivor Royston, the Lannan Foundation, the Metropolitan Life Foundation, and a grant from the National Endowment for the Arts, a federal agency.*

*The New Museum of Contemporary Art is located at 583 Broadway between Prince and Houston Streets in Soho. Hours are Wednesday, Thursday, and Sunday, noon to 6 PM; Friday and Saturday, noon to 8 PM; closed on Monday and Tuesday. Admission is by suggested contribution: \$3.50 general; \$2.50 artists, students, and seniors; members and children under 12, free.*

*Recorded information on events and programs may be obtained by calling 212/219-1355.*



I hope that these alternate histories, so many of which allow us to acknowledge the many communities and individuals who have contributed not only to New York's history but to America's, will not be lost again after the signs come down.

Ken Day

*Ken Day is an artist and writer living in New York.*

## The Art Mall: A Social Space

The New Museum of Contemporary Art  
New York, New York  
May 16-June 28

"The Art Mall," a shaggy-dog collection of interactive or performative work by over forty artists, recognized the similarity between museum and shopping mall, and attempted to critique both. In the end, the enjoyable show had much more to say about the museum than about the mall.

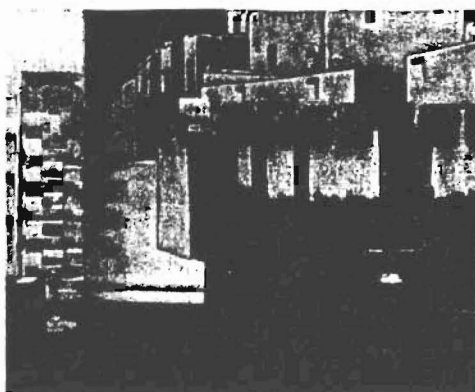
In fact, the source of the show's pleasures was the very thing that almost insured that it could not tackle the monumental strangeness of the contemporary mall. That thing was money, or rather, the lack of it, as the museum, in a creative response to funding cuts, offered space to selected artists who were willing to work without a budget. This brought unknown artists into the museum, and, with them, a directness, personal scale, and level of viewer contact (in some cases, quite literal contact) that was perhaps more subversive than intended. Coming after a half-decade in which the exhibition system has promoted grandiosity in even the most oppositional art, a gesture toward modesty in this setting makes one pause to consider Reaganomics as a fountain of critical as well as financial bubbles.

The individual pieces within the Art Mall were quite uneven. But, according to exhibition coordinator Brian Hannon, one of its goals was to examine "the ways that people interact within communities." Communities being entirely uneven, this may be one of the reasons that the show had a scratchy authority, as a bazaar if not as the glassiness visible in Vicki Alexander's photos of an actual mall. However, but one glance away from them to the rest of the show confirmed that we were in something much more akin to Claes Oldenberg's classic low-budget *Happening, Store*.

Accordingly, the most interesting pieces in this artifact of the New Poverty returned to performative strategies developed partly in the context of the Old Poverty by artists of the early sixties. David Wells, quietly translating Brecht poems (a set never before translated into English) at his desk, provided a nice return toward the private disciplines of Allan Kaprow's performances. (Of course, Kaprow would no longer place himself on view, his own ongoing program having taken this once well-known and influential figure far away from the glance of the art world.) Doug Aitken's *Half Pipe*, peopled with crashing, teenaged skateboarders, was pure *Happening*, as was the booth in which Kwok of the Epoxy Collective noisily made and sold Chinese calligraphs of customer's names.

Most interesting, because of its emotional subtext, was Tamas Banovich's *Comfort Station*, in which the artist wordlessly and quite carefully washed the feet of anyone who dared to sit in one of his three chairs. This was a classic example of Eastern European body performance, bringing to mind the work of Ulay and Abramovic, with its subtly subversive insistence on intimacy between the body of the artist and the body of the viewer.

Notable among the non-performative shops in The Art Mall was Ken Gonzalez-Day's way-faux Pueblo *Trading Post*, which presented the interplay of ethnicity, autobiography and authenticity with a relaxed grace echoing coordinator Hannon's written desire "to undermine the tension among a museum's



Ken Gonzalez-Day, *Trading Post*  
(photo: Wayne Rottman).

spaces." Gonzalez-Day's juxtaposition of casual self and family portraits with anthropologists' descriptions of Pueblo culture and physiognomy (the text describes the ancient Pueblos' "shovel-shaped incisor teeth," and there is the artist, pulling back his cheek to show off a spade of a tooth) seems to be saying "Yes, well, this is us," in a way that is assertive but without hype.

Also notable, in hindsight, was *La Fantasy One-Stop Photo Booth*, by Didier Canaux and Adam Cvijanovic, in which customers left Polaroids of themselves and took away Polaroids of customers already gone. This modest, indirect intimacy stays in the mind for a curiously long time, as the picture remains in the drawer, raising questions—"Whose is this? Who has my picture now?" Museums, whose authority rests in their ability to maintain the work above or at a distance from the viewer, seldom engender this kind of contact.

Neill Bogan

*Neill Bogan is an artist living in New York.*

**Africa Explores:**  
**Twentieth Century African Art**  
Mint Museum of Art  
Charlotte, North Carolina  
August 8 - October 11

**New Currents, Ancient Rivers:**  
**African Artists in a Generation of Change**  
Jean Kennedy  
Smithsonian Institution Press

**In My Father's House: Africa in the Philosophy of Culture**  
Kwame Anthony Appiah  
Oxford University Press

As Thomas McEvilley has recently observed, one of the consequential facts regarding the emerging issue of "globalism" in art is that the two critical exhibitions of the '80s, "Primitivism" in 20th Century Art and "Magiciens de la Terre" were staged in New York and Paris respectively, and did not travel.

"Africa Explores" is the first of the globalist shows to carry its message beyond the traditional centers of hegemony. (It arrived at the Mint Museum after two years of being toured by the Center for African Art.) It's also the first show to cut across the boundaries of high art and low art in contemporary Africa, in recognition of the multiple functions of artworks in postcolonial African societies.

**Appendix C:**

**Selected Educational Materials  
from The New Museum**

much SD.  
Artistic  
g-Restric  
Ti-Topics  
= Art  
being reali, abstr  
Gimples, tones, Solan  
and a work of art?

# CONDITIONS EFFECT ARTIST

How do you attempt to understand a work of art?

I DON'T

## I LOOK FOR MEANING.

The museum has supplanted the Church as a place to be renewed, transformed, inspired. It is not to be a showcase for a Koons ego, e.g. \*ALL of the above have need not a sorry + mediocre!

In what ways do you see art connected to social and political reality?

As my work. The artist wants. However, this changes often. The work is made in part, the public domain. Finally, do the artist a single answer BUT a society DOES NOT GIVE LICENSE TO MAKE UP ISSUES DIFFERENT FROM REALITY.

How do you see your role as a member of the museum's audience? How do you think the museum perceives you?

I try not to see visiting a museum + viewing a work of art as role-playing. The museum receives the audience as someone to talk to, not to listen to.

In what ways do you see art connected to social and political reality?

The censorship of art happened in Germany right before the rise of Hitler.  
Napoleonic...

Let's hope it doesn't happen again.

How do you see your role as a member of the museum's audience? How do you think the museum perceives you?

APPRECIATOR

POTENTIAL DONOR

How do you see your role as a member of the museum's audience? How do you think the museum perceives you?

I wonder why you ask. I wonder if you think you are achieving what you set out to do. I guess that's why these cards are here. I'm not helping out much. HB My role is the receiver, the visual.

How do you attempt to understand a work of art?

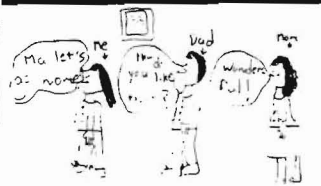
you try to get in touch with the feelings of the artist and what he was feeling at the time. was very nice

## Commentary That sustains

How do you attempt to understand a work of art?

- ① Use all art (visual, audio, etc.) to help me understand the work.
- ② Use all art (visual, audio, etc.) to help me understand the work.
- ③ Use all art (visual, audio, etc.) to help me understand the work.
- ④ Use all art (visual, audio, etc.) to help me understand the work.
- ⑤ Use all art (visual, audio, etc.) to help me understand the work.
- ⑥ Use all art (visual, audio, etc.) to help me understand the work.
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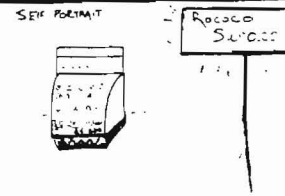
In what ways do you see art connected to social and political reality?



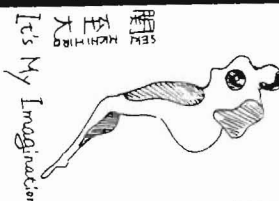
What kind of experience do you want from looking at art and visiting a museum?

Some experience, in education: design, art, architecture, engineering, etc. I want to see the world through the eyes of the artist. I want to see the world through the eyes of the artist. I want to see the world through the eyes of the artist.

In what ways do you see art connected to social and political reality?



What kind of experience do you want from looking at art and visiting a museum?



How do you attempt to understand a work of art?

Feel it in your body.

In what ways do you see art connected to social and political reality?

I find political art.

member of the museum's audience? How do you think the museum perceives you?

the word 'audience' is an assumed possibility; we're not given a choice. I want to see the world through the eyes of the artist. I want to see the world through the eyes of the artist. I want to see the world through the eyes of the artist.

In what ways do you see art connected to social and political reality?



In what ways do you see art connected to social and political reality?

I find political art better when you don't have to read English to understand it. I'm tired of reading in Galleries.

How do you see your role as a member of the museum's audience? How do you think the museum perceives you?

no a participant

How do you see your role as a member of the museum's audience? How do you think the museum perceives you?

I don't know, but I don't see myself as a viewer, but rather as a participant. You have to get me through the door first.

In what ways do you see art connected to social and political reality?

IN ALL WAYS:

THINK  
DON'T I



It's Hard  
to enjoy life around  
too many Security Guards

- Who paid for this exhibition?
- Who sponsors the artists?
- Where do the takings go?
- Who buys the work?

I am all of a sudden reminded of those hidden-surveillance cameras they put up in super-markets to keep people from stealing produce....

とてむ  
おもいろ  
かたき  
す  
入  
D.  
わーり  
す  
は  
一  
三  
子

Don't patronize me  
with your false concern.  
Get out into the "real"  
world

It's connected in many ways  
like Malcolm X said: By any means

For  $\alpha \in \mathbb{R}$ , let  $\mathcal{H}_\alpha$  be the Hilbert space of functions  $f$  on  $\mathbb{R}^d$  with norm

ARRY

I AM A FUNDAMENTALIST  
CHRISTIAN AND I DO NOT  
SEE ANY NECESSARY  
REASONS FOR DECADES OF  
OR ANY FUTURE  
I HAVE BEEN POISONING  
YOU SINCE

you shall die study of  
alienation.

A black and white photograph showing the heads and shoulders of two sheep. They are looking directly at the camera over a wooden fence. The sheep on the left has a white face and dark wool, while the one on the right has a darker face and wool.

ICH BIN HIER UM  
SEHEN ZU LERNEN +  
ZU SEHEN WIE ANDERE  
SEHEN.

Let's ... and ...  
...  
...  
...  
...  
...!

OK. - Will you (museum) <sup>smell good to me</sup> smell like people and  
sell (our) Art (works) even READING? Are you really  
listening to explain or just trying to make us think (out  
loud)?

[illegible]

Look. Walk Around. Look Again. Wait.  
Go Somewhere Else. Look Again.  
Look Again. Try Not to Think. Think.  
Look. Look Again. etc.

ע"כ הולך שם ?

A cartoon illustration of a man with a large nose and a mustache, looking at a chalkboard. The chalkboard has some faint, illegible writing on it. A speech bubble coming from the man says, "I Hope they have a place to eat."

First, I read the collected works  
of Ernest Becker. Next, I take a  
PhD from Yale that takes 8 years  
to complete. Finally, I have a  
nervous breakdown. After an extensive  
course of EST I am ready to enter  
the quicker

A. A very Beautiful Addition  
to it all!

B They like Mr. Thom Really  
Like me!!

ask  
Jesse helps!

I USUALLY GO TO MUSEUMS



been connected to  
a powerful & truly  
it's clear that  
"social reality"

member of the museum's  
the museum perceives you?

er sees me.

With abandonment  
of all preconceived  
nations and social  
barriers.

Is THAT RIGHT? HUH? Do YOU LIKE WHAT  
I SAID? I HOPE YOU AGREE. GOD, PLEASE  
LIKE ME. I'LL CHANGE-Y

How do you attempt to understand a work of art?



What kind of experience do you want from looking at art  
and visiting a museum?

I WANT TO KNOW IF ANYONE  
ELSE FEELS THE WORLD A LITTLE

CONVERTED AND FEEL  
BETTER BECAUSE OF IT.

How do you see your role as a member of the museum's  
audience? How do you think the museum perceives you?

yes I feel so alive  
I COULD DIE

What kind of experience do you want from looking at art  
and visiting a museum?

I DON'T WANT TO HAVE  
TO EXPLAIN MY EXPERIENCE  
TO ANYONE.

(They might laugh)

How do you attempt to understand a work of art?

Art is a way of sharing one's  
experiences or feelings. So what you're  
really trying to do is understand the  
artist. It's hard to understand someone  
you know nothing about.

Martin Vargues, known as?  
ZED?

How do you see your role as a member of the museum's  
audience? How do you think the museum perceives you?

The guards at this museum are  
better than museum guards anywhere!  
They are much better than the ones  
at MOMA.  
The guards here are friendly, artistic,  
and they know and care about art  
and the people that come to experience  
it.  
-Fred Moten

In what ways do you see art connected to social and  
political reality?

I come from the country  
where political unrest dominates  
our daily lives for decades and  
that's why I don't see  
possibility of connecting art with  
politics. Art is being crushed  
and demolished by political  
images. We are tired of political  
symbols.

How do you see your role as a member of the museum's  
audience? How do you think the museum perceives you?

AL MUSEO NO  
LE INTERESA  
UNA MIERDA COMO  
INDIVIDUO

In what ways do you see art connected to social and  
political reality?

IS THERE A

think about it

In what ways do you see art connected to social and  
political reality?

Art can change the world  
if only it was on TV!

click

How do you see your role as a member of the museum's  
audience? How do you think the museum perceives you?

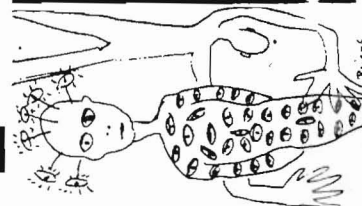
At most times  
feel like a passive  
observer but here  
now I feel as if  
it is more interested  
in me.

How do you see your role as a member of the museum's  
audience? How do you think the museum perceives you?

My role is to appreciate the  
comparative interests.

The museum perceives me as someone  
who hopefully will do this.

How do you attempt to understand a work of art?



How do you attempt to understand a work of art?

I LOOK FOR SOMETHING TO GRAB  
ON TO, AND HONESTLY DON'T  
REALLY GET. PLEASURE OUTSIDE  
OF THE PLEASURE OF  
RECOGNITION

What kind of experience do you want from looking at art  
and visiting a museum?

I like to experience what is being  
told to us from the artist point of  
view and try to make my own  
interpretations from it and try to get  
a idea of the history of the time

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583 Broadway  
New York, NY 10012  
212-219-1222

### **A Fantasy Encounter With Dying**

**Saturdays, September 14, October 26, December 7, 2:00 p.m.**

**Sessions are conducted by Reverend Myron Ebersole in the Museum's Library.**

**Tickets: \$5 members/\$7 general**

**Please note: No latecomers will be admitted.**

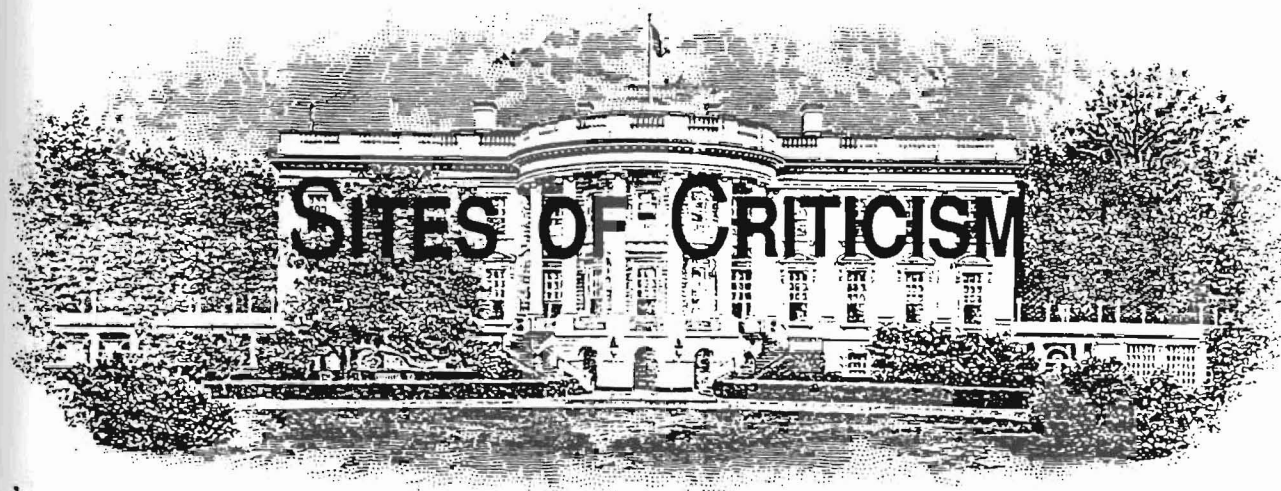
To probe the personal meanings of The Interrupted Life exhibition, viewers are invited to participate in a fantasy journey toward death. The fantasy is conducted through an imaginative and meditative encounter with the last few months of one's own life following the discovery of a terminal illness, an experience known to many through family members and friends. The fantasy encounter is conducted by Reverend Myron Ebersole, who works with people who are terminally ill. Reverend Ebersole will facilitate the discussion and answer questions following the fantasy.

The Reverend Myron Ebersole is Chaplain and Director of Pastoral Services at the University Hospital of the Milton S. Hershey Medical Center, site of the college of Medicine for Penn State University. This fantasy was developed from experience using a similar exercise designed by the Reverend Rowland Schaedig, Chaplain, Bethel Deaconess Hospital, Detroit, Michigan and printed originally in the Bulletin of the American Protestant Hospital Association, proceedings of the Annual Convention, College of Chaplains, Anaheim, California, March 1979, Volume XLIII, No. 2.

Tickets may be purchased by mail, at the Museum Admission Desk, or on the day of the event if available. For more information, please call the Department of Education at (212) 219-1222.

**TheNewMuseum**  
OF CONTEMPORARY ART

presents



a two panel symposium investigating notions  
and practices of cultural criticism

**Tuesday, March 3, 1992**  
7:00 p.m.

### **Critical Forums: The Organization of Oppositionality**

This panel addresses alternative journals, symposia,  
and exhibitions, as sites of resistance.

**Panelists include:** artist/writer Judith Barry; artist/  
organizer Papo Colo; critic David Deitcher; critic/  
editor Isabelle Graw; critic/editor Brian Wallis;  
filmmaker/organizer Dan Walworth; and artist Fred  
Wilson.

**Tuesday, March 10, 1992**  
7:00 p.m.

### **Practices: The Problem of Divisions of Cultural Labor**

This panel reconsiders the legitimacy of the traditional  
division between art making and art criticism through  
such emerging concerns as multiculturalism.

**Panelists include:** activist/artist Gregg Bordowitz;  
artist/writer Coco Fusco; artist Félix González-Torres;  
artist Renée Green; artist Peter Halley; artist Silvia  
Kolbowski; critic Calvin Reid; and critic/art historian  
Mary Anne Staniszewski.

Organized by ACME Journal, both panels will be moderated by editors Joshua Decker and John Miller, with Andrea Fraser,  
and are co-sponsored by The New Museum.

Tickets for each event are \$7 general/\$5 members.

For reservations, please call 212/219-1222.

**The New Museum is located at 583 Broadway between Houston & Prince.**

**Appendix D:**

**Selected Promotional and Press Materials  
Related to the Mitchell Installation  
in the Workspace Gallery of  
The New Museum**



583 Broadway  
New York, NY 10012  
212-219-1222

# PRESS RELEASE

Contact: Robert Blanchon, Public Affairs Assistant  
212/219-1222 FAX: 212/431-5328

## INSTALLATION EXAMINING SPIRITUALITY/SEXUALITY TO OPEN AT THE NEW MUSEUM

My Spirit, an installation by Seattle-based artist Jeffry Mitchell, will be on view at The New Museum of Contemporary Art, New York from January 15 to April 19, 1992. This installation addresses the phenomenon of individual spirituality and the origin of sexual desire through an examination of childhood innocence, gender development, material and social surroundings, and psychological identity.

Using materials such as rubber, plaster, and latex, Mitchell questions the traditional materials of historical artworks dealing with spirituality, such as marble and bronze. In so doing, My Spirit enables itself to be viewed within a contemporary setting, therefore underscoring the ever-evolving qualities of personal identity and sexuality. The use of familiar objects, such as cartoon figures and toy creatures, combined with food-like textured materials, such as plaster, inspires the viewer to consider the material world in which we live and the possibility of a world not so clearly visible. Additionally, this installation's employment of repetitive, decorative icons reads as kitsch in a profoundly comforting manner, unlike much of this century's critique of domesticity. My Spirit encapsulates the core of modern-day sexuality by collectively addressing death, food, kitsch, and spirituality without isolating any of these factors or drawing conclusions from them.

*My Spirit is a project of The New Museum's On View Program, which is funded, in part, by the Jerome Foundation, The Greenwall Foundation, and the National Endowment for the Arts.*

*The New Museum of Contemporary Art is located at 583 Broadway between Prince and Houston Streets in Soho. Hours are Wednesday, Thursday, and Sunday: noon to 6:00 PM; Friday and Saturday: noon to 8:00 PM; Monday and Tuesday, closed. Admission is by suggested contribution: \$3.50 general; \$2.50 artists, students, seniors; members and children under 12, free.*

*Recorded information may be obtained by calling 212/219-1355.*



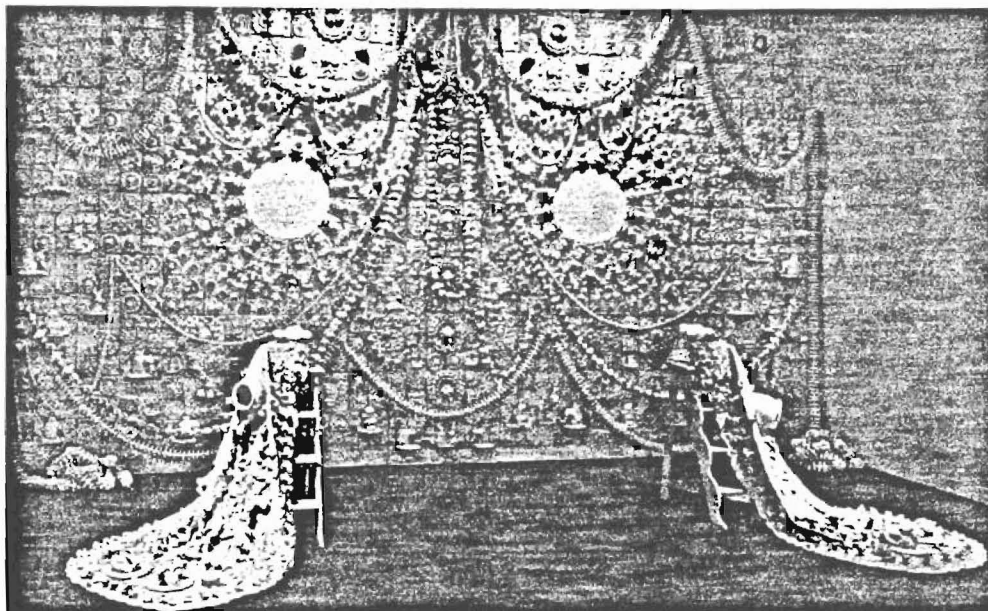
## ON VIEW

*The Big Nothing or Le Presque Rien* was a group exhibition of young American and French artists in the New Work Gallery which explored the boundaries between art as object and museum as arbiter of display. Organized by guest curator Kerri Scharlin, this program was simultaneously on view at The French Cultural Services of the French Embassy, in New York. *My Spirit*, Seattle artist Jeffry Mitchell's floor-to-ceiling plaster and latex sculptures in WorkSpace, explored the innocence of childhood, sensuality, and spirituality. Stretching the boundaries of portrait photography, *The Age Machine*, created by Nancy Burson and David Kramlich, was an interactive, computerized installation which "aged" the viewer by 25 years. Viewers operated the machine in the Museum lobby as their "aged" images appeared on monitors in the Broadway Window.



Photo: Fred Scruton

Installation view of  
*The Age Machine* by  
Nancy Burson and  
David Kramlich.



Installation  
view of  
*My Spirit*  
by  
Jeffry Mitchell.

Photo: Fred Scruton

## SUMMER 1992

May 16 - June 28, 1992

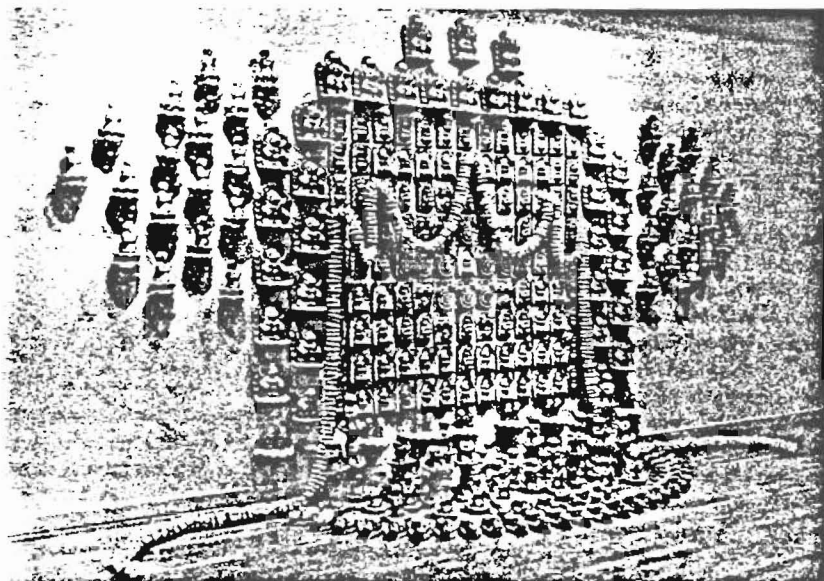
## THE ART MALL: A SOCIAL SPACE

Artists were invited to develop a variety of programs based on the concept of the American shopping mall, an arena that typically combines leisure and consumption. This multidisciplinary group project explored the nature of public space as a setting for community interaction, and as a meeting ground for artists and "shoppers." Artists Nancy Dwyer and Alexander Ku, along with architect Jeffrey Murphy, transformed the Museum's galleries into a public space for interactive programming. Proposals were selected by a programming team of members from within and outside of the Museum. This exhibition was coordinated by Brian Hannon.



# MY SPIRIT *Jeffrey Mitchell*

WorkSpace The New Museum of Contemporary Art, New York January 15 - April 19, 1992



Jeffrey Mitchell, *Joy in Repetition*, 1991, hydrocal & watercolor. Photo: Jacques Gael Cressaty.

*All arts create symbols for a level of reality which cannot be reached in any other way.* Paul Tillich

Artist Jeffrey Mitchell aspires to make tangible that personal, immaterial quality in himself that not only defines him as an individual, but which also connects him to others. His most recent work, *My Spirit*, is an installation designed to occupy a particular space for a finite span of time; in this sense it can be seen to represent the ephemeral nature of every person's own brief, physical existence, and the ultimately private voyage each endures through life. *My Spirit* attempts to excavate the nature of our subjective isolation, as well as to explore our culture's collective unconscious. Mitchell creates an anti-natural universe that reiterates the proposition that we each dwell within a unique microcosm furnished by our impressions, childhood memories, and emotions. This does not mean, however, that he minimizes the significance of our corporeal passions, for his conception of spirituality is empowered by a sensuousness that celebrates the pleasures of food, humor, and sexual desire.

The urge to capture spiritual experience in literature and the visual arts is certainly not new, since so much of Western art has been preoccupied with religious themes for hundreds of years. What sets Mitchell's work apart is the contemporary forms and media which he employs in his exploration of the joy and pathos of the spirit. Though the installation may remind some viewers of an elaborately decorated Baroque cathedral, *My Spirit* is ultimately a self-conscious exercise in the use of decidedly unexalted materials to portray what many consider to be the most reverent of subjects. In this spiritual autobiography, Mitchell utilizes pigmented latex, prints on glassine, and uncolored globby or smooth plaster that looks like meringue or ice cream. He also appropriates the style of a cartoonist or storybook illustrator in characterizing his figures. His is an aesthetic that embraces a childlike and imperfect expression as it rejects the traditional conventions associated with such a lofty pursuit.

*My Spirit* confronts traditional opinions on just how spiritual phenomena are to be convincingly rendered and raises the issue of the

"spirituality" of materials. For example, does a sculpture like Bernini's *The Ecstasy of St. Theresa* (considered by many to be the quintessential example of spiritual expression) have to be carved from marble to assure its validity as a religious object? Must a work be fabricated or inlaid with rare metals or jewels, as are many other religious artworks? Mitchell's creation of objects formed from what resembles a frothy mixture of sugar and egg white seems to suggest that all products of the earth are equally precious and meaningless when describing spirituality. Furthermore, the cartoon creatures, simplified faces, and toy-like animals in his installation pose an additional attack on the traditional conventions of religious expression that, it could be argued, have been so exploited that they contain within them a greater likelihood for insincerity. Mitchell puts his own faith into activities more closely aligned with children's finger painting and the building of sand castles and mud sculptures, all as nebulous and imprecise as spirituality itself.

Mitchell relies, in part, on childhood memories to provide insight into his adult personality and spirit. He investigates the synthesis of the child within the adult, and the spiritual potential within each human being. He seems to reject the required sublimation of childhood that gains one membership into adulthood. It is clear that Mitchell deeply values the childlike aspects of his personality, since it is unencumbered innocence that provides important clues to his psyche and to the origins of his own history and being, the "concealed" parts of himself. But *My Spirit* is not purely an exercise in sentimentality or solipsism, since Mitchell has retained an accessibility and humor for others to enjoy. The multiplicity of objects that constitute the installation seems designed to remind the viewer of common childhood toys and stories in order to emphasize the pleasurable aspects of youth, and to enable the viewer to blend collective cultural knowledge with personal reminiscence in order to achieve broader self-awareness. *My Spirit* uses a vocabulary of objects that demythologizes and liberates ideas concerning spirituality. Child and adult toys contain valuable information for that

journey, and surprise and visual jokes are endowed with a special animation. For Mitchell, the banality of everyday objects is no obstacle to spirituality, and there is a profound comfort to be found in kitsch.

Mitchell believes that the process of making art is as important as the final product. He yearns for both the exuberance of an amateur and the meditative quality found in simple, repetitive labors. The creation of *My Spirit*, says Mitchell, "was less like chiseling marble and more like baking cookies." He actually used a pastry bag to squeeze out some of the decorative, swirling designs in *My Spirit*, as if decorating a cake to be shared at a party of friends. The idiom here parallels the enthusiasm of a novice homemaker, outfitted in apron and oven mitts and busy in a kitchen full of delicious desserts; the spiritual is located in the rituals and pleasures of daily domestic life.

Mastery of expression is not vital to Mitchell's success, for the magic lies in the act of invention. Freedom is found in messiness and imperfection. In this way, Mitchell extols craft as a means of approaching one's own nature, and reveres the hobby's self-indulgence, since the results derive from a purity of concentration and the unpretentious work of hands. His forms, fabricated with such apparent ease, beckon to others to concoct their own recipes for self-discovery and to boldly transform the physical world with one's own consciousness. Mitchell's display becomes a menagerie of latent objects emerging from the same primordial, gooey substance, and the expression of a continuous, imaginative process of the inner world. His art is evidence that the act of cooking is just another way of telling a story, of making something from nothing, and suggests that play itself is a form of religious ceremony.

By establishing a new paradigm for religious expression, Mitchell creates a snowy wonderland of childhood dreams and obsessions. He draws inspiration from nature's decor, and re-designs the flower to suit this "other" world. Pseudo-butterflies become part of his vision, diffused to encompass the entire room rather than concentrated in a single object. Like the plant that is driven to over-produce its

blooms to ensure its reproduction, Mitchell recognizes an excessive human impulse to decorate, and magnifies it into a sort of manic pan-sexuality; here is a homemaker who has prepared more than can be consumed.

In this riotous exploration of human essence, it is inevitable that an uninhibited psychosexual desire would emerge. Mitchell freely renders his spiritual imagery in what at times appears to be an orgy of oral fixation: fleshy latex forms mingle with confection and whipped cream, puddles of milk or icing are suggestive of semen. Sexuality in its very consummation becomes elevated to a spiritual realm by its current association with death. The eroticizing of food and object seems appropriate at a time when desire requires sublimation, and a fetish becomes a necessity. Latex emphasizes the flexibility of object/subject, which can easily be turned inside-out. The ambiguity of human sexuality saturates the installation, and suggests a polymorphous nature which abandons conventional categories of gender and sexual orientation.

Mitchell's objects are joyous and free. Evident in his installation is a celebration of human commonality that embraces all aspects of popular culture. Like the very early visionary inventors who designed mechanical flapping wings for the human torso, Mitchell honors the exhilaration of desire, the inspiration before the act, the process preceding the test. He stands poised at the peak of a hill concerned not with whether the engineering is perfect or the principles sound, but drawn to the labor and the dream.

Brian Hannon, *Director's Intern*

*My Spirit and The Age Machine are part of the Museum's On View Program. The On View Program is funded in part by the Jerome Foundation, The Greenwall Foundation, and the National Endowment for the Arts. Special assistance provided by Chase Manhattan Bank.*

The individual views expressed in the exhibitions and publications are not necessarily those of the Museum.

**The New Museum**  
OF CONTEMPORARY ART

583 Broadway, New York NY 10012 (212) 219-1222

**'My Spirit' and  
'The Big Nothing'**

New Museum of Contemporary Art  
583 Broadway (at Houston Street)  
Manhattan  
(212) 219-1222

Recommended for all ages  
Both through April 19

The New York Times  
February 28, 1992  
Fr: Public Relations

Children can waltz into this small museum for nothing, unlike adults, who have to pay \$3.50. Two of the exhibitions may surprise young viewers who think they know art. "My Spirit" is a personal presentation by Jeffry Mitchell. The show includes "Joy in Repetition," a wall tableau that brings to mind a birthday cake proudly displayed as an homage to childhood. The hundred or so plaster images of elephants, rabbits (upside down and right side up), monkeys and cherubs are robustly cheerful. Even the pink cartoon face with a long, pink tongue sticking out is just one more childlike expression that's squelched in adulthood. As the publication accompanying the show states, "It is clear that Mitchell deeply values the childlike aspects of his personality ... and that making the pieces was less like chiseling marble and more like baking cookies." In fact, the artist used a pastry bag to squeeze out some of the designs. The sculpture took four months to make and eight days to install.

"Le Presque Rien" ("The Big Nothing"), a French-American joint exhibition, is purposely deceptive. On one recent visit, a museum guard pointed out aspects of the show that were easy to miss. Even the free catalogue is printed with invisible ink in some sections (it has to be read under the black light in the gallery). With the catalogue, the maps on the walls and a perceptive ear and eye, children can hear Ping-Pong balls ricocheting, touch a "hot spot" in one wall, and scan the room — ceilings, corners — for swatches of real hair. Two stereo speakers emit "white noise," and on another wall are the barely discernible words "No Big Secrets Here." A \$500 pile of dollar bills is gone; the display lasted one week. The guards can relate anecdotes about visitors' reactions to the free money. The museum is open Wednesdays, Thursdays and Sundays from noon to 6 P.M. and Fridays and Saturdays from noon to 8 P.M.

Downtown  
February 3, 1992  
pp 13 & 14  
Fr: Public Relations

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## New Museum

THE NEW MUSEUM has four new installations. The first is for you to take part in; the second will instruct; the third bemuse and the fourth is just a marvel.

"The Age Machine" is a computer installation in which the viewer sits before a screen and watches his/her image age up to 25 years. Not surprisingly, this exhibit has been much heralded claiming, as it does, to offer a glimpse into the future. But the machine's powers of transformation are more radical with fleshy subject matter, so if your face is long and thin — like mine — don't be disappointed if all you get is a few extra crow lines.

Of the current exhibits, Alfredo Jaar's "1+1+1" has the most scope. His series of works are centered on photographic images of "Third World" human tragedies. The images come in different mountings and with various deftly placed mirrors and containers of water, Jaar breaks down the distance between the viewer and the scenes represented. What is alarming is that any impulse to pity is systematically undermined as the installation refuses the detached perspective. While Jaar's accompanying narratives instruct us on our northern hemisphere culpability, his work stands on its own. The same cannot be said of the third exhibit, where even stra-

tegically placed verbiage, explaining the installation's post-modern artfulness, fails to make up for a lack of substance. Aptly named "The Big Nothing or Le Presque Rien", it consists of a bare white room with a few purposively hidden clumps of fur, textured spots, and inane phrases written in ultra-violet. The most that can be said for the exhibit is that the Museum's security guards are kept busy pointing out the whereabouts of its different elements.

In contrast to the limp aesthetic exercise of the third room, the fourth and final installation, "My Spirit", is a visceral celebration of the most earthy and commonplace in man. Best characterized as a caricature of a Mexican shrine, artist Jeffry Mitchell's unashamed devotional finds its symbols in the creatures — rabbits, pigs, lambs, monkeys — of his childhood imagination, refracted through an arguably adult preoccupation with sexual organs.

The current exhibits run through April 19. The New Museum is located at 583 Broadway, between Prince and Houston Sts. Museum hours are Wednesday, Thursday, and Sunday: 12-6; Friday and Saturday: 12-8; Monday and Tuesday: closed. Admission is \$3.50, and \$2.50 for artists, students and seniors. —

*Hilditch*

# Three Seattle artists display their creativity in New York

by David Berger  
Special to The Times

**N**EW YORK — In the '80s it was fashionable to criticize an art world transformed by commerce.

Robert Hughes, art critic for Time magazine, wrote that the conditions for producing great art had been bleached out by the glare of the art world's success.

The wheel turns. The hyped-up art world has settled down, prices are no longer soaring, and the noise now is censorship and political attacks on funding. Meantime most artists — just as most did in the '80s, if the truth be known — continue with the challenging business of blending career and art-making, and getting along.

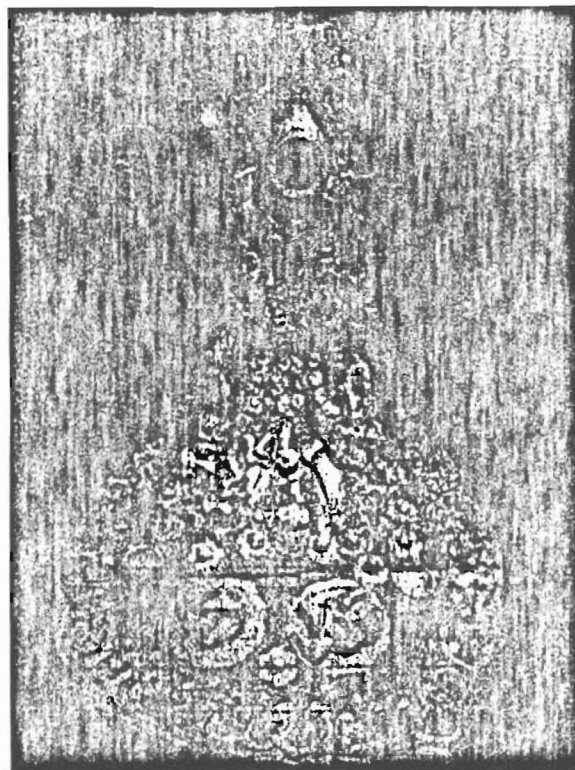
Jeffrey Mitchell, Jake Seniuk and Paul Berger — three talented, hard-working Seattle artists — are doing just that in exhibits in New York this month.

Mitchell has an installation at the New Museum, an alternative nonprofit museum space in SoHo that offered him \$1,500 to exhibit new work.

Mitchell jumped at the opportunity and created an ambitious installation that covers one entire wall and part of the floor and cost him \$10,000. He flew to New York, rented a Brooklyn studio, bought expensive supplies, hired assistants and during five weeks produced dozens and dozens of tiles and other shapes, which he assembled at the museum.

"My Spirit" is reminiscent of a Mexican temple wall done up as a confectionary. It's covered with lambs, elephants, flowers and decorative patterns borrowed from an infant's crib and made over with ingratiatingly frank psychosexual references.

The modest catalog calls the



Detail from Seattle artist Jeffrey Mitchell's "My Spirit" installation, on exhibit at the New Museum in New York.

piece "a snowy wonderland of childhood dreams and obsessions... that confronts traditional opinions on how spiritual phenomena are to be rendered."

Mitchell's voice is fresh and distinctive, and that accounts for his notable local success, winning

Seattle Arts Commission grants of \$7,500 in 1989 and \$25,000 more recently.

Part of the latter grant included a studio visit from Marcia Tucker, director of the New Museum. It was that visit that led to an invitation to exhibit.

Mitchell is happy to have done the piece, though it left him creatively and financially tired. Just recently, though, he learned that a major New York collector who already owned some smaller works has decided to purchase it for his Wall Street firm; it's the first large-scale work Mitchell has sold.

Exhibits like this make a difference in an artist's career, according to Greg Kucera, Mitchell's Seattle dealer. Kucera says a lot of people have admired Mitchell's work, but have been waiting for more validation before making purchases. This exhibit, says Kucera, is "the most important validation he's received, or maybe accolade is a better word."

Would Mitchell consider moving to New York? Mitchell answers no, because artists don't need to be in New York the way they did 10 or 15 years ago. "My classmates (back East) haven't had the opportunities I've had, being in a small pond," he says. "And opportunities bring more opportunities."

Berger and Seniuk are each in a sprawling photography show that will be on the road for three years and seen by thousands of people.

"Motion and Document — Sequence and Times: Edward Muybridge and Contemporary American Photography," currently at the International Center for Photography in Manhattan, will travel around the country to some impressive venues. Next January it will be at the University of Washington's Henry Art Gallery.

The exhibit opened in Washington, D.C., at the National Museum for American Art (part of the Smithsonian) and was immediately embroiled in a censorship issue that overshadowed the art work. Elizabeth Broun, director, had removed Sol Lewitt's "Muybridge I" for being derogatory to women. The flap was loud but brief, and the work was reinstated following a national uproar and the artists' threatened withdrawal of their works.

As viewers will see in Seattle in January, Lewitt's piece is largely innocuous and raises issues of voyeurism entirely germane to the show.

The pieces by Berger and Seniuk hold up well, though the show is so large and diverse that their works, especially Berger's subtle pieces, can be lost. Artists typically

aren't paid for their loans to such exhibits, and neither Berger or Seniuk received recompense.

"I did get a free catalog," says Berger.

The piece by Seniuk — who is director of the Port Angeles Art Center — is 45 small photographs arranged in a rectangular grid. It was framed by the organizers, and Seniuk assumes he gets to keep the frames at the end of the exhibit. The organizing museum, the Addison Museum of American Art, has also expressed interest in buying the work.

But that doesn't necessarily translate into more sales. Seniuk describes how he was approached by Lawrence Miller, an important photography dealer in SoHo.

"He called and basically said he liked the piece. I sent him slides. I haven't heard from him, and that was a number of weeks ago," says Seniuk.

Miller handles mostly nonmanipulated "straight" photography, and since most of Seniuk's work is manipulated photographs or installation, Seniuk expects his slides will join the hundreds of others that are viewed by gallery owners — and passed over.

The Seattle Times  
April 16, 1992  
Fr: Public Relations

**Appendix E:**

**Selected Memos, Promotional and Press Materials  
Related to the Katase Installation  
and Air Quality  
at The New Museum**

# ECLIPSE OF THE EARTH *Kazuo Katase*

New Work Gallery The New Museum of Contemporary Art, New York May 11 - August 18, 1991



Kazuo Katase, *Mutter*, 1986, installation, Wewerka & Weiss Galerie, Berlin.

*Indeed the hidden and the manifest give birth to each other.* Lao Tzu

*And let me remind you once again that the work that transforms the latent dream into the manifest one is called dream-work. The work which proceeds in the contrary direction, which endeavors to arrive at the latent dream from the manifest one, is our work of interpretation.*

Sigmund Freud

The viewer, stepping into Kazuo Katase's installation *Eclipse of the Earth*, enters a demarcated space of irreality bathed in blue light, a dreamworld. A series of fluorescent light fixtures with blue filters, suspended from the ceiling, emit the light that renders the space and its contents an ethereal blue tone. Three "objects" inhabit this uncanny realm: an image of a blue sun in a light box; a large circular

black table; and a photographic negative of Jacques-Louis David's painting, *The Oath of the Horatii*. Katase's installation is comprised of components that initially seem disparate, but together effect a complex configuration that leaves an indelible imprint on one's mind.

Dramatic lighting and coloration techniques, combined with photographic images and sculptural objects, are key components in Katase's installations. The repetition of certain formal elements, such as lighting altered by colored filters and culturally loaded, symbolic objects, creates a structural continuity among his various installation works. Objects are saturated with metaphorical meanings, allowing for different interpretations. The installation space serves as a structured vessel for the content, recalling the configuration of metaphor and dream-work. Freud formulated a method for

interpreting dreams by uncovering the hidden meanings behind symbols that are produced through the process of dreaming. In dream-work as well as in metaphor, two or more signs are "condensed" into one. The psychoanalyst Jacques Lacan drew a correlation between Freud's conception of "condensation" that operates in dream-work and the creative structure of metaphor. Lacan recognized that metaphor, like dream-work, operates on a level of meaning where two or more terms are simultaneously present in one figure: *The creative spark of the metaphor does not spring from the presentation of two images, that is, of two signifiers equally actualized. It flashes between two signifiers... One word for another: that is the formula for the metaphor and if you are a poet you will produce for your own delight a continuous stream, a dazzling tissue of metaphors.*<sup>1</sup> Katase, like the poet, "equally actualizes" or "condenses" multiple meanings within a given object. For example, his use of two anodized aluminum hemispheres may refer to tea cups, the Yin-and-Yang sign, and/or the mother's breast. Within the installation space, the structure and function of the allied mechanisms of creativity and dream-work are illuminated.

Katase's installations function as sites, where different layers of meaning can be contained within given objects, images, and other signs. At these sites, he combines various schools of Eastern and Western thought together into a multifarious, yet harmoniously orchestrated, composition. Katase is situated at the cusp between cultures, having spent the first twenty-seven years of his life in Japan before moving to Germany in 1975. Categorical oppositions between "Eastern" and "Western" cultures are circumvented, in his work, through a hybrid form. Katase reads one culture through another, and with the insights generated through this process, he invites us to reread again and again.

In *Eclipse of the Earth*, the image of a blue sun in a light box occupies one wall. The blue light is the constant factor in the installation: it comes into contact with all surfaces, and even where the coloration is not visible to the eye, the presence of the light is discernible through



its effects. This all-encompassing blue light temporarily transfigures and incorporates the viewer's body, thus further establishing her or his participation.

For a Zen Buddhist, the omnipresent light might suggest the infinite fusion between all things, achieved upon reaching a Zen state of mind. Daisetz Teitaro Suzuki, a Zen Buddhist scholar, described the effect of the boundlessness of Zen: "Your very existence has been delivered from all limitations; you have become open, light, and transparent. You gain an illuminating insight into the very nature of things."<sup>2</sup> The blue light suggests this capacity for Zen to illuminate by making the viewer look at things from a different perspective, literally, "in a different light."

In another reading, blue, connoting distance, solitude, and sadness, taps into a Romantic sensibility. Katase's evocation of a powerful Romantic symbol, the sea, introduces the dimension of distance or depth in his work. A closely related interpretation points to the vast and unknown realm of the imagination, which can be understood in terms of the notion of the sublime. From this viewpoint, those ideas which are obscure and vast have a greater productivity for the imagination because they are unbounded: *The ideas of eternity and infinity are among the most affecting we have...in nature, dark, confused, uncertain images have a greater power on the fancy to form the grander passions, than those have which are more clear and determinate.*<sup>3</sup>

The English philosopher Edmund Burke associated the notion of the sublime with the power to stir our imagination. The viewer's imagination is thus aroused in Katase's silent, but disquieting space with its curiously positioned symbolic objects and signs.

Katase also engages with the Western art historical tradition in *Eclipse of the Earth*. On a wall adjacent to the "blue sun," David's painting, *The Oath of the Horatii*, is presented as a negative image printed on three wood plates and tinted red. The blue light, absorbed into the positive tinted areas of the image, disrupts its legibility. Only after one's eyes adjust to the light can

the image be distinguished by closely examining the surface of the panels. This viewing is further frustrated by three planes of glass propped against the image. The wood panels and glass plates underscore the formal, tripartite divisions in David's *Oath*, and the way in which the painting creates tension between its planar surface and the illusion of perspectival space. The viewer within the installation space is also reflected in the surface of the glass. This obstruction to viewing questions the Western art historical reliance on perspective, and the philosophical implications that situate "Man" as a unitary subject at the apex of reason.

Katase's repetition of the formal divisions of David's painting reiterates its narrative divisions. The *Oath* depicts a scene of renunciation and sacrifice of natural, ancestral ties for the benefit of the state. The Horatii are shown taking an oath of loyalty to the state, as Horatius, the father, invests them with weaponry, the embodiment of a symbolic power. The bequeathing of political and social weapons/tools from the father to the sons occupies the central and left portion of the painting, and represents the patriarchal chain of culture. Huddled in the lower right corner, two female figures overcome with emotion are excluded from this lineage of culture and power. The *Oath* serves as an art historical marker for the Age of Reason, where enlightened Man dominates and represses the "irrational": Woman, Emotion, Nature. Such an eclipse of "Nature" finds expression through subtle but compelling channels in *Eclipse of the Earth*.

Occupying a central position in the installation is a circular, black table more than a dozen feet in diameter, set beneath the light fixtures. A red powder pigment absorbs the blue light, concentrating it on the surface of the table, which causes it to appear as a very dark blank space. Even upon close examination, the viewer may not be able to comprehend the effect of the blue light on the scarcely visible red pigment. Circling the emptiness that the table seems to suggest, one is drawn into this orbit by the seeming lack of a substantive surface. The table provides a visual paradox between presence and absence. For Katase, Existentialism, a predominant model of twentieth-century, Western philosophical thought, frames the question of

absence and presence. Jean-Paul Sartre formulated the notion of "being" as something that is intrinsically related to an absence: "If nothingness can be given, it is neither before nor after being, nor in a general way outside being. Nothingness lies coiled in the heart of being—like a worm."<sup>4</sup> This question of "being and nothingness" is reframed and critiqued by Suzuki in the essay, "Existentialism, Pragmatism and Zen": *Zen does not find anything frightening in infinite possibilities, unlimited freedom, never-ending responsibilities. Zen moves along with infinite possibilities; Zen enjoys unlimited freedom because Zen is freedom itself.*<sup>5</sup>

Katase's position vis-à-vis "Eastern" and "Western" cultures results in multivalent approaches for merging meanings into symbolic objects and images.

The surface of the table can also be read in terms of a symbol of social relations, a site across which power and desire are played out—the boardroom, the kitchen, the Museum. A column in the gallery is encircled by the table, alluding to the often concealed ideology of the cultural institution. The strange irradiation emanating from the surface of both the table and the David image form a visual and psychological connection that can be linked to the power that each simultaneously embodies and disperses. These objects or symbols are no longer predisposed to a singular meaning, but rather are disrupted by a multiplicity of interpretations and visual strategies.

By eclipsing or obscuring, Katase examines the validity of a single meaning, challenging us to take different perspectives. By putting into play fragments from Existentialism, Romanticism, and Zen Buddhism, among others, Katase prompts us to contemplate and question our own positions in relation to various systems of thought. We are left within the space of imagination, metaphor, and dreams, in order to produce our own set of readings.

Lydia Yee, Curatorial Intern

1. Jacques Lacan, *Ecrits: A Selection* (New York: W.W. Norton & Company, 1977), p. 157.
2. D.T. Suzuki, *An Introduction to Zen Buddhism* (New York: Grove Weidenfeld, 1964), p. 59.
3. Edmund Burke, *On the Sublime and Beautiful* (New York: P.F. Collier & Son Company, 1909), p. 55-56.
4. Jean-Paul Sartre, *Essays in Existentialism* (Seacaucus, NJ: The Citadel Press), p. 107.
5. Daisetz Suzuki, *Zen Buddhism* (Garden City, NJ: Doubleday & Company, Inc., 1956), p. 265.



# THE VILLAGE VOICE

SCENE & HEARD Robert Atkins

## Red-Handed?

Many artists know that the typical studio-workplace may be an environmental disaster in the making, a sort of Love Canal in a loft. But who could have imagined that a museum might be dangerously contaminated? A pigment used in Kazuo Katase's currently exhibited *Eclipse of the Earth* at the New Museum of Contemporary Art in Soho was apparently hazardous to viewers—and especially to staffers—health. Documents obtained by the *Voice* indicate that museum director **Marcia Tucker** 1) was aware that Katase's materials posed potential health hazards, 2) overruled her own operations manager's recommendation that the pigment be replaced with a safer substitute, and 3) allowed the large-scale work to be exhibited for 12 days before the chemically hazardous compound was removed on May 23.

At the center of the story are **Pat Kirshner**, a whistle-blowing operations manager in charge of safety at the museum, and a red pigment containing three controlled substances: zinc sulfide, barium sulfate, and hansa red (a/k/a red pigment 3). According to **Michael McCann**, chemist and executive director of the **Center for Safety in the Arts**, zinc sulfide is a respiratory irritant that is poisonous when ingested in large quantities, and hansa red, in large quantities, can cause anemia in children.

On May 10, the day before the show opened, a lab report was finally received. Although it ruled out toxic lead or cadmium, it identified the three above materials described as hazardous by McCann. Kirshner—according to a retrospective account of events she wrote that was corroborated by several staffers who requested anonymity—urged that the pigment in powder form be replaced with the nonhazardous Crayola powder paint she'd purchased. She didn't yet know the specific hazards associated with Katase's pigment, but earlier discussions with McCann about red pigment led her to believe that it wasn't likely to be safe.

When the artist rejected the substitute, his desires were apparently supported by Tucker and some curatorial staffers. Although Tucker believes that "no decision was ever really made, there was simply agreement by everybody that the Crayola substitute did not work," a June 13 memo from assistant curator **Alice Yang** to Kirshner, intended to "clarify the sequence of events," reads: "At 8 o'clock the next morning on May 11, Alice phoned Marcia with this problem. A decision was made to try the original pigment."

Because of the known hazards of raw pigments, the registrar's staff and installation crew were unwilling to handle the pigment used in Katase's seductively lit installation, comprising a pigment-covered table, a light-box image of the sun, and a reproduction of David's *Oath of the Horatii*. Instead, the artist and some of the curatorial staff laid down the pigment, and *Eclipse* opened to the public on May 11, as scheduled. According to Tucker, alterations were made to the ventilation system, and a nearby sign warned about the hazards of pigment inhalation and asked viewers not to touch the red powder.

Unfortunately, according to Tucker—and to a memo Kirshner wrote that day—many did. The opening celebration took place as planned on May 16, with a larger sign and a tape "boundary" drawn around the table. By this time Kirshner had had several conversations with Michael McCann, and he recalled that "she and I felt that using zinc sulfide was asking for trouble; she was opposed to its use."

# Art

VOICE July 23, 1991

Meanwhile, McCann's warnings about the potential for adverse respiratory reactions seemed well-founded. Part-time New Museum consultant **Helen Carr** says that she spent just two and a half hours in the building on May 21 and left with burning in her throat, nose, and chest. Six weeks later she claims, "I'm still sick and chronically congested. I lost my voice for 10 days and haven't completely regained it." On June 1, she quit to protest what she termed the museum's "irresponsible installation" of Katase's work. In a letter to Carr, Tucker and managing director **Ellen Holtzman** maintained that they made a responsible effort to assess the best course of action. Unimpressed, Carr a few weeks later asked the NEA to investigate unsafe working conditions at the museum. (NEA spokesperson **Joshua Dare** confirmed that an investigation is in progress.)

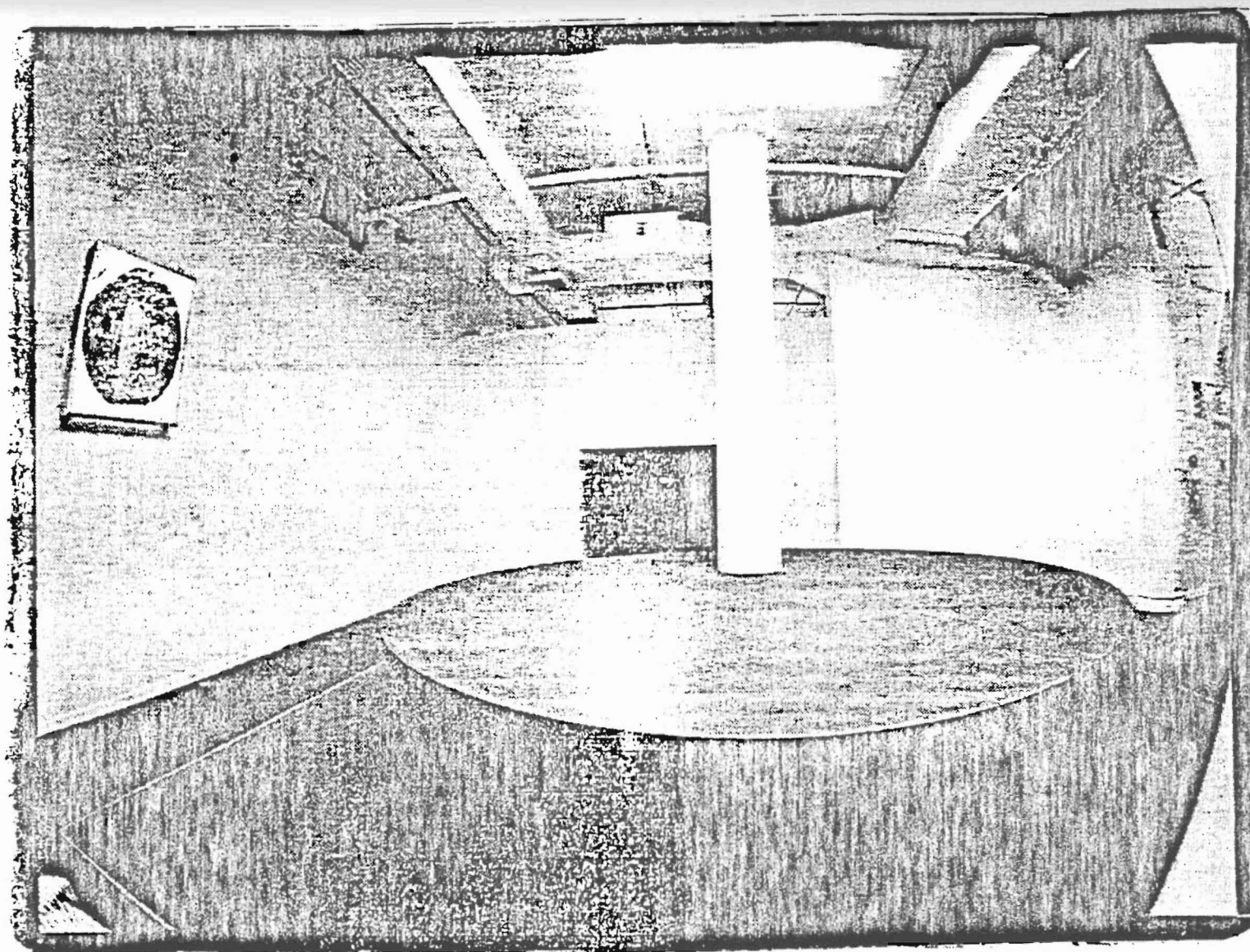
Other employees experienced problems. Bookstore coordinator **Susan Stein** is out on disability after spending three days in the hospital last month for gastric disturbances. Freelance installation-crew member **Patricia Thomley** told me that her jeans were covered with red dust after working in the gallery housing the installation, and that on May 15 she "was asked to clean glass in that gallery, something I don't normally do. Later I realized that everybody else had refused to work near the piece." A staffer (who requested anonymity) noted the possibly *Eclipse*-related ubiquity of respiratory difficulties at the museum. "I'd say 15 people—including Marcia [Tucker]—experienced headaches, laryngitis, sore throats. We weren't on the main floor, either; the pigment had to have come through the ventilation system."

(Ventilation is a recurring vexation for the museum, which occupies the lower floors of an unfinished hotel project and is plagued with mold-producing subcellar floods. McCann considers the mold a "potentially much more serious" problem than the pigment; Stein's recent hospitalization was preceded by an earlier illness caused by the mold. On June 11, the museum's board of directors allocated \$100,000 for ventilation system improvements.)

Following the outbreak of respiratory problems in the museum's offices, the pigment was finally removed on May 23. Why hadn't the director heeded the advice of the operations manager? (Indeed, why hadn't the museum followed the apparently effective guidelines for potentially hazardous art materials used in the "**Cadences: Icon and Abstraction in Context**" exhibition earlier this year and mentioned in its minutes of a May 15 curatorial meeting?)

Managing director Holtzman—who was not at the museum in early May—replied that "we took what we thought to be prudent steps." Director Marcia Tucker says: "It was a complicated situation, not an oppositional one where a staff member was overruled. We don't make decisions that way. . . . It was a matter of balance, doing the best you can for an artist who's never shown in this country before. Certainly no one intended to endanger anybody."

Judgment—not intention—is what's at issue here. Given the apparent seriousness of the pigment problem, Holtzman's and Tucker's grasp of events is astonishingly incomplete. When I mentioned to Tucker, for instance, that installation and registrar staffers refused to handle Katase's work—certainly a statement that some museum workers saw potential for harm from the pigment before the show opened—she expressed surprise and likened the revelation to something out of *Rashomon*. Did errors of judgment occur? "I don't know," Tucker answered. Were mistakes made? "We did not have enough experience, we'd never been in this situation before. . . . New art forms and materials raise new problems."



FRED W. McDARRALL

Why was the pigment on the table part of Kazuo Katase's currently exhibited *Eclipse of the Earth* at the New Museum of Contemporary Art replaced after 12 days? And why, if the red powder was dangerous enough to be replaced, had it been used at all? See item.

New York Newsday  
Monday, June 24, 1991  
p 13  
Fr: Public Affairs

By Anthony Scaduto, Doug Vaughan and Linda Stasi

## Taking a Powder At Museum Show

If modern art makes you sick, here's something to *really* avoid: a new work by Japanese artist Kazuo Katase at the New Museum of Contemporary Art. Employees there say they've been ailing since the work — a large table covered with red powder, two pictures and a blue light — was installed last month. It's not that the work is so bad, it's that the powder is, they say. Very. In fact, the employees claim it caused two of their colleagues to quit — and one to land in the hospital. The staff is very ticked that the museum merely posted a small sign warning "view from a distance." Is Utah a good choice? Anyway, the sign was posted after the museum learned the powder contained a hazardous substance which can be absorbed through nasal passages. The museum, we're told, did nothing for almost two weeks, employees charge, then it replaced the powder with a safer one. But the illnesses continued. The other day, 18 staffers signed a petition charging that the powder has been "secretly stored" in a closet and demanded its immediate removal. Managing director Ellen Holtzman says the ailments are *not* caused by the powder but by "mold and bacteria in the basement" which sometimes gets flooded. The museum has spent thousands to remove the stuff, she says, and "the board has just authorized \$100,000" to get rid of it entirely. She insists the powder is safely stored, awaiting removal by a hazardous-materials expert. "Ha!" is the response of one employee. "The mold was removed last year, but more people are sick now than before. It's the powder in the air."

## Odd Couple of Guys

There wasn't a dry eye in the joint at the standing ovation after Saturday night's dress rehearsal for the one time only (besides the dress rehearsal) revival of "The Odd Couple" with Tony Randall and Jack Klugman. It benefited the National Actors Theatre. Either you were laughing so hard you were crying or you were just plain crying — which is what Klugman and Randall both did. This is Klugman's first stage appearance since his throat cancer surgery and



James Brady

James Brady, right, will premiere "Reg

although his voice is changed considerably and he was straining at some points, he was still filthy, sloppy, hilarious, Oscar Madison. And he brought the house down — or up on its feet, actually.

## Columbus Day

If you were out of the city Saturday night being fabulous and loaded down with jewelry at the beach, you just weren't where everybody else wished they were. At Columbus (the restaurant — not, thank God, Ohio or something!). It was co-owner Paul Herman's birthday and his pals, Robert DeNiro, Chris Walken, Mark Simone, City Film Commish Jayne Keyes, and every character actor who ever lived to look like a bad guy or a cop, was there. Yeah? So then who was that guy who didn't look like a bad guy or a cop? It was a *real* NYPD homicide detective who has spent the last several weeks with DeNiro as his sidekick. Why? He's taking DeNiro to horrible homicides. No, DeNiro's hasn't gotten weird, he's spending all his time with the detective studying the grisly side for his new flick. Does DeNiro pass out at the gruesome scenes? The cops say no. In fact, the detective says DeNiro is the most down-to-earth guy in the world. But he added that sometimes, like when they went to the scene of a

Time  
July 1, 1991  
p 17  
Fr: Public Affairs

## GRAPEVINE

By DAVID ELLIS / Reported by Linda Williams

### THE ARMS PIPELINE THAT CAME FIRST

A book due out next month makes provocative disclosures about the tangled relationship between U.S. and Israeli intelligence services. According to Major General Avraham Tamir, a retired senior Israeli defense official quoted in *Dangerous Liaison*, the **REAGAN ADMINISTRATION** approved Israeli arms shipments to Tehran for use against Iraq in 1981, long before the Iran-contra affair. Authors Andrew and Leslie Cockburn say the transfers were part of a strategy to head off Soviet influence in the gulf region. The book also describes in detail Operation KK Mountain, in which the CIA secretly paid Israel as much as \$20 million annually throughout the 1960s to operate as its surrogate in the Third World. Security sources also told the writers that the Israelis have placed remote-controlled nuclear devices in the Golan Heights to deter an invasion by Syria.



Did Iran fight Iraq with early U.S. help?

### JUST PASSING THROUGH, THANKS

Mikhail Gorbachev's crackdown in the Baltics has not stopped two other republics from defying the Soviet military. A U.S. analyst monitoring the U.S.S.R. says there is virtually an open border between Iran and the Central Asian state of **TURKMENISTAN** and parts of **AZERBAIJAN**. Bowing to popular pressure, border guards have deserted their posts, allowing a free flow of goods and people in both directions.

### EVER GET THE FEELING YOU'RE BEING WATCHED?

Two men are keeping a close eye on **DAN QUAYLE**, and they aren't members of his Secret Service detail. **BOB WOODWARD** and **DAVID BRODER** of the *Washington Post* plan to track the Vice President for the next few months for a series of articles on his conduct in office. White House officials, worried about the inevitable rush of "Is he ready?" stories during the '92 campaign, have told Quayle's staff to avoid the *Post*. But Quayle decided to cooperate, figuring the two reporters would gain access to advisers anyway.

### VOX POP

Do you watch too much television?

Yes 30% No 69%

Do your children watch too much television?

Yes 47% No 51%

From a telephone poll of 1,000 American adults taken for TIME/CNN on June 4-5 by researcher Carole Shuman. Sampling error is plus or minus 3%. "Not sure" omitted.



Why are my ears burning?

### PUTTING THE BLAME ON NORM

Congressional Democrats are seething over **NORMAN SCHWARZKOPF's** condemnation of Washington "fairies" who exaggerated the dangers of war. Many legislators contend that during a Riyadh briefing last autumn, the general emphasized the strength of the Iraqi army and predicted as many as 20,000 U.S. casualties. "This guy contributed in no small degree to the Democratic opposition to the war," complains a Senate staffer.

### NO BREATHING ALLOWED

Should works of art carry a government health warning? A piece being displayed at New York City's New Museum of Contemporary Art could have used such a caveat. When *Eclipse of the Earth* by Kazuo Katase was installed last month, the work's dusty red coloring agent contained zinc sulfide and barium sulfate. The chemicals caused severe respiratory and skin problems for some employees, they claim. A staff memo admitted that "ingestion of the pigment will cause illness, and the inhalation of the dust is known to cause lung irritation." Although the powder was replaced 12 days later, three workers resigned and a fourth entered the hospital for treatment.

THEY DO COME BACK... BUT NOT AT THE SAME PRICE		
ACTOR	MOVIE	SALARY*
Arnold Schwarzenegger	The Terminator Terminator 2	Less than \$1 million \$11 million jet
Macaulay Culkin	Home Alone Alone Again	\$110,000 \$4.5 million
Al Pacino	The Godfather The Godfather III	\$35,000 \$5 million
Sigourney Weaver	Alien Alien III	\$30,000 \$4 million
Jack Nicholson	Chinatown The Two Jakes	About \$50,000 \$5 million
Sylvester Stallone	Rocky Rocky V	\$25,000 \$20 million

\*Not including percentage of gross, if any



Flash Art  
 November/December 1991  
 p 147  
 Fr: Public Affairs

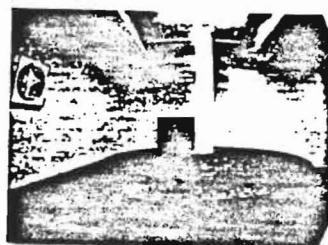
*New York*

## Toxic Art at the New Museum of Contemporary Art?

Environmentally-sensitive artists may be addressing toxic matter "dumped" inside museums and galleries as well: New York's New Museum of Contemporary Art ran into difficulty late last spring owing to hazardous pigment used in a work by artist Kazuo Katase. The red pigment used in Katase's *Eclipse of the Earth* contained such toxic substances as zinc sulfide, barium sulfate, and hansa red. Michael McCann, chemist and executive director of the center for Safety in Arts, has stated that zinc sulfide is a respiratory irritant that is poisonous when ingested in large quantities, and hansa red, in large quantities, can cause anemia in children. Staff and installation crew, led by manager in charge of safety Pat Kirshner, have claimed that museum director Marcia Tucker installed the Katase piece knowing it posed potential health hazards.

Although Tucker took some safety measures—a special ventilation system and a nearby sign warning about the hazards of pigment inhalation—some New Museum staff complained they suffered burning in the throat, nose, and chest, gastric disturbances, chronic congestion, headaches, and laryngitis. Director Marcia Tucker responded by saying, "It was a matter of

balance, doing the best you can for an artist who's never shown in this country. Certainly no one intended to endanger anybody...



KAZUO KATASE, INSTALLATION VIEW.

ARTnews  
December 1991  
pp 33 & 34  
Fr: Public Affairs

## NEW YORK

### Clearing the Air

The New Museum is cleaning up its act. More specifically, it is cleaning up its vents, its ducts, its carpets, and any other places where mold might lurk. The goal: to create a healthier environment. The cost: \$100,000.

For several years museum staffers had complained of mysterious health prob-

lems—headaches and nausea that suddenly dissipated when they left the building. Last summer the problems got worse, just as *Eclipse of the Sun*, a sculpture by Japanese artist Kuzuo Katase, was installed at the museum. The piece was covered with a layer of fine red pigment that contained, according to Pat Kirshner, the museum's operations manager, several dangerous components: barium sulfate, which must be disposed of at toxic recycling centers; CI Pigment Red #3, which can cause anemia in children; and zinc sulfide, which can cause respiratory distress.

The pigment "was making the guards' eyes run," Kirshner says. "Volunteers were getting sore throats and itchy eyes." Kirshner suggested replacing the red pigment with Crayola powder paint. After 12 days of discussions about how the switch would affect the esthetics of the piece, her suggestion was implemented. But after the pigment was removed, the headaches and nausea didn't go away.

Kirshner called Michael McCann, execu-

tive director of Center for Safety in the Arts in New York. Although the pigment had been replaced by the time McCann visited, he decided that the red wasn't the problem.

"Red is very visible," he explains. "If there was enough in the air to cause the respiratory problems people were reporting, it would have been all over the place."

In the basement offices, which are adjacent to the city's water tunnels, McCann discovered the real culprit—mold. "If you get moisture in and around carpets, mold grows," he explains. He recommended that the offices be better sealed to separate them from the source of the moisture.

The museum's board agreed. With half of a \$200,000 grant they had recently received from the Henry Luce Foundation, they hired Clayton Environmental, a firm that specializes in curing "sick buildings," to give the museum a thorough going over. Since the cleaning began, "there has been some improvement" in staffers' health problems, Kirshner says. But a certain tension remains about how slowly the museum's upper management handled the problems. The priority, one employee contends, has been "getting the shows up and making them gorgeous."

Marcia Tucker, the museum's director, denies any mishandling of the health problems. The museum inherited its systems when it moved into the building in 1984, she explains. "When we moved in, the building was going to be developed," she says. "All the air, heating, and cooling systems were going to be completely redone. As we realized we were using temporary systems, we were beginning to check them out."

As for the 12-day delay in replacing the red pigment, she says, "It was very, very complicated. The artist had used it in close to a dozen installations in Europe, and no one had ever complained."

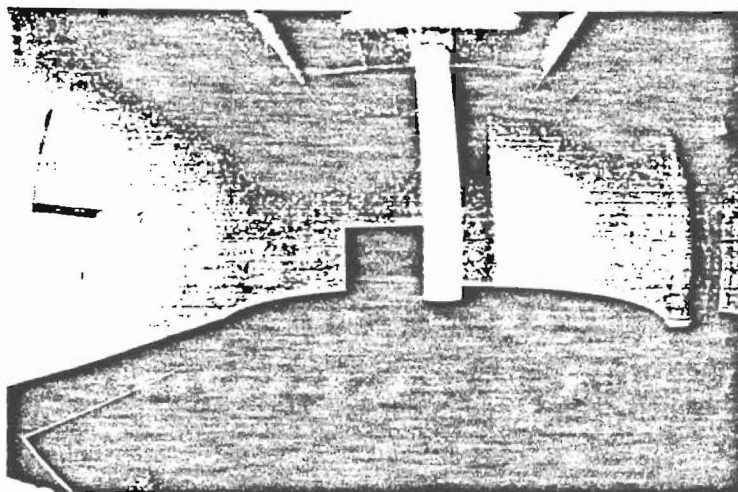
"I can't see it as an 'us' and 'them' situation," Tucker continues. "I see it as a museum-wide problem that all of us are trying to solve." And the problems were of a type, she adds, that "in a million years I never could have anticipated. An art history degree did not prepare me for this."

One problem, says McCann, is that the conception of what is dangerous—in many sectors of the art world—is changing constantly. He mentions lead, used in making stained glass. "Levels that were thought average 15 years ago can cause harm," he says. And, he adds, "More artists are worried about disposal—about photographic solutions, solvents." He is currently writ-

ing guidelines for the disposal of such wastes.

The New Museum is working on its own guidelines—its newly established Safety Guidelines Committee is formulating procedures for handling hazardous artworks. "No one has done this," says Kirshner. "I called the Whitney, I called the Smithsonian, I called all these places. There are no exhibition guidelines in contemporary art museums."

"The question is, How are we going to deal with other weird art?" she adds. "New art causes new problems."



While investigating potential health hazards from the red pigment in Kuzuo Katase's *Eclipse of the Sun*, the New Museum discovered that it lives in a "sick building."

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Kirshner called Michael McCann, execu-

June 11, 1991

TO: Marcia Tucker

Ellen Holtzman

FR: Staff Listed Below

RE: Toxic pigment from the Katase piece

We have just learned this morning in an indirect manner that the toxic red pigment from the Katase piece is still in the building. This toxic substance is being stored in the tool storage room at the gallery level.

Needless to say, we are extremely upset by this news, and angry that the storage of the toxic substance has been kept secret from the staff. We demand to know who made the decision to keep the toxic substance in the building and why the staff was not consulted on this issue.

Two staff members have resigned because of this situation and the high levels of mold and bacteria. Furthermore, we understand that Susan Stein is ill to the point of requiring a stay in the hospital. All of this is outrageous and we demand the immediate removal of the toxic substance, followed by a complete and thorough cleaning of the air ducts, and shampooing of carpets on all levels of the Museum.

We feel that as long as the toxic substance and the high levels of mold and bacteria remain in the building our health is at risk. We demand that the health and well-being of the Museum staff become a priority in this Museum.

cc: Pat Kirshner

*Pat Kirshner*  
Susan Spencer Crowe

Sand K. Edwards

Robert Blumchen

Clare Miranda

Deb Presky

Alma Richards

Moravitz

Gus B. B. B.

Monty S. S.

Allyl Jace

Simon Gullman

*Brya Kon*

Elon Joseph

Frederick F.

Carol Ruck

Jenny Zain

December 4, 1991

TO: All Staff  
From: PK/EH

Re: Air Quality

PLEASE RETURN THE FORM  
BY DEC 13<sup>th</sup>

The report from Clayton Environmental suggests that people who think they have had reactions to the air quality in the Museum seek medical consultation. We have contacted Mt. Sinai Hospital's Environmental Medicine Occupational Health Clinic regarding our concerns. They are interested in collecting information and doing further research on indoor air quality. Their physicians will do a complete medical exam and bloodwork on anyone from the Museum. Please fill out the form at the bottom and put it in Pat's box if you are interested in participating. Mt. Sinai will then contact you to make an appointment.

Dept heads--please be sure everyone in your department including part time, freelance, volunteers is informed of this opportunity.

.....

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

PHONE # \_\_\_\_\_

Health insurance \_\_\_\_\_





583 Broadway  
New York, NY 10012  
212-219-1222

#### NOTICE UPON ENTERING THE BASEMENT LEVELS OF THE MUSEUM

Date: September 2, 1992

From: Pat Kirshner, Operations Manager

Subject: **HEALTH ALERT**

This health alert is being provided as a result of tests by Clayton Environmental Consultants, Inc. and a report issued by Mount Sinai Occupational Health Clinical Center. The New Museum of Contemporary Art retained Clayton Environmental Consultants to perform an indoor air quality evaluation and Mount Sinai Occupational Health Clinical Center to conduct an epidemiological survey of Museum occupants.

Clayton Environmental's tests identified the presence of potentially allergenic molds (*aspergillus*, *penicillium* and *cladosporium*) and a toxic fungi (*stachybotrys atra*) in the sub-basement storage areas and a sub-basement office of the Museum. (No toxic fungi was found on the Gallery level). On Clayton Environmental's recommendations, the Museum modified the air handling equipment to monitor and control humidity levels throughout the Museum to guard against recurrence of molds and fungi. The Museum hired abatement contractors to remove *stachybotrys atra*. This removal work was supervised by Clayton Environmental. Air quality tests indicate that *stachybotrys atra* has been successfully removed from the Museum's premises. Final test results confirming the removal will arrive in mid-September.

Mount Sinai's report included advice to The New Museum of potential health risks that may be associated with the presence of fungi/molds identified in the building. The Mt. Sinai report stated "that *stachybotrys atra* mold produces micotoxins, which are considered by experts as extremely toxic, even in very low doses. *Stachybotrys atra* can cause in animals and humans an endotoxiosis and very serious adverse local and systemic health effects. Of particular concern are effects on the respiratory organs, skin, white blood cell system and other body organs. Besides its direct toxic effects it seems to be a significant allergen and can also lead to a dysfunctioning of the immune system." Therefore, if you have an immunodeficiency disease, disorder of immune regulation, or allergic/hypersensitive disease including atopic conditions, these indoor air contaminants may pose health risks; you may want to contact your personal physician and show him/her the reports from Clayton Environmental Consultants, Inc. and Mount Sinai Occupational Clinical Center.

If you or your physician have questions, please contact Pat Kirshner (212-219-1222) or Dr. Johanning at Mt. Sinai (212-241-9738).

**Appendix F:**  
**Chain of Command Memo**  
**of The New Museum**

August 28, 1991

TO: ALL STAFF

FROM: EH

RE: Chain of Command

As discussed at today's staff meeting, there is a need to clearly articulate the chain of command, so to speak, when both the Director and Managing Director are unavailable.

I am proposing that other Level 1 staff members be next in line as follows, as they, by definition of the levels, hold the highest degree of responsibility and institutional overview:

When Director or Managing Director are unavailable (efforts should be made to consult with them by phone) the following is the proposed chain of command:

Director of Finance and Administration  
Director of Development  
Senior Curator

This order has been followed unofficially in the past--I am suggesting now that it be formalized and clearly communicated to all.

If you have another concrete suggestion, please let me know by September 6. If not, this proposal will be adopted.

Thanks.

**Appendix G:**  
**Affirmative Action Policy**  
**of The New Museum**

## AFFIRMATIVE ACTION POLICY

### Goals and Direction

It is the goal of TNM to be an organization that actively recruits members from diverse communities and assumes a proactive approach toward achieving and maintaining racial and cultural equity. Further, it is the Museum's intention to shift the center of its norms and expectations behaviorally and programmatically to include a diverse racial and cultural base and to reflect this shift through diversity in policies, program, staff, Board, and organizational values. Ultimately the Museum expects to be a fully and genuinely multicultural organization that is actively involved in working against racism.

While these goals are being met, the Museum is committed to engaging in meaningful collaborations, such as guest curatorships, in order to redress lapses in current staffing and will give priority to making changes in upper management decision-making and program positions.

### Hiring Guidelines

To fulfill these goals the following are guidelines to begin the process of affirmative action and to culminate with the institution achieving racial and cultural equity. In order to ensure their effectiveness, progress, and applicability, these guidelines will be reviewed on a yearly basis.

It is the Museum's intention to keep all new job searches open until a qualified candidate of color can be found. This will be the Museum's policy until such time as the makeup of the staff has achieved a racial distribution within each job level of approximately 50:50. This proportion is meant as a guideline indicating the degree of distribution desired. It is not intended as a literal quota or ceiling.

Search mechanisms will be improved (see following) to enhance the likelihood of attracting candidates of color. If not on a particular Hiring Team, Managing Director should be consulted to monitor search scopes. If a search has exhausted all possibilities and no candidate of color has been found, Hiring Team should consider alternatives such as temporary hires instead of permanent ones, if possible, in order to keep searches open longer; weigh the particular pros and cons of all alternatives with respect to the specific job search; and make recommendations to the staff for further discussion and direction.

**Appendix H:**  
**1992 Financial Information**  
**of the New Museum**

## THE NEW MUSEUM OF CONTEMPORARY ART

BALANCE SHEET  
YEAR ENDED JUNE 30, 1991 (WITH COMPARATIVE TOTALS FOR 1990)

	CURRENT UNRESTRICTED FUNDS	PLANT FUND	ENDOWMENT FUNDS	TOTAL 1991	TOTAL 1990
<b>ASSETS</b>					
<i>Current assets</i>					
Cash (including money market funds)	62,919			62,919	271,367
Certificate of deposit					100,000
Investments (Note 2)			963,376	963,376	1,248,285
Grants receivable	1,660			1,660	35,800
Note receivable - current portion	11,512			11,512	5,450
Contributions receivable	6,250			6,250	12,500
Accrued interest receivable	15,702			15,702	22,490
Other receivables and prepaid expenses	112,974			112,974	172,442
Interfund receivable (payable)	(808,923)		808,923		
<i>Total current assets</i>	<i>(597,906)</i>		<i>1,772,299</i>	<i>1,174,393</i>	<i>1,868,334</i>
<i>Other assets</i>					
Account receivable (net of allowance for doubtful account of \$120,000) (Note 3)	120,500			120,500	240,500
Long-term portion of note receivable	14,250			14,250	20,312
Fixed assets (net of accumulated depreciation of \$1,327,082 in 1991 and \$1,136,318 in 1990) (Note 4)		2,873,874		2,873,874	2,998,043
<i>Total assets</i>	<i>(463,156)</i>	<i>2,873,874</i>	<i>1,772,299</i>	<i>4,183,017</i>	<i>5,127,189</i>
<b>LIABILITIES AND FUND BALANCES</b>					
<i>Current liabilities</i>					
Accounts payable and accrued expenses	77,101			77,101	194,152
Accrued vacations payable	34,854			34,854	31,449
Deferred revenue	91,665			91,665	342,120
<i>Total current liabilities</i>	<i>203,620</i>			<i>203,620</i>	<i>567,721</i>
Long-term liability - deferred revenue	14,250			4,250	20,312
<i>Total liabilities</i>	<i>217,870</i>			<i>217,870</i>	<i>588,033</i>
Fund balances (deficit) (Exhibit A)	(681,026)	2,873,874	1,772,299	3,965,147	4,539,156
<i>Total liabilities and fund balances</i>	<i>(463,156)</i>	<i>2,873,874</i>	<i>1,772,299</i>	<i>4,183,017</i>	<i>5,127,189</i>

# THE NEW MUSEUM OF CONTEMPORARY ART

## STATEMENT OF SUPPORT, REVENUE, EXPENSES, CAPITAL ADDITIONS AND CHANGES IN FUND BALANCES YEAR ENDED JUNE 30, 1991 (WITH COMPARATIVE TOTALS FOR 1990)

	CURRENT FUNDS (UNRESTRICTED)	CURRENT FUNDS (RESTRICTED)	BUILDING FUND	PLANT FUND	ENDOWMENT FUNDS	TOTAL 1991	TOTAL 1990
<b>SUPPORT AND REVENUE</b>							
Contributions	429,150	246,461				675,611	1,032,754
Donated services	80,321					80,321	172,318
Government grants	92,806	217,600				310,406	350,157
Sale of donated art	42,490					42,490	117,065
Admissions	65,096					65,096	68,715
Memberships	85,220					85,220	103,836
Publications and other sales	85,452					85,452	51,389
Special events (net of expenses of \$293,510 in 1991 and \$425,072 in 1990)	561,807					561,807	462,067
Investment income	92,912					92,912	130,335
Loss on sale of investments	(49,915)					(49,915)	(27,470)
Panels and lectures							8,678
Traveling exhibition	27,500					27,500	25,000
Other revenue	29,971					29,971	11,283
<i>Total support and revenue</i>	<i>1,542,810</i>	<i>464,061</i>				<i>2,006,871</i>	<i>2,506,127</i>
<b>EXPENSES</b>							
Program expenses							
Exhibitions, conservations and library	854,585	422,559		169,150		1,446,294	1,451,990
Education	172,838	23,000		6,924		202,762	195,804
Accessions of art for collection		6,000				6,000	24,395
<i>Total program expenses</i>	<i>1,027,423</i>	<i>451,559</i>		<i>176,074</i>		<i>1,655,056</i>	<i>1,672,189</i>
<b>SUPPORTING SERVICES</b>							
Management and general	509,575			8,910		518,485	497,287
Fund raising and public affairs	442,559			5,780		448,339	470,025
<i>Total supporting services expenses</i>	<i>952,134</i>			<i>14,690</i>		<i>966,824</i>	<i>967,312</i>
<i>Total expenses</i>	<i>1,979,557</i>	<i>451,559</i>		<i>190,764</i>		<i>2,621,880</i>	<i>2,639,501</i>
Excess (deficiency) of support and revenue over expenses before capital additions (Exhibit c)	(436,747)	12,502		(190,764)		(615,009)	(133,374)
Capital additions							
Gifts and grants					41,000	41,000	52,500
Excess (deficiency) of support and revenue and capital additions over expenses	(436,747)	12,502		(190,764)	41,000	(574,009)	(80,874)
Other changes in fund balances							
Acquisition of fixed assets	(20,986)	(31,954)	(13,655)	66,595			
Fund balances (deficit) - June 30, 1990	(223,293)	19,452	(13,655)	2,998,043	1,731,299	4,539,156	4,620,030
Fund balances (deficit) - June 30, 1991	(681,026)	-	-	2,873,874	1,772,299	3,965,147	4,539,156



## REPORT FROM THE DIRECTOR OF FINANCE AND ADMINISTRATION

Fiscal Year 1991 ended with an operating deficit of \$424,245. This was the result of nonrecurring program costs, reduced general program support, and lower membership income. The table below lists the operating results for the Museum over the last five years.

Operations Support and Revenue over (under) Expenses

FISCAL YEAR ENDED JUNE 30	OPERATING SURPLUS (DEFICIT)
1987	\$ 67,488
1988	\$ (19,266)
1989	\$ 22,662
1990	\$ 60,051
1991	\$ (424,245)

At the beginning of fiscal year 1992, the Museum received a capital improvement grant of \$200,000 from the Henry Luce Foundation to make capital improvements, to computerize Museum-wide, and to acquire a computerized fund accounting system and donor management system. Computerization will greatly improve the Museum's operations, financial management and reporting.

In accordance with the Board of Trustees' resolution, Board designated endowment funds were used to eliminate the operating deficit in the current funds. The New Museum was the fortunate beneficiary of the estate of Blanche Risa Sussman, and will receive approximately \$1,000,000 in securities and real estate during fiscal year 1992. Upon receipt of the legacy, proceeds will be used to replenish funds borrowed from the endowment. Lastly, the Museum has outstanding pledge commitments of \$321,500, which upon receipt will further increase the Museum's endowment fund.

AMY CHEN

*Director of Finance and Administration*

## Vita

Brian Hannon was born in Tallahassee, Florida in 1959, and graduated from Florida State University in 1982 with his bachelor's degree in both English and psychology. He received his Master's degree in Creative Writing from the University of Southern Mississippi in 1987. Mr. Hannon held the position of Administrative Coordinator at the Contemporary Arts Center in New Orleans from 1985 until 1990. He currently resides in New York City where he is the Executive Director of the Center for Book Arts.


## EXAMINATION AND THESIS REPORT

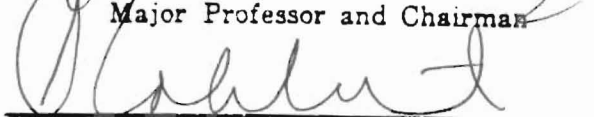
Candidate: Brian Hannon

Major Field: Arts Administration

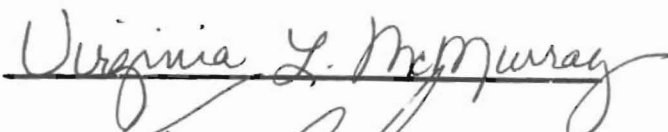

Title of Thesis: "Arts Administration Internship Report: The New Museum of Contemporary Art."

Approved:

  
Major Professor and Chairman

  
Dean of the Graduate School

EXAMINING COMMITTEE:

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Date of Examination:

November 16, 1992