

The New Museum
OF CONTEMPORARY ART

WINTER 1994 VOL.1 NO. 4
New York



The New Museum

What's Inside...

Bad Girls

Bad Girls West

Chen Zhen and Huang Yong Ping

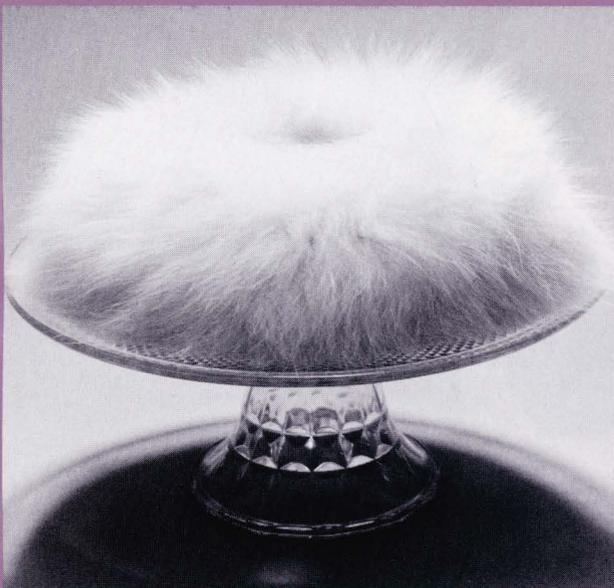
Limited Edition by Judith Shea

VIEWS

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Lauren Lesko • *Hair Pie*, 1993 • mixed media sculpture
Bad Girls Part II

The New Museum of Contemporary Art is a non-profit institution committed to exploring nontraditional ideas and experimental works in an ongoing investigation of what art is and how it relates to individuals and society. Exhibitions and programs receive support from the New York City Department of Cultural Affairs, the New York State Council on the Arts, the National Endowment for the Arts, and our many members and friends.

The New Museum Views is a publication of the Public Relations Department.

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Nancy Dwyer
Bad Girls Logo, 1993

COVER:
Pat Lasch
Birthing My Husband, 1992
plaster wall sculpture • Bad Girls Part II

BAD GIRLS

Main Gallery

Part I: January 14, 1994—February 27, 1994

Part II: March 5, 1994—April 10, 1994



WHO'S LAUGHING NOW . . . ?

"Never wear more than three colors at once"

"It's as easy to fall in love with a rich man as a poor one"

"You don't need to let boys know that you're smart"

"Don't ever go out of the house without a girdle"

These were my mother's favorite maxims for success. Never mind that the cool colors of the period were avocado green, burnt orange, "aqua" and day-glo pink rather than basic black, and that girdles, thank God, were about to go out of fashion. My mother's words, perfectly representative of the 1950s style of rearing girls, had a lasting effect on my character; whatever she said, I vowed never to do. This is the "personal" genesis of this exhibition.

It's "political" impetus, however, comes from thinking about how feminism has affected the arts today, twenty-five years after our first defiant shriek echoed through the streets. The shriek, it seems, has turned to equally defiant laughter. So here come a hoard of outspoken and outlandish bad girls, making their way into the no-man's land that lies outside the bounds of propriety, and fixing to camp there indefinitely, like the women of Greenham Common. Their work is invigoratingly anti-authoritarian, and entertains ideas and issues by being funny rather than hostile (unlike my mother, alas).

While the artists in this exhibition have multiple, and often wildly divergent views on such subjects as work, motherhood, fashion, religion, marriage, food, sex, beauty, psychoanalysis, and childhood—to name just a few, the exhibition's ultimate intent is to try to see gender roles from a fresh perspective. By using humor as both a seductive and subversive force, the exhibition, like the work in it, aims to connect ("Wham! Bam!...") with a broad audience.

The idea of the carnivalesque, the wild, boisterous, disruptive, uncontainable and profoundly democratic social milieu which flourished until the mid-nineteenth century in fairs, feasts, festivals, and processions, provides an appropriately unruly conceptual base for the exhibition. And the body of work in it, like the "grotesque" body associated with carnival, is open, noisy, sexual, perverse, excessive, and full of appetites. (In my early teens, I was not allowed to see *The Moulin Rouge*, a movie about the life and times of Toulouse Lautrec, for reasons that I only now begin to understand.)

A new female comedic style also seems to have emerged in recent years, manifest in the many ways in which women have taken to saying what we want, how we want, when we want, and it's become increasingly noticeable in the visual as well as the performing arts. It thrives on the power of shared laughter to upset traditional and stereotypical attitudes about sex and gender and to cross the various boundaries that keep people from hearing each other. (It also, according to Norman Cousins, cures cancer, but one thing at a time.)

Exhibitions



Kathe Burkhart • *Slit* from the *Liz Taylor* series (*Ash Wednesday*), 1992 • acrylic and gauze on canvas • Presented in *Bad Girls West* in Los Angeles.

In the exhibition we've tried to confuse the categories of "high" and "low" art through the use of humor, comic voices and cartoons, children's art, popular music (and by providing a comfortable place for people to sit!) in hopes of opening up the space of the exhibition to the very diverse interests and responses of its viewers. As for the *Bad Girls* themselves, they make trouble by being honest, outrageous, contentious, wanton, "self-indulgent" and even vulgar. A bad girl has fun "making a spectacle of herself" and upsetting everyone who's busy trying to keep her—or anyone else—in check. My mother would have forbidden me to ever see her again, and she certainly wouldn't have let me anywhere near this show. *Marcia Tucker*

BAD GIRLS WEST

UCLA WIGHT ART GALLERY, LOS ANGELES

January 25, 1994—March 20, 1994

UNLICENSED LAUGHTER

LA's male-dominated entertainment industry has shaped the ways we see ourselves as a nation and as individuals for nearly a century. From childhood on, our ideas of what it means to be male or female in American society have been saturated, probably more deeply than we can know, by our immersion in Hollywood films and television.

In her opening speech for the 1992 Academy Award ceremony, actress Geena Davis - wearing a gown whose oddly punctuated cleavage made her torso read "breast, comma, breast" - advised the audience that Hollywood films had taught American women how to behave like women. "We have learned from the women we saw on the screen," she said, "how to amuse, beguile, cradle, deceive and excite, to fascinate and growl, to be heroic and inspiring, to kiss, to liberate, mesmerize, nurture and outsmart, persuade, quip and laugh, to shoot from the hip, to tease and uplift, to be villainous, wily, and yes, zing one in there when you least expect it."

A series of film clips followed, showing slender, pretty, well-coifed actresses pretending to be wives, mothers, and daughters, lovers, flirts, coquettes, sex kittens, femme fatales and feisty, strong-willed yet deliciously feminine career women. Images of women also frequently seen in Hollywood films—victims of male violence, psychopathic killers, angry dominatrixes, evil crones, monsters possessed by alien forces—were curiously absent from the montage. No overt lesbians surfaced in this fantasy of the properly socialized American women either. Geena appeared in a clip from *Thelma and Louis*, that inverted male buddy film whose

heartening message to oppressed women is: kill men to liberate yourselves, then seize control of your lives by committing suicide. Hooray for Hollywood!

Much of the work in *Bad Girls West* tackles aspects of the world according to Hollywood: body image; gender roles, relationships, and representation; fashion; aging; sexuality; celebrity; art-making itself. Beyond Hollywood's representations of women, the artists in both *Bad Girls* shows play with and challenge a whole range of historical and contemporary perceptions of sex and gender. "Play" is the operative word here. As bad girls these artists (mostly women, plus a few men) play with society's idea of what good girls aren't. *Marcia Tanner*

PUBLIC PROGRAMS

Saturday Afternoon Live!

Saturday, January 15, 2:00 p.m.

Saturday, March 19, 2:00 p.m.

Saturday, April 2, 2:00 p.m.

Free with Museum admission.

Penny Arcade

Frieda

Carmelita Tropicana

Gag: An Evening of Bad Girls Xtra Bad Video

Thursday, February 3, 7:00 p.m.

Organized by Cheryl Dunye and featuring videomakers Suzie Silver, Sadie Benning, and others.

Tickets: \$5 members, students, seniors/\$7 general

Reno Roast

Tuesday, February 15, 7:00 p.m.

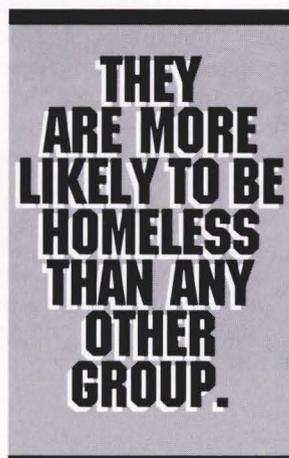
A tribute to Reno featuring her psychiatrist, friends, and enemies.

Tickets: \$12 members, student seniors/\$15 general

Knitting Factory

Thursday, January 13, 9:00 p.m.

and every consecutive Wednesday through April 6, at 9:00 p.m. The best women music groups doing everything from rock to funk. At the Knitting Factory, 47 E. Houston Street, telephone 212-219-3006.



Vice President Penny McCall will be honored at the Spring 1994 Gala Benefit & Auction to be held Sunday evening, April 24 at the Rainbow Room. This celebration of the Museum's 17th Anniversary begins with a week-long Auction Exhibition of over 125 works by some of today's most exciting artists. The Auction Exhibition, in a new format for 1994, is co-chaired by gallerists Andrea Rosen, Stefano Basilico, and David Zwirner.

The Benefit evening begins with a Silent Auction and Champagne Party at the Museum from 5:00-7:30 p.m., followed by the Live Auction and Dinner Dance at the Rainbow Room. Trustee Laura Skoler is Benefit Chair; Co-chairs are Ellyn Dennison, Lola Goldring, and Joanne Schnell. Auction Exhibition Steering Committee members are: Josh Baer, Tanya Bonakdar, Pat Hearn, Michael Joo, Liz Koury, Matthew Marks, Paul Morris, Louise Neri, Carolina Nitsch-Jones, Jerry Saltz, Ann Schaffer, and Michael Toledo.

Tickets are \$1,000 and \$500 for Sponsors and Patrons, \$350 for Contributors, and \$100 for the Silent Auction at The New Museum only. Call the Special Events Office at 212-219-1222 for information regarding tickets, auction catalogues, and preview hours.

Over 140 young and aspiring collectors toured SoHo on October 23rd in a Gallery Walk hosted by The New Group of The New Museum. Many thanks to: Rema Hort, Belinda Watts, Cynthia McKane and the New Group Committee for organizing the event; Josh Baer Gallery, Jose Freire Gallery, John Good Gallery, Elizabeth Koury Gallery, Postmasters, Max Protetch



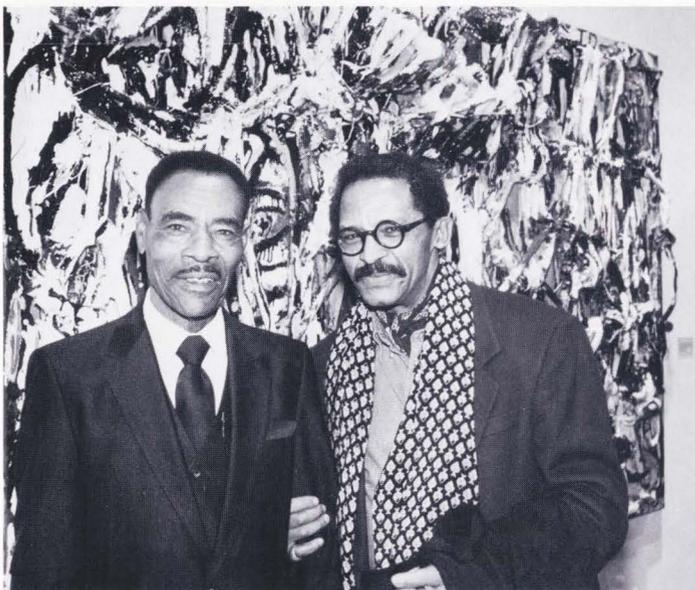
New Group Committee member James Dillard, Ann Thomas, New Group Chair Cynthia McKane, and Lane Coburn at The New Group's 1993 Cutting Edge Ball • For information on The New Group's Spring 1994 fundraiser call the Special Events Office at 212-219-1222 • Photo: Catherine McGann

Gallery, Andrea Rosen Gallery, Jack Shainman Gallery, Sonnabend Gallery, Sperone Westwater Gallery, 303 Gallery, and Jack Tilton Gallery for hosting groups throughout the afternoon; and to all who attended.

Members began the fall season with opening celebrations of the exhibitions *Trade Routes* and *Testimonio*. Also in September, members at the Friend level and above enjoyed a private preview screening of the acclaimed 1993 Cannes Film Festival Grand Prize Winner, *Farewell My Concubine* (courtesy of Miramax Films). During October, members enjoyed a curatorial tour of current exhibitions; a trip up the Hudson for ArtQuest Travel: Sculpture on the Hudson including the Storm King Art Center, Hudson River Museum, Pepsico grounds, and Neuberger Museum of Art; and members at the Associate level and above toasted sculptor Judith Shea at a reception at the home of Trustee Laura Skoler. In November, Trustees, members of the Director's Council, and members joined ArtQuest Travel: Columbus and Cincinnati, Ohio, where they visited the private collections of Leslie Wexner and Trustee Robert Shiffler, among their many stops. Also in November, members enjoyed InsideArt Tour: Corporate Collection, a private tour of the Fried, Frank, Harris, Shriver & Jacobson collection; and the opening celebration for the exhibition *Thornton Dial: Image of the Tiger*. In December members participated in a curatorial tour of the exhibition *Thornton Dial: Image of the Tiger* and InsideArt Tour: The South Bronx, which featured the studios of younger artists.

Special thanks to Dolly J. Fiterman, The Bohem Foundation, and the Richard A. Florsheim Art Fund for their generosity in making The New Museum's presentation of *Thornton Dial: Image of the Tiger* possible last fall.

The New Museum was awarded a two-year grant of \$100,000 from the Nathan Cummings Foundation for the Museum's High School Art Program. This grant is matched 1 for



Artists Thornton Dial and Jack Whitten at the opening of *Thornton Dial: Image of the Tiger* • November 16, 1993 • Photo: Yoav Bacher

3 by a National Endowment for the Arts Challenge Grant. Grateful acknowledgement to the many others whose contributions to date have helped meet the NEA Challenge: Booth Ferris Foundation, Chase Manhattan Bank, Colgate Palmolive Company, Horace W. Goldsmith Foundation, Agnes Gund, The Hearst Foundations, Albert A. List Foundation, Iris and Jim Marden, The Rockefeller Group, Samuel and May Rudin Foundation, The Andy Warhol Foundation for the Visual Arts, and Norman & Rosita Winston Foundation.

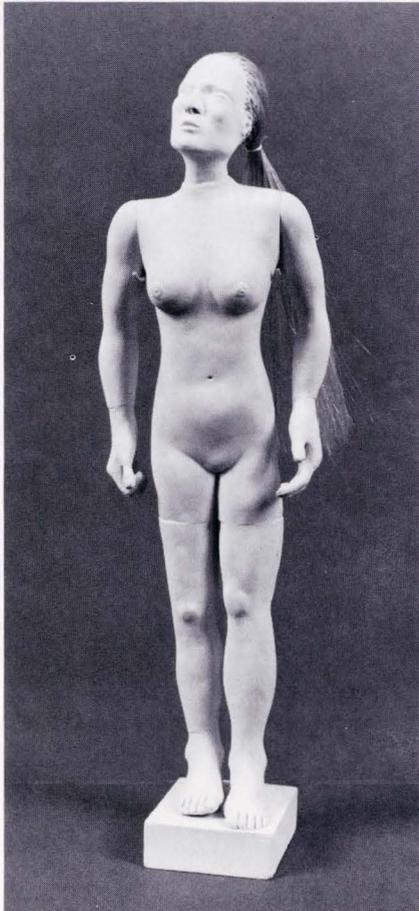


Photo: Fred Scruton

The Doll, 1993
 17 x 6 x 3 inches
 1 x 2 1/2 x 3 1/2 inches (base)
 Hydrocal, horsehair, wire
 Edition of 40
 Courtesy of the artist and
 Max Protetch Gallery

Noted sculptor Judith Shea has created a new work as part of The New Museum's Limited Edition Sculpture Series. "The Doll," cast in hydrocal with a long blonde pony-tail made of horsehair, is at once delicate and strong. The miniature monument, which rests on a small base, is integral to Ms. Shea's commanding and emotionally complex oeuvre. This edition is the twelfth in the Limited Edition Sculpture Series which has made the work of Bruce Nauman, Richard Artschwager, Ann Hamilton, and Jenny Holzer, among others, available in small, affordable editions. "The Doll" is offered to members at the \$300 level and above for \$5,000. Please call the Special Events Office at 212-219-1222 for further information.



Loyal members brave rain, giant rats and Ohio journey in their quest to see great art.

Top: Members on the Pepsico grounds as part of "Sculpture on the Hudson" trip. October 1993 • Photo credit: A. Campos

Middle: Members at Robert J. Shiffler Collection, Ohio. October 1993 • Photo credit: A. Campos

Bottom: Barbara S. Horowitz pictured in front of Rat-King by Katharina Fritsch, at Dia Center for the Arts, part of the Director's Council tour • October 1993 • Photo credit: E. Kingsley

Stool Pigeons

It's early evening and I enter my favorite East Village bar to have an after-work drink. **I've had a rough day and all I want to do is relax and girl watch.** I pick a lonely stool by the window with a great view of all the shorts which recently have been cut even shorter. I sit and wait for the bartender to notice me and note how thick mascara can be worn on the human brow. The air-conditioning feels good so I leave her to her task and pull out the latest issue of *People magazine* I acquired while riding the subway last evening. **Out of the side of my eye I spy this mysterious and sexy woman enter the bar.** She's kind of cute and definitely in the sisterhood, if you know what I mean. This very mysterious and sexy woman looks at me then begins to walk towards me. For a quick second I look around to make sure she's not giving some other gal this intensely sexy look. No. I'm the only person in this bar and she's giving me serious eye contact. **I smile as she approaches and think of something to say.**

"Excuse me but aren't you the curator of that video show at The New Museum?", she asks. Another art hag, I think, and I give her a blank stare.

"You know, the one about pornography?" she continues.

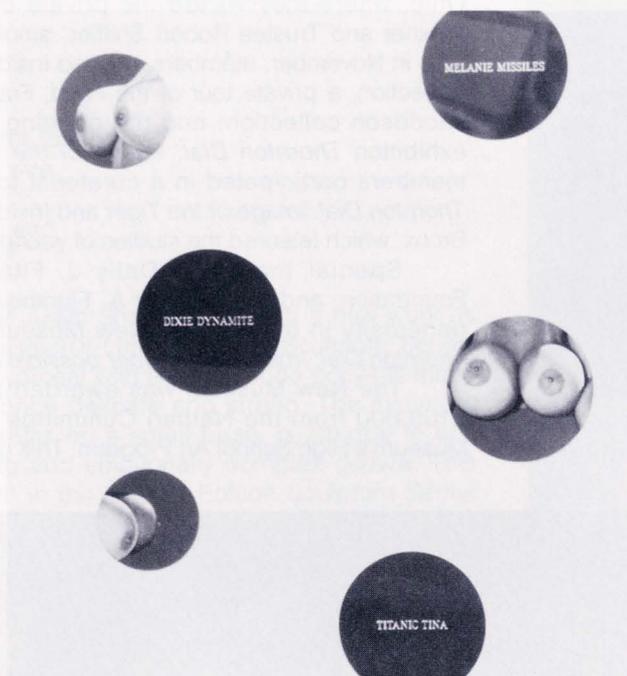
I notice that she's holding a video cassette box with a picture of a nude tattooed woman on the cover. She sets the tape down on the bar and pulls up a stool. I look closely at the picture on the box. The tattooed woman has the body of a man and two heads: one of Hillary Clinton the other of Whitney Houston. I look at her and smile then burst into outrageous laughter. We laugh together for a while but I can't stop laughing. **She gets annoyed. I still can't stop laughing.** She proceeds to pick up her tape and walk out the door. I try to get up but, still laughing, I fall to the floor.

Suddenly, I wake up in a sweat.

Cheryl Dunye



Coreen Simpson • Untitled • photograph • Bad Girls Part II



Inspired by performers in a topless dancing bar called New York Dolls, artist Elizabeth Berdann's *Topless Hall of Fame* combines 48 names engraved on copper plates with 48 interpretive paintings of breasts. Some names are invented. Others are taken from porn magazines and performers, like real life porn star Dixie Dynamite. Presented in *Bad Girls Part I* this piece is coded in four colors: red, purple, blue, and green, and reaches seventeen feet high.

Elizabeth Berdann • *Topless Hall of Fame*, 1993 • 48 topless paintings on copper, 10 copper ribbons, 10 copper engraved tags

Bad Girls West presents work by 40 artists in a variety of media: painting, sculpture, photography, installation, and video. Organized by guest curator Marcia Tanner for the Wight Art Gallery, *Bad Girls West* is a companion to *Bad Girls*, a major two-part exhibition organized by Director Marcia Tucker at The New Museum. In *Bad Girls*, the work of more than 45 women artists (and several men) will include painting, sculpture, photography, cartoons, music, installation and site-specific pieces, performance, and video. Both exhibitions attempt to explore the many forms in which artists play with and challenge historical and contemporary perceptions of gender in an overtly humorous way.

A two-part video program organized by independent video and filmmaker Cheryl Dunye will run continuously in both exhibitions. *Bad Girls* will be accompanied by a comprehensive catalogue with critical essays by the curators and other writers to coincide with the opening of *Bad Girls Part II* on March 5, 1994. A ZINE, an informal magazine with photographic images, cartoons, essays, and statements by the artists and curators will be available free to the public beginning January 14, 1994.



Chen Zhen • *The Way to the Tomb-cradle*, 1993 • serigraphy on glass, newspapers, ashes of newspapers • In "Energotopes," Centre d'Art Contemporain • Ileana Tounta, Athens.



Reno • photo credit: Annie Leibovitz • Reno Roast, February 15, 1994

CHEN ZHEN AND HUANG YONG PING

May 6, 1994—August 14, 1994

Chen Zhen and Huang Yong Ping, two Chinese artists based in Paris who have exhibited internationally, will collaborate for the first time on a project to be presented at The New Museum. Organized by senior curator France Morin, their installation, *Chinese Hand Laundry*, will be on view from May 6 through August 14, 1994.

The title of this installation was inspired by a recent trip to The Chinatown History Museum in New York, where the artists came upon a sign which read: "Chinese Hand Laundry." The sign, which will be part of their installation, makes reference to the kind of employment historically identified with Chinese immigrants who first arrived in urban North America in the mid-nineteenth century. Chen Zhen and Huang Yong Ping use the idea of a Chinese laundry shop as a metaphor for exploring how ideas about laundering: cleansing, purification, naturalization, are implicated in what constitutes immigrant identity and cultural assimilation.

Both artists tend to combine Chinese philosophical traditions with Western art concepts. Huang's work focuses on the meaning and value of culture from the perspective of Chinese Taoist principles of transformation and transience, combined with a Dadaist approach. Chen's work also draws from Taoist metaphysics of disintegration, transformation, and purification evident in a consumer culture's endless cycle of usage and abandonment.

MEMBERS CALENDAR

Members of The New Museum participate in exhibition-related events, meet new artists, and see major private collections through *InsideArt Tours* in the New York City area, *ArtQuest Travel* to destinations beyond, Opening Receptions, and Curatorial Tours of every exhibition.

Pre-Opening Tour: Bad Girls Part I

A private preview for Patron members, Director's Council, and Trustees with Director Marcia Tucker.

Thursday, January 13, 1994, 10:00 a.m.

V.I.P. Opening Reception: Bad Girls Part I

A cocktail reception with artists and Trustees, for Patrons, Fellows, and Associates.

Thursday, January 13, 1994, 6:00 p.m.

Opening: Bad Girls Part I

General membership opening celebration.

Thursday, January 13, 1993, 7:30 p.m.

ArtQuest Travel: Southern California

A special trip to the greater Los Angeles area in conjunction with the opening celebration of Bad Girls West, including a day in San Diego and Santa Barbara.

Friday, January 21—Tuesday, January 25, 1994

InsideArt Tour: Thornton Dial

All members are invited to a continental breakfast and tour of the work of Thornton Dial at the Museum of American Folk Art.

Saturday, January 22, 1994, 10:00 a.m.

Curatorial Tour: Bad Girls Part I

All members are invited to attend a continental breakfast and tour of the exhibition.

Saturday, February 5, 1994, 10:00 a.m.

InsideArt Tour: Artists' Studios

Visit the studios of artists who are using, manipulating, and appropriating photography in their work.

Saturday, February 26, 1994

Pre-Opening Tour: Bad Girls Part II

Private preview for Patron members, Director's Council, and Trustees with Director Marcia Tucker.

Friday, March 4, 1994, 4:00 p.m.

V.I.P. Opening Reception: Bad Girls Part II

Cocktail reception with artists and Trustees, for Patrons, Fellows, and Associates.

Friday, March 4, 1994, 6:00 p.m.

Opening: Bad Girls Part II

General membership opening celebration.

Friday, March 4, 1994, 7:30 p.m.

ArtQuest Travel: TBA

All-day excursion to see collections outside N.Y.C.

Friday, March 11, 1994

InsideArt: Critic's Talk

Evening discussion with a prominent art critic at a private home.

Wednesday, March 23, 1994

InsideArt: Artists' Talks

All members are invited to a continental breakfast and discussion with artists in Bad Girls Part II.

Saturday, April 9, 1994, 10:00 a.m.

Trustees' Tour: Vienna and Prague

Members of the Director's Council and at the Patron level are invited to join Trustees for a special excursion to the exciting new art scene in Vienna and the emerging art scene in Prague.

Sunday, June 5—Sunday June 12, 1994

Members will receive invitations and announcements for each event. Dates and events are subject to change. Call the membership Office (212.219-1222 for more information.

GROUP VISITS

Group Visits are available for adult and school groups from grades 7 through 12. Gallery talks for visiting groups stimulate active inquiry about issues in contemporary art and culture through close examination of the Museum's exhibitions. Trained docents conduct talks appropriate to each visiting group. For more information, or to arrange a visit, please call Mayda Perez, Education Department, Mondays, 9:30-5:30 (212) 614-6650

INTERNSHIPS

Museum internships are designed to provide hands-on training in arts management and give qualified college and graduate students a comprehensive overview of museum operations. Internships are available on a trimester basis in various departments, sponsored by the Museum Program of the National Endowment for the Arts and the Cowles Charitable Trust. For further information, contact Jerry Philogene, Education Department (212) 219-1222. **Applications for Summer Internships are currently being accepted until April 15, 1994.**

HIGH SCHOOL ART PROGRAM

The High School Art Program is a New York City-wide collaborative arts enrichment program for high schools emphasizing an interdisciplinary, multicultural approach to the exploration of contemporary art. The semester-long program aims to cultivate a meaningful relationship to art through integration with existing curriculum and focus on students' life experiences. One of the few museum arts education programs specifically designed to serve the culturally diverse public high school population, the HSAP brings students in contact with a multiracial teaching staff of internationally-exhibiting artist/educators. For more information, contact Mayda Perez, Education Department, (212) 614-6650.

CURRICULUM RESOURCE GUIDE

A curriculum resource guide for teachers is forthcoming late fall 1994. The guide will present works by over 60 artists and will also contain lesson plans, artists' statements and teaching methods as well as frameworks for interdisciplinary teaching of contemporary art from multicultural perspectives. For more information, contact Zoya Kocur, Associate Curator of Education, (212) 614-6650.

The New Museum

OF CONTEMPORARY ART NEW YORK

583 Broadway between

Prince and Houston Streets
New York, NY 10012

Information: (212) 219-1355

Offices: (212) 219-1222

Hours

Wednesday, Thursday, Friday

and Sunday: Noon to 6:00 p.m.

Saturday: Noon to 8:00 p.m., 6:00—8:00 p.m., free

Monday and Tuesday: closed

Admission

\$3.50 general, \$2.50 artists, students, seniors;

Members and children under 12, free

Directions

Subway: Lexington Ave. line (#6) to Spring St. or Bleecker St.

Broadway line (N/R) to Prince St.; 8th Ave. line (A/C/E) to Spring St.

6th Ave. line (B/D/F) to Broadway/Lafayette

Bus: #15/6/21 to Houston St. or Broadway



Elaine Tsin Nyo
Gorzynski Portolio
1993, black and
white photograph

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