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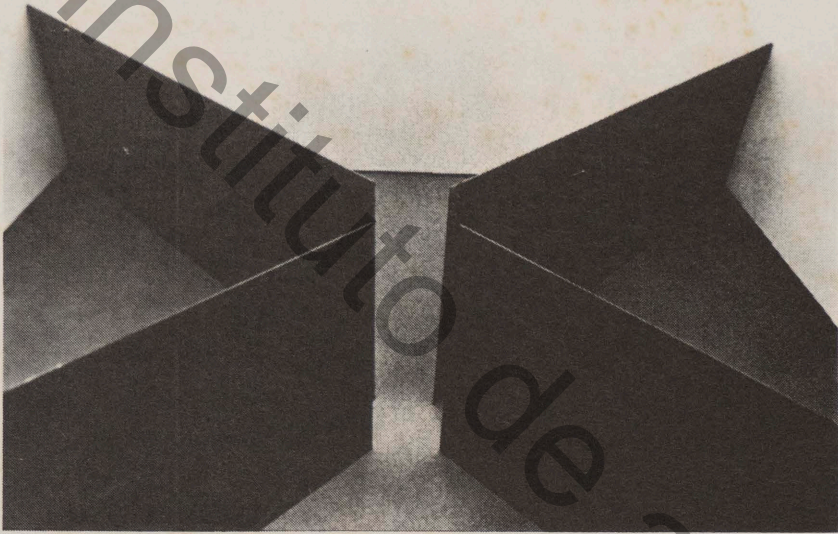
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the attached
of interest

Aileen

MoMA staff news

Winter 1986

CURRENT EXHIBITION HIGHLIGHTS



Circuit. 1972. Hot rolled steel.

RICHARD SERRA/SCULPTURE: through May 13
see page 2



Iron Boots. 1984. Cast iron, two parts.

PROJECTS: WIN KNOWLTON: through April 22
see page 2.



Seagram Building. 1954-58.

MIES VAN DER ROHE CENTENNIAL EXHIBITION
Through April 15

This year is the centennial anniversary of Mies van der Rohe's birth, and through April 15 we are presenting the most comprehensive examination to date of his architecture and furniture. A symposium was presented on February 25, and during March three lectures are planned in conjunction with the exhibition. Organized by Arthur Drexler, the exhibition includes over 450 drawings along with photographs of Mies's most significant buildings. Preliminary studies for famous buildings are exhibited, as well as unbuilt and previously unpublished work. The contents of the exhibition are from the Mies van der Rohe Archive, which was established in 1968 as a division of the Department of Architecture and Design.

For details about the Mies van der Rohe lectures, contact the Education Department.

RICHARD SERRA/SCULPTURE: through May 13

The International Council Galleries and the Abby Aldrich Rockefeller Sculpture Garden currently feature works of sculpture by Richard Serra. The first major American retrospective presents ten works that are among the most innovative investigations of the sculpture medium. The artist created a new Splash Piece especially for the exhibition entitled Casting. In addition, several site-specific steel works are on view, including a cone-section sculpture sited for the Abby Aldrich Rockefeller Sculpture Garden. The Museum has been planning this exhibition since 1976, but the expansion project imposed several postponements. It has been organized by Assistant Curator Laura Rosenstock and Guest Curator Rosalind Krauss, professor of art history at CUNY. Laura Rosenstock wrote the introduction, chronology, and bibliography of the exhibition catalog, and Rosalind Krauss and art critic Douglas Crimp contributed essays. On March 11, Rosalind Krauss lectured about Serra's work in the Roy and Niuta Titus Theater 1.

PROJECTS SERIES REVIVED WITH EXHIBITION OF WORKS BY WIN KNOWLTON

On March 13, the extremely successful Project Series that ran from 1971 to 1982 will be revived with an exhibition of sculpture by Win Knowlton in the Garden Hall Gallery. Projects: Win Knowlton, organized by Bob McDaniel of the Department of Drawings, will present twelve of the artist's recent works in sculpture in cast metals, concrete, and hydrocal. Although Knowlton has participated in several group exhibitions in New York City, this will be his first solo exhibition. McDaniel said, "In all his work, whether drawing, painting, or sculpture, Knowlton exemplifies the successful interplay between artist and medium. Knowlton's integration of his formal expressive needs with the demands of his material accounts for the success of his production." Projects: Win Knowlton will remain on view until April 22.

On May 1, the second Exhibition in the Project Series will open. Echo is a Super-8/slide work by Judith Barry that "weaves together several different stories depicted in dissolving projections on two slides of a cinema-like screen," according to Barbara London, Assistant Curator, Video, who organized the show. "Each short story is predicated by a set of narrative conventions implied by the architecture and design of the film and slide sequences and from the simultaneous perspectives the spectator experiences when moving around the screen. Echo is most literally about reflection--the reflection of the city of the psyche, the desire of the psyche for reflecting, and what happens to the psyche at the moment of recognition." Judith Barry is a New-York based artist whose video, film, and performance projects have been shown internationally. She has recently exhibited at Artists Space, the New Museum, the Long Beach Museum of Art, and the Apollo Huid Gallery in Eindhoven, Holland.

The Projects Series is being revived under the guidance of Linda Shearer, who recently concluded her tenure as Executive Director of Artists Space to join the Department of Painting and Sculpture as a Curator. Every month she meets with a group called the Projects Staff to discuss contemporary developments in the visual arts. Curatorial assistants, assistant curators, associate curators, curators and directors of curatorial departments participate

WIN KNOWLTON

in the meetings. Every six weeks (with the exception of this summer when gallery space is needed for Vienna 1900) a new Projects exhibition will open.

Projects is a vital program that aims to present current explorations in the visual arts. The short duration of each exhibition will enable us to be more attentive and responsive to new work by younger artists by presenting their work in intimate, unique exhibitions that are spontaneous, flexible, and timely. The new series is essential to the Museum's contemporary exhibition program, and it enables emerging and less established artists in the earlier stages of their careers to present their work to a broader public.

Projects also enables curators from every department to discuss work by today's younger artists and to make more studio visits. The series enhances opportunities for interdepartmental collaboration as well. Each exhibition will be accompanied by a brochure written by its organizer, and small, informal openings will be held.



Win Knowlton. Bird and Man. 1985. Cast red brass, two parts.

MEMOIRS OF A SNOWFLAKE: THE 1985 MoMA CHRISTMAS STAFF PARTY



MEMOIRS OF A SNOWFLAKE: The 1985 Christmas Staff Party

Adding to the smashing decor and the generally celebratory air, a highlight of the Museum Christmas party was the now-you-see-it-now-you-don't Christmas Pageant, a veritable storm of snowflakes, elves, and an evanescent Santa Claus.

The members of the Christmas Pageant Committee, who wish to remain anonymous, stated that "it was no challenge finding elves in the Museum, but snowflakes were quite another story. We felt like Woody Allen's casting directors."

After an all-Museum search, eleven snowflakes, six elves, and Santa Claus were selected. The snowflake roster featured Menno Van Toorenborg, Susan Cahan, Philip Beal, Cynthia Finch, Jim Faris, Niger Akoni, David Grant, Chantal Veraart, Maria Martin, Linda Gentile, and Melissa Coley. Snowflake costumes were designed and executed by the Education Department and consisted of lovely white industrial waste jumpsuits dusted with silver sparkles and misted with white netting. Despite their attractiveness, the costumes elicited complaints from Prudential Cleaning Service because of their glittery impact on the carpets.

Santa's helpers, six jolly elves (Jack Limpert, Bob Oldakowski, Matthew Bulluck, Steve Clark, Lou Dougherty, and Robert Howe) were adorned with jingle bells from head to toe, and green felt tunics enhanced their devastating manly physiques. Carolyn Hill was particularly vivacious as Santa Claus, riding in a sleigh that had been made from a cart.

Preparations included convincing the Garden Hall bartenders that two bottles of vodka and four bottles of wine were absolutely essential to the pageant. The liquid refreshments encouraged the cast of Christmas characters to adopt their most convivial personas.

As the pageant emerged from the Education Center, a hush came over the Museum as the elves and snowflakes showered Santa's path with snow. (In the wake of the pageant, a certain Trustee was seen digging herself out of a snowdrift, the result of the zealous cheer of the Head Elf.) Arriving in the Garden Cafe with a musical fanfare provided by disc jockey Leonardo LeGrand, Santa greeted her faithful followers with candy and good wishes, took a few spins around, and was whisked away in a flurry.

Plans are underway for next year's pageant, depending on retrieval of one elf outfit from a certain method actor, who, once in character, couldn't get out of it for the duration of the evening.

Melissa Coley

MEMOIRS OF A SNOWFLAKE: The 1985 Christmas Staff Party



Santa Claus Carolyn Hill; and elves Steve Clark, Robert Howe, Matthew Bulluck, Bob Oldakowski; and snowflakes Maria Martin and David Grant.

Christmas Party photographer: Leonardo LeGrand

INTERNSHIP PROGRAM ORGANIZED BY EDUCATION DEPARTMENT

The Internship program established by the Department of Education in 1984 was expanded during the summer of 1985. This summer's program will be held between June 23 and August 15, and applicants will be interviewed between March 24 and April 4. The Department of Education is investigating the possibility of having the program accredited, so that interns will receive academic credit for their participation. Interns spend three days of the week working in the curatorial department to which they have been assigned, one day on field trips to a diverse range of arts organizations in New York City, and one day pursuing independent academic studies.

Last summer, ten college juniors and seniors and recent college graduates participated in the Internship Program, which was coordinated by Marlene Perchinske. Interns were placed in twelve different museum departments: Architecture & Design, Art Advisory, Drawings, Education, Library, Photography, Prints and Illustrated Books, Public Information, Registrar, Rights and Reproductions, and Video. All of the students were from East Coast schools, except for one student from Rice University in Texas.

The program is designed to familiarize interns with the roles and responsibilities of the modern art museum in contemporary society. The internship provided a comprehensive look into The Museum of Modern Art through orientation sessions, regular meetings with key representatives of various departments, and behind-the-scenes visits to other leading art galleries and institutions in New York City.

Wednesday visits were made to Creative Time, Inc., Artists Space, Sotheby's, Sharpe Gallery, the New Museum of Contemporary Art, The Alternative Museum, Pace/MacGill Gallery, Nancy Hoffman Galleries, Lower East Side Print Shop, and several other dynamic examples of the New York art world. The highlights of the summer were visits to the studios of Nancy Spero and Frank Stella. The students were given the opportunity to informally discuss and ask questions of artists as well as of board and staff members at MoMA.

Three of last summer's interns graduated from their respective colleges and are pursuing art-related endeavors. Lori Anne Salem of State University College, Potsdam, N.Y. (B.A. 1985, Musical Studies), interned two days a week in the Library and spent two other days on projects for Summer Garden. She is now the Production Assistant in the Publications Department. Elizabeth Gerstein, University of Pennsylvania (B.A. 1985, Art History), is now working as a Research Assistant in the Architecture Department at Columbia University. Elizabeth Uzielli, Georgetown University (B.A. 1988, Studio Art), is now in the graduate painting program at the School of Visual Arts.

For details about the Internship Program, contact Marlene Perchinske at extension 795.

MoMA STAFF IN THE NEWS

PAUL LASTER of the Cashier's Office, recently had an exhibition of his recent work at Artmart at 534 East Sixtieth Street in New York. The two-person exhibition was on view through March 9. A recipient of a 1985-86 National Endowment for the Arts Visual Artists Fellowship, Paul is also represented in a group show at the Aldrich Museum of Contemporary Art in Ridgefield, Connecticut. His collage Glad Exister (1982) is included in Review: Acquisitions since 1980, which will remain on view through April 1. Paul and Renee Riccardo (previously of the Public Information Department) are curators of a photography exhibition, Signs of the Real, which will be at White Columns, 325 Spring Street, from March 4 to 29. Among the thirty participating artists are Diane Blell, James Casebere, Frank Majore, Cindy Sherman, Anne Turyn, and William Wegman.

JILL BROOK SLAYMAKER of the International Program recently presented "Romanticized Memoirs and other things imagined" at the Wexler Gallery, 32 West 28 Street. The exhibition was on view from January 8 to February 16.

ROSETTE BAKISH, Executive Secretary of the Exhibition Program, is having her first solo exhibition at Ceres Gallery 91 Franklin Street, from May 27-June 14. The opening reception will be held from 5:30-8:00 on May 27. Her exhibition will feature paper collages and drawings.

RHONDA SCHALLER of the Development Department is currently participating in two exhibitions. The first is a benefit group exhibition for the Center for Learning at Ceres Gallery at 91 Franklin Street, entitled The Heroic Female: Images of Power, which will remain on view through March 1. The second, The Artist and the Spiritual Quest, is at the New York Open Center, 83 Spring Street, until March 4, under the sponsorship of Women's Caucus for Art and the Liberty and the Pursuit of Liberty Conference.

LISA FARRINGTON of the Department of Painting & Sculpture participated in an interview on the daily WPIX television program "Inday" last December 4. The particular feature in which she was interviewed concentrated on how people in various professions modified their style of dress in response to their working environments. Lisa described the prevalent philosophy of style among the staff at MoMA as "creative rather than 'dress for success' predictable."

ANNOUNCEMENTS

Soon you will notice an old-fashioned suggestion box in the Staff Lounge. This box is intended for any suggestions you have about the Museum. All submissions will be read by Lyanne Dowling and Daniel Starr, PASTA Chairman, and will be referred to the appropriate person for response and/or action. Each signed suggestion will receive a direct answer.

A committee has been established to select MoMA posters for the hallways of the Mezzanine, Fifth and Sixth floors. Anyone interested in serving on this committee should contact Daniel Starr, extension 440.

REPORTS: DEPARTMENT HEADS MEETING:

January 8, 1986

The first Department Heads meeting of the new year began with a report on attendance for the previous month and year. Mr. Oldenburg noted that December's attendance was the highest of the year, exceeding that of December 1984 by twenty percent. He said that these figures prove the effectiveness of presenting a popular tourism in the city at that time. Annual attendance to date however, was off by about fifteen percent from last year (the Museum's reopening year), and it will take a few more seasons to forecast accurately what our normal expectations should be. At the same time, we are becoming more well-informed about our capacity for crowds in the galleries. The Lobby and Information Desk staff were commended for their extraordinary work in dealing with the crush of people over the last month.

Mr. Oldenburg also announced increases in general and student admission fees, each by \$.50. Admission for senior citizens remains the same. These increases were timed to follow the holidays to minimize the impact on visitors to TOULOUSE-LAUTREC. They were necessary because of our increased operating expenses. The Museum does not receive City funding such as the Metropolitan Museum does (about \$13 million annually), and with our budget approaching \$20 million, we must look to admissions to make up more than twenty percent of annual operating expenses.

On other matters, it was announced that the Museum was selling a building it owned in Venice, used biannually as the American Pavilion for the Venice Biennale. The building was acquired by the Guggenheim Museum, which has a strong cultural presence in Venice.

On the positive side of federal funding, the House and Senate have restored previous cuts. However, the deficit reduction bill will cause a five-percent cut in total federal spending, meaning an unfortunate \$8 million loss to the NEA. At the state level, the funding picture is not much brighter; Governor Cuomo seems to be only mildly interested in the arts, and mostly in terms of their educational potential.

The issue of tax reform is too complex to understand its full implication for the arts, except that it will most certainly affect larger donors and gifts of works of art.

Now that there is a new cultural agreement with the Russians, there are exciting exchange possibilities. One, high on our list, will be to bring the Matisses from the Hermitage and Pushkin Museums together with ours. This announcement led into a report by Waldo Rasmussen on the Museum's future international program plans. The Museum will be sending an American twentieth century art exhibition in China -- a unique opportunity to show modern art in that country.

Finally, Mr. Oldenburg mentioned two changes on the Board. Thomas Carroll, a longtime Trustee and Chairman of the Business Committee, and former President of Lever Brothers, has been elected Trustee Emeritus; and John Carter, President and CEO of Equitable Life Insurance, has been elected as a new trustee concurrently with his becoming Chairman of the Business Committee. Both these distinguished leaders will help to develop an expanded support base for the Museum from the corporate community.

REPORT: DEPARTMENT HEAD MEETING

February 12, 1986

Dick Oldenburg began the meeting by discussing the strong press response to the Mies exhibition which should result in a larger attendance than previously expected. He pointed out two reviews in particular, one in Newsweek and a cover piece in Newsday. Jeanne Collins commented that there would be articles in Horizon, as well as Art in America, Time and other publications.

MoMA has reforecast the annual admission figure for 1986 to 1.3 million visitors. To date, total admissions stand at 900,000, not far from the forecast for the year to date. Membership continues to be strong, with total membership at 51,000. The Museum also reached the highest number of contributing members in its history in January.

Dick Oldenburg indicated that he had recently attended an AAMD (American Association of Museum Directors) meeting in Puerto Rico. The focus of the meeting was on Latin American museums, a great many of which were represented at the meeting. For the first time, these museums have formed an association which will permit a more structured opportunity for circulating exhibitions from the United States. Two other important topics discussed were the possible threat in Washington of the elimination of the IMS and the current dilemma over insurance rates. Rates have risen to unbelievable levels. MoMA's total insurance expense for fine arts together with property and liability, for example, went from \$129,000 in 1984 to \$403,000 in 1985, obviously creating a major increase in the Museum's overall budget.

Mr. Oldenburg discussed the Equitable Center opening and Equitable's arrangement with the Whitney Museum which has exhibition and collection gallery installations in the Center's ground floor. He also talked about the service held for Willard van Dyke, former director of the Department of Film. John Szarkowski and others spoke at the service.

Clive Phillpot hosted the winter convention of the ARLIS here at MoMA, which was attended by approximately 500 American librarians. At this meeting, an award was given in memory of the late Bernard Karpel, a former director of the Museum's Library. Mr. Oldenburg also announced that Bill Rubin has been named the 1986 recipient of the American Art Dealers Association Award for distinguished scholarship. The award will be presented in April at a dinner to be held at the Museum.

Mr. Oldenburg concluded the meeting with the announcement of a gift from Mr. and Mrs. William Petrie for a concert series to be performed next fall at the Museum in conjunction with VIENNA 1900.

STAFF CHANGES

Additions

| | |
|-----------------------|-----------------------|
| Neil Herstein | Operations |
| Alice Abbene | Customer Sales |
| Helena von Rosenberg | Architecture & Design |
| Jim Faris | Graphics |
| Jacquelin Brown | Accounting |
| Maura Walsh | Publications |
| Jeffrey Davidson | Restaurant |
| Gretchen Wold | Registrar |
| Christopher Mount | Registrar |
| Rocco Monfredo | Operations |
| Marlene McCarty | Graphics |
| Linda Chiaverini | Development |
| Tanya Dieffenderfer | Development |
| Catherine Vare | Public Information |
| Charles Furer | Accounting |
| Sara Miller | Art Lending Service |
| Lucy Holland | Development |
| Robert Jones | Graphics |
| Joyce Carp | Photography |
| Maria Twomey-Thompson | Prints |
| Deborah Solon | Public Informtion |

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|-------------------|-----------------|
| Mia Hyfelt | Bookstore |
| Kathleen Loe | Publications |
| Ralph Shipman | Accounting |
| Margaret Gallelo | General Counsel |
| Angela Vecchiollo | Security |
| Linda Shearer | P & S |
| Jane Grimes | Bookstore |

DELETIONS

| | |
|--------------------|------------------|
| Mac McCabe | Philip Beal |
| Vladimir Shlivko | Karen Grayson |
| Jenny Kallenberg | Cassandra Jordan |
| Jonathan MacDonald | Gail Lamborn |
| Mary Haus | Bryan Rogers |
| Jeanne White | Kevin Mills |
| Alexandra Chisholm | Philip Johnson |
| Somer Snyder | Ronald Morgan |
| Renee Laster | Ethan Kibbe |
| Thomas Messina | Pamela Kenny |
| Jane Fisher | Marianne Frisch |
| Gene Seidman | Joan Piazza |
| Marcie Gitlin | |

PROMOTIONS/TRANSFERS

Lacy Doyle to Grants Officer in Development
Carol Harnish to Offset Operator

BIRTHS

Tina Snyder had a baby boy
Catherine Evans had a baby boy
Betsy Jablow had a baby boy
Ann Sass had a baby girl
Susan Galassi had a baby girl
Ysabella Gara had twin boys

| | |
|----------------------|-------------------|
| Daniel Davis | 1/20/86 |
| Matthew Inbush | 1/7/86 |
| Simon Hall | 11/30/85 |
| Louisa Sass Hardigan | 11/27/85 |
| Beatrice Galassi | month of November |
| Antoine & Philip | 9/28/85 |

MARRIAGES

| | |
|--------------------|---------|
| Marlene Perchinske | 10/5/85 |
| Paula Bernhardt | 2/16/86 |
| Linda Goldstein | 3/23/86 |

REPORT ON CAFE RENOVATION

The New Garden Café

Work has proceeded quickly to bring about some changes in the service area of the Garden Café. After operating the Cafe for a year, it became evident that the flow of customers was far from ideal. For a new visitor, the "scatter" approach to cafeteria service was disorienting since the signage did not clearly indicate where to proceed for the choices available and lighting was insufficient. There was confusion over the lines for the cashiers. Once these problems were identified, we planned to redesign the floor plan to improve the flow of customers in the service area.

When the Café reopens its service area in March, the changes will be immediately noticeable. Clearer signage both at the entrance and over the service stations will facilitate the customer's choices. The north wall will be transformed into a beverage counter, replacing the island which previously served this purpose. Wall-through resupply will facilitate the restocking of beverages. While it was not possible within the space to increase the number of cashiers, newly designed tray lines are being installed to permit customers to rest their trays while waiting to pay.

The Temporary Café has enabled us to continue food service during the renovation work and has also given us the opportunity to test some new ideas. When the Cafe reopens, the grill area will offer a greater choice of hot foods, including a changing menu of freshly made pizzas, stews, chili and freshly prepared pastas. We expect all these changes will help make the Garden Cafe yet more popular and convenient to both visitors and staff members.

Robert Howe

MoMA staff news is produced by the Departments of Public Information and Personnel.

If you wish to contribute news for the next issue, contact Ann Salem at extension 580.

The Spring Issue of MoMA staff news will include a highlight on the staff of the Department of Membership, information about the child care proposal that is being developed, and more about MoMA Staff in the News.

Instituto de arte contemporânea