
**New School for Social Research
Sculpture Courtyard Prospectus**

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Sculpture Courtyard of The New School for Social Research

The sculpture courtyard of the New School for Social Research is at the center of the university's main academic complex. Although it is heavily used as a passageway between buildings and as a meeting spot, it is not sufficiently conducive to social action. Yet the courtyard should be a place where members of the university community and public can pause, contemplate or communicate. It also should be a site for university special events such as concerts and performances.

At the urging of the University Committee on the Art Collection, the New School for Social Research now plans to improve the courtyard dramatically through a collaboration between the accomplished artist Martin Puryear and an architect to be selected. The purpose of the project is to create a total site-specific environment, not single artworks, that will function as a beautiful, comfortable and inviting space for social interaction. It is to be totally collaborative, with the artist and architect working together from the planning stages through the project's completion.

Puryear, who says that the courtyard "needs and should be done from the ground up," was awarded grand prize in the 1989 Sao Paulo Bienal. Three of his sculptures were selected for the 1989 Biennial of the Whitney Museum of American Art, and he is the recipient of the MacArthur Foundation's "genius" fellowship. A retrospective of his work at the Art Institute of Chicago, is traveling to Washington, Philadelphia and Los Angeles. Saying that he enjoys designing amenities and sculptural elements that function as a total environment, the artist considers the courtyard project to be a creative challenge which will allow him to work out new artistic ideas.

The project will transform the courtyard into a focus of the community's life. Not only would it immeasurably improve the ambience, even foster the appreciation of art on a large scale, within the university. But the project assuredly would draw the larger community of Greenwich Village and New York City to the New School, which has been an important educational and cultural asset since its founding in 1919. Some 40,000 students pass through the university annually, plus untold numbers of people who attend public meetings or events sponsored by other non-profit organizations.

The New School has long been known for its commitment to the arts. The renowned architect Joseph Urban designed its primary building in 1929, and José Clemente Orozco and Thomas Hart Benton were commissioned to paint murals in it. One measure of the university's devotion to art is seen in its eagerness to undertake the restoration last year of the Orozco murals, for which it secured the intervention of New York City Mayor Edward Koch and the support of the Equitable Life Assurance Society. These murals are displayed in a public place, a classroom, and are open to view without special permission six days a week. More recently, Tim Rollins & K.O.S. and the photographer team of Clegg & Guttman were commissioned to make works specifically for the New School.

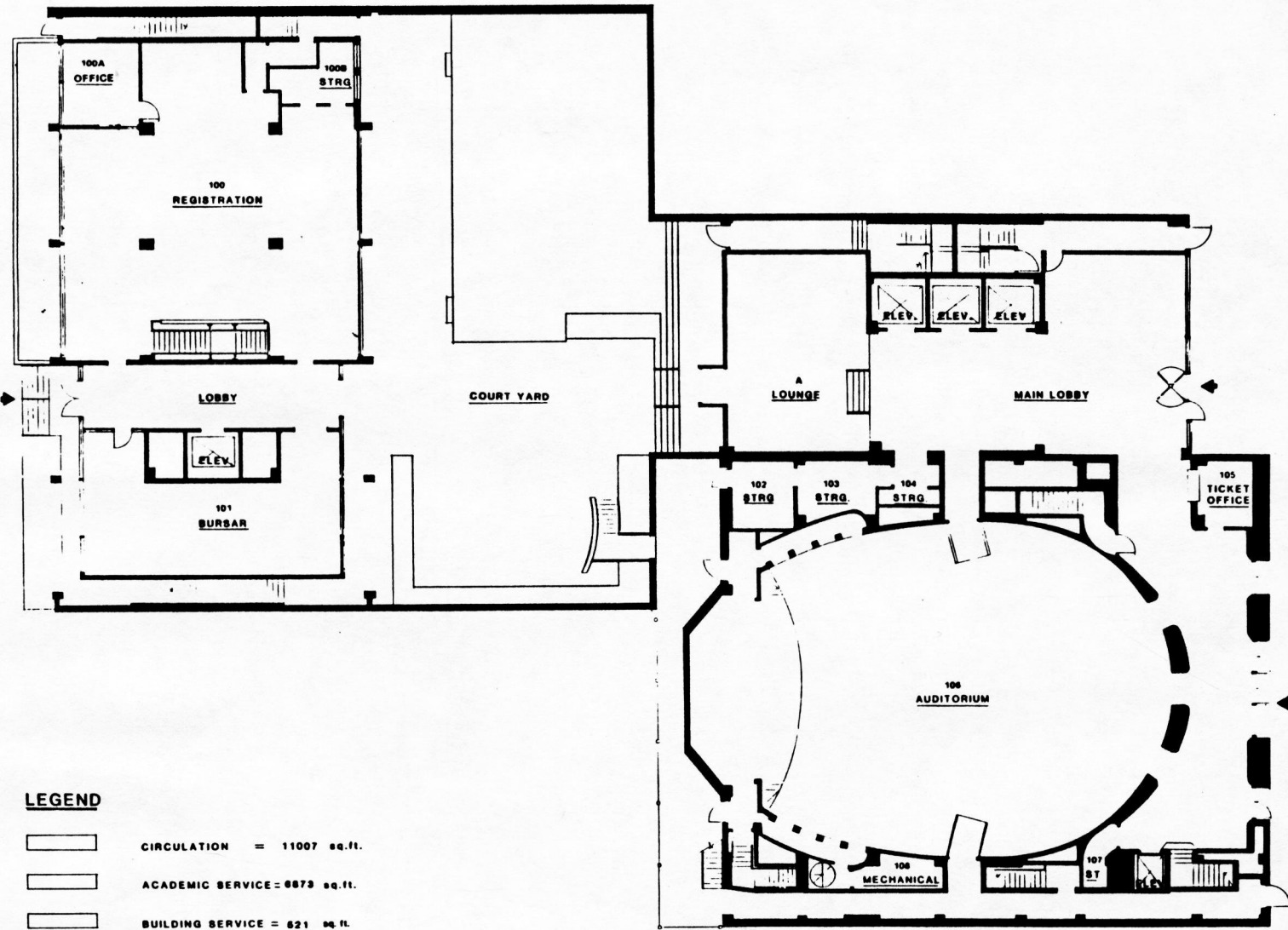
The constantly evolving art collection, under the direction of New School Art Curator Kathleen Goncharov, strives to provoke and stimulate interest and discussion about art. Recently, new works by John Baldessari, Ross Bleckner, Petah Coyne, Lorna Simpson, Susana Solano, Sue Coe, David Wojnarowicz and many others have been added to a collection that also holds work by older artists such as Paul Klee and Chaim Gross.

The New School also has established an art lending program, now in its third year, through which students can borrow prints and posters for the entire school year to hang in their rooms. New School students, faculty and staff attend the Museum of Modern Art and the New Museum of Contemporary Art free through a special grant. Moreover, the New Museum had its home in the New School for several years. The cultural aspect of the university was underscored in 1989, when the New School saved Mannes College of Music from closing its doors by acquiring that distinguished conservatory. Parsons School of Design and Otis Art Institute of Parsons (in Los Angeles) also are academic divisions of the New School, which acquired them in deep financial distress, nurtured them and fostered their unparalleled success.

In many ways, the courtyard at the heart of the university symbolizes the openness of the New School to new ideas and its historical commitment to providing a locus for public debate and discussion. Like the university's art collection and other cultural treasures, the courtyard is open to the public six days a week.

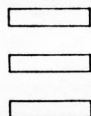
The total cost of this project is an estimated \$500,000. The National Endowment for the Arts has granted the university \$45,000 for planning, and a one-to-match of that grant already has been guaranteed.

11TH STREET



12TH STREET

LEGEND



CIRCULATION = 11007 sq.ft.

ACADEMIC SERVICE = 8873 sq.ft.

BUILDING SERVICE = 821 sq.ft.

FIRST FLOOR PLAN







New School for Social Research Sculpture Courtyard

Naming Opportunities and Gift Table

1. Naming Opportunities

Sculpture Courtyard	\$1,500,000
Alcoves	\$100,000
Benches	\$25,000
Patron plaque	\$10,000
Garden elements	\$5,000

2. Gift Table Goal: \$500,000

<i>Gift Range</i>	<i>No. of Gifts</i>	<i>Totaling</i>	<i>Cumulative Total</i>
\$ 100,000	2	\$ 200,000	\$ 200,000
50,000	3	150,000	350,000
25,000	4	100,000	450,000
10,000	4	40,000	490,000
1,000-5,000	2-10	10,000	500,000

University Committee On the Art Collection

Agnes Gund

Collector; Founder, Studio in a School Association; Board Member, Museum of Modern Art, Hirshhorn Museum; Fellow, Metropolitan Museum of Art; Supporter, Art Against AIDS

Thomas Cahill

Artist; Executive Director, Studio in a School Association

Elaine Dannheisser

Collector; member of the Board of Trustees, the Guggenheim Museum; former member of the Board of Trustees of the Institute of Contemporary Art, Philadelphia, and the New Museum of Contemporary Art; former member, Art Advisory Committee, Museum of Fine Arts, Boston

Gabriella DeFerrari

Writer; Collector; former Director, ICA Boston, Assistant Director of Curatorial Affairs, Fogg Art Museum; Board member and Vice President, Printed Matter, NY

Carol Goldberg

Collector; Art Consultant; Founder, New Museum of Contemporary Art, NY; Member, Public Art Selection Panel, City College, CUNY, NY

Anthony Grant

Assistant Vice President, Contemporary Paintings, Drawings and Sculpture, Sotheby's

Betty Levin

New School Trustee; Director, Corporate Art Directions

Vera List

New School Life Trustee; Trustee and Vice President, New Museum of Contemporary Art; Founder, List Center, MIT, Boston; Board Member, Jewish Museum; President, Albert List Foundation; Donor to all NYC art museums; Donor, Lincoln Center; Sculpture Collector

Joshua Mack

Art Dealer

Kynaston McShine

Senior Curator, Painting and Sculpture, Museum of Modern Art, NY

Meryl Meltzer

Collector; Supporter, Whitney Museum of American Art, Guggenheim, New York Public Library, Mt. Sinai Medical Center

John McDonald Moore

Faculty Member, Vera List Center of the New School for Social Research, Art History and Contemporary Art

Martica Sawin

Faculty Member, Liberal Studies, Art History, Parsons School of Design.

Pari Stave

Curator, Equitable Real Estate Investment Management, Inc.; Former Art Adviser to the Reader's Digest Association Art Collection and the DeWitt and Lila Acheson Wallace Funds; Public Art Expert