

A line in the hand of an artist becomes a visual **CUE** for endless expression. Tentative or determined, it emphasizes, frames, shades and suggests in **ART** things we hadn't thought to notice. It can make a mark or strike it out; point us in unexpected directions or lead us straight to where we most belong. But, to hold the vast potential of any line, an artist needs a **FOUNDATION** to support it.

## Extraordinary art in the heart of the city – Welcome to CUE

CUE Art Foundation is a non-profit forum for contemporary art that provides extraordinary opportunities for under-recognized artists and compelling encounters for audiences. Our large storefront space is located in the heart of New York's Chelsea arts district, just steps away from many of the city's most notable galleries.

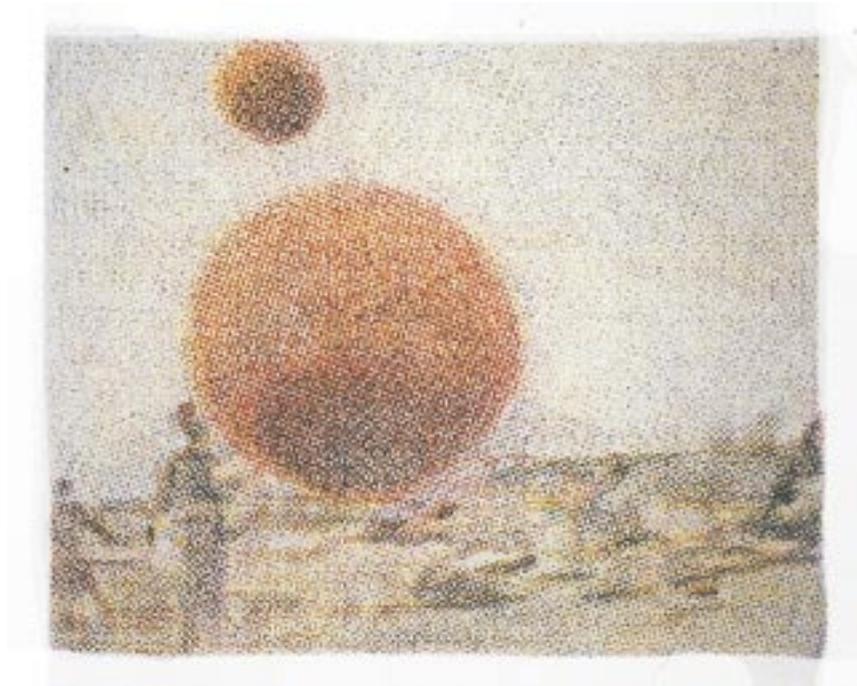
Every exhibition at CUE opens a new vista by under-recognized artists who, despite all of the challenges of sustaining a career in art, provoke and captivate us with their work. This is the magic of discovering an artist at CUE. The quality of their work and our pluralist mission to showcase diverse points of view ensures that you will always see something exhilarating, and occasionally fall in love.

CUE was founded by a group of visionary and entrepreneurial art enthusiasts who wanted to showcase a diverse spectrum of visual artists in New York City. Their passion for art came about in very personal ways. Some witnessed friends and relatives struggle to gain recognition as artists, while others had a lifetime of art experiences that profoundly shaped their outlook on life and their desire to witness art activity as it happens.

Among the pages of this book, you will learn more about CUE, our bright and spacious Chelsea gallery, and the incredible artists that we serve.

Left: Valerie Hammond, curated by Kiki Smith, 'Kiki', 2005, transfer, pencil, glass beads, thread and wax on paper, 20" x 16 1/2". Courtesy of E. Elizabeth Peters and Sophie Peters-Wilson.





Stephen Andrews, curated by Atom Egoyan, 'Friendly Fire (A BBC Cameraman Also Received Minor Injuries But Continued to Film With His Blood Dripping on the Lens)', 2003, crayon rubbing on parchment, 19" x 24". Collection of Salah Bachir.



Juan Gomez, curated by Vincent Katz, '040472', 2004, Oil on canvas, 54" x 44".



Thomas Ashcraft, curated by Bruce Nauman,  
Installation view at CUE Art Foundation, 2005,  
Mixed media (both images).



Phranc, curated by Ann Magnuson,  
'Lifejacket', 2006, craft paper, acrylic,  
cardboard, thread, 36" x 17" x 6".

## Major milestones of CUE's first five years:

**54** solo artist exhibitions and catalogues, curated by **54** artists, writers, curators and scholars. **121** Joan Mitchell Foundation MFA Grant recipients exhibited. **24** studio residencies. Internships and arts education programs for **600** public school students. **17** published essays written by young art critics. **200,000+** visitors to the CUE gallery. **200,000+** visitors to the CUE website. **3,000+** artists attending **53** professional development workshops. **77** artists performed for more than **1,000** attendees of **39** words + music events.

## We give artists their CUE to take center stage

CUE Art Foundation is a non-profit forum for under-recognized contemporary artists. We provide solo exhibitions and residencies for visual artists, arts education programs for artists and students, and interdisciplinary arts events for public audiences at our 4,500 square-foot storefront venue in New York's Chelsea arts district.

One of CUE's most singular qualities is its pluralistic process. Solo exhibition artists are chosen by curators from across the country. These curators are selected by CUE's rotating Curatorial Advisory Council. Resident artists are selected by a rotating panel of former studio residents. By including many voices in the selection process, CUE ensures that we provide a platform for a diverse range of voices and viewpoints. Following is an overview of CUE's program areas:

### Exhibitions and events

- Solo artist exhibitions with catalogues
- Free literary and music programs
- Exhibitions in partnership with the Joan Mitchell Foundation

### Resources and education

- Professional development seminars for artists
- Art programs for middle and high school students
- Internships for high school and college students
- Mentoring young art critics and publishing their work



CUE Artist Tina Girouard, curated by Susan Rothenberg, 'Classroom (Dedicated to Y.G.)', roofing, lattice, flooring, paneling. 8' x 8' x 8'. 2004.

Having been told by James Drake about CUE, and then being invited to choose an artist who has been unaffiliated with a New York gallery, it was no big leap to think of Tina Girouard.  
– Susan Rothenberg

## CUE supports artists at multiple stages of their careers

CUE's programs and resources frequently connect artists and audiences of different generations and artistic disciplines and provide them with a comprehensive set of resources:

### School-age arts education

CUE works with middle and high school students throughout New York City to expose them to the arts and engage them in the act of making their own work. CUE also gives many high school students their first artistic experience with the behind-the-scenes activities of the art world.

### Early career artist resources

A number of CUE's exhibitions feature talented early career artists, however, an equally important level of support for young artists comes from CUE's efforts to help them strengthen their careers. CUE's professional development workshops and seminars give artists practical information and advice on career topics such as how to manage finances, information on copyright law, how to find gallery representation and more.

To give artists the opportunity to make work in Chelsea, CUE offers private, ten-week studio residencies to five artists per year. CUE also partners with other arts institutions to provide space and support for programs that align with our mission, such as the Joan Mitchell Foundation's annual MFA Grant Recipient Exhibition and the Young Art Critic Mentoring Program in partnership with the International Association of Art Critics (AICA).



A New York middle school student participates in CUE's Modern ArtWorks Program.

### Mid and late career artist support

Several of CUE's professional development workshops are designed for the artist with an established career. These include workshop topics for artists who are educators, current trends in art criticism, and seminars on archiving and documenting a broad collection of work. CUE's rotating roster of invited curators select artists for exhibitions at CUE based on their knowledge of an artist who is long overdue for recognition. By offering a degree of exposure comparable to the commercial art venues nearby, CUE can provide an artist with the tipping point that expands their career.

The artists participating in CUE's exhibition and residency programs are chosen by their peers, and a rotating group of curators from across North America, who, in turn, were selected by CUE's Curatorial Advisory Council. This process ensures that CUE consistently offers diverse artistic viewpoints. CUE's commitment to the artists we serve is long-term. Our artists form a fellowship who return to CUE for additional support in more than one program area, and who continue to engage with CUE in creative discussions and artistic activities. CUE's artist fellows also participate in volunteer activities that help their peers and young artists develop creative and professional skills.



Artists attending a professional development workshop at CUE held in partnership with NYFA.



## A universe of CUE artist stories

Each artist that comes to CUE brings the story of their life in art. These stories mingle in our community to generate new encounters that inspire and astonish us every day. In all of these tales, a shared theme comes through: CUE brings together people who see art as a way of life. Art is the activity that allows us to wake up every day and see the world with fresh eyes.

### Thaddeus Mosely and the art of an encounter

Thaddeus Mosely created his sculpture, *Trane to Crane*, during a time when he was reading the poetry of Stephen Crane and listening to John Coltrane. The wood sculpture perfectly fuses the conflicting physicality of Crane and the spirituality of Coltrane.

Equally oppositional was Thaddeus' first New York solo show at CUE. The spacious CUE gallery gave his work "space and air to breathe" in an otherwise confining urban setting. A chance meeting put Thaddeus in contact with Tom Sokolowski, the Director of the Andy Warhol Museum—not in Pittsburgh where they both live, but on Tenth Avenue the day of his opening. The impromptu meeting gave Thaddeus the opportunity to invite Tom to see his latest work at CUE. Thaddeus also remembers when teachers from West Virginia and Baltimore sent him photos of young students visiting the exhibition, and he recalls another gallery visitor who exclaimed that one of his pieces depicted the devil (to which he congenially replied, "it is abstract.") For Thaddeus, the inanimate materials he uses have a life of their own that he must get to know in order to generate the themes of his work.

Left: Artist Thaddeus Mosley, curated by Nathaniel Mackey, stands with a sculpture from his 2004 solo exhibition at CUE.



Richard Allen Morris', curated by Siri Hustvedt, detail of 'Fishing', acrylic on cardboard, 1981, (left); and 'My Brain', acrylic on canvas, 1974 (right).



### Sea change for Richard Allen Morris

Painter Richard Allen Morris' studio is filled with a lifetime of work. At 73, Morris paints images that brace the border between abstraction and representation in exhilarating ways. A splattering of paint becomes a tumbleweed. The tumbleweed becomes a forcefield. The forcefield becomes the necessary glue for geometric shapes and fragments of language. It's all in Morris' plan to make every moment an act of necessity.

When Siri Hustvedt selected Morris to exhibit at CUE in 2004, he had never had a solo show outside of California and had not exhibited work in New York in 40 years. Morris was also enduring the strain of life with a very low income. Despite his low public exposure, many painters on both coasts know him well. As John Baldessari points out, "[Morris] is a painter's painter, admired by other artists but unknown to a wider audience." Much changed following Morris' solo show at CUE. He has sold enough work to afford a more comfortable life, and he was recently given a major retrospective at the San Diego Museum of Contemporary Art and the Museum Haus Lange in Krefeld, Germany. A comprehensive catalogue of Morris' work accompanied the exhibition.

### Gary Monroe's unsung images

Mid-career Artist Gary Monroe converted from abstraction to realism, capturing the figurative fervor of Appalachian Serpent Handlers in the Holiness churches. What Monroe meant to be a brief project, consumed him for several years. Eleanor Heartney had seen one work of Gary's in a mid-south regional show and was so taken by it that she was inspired to visit him in Knoxville, TN and offer him an exhibition at CUE. Without the foundation of classical training, Gary incorporates Renaissance composition, symbolism and technical agility to capture themes of passion and devotion evocative of 16<sup>th</sup> century art in present-day, marginal towns of Appalachia. Like the snake handlers he so deftly captures, Gary is immune to the aspects of the art industry that tend to ex-communicate artists focused on the spiritual or religious without irony or criticism. At CUE, Gary found zealous support for his unorthodox icons.

### Karen Tam's FantAsia

"He who throws dirt is losing ground," reads the slip from a fortune cookie. An unremarkable scenario, except for the fact that fortune cookies are not inherently Chinese. Rather, they are Chinese American confections for Western culture. Selected by Curator Mary Jane Jacob, Artist Karen Tam deconstructs the visual slang used to express what, as she puts it, "appeals to the Western perception of the Chinese." Karen describes her installations as "working with the (mis)communications of cultural identity and authenticity."

At CUE, Karen's reproduction of a kitsch Chinese home attracted a lot of attention, including visits from curators, an interview by *The World Journal* (North America's largest Chinese American newspaper) and an event in Karen's honor hosted by the cultural delegation of Québec. Part of the strength of Karen's work comes from her personal connection to, and love for, Chinese American culture. Karen's appropriation of Chinese kitsch re-empowers her own marginalized Chinese American identity. As Confucius once said, "I hear and I forget. I see and I remember. I do and I understand."



Gary Monroe, curated by Eleanor Heartney, detail of 'The Anointing of Miss Hopi', chalk and charcoal on paper, 1999.



Exhibition Artist Karen Tam, curated by Mary Jane Jacob, greets visitors in her Chinese kitsch inspired installation for CUE, 2007.

### Phyllis Goldberg's late-career renaissance

In Phyllis Goldberg's recent untitled series of paintings exhibited at CUE, black and yellow forms refuse to stay within the confines of the square canvas. These paintings, like her, resist absorption into the mass media of the art world. In current market-driven times, many artists believe not having a solo show by their thirties is a career breaker, but Phyllis chose to begin painting in her sixties.

Now 83 years old, Phyllis is still expanding her own boundaries by exploring unexpected relationships between visual mediums, participating in numerous artist residencies, and collaborating with other artists. Phyllis came to CUE via Jack Pierson, who met her by a chance encounter in the lobby of her apartment building. With great grace, beauty and poetry Phyllis rebels against convention, and her life and work fell perfectly into the CUE universe.

Right: Artist Phyllis Goldberg, curated by Jack Pierson, viewing her exhibition in the CUE gallery.





### Mark Turgeon keeps Manhattan

During Artist Mark Turgeon's boisterous CUE opening, he didn't miss a beat when asked his advice for a young artist. "The best studio is in your head," he replied. Working and living in his Broome street studio apartment since the 1980s, Turgeon believes everything an artist needs to develop their ideas lies within their experiences – the narratives they create and observe.

Mark was planning to move to Connecticut when his longtime friend and fellow artist, Nicole Eisenman, selected him for a solo show at CUE. She encouraged him to stay in New York because "something good was going to happen." Nicole describes the labyrinth of conceptual prose in Mark's work as both beautiful and seductive... filled with emotion and symbolism.

Mark distinguishes his collaboration with CUE as engaging and inspired, a welcome change from some traditional galleries that only see the artist and his or her work as a potential sale. For his exhibition at CUE, Mark extended his political reflections into a series of soccer jerseys transformed into cross-cultural narratives. The jersey for Argentina was dedicated to the victims who vanished during military dictatorships in Latin America. Laurel Reuter, curator of the traveling exhibition on that very subject, *The Disappeared (Los Desaparecidos)*, saw Mark's work and asked to wear the jersey at the show's next opening in New Mexico. Mark immediately agreed and in its place on the wall of the gallery drew the outline of the missing jersey, thus creating an even more profound tribute to the disappeared victims.

**I was ready and it was time to get my work out, but where and how was an obstacle. CUE's offer came just when I needed it most.**

**– Mark Turgeon**

Right: Mark Turgeon, curated by Nicole Eisenman, demonstrates his painting techniques to students from CUE's Modern ArtWorks Program.

## An open forum for art activity in New York



## Planning the next three years

CUE was established in 2003 with a commitment from its founders to make a positive impact in the world of art by supporting artists' activities and their professional careers. As a testament to our growing place in New York's artistic community, CUE has received significant funding and support from the National Endowment for the Arts, the Andy Warhol Foundation for the Visual Arts, The Joan Mitchell Foundation, the Pollock-Krasner Foundation and the Greenwall Foundation, just to name a few. CUE is also honored to be among the first group of multi-year grant recipients under New York City's expanded Cultural Development Fund.

In 2008, CUE will complete a new business plan to make our programs and services for artists better, stronger and lasting. Here are our major three year goals:

1. Providing the highest quality programs and services to artists.
2. Strengthening CUE's education programs for artists and students.
3. Meeting CUE's need for a permanent gallery and workspace.
4. Helping artists, alumni, partners and supporters experience new art activity.
5. Building a sustainable funding structure for CUE's programs and operations.

## Join CUE's Founder's Circle with a gift of \$10,000 or more

CUE's original founders are committed to making a permanent legacy for under-recognized artists in New York City. Their goal is to sustain CUE as a gem among mid-sized cultural institutions by fostering the spirit of the artist as a work-in-process. To make this happen, CUE has set an ambitious, yet critical financial goal.

**CUE's 2008-2009 goal is to raise \$345,000 in new funds:**

### **\$116,000 from individuals**

- 4-6 Founder's Circle gifts totaling \$90,000.
- 6-12 gifts from lower-tiers totaling \$26,000.

### **\$229,000 from grants and sponsors**

- New gifts from business sponsorships totaling \$83,000.
- New foundation and government grants totaling \$146,000.

The first step to building this level of support must come from a core circle of supporters who believe in CUE and its ability to achieve its goals. CUE needs your intellectual and financial capital. We need your passionate ideas and limitless vision. To lead the way, we request your gift as a challenge and endorsement that will inspire others to follow. Together, we have the vision, tools, community and resources needed to help emerging artists thrive in New York City.



Jim Long, curated by Rackstraw Downes, 'For Jagannatha Working Drawing 1', Oil on mylar, 13" diameter, 1993-2003.

## CUE leadership and staff

### Board of Directors

**Thomas K.Y. Hsu**, president  
**Brian D. Starer**, vice president  
**Thomas G. Devine**, treasurer  
**Gregory Amenoff**  
**Theodore S. Berger**  
**Patricia Caesar**

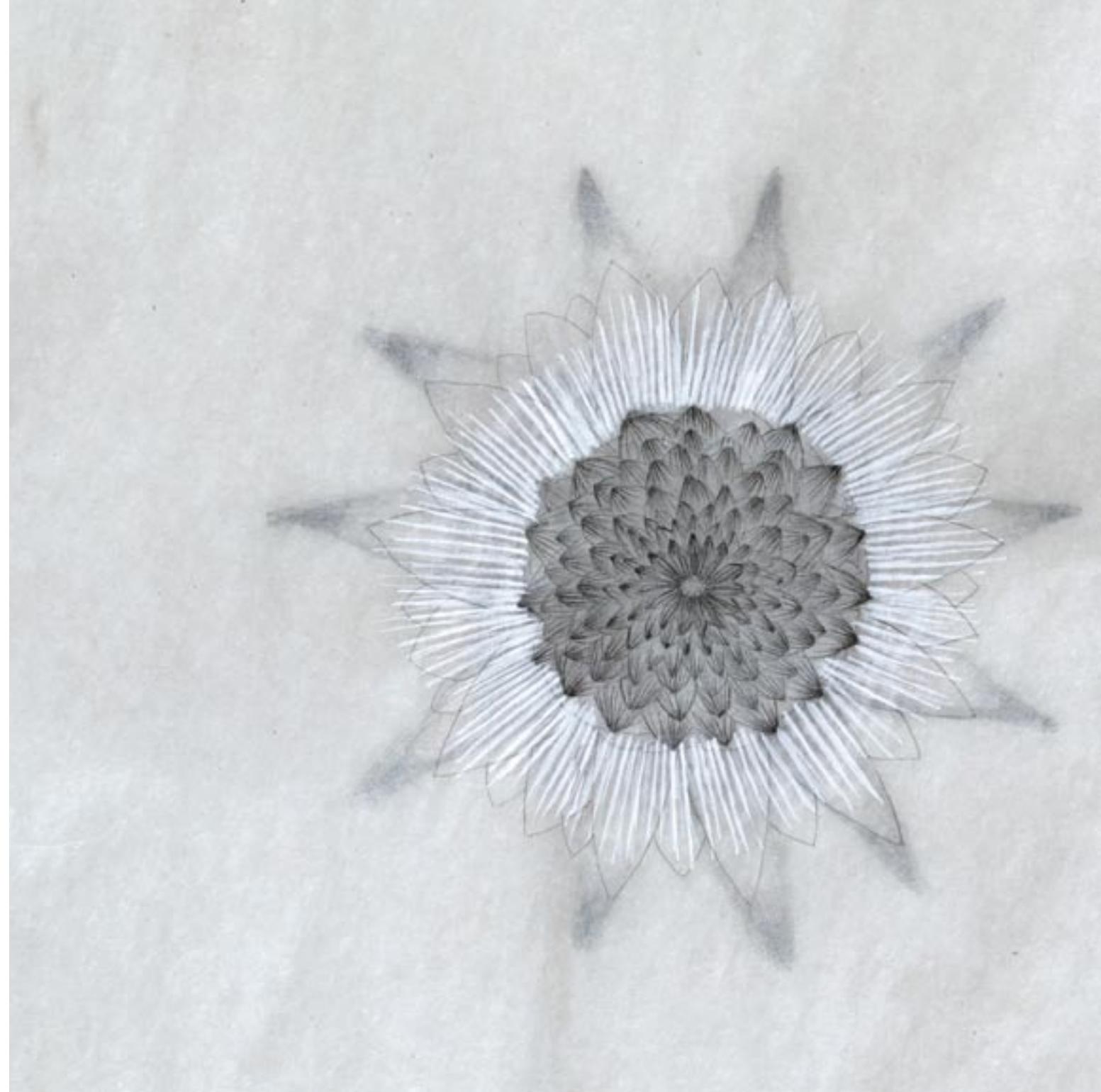
### 2007–2008 Curatorial Advisory Council

**Gregory Amenoff**, curator governor, painter, chair of Visual Arts Division, Columbia University, New York, NY; **Bill Berkson**, poet, critic, teacher and curator, San Francisco, CA; **Deborah Kass**, painter, New York, NY; **Irving Sandler**, critic and art historian, New York, NY; **Michelle Grabner**, artist, writer, and curator, Oak Park, IL; **William Corbett**, poet, memoirist, art critic and essayist, Boston, MA; **Kris Kuramitsu**, independent curator and consultant, Los Angeles, CA; **Jonathan Lethem**, author, Brooklyn, NY; **Lari Pittman**, painter, teacher, Los Angeles, CA; **Marjorie Welish**, artist, critic and poet, New York, NY.

### Staff

**Jeremy Adams**, executive director; **Beatrice Wolert-Weese**, programs director; **Bryan Markovitz**, director of development; **Ryan White**, programs assistant; **Talia Spetter**, development assistant; **William Bolton**, preparator

Right: Valerie Hammond, curated by Kiki Smith, detail of 'Pile of Woe #1 (For Constance)', pencil and gouache on gampi paper, 2006.



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under-recognized artists and compelling  
encounters for audiences.**

**C U E**  
ART FOUNDATION

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