

## **A BIT OF MATTER: *The MoMA PS1 Archives 1976–2000***

Organized by Peter Eleey, Chief Curator, MoMA PS1; Oliver Shultz, Curatorial Assistant, MoMA PS1; and Jonathan Lill, Leon Levy Foundation Project Manager, The Museum of Modern Art.

MoMA PS1

April 9–September 10, 2017

<https://www.moma.org/calendar/exhibitions/3831>

### **Checklist**

The following list reproduces the final version of the case labels and labels for items displayed on the exhibition walls.

### **Front Room**

#### **Wall Case 1**

In the Spring of 1975, Alanna Heiss and the Institute for Art and Urban Resources learned that Public School No. 1 in Long Island City, Queens was vacant and potentially available for reclamation. Built in 1892, the school had been closed in 1963 due to declining enrolment. After using it as cold storage for over a decade, in 1975 the city planned to auction the derelict building, which would almost certainly have led to its demolition. Instead, Heiss was able to secure a lease that enabled her to begin using the building as artist's studios and exhibition space for a nominal cost. Though MoMA PS1 is a private non-profit organization, the building continues to be owned by the City of New York to this day.

*Unless otherwise indicated, all items are from the MoMA PS1 Archives. Folder numbers are shown in brackets.*

1. Press release for the opening of P.S. 1 and *Rooms*, June 9, 1976 [I.A.48]
2. School pin (1929) and student autograph album (1945) from P.S. 1 when it was still a public school [IX.G.1]
3. First and last page of the original lease for P.S.1 April 22, 1976 [IX.E.1]

Once the lease was signed, the Institute spent 47 days cleaning, repairing the building, and selecting artists for the inaugural exhibition. During this time, artists inhabited every available space in the crumbling structure and installed their own work throughout.

4. Early press release for "Project Studios One," ca. 1976 [The Museum of Modern Art Library]
5. Invitation and RSVP envelope to the P.S.1 Prom, 1976 [II.B.3, VIII.B.1]
6. Views of Lawrence Weiner's A BIT OF MATTER AND A LITTLE BIT MORE (1976) from the *Rooms* exhibition catalogue, 1977. Collection of MoMA PS1
7. Exhibition catalogue for *Rooms*, 1977. Collection of MoMA PS1

While the exhibition took place in June of 1976, the catalogue was not published until the following year. Many of the installations from the exhibition remained on view during this time, and a handful continue to exist even today as permanent features of MoMA PS1's architecture.

8. View of Forrest W. Myer's courtyard installation *Searchlight Sculpture* (1976) from *Rooms* [II.A.1460]
9. Draft floorplans for *Rooms* with list of artists to be included by location, 1976 [I.A.48]
10. Louise Lawler helping to install Daniel Buren's work, *Between & Through & Space & Light* (1976) from the *Rooms* exhibition catalog, 1977. Collection of MoMA PS1

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11. Gordon Matta-Clark installing his work, *Doors, Floors, Doors* (1976) from the *Rooms* exhibition catalog, 1977. Collection of MoMA PS1

Alanna Heiss and Matta-Clark shared an interest in the disused architecture of 1970s New York and collaborated often during this period, most famously for an exhibition beneath the Brooklyn Bridge in 1971. Heiss recalls how she and Matta-Clark discovered P.S.1 together. He initially proposed creating a massive series of structural cuts into the building that would have rendered it essentially useless. Though the piece was never realized, for the *Rooms* exhibition Matta-Clark instead created a vertically-aligned series of rectangular cuts through all three floors of P.S.1. Each cut derived its dimensions from the adjacent classroom doorways.

12. Daniel Buren's description of his work *Between & Through & Space & Light*, for the *Rooms* exhibition, 1976 [I.A.48]

13. View of John Baldessari with his installation for *Rooms* from the catalog for the exhibition, 1977. Collection of MoMA PS1

14. View of Robert Grosvenor installing his work for *Rooms* from the catalog for the exhibition, 1977. Collection of MoMA PS1

15. View of Jennifer Bartlett installing her work for *Rooms* from the catalog for the exhibition, 1977. Collection of MoMA PS1

16. Copy of Gregory Battcock's article "Noblesse Oblige" from *The Soho Weekly News*, June 17, 1976 [II.A.78]

### **Wall Case 2**

To celebrate the opening of *Rooms*, P.S.1 staged a "Prom" in which guests were bused in from Manhattan. The event featured a contest for the "Prom King and Queen." Collectors Herb and Dorothy Vogel, who had been the subject of an exhibition that Heiss staged at The Clocktower Gallery the previous year, won the honor. The music was provided by a high school concert band and the after-party was held at the Ansonia Hotel pool in midtown Manhattan with music by artist Max Neuhaus.

While some installations from *Rooms* remained in place through 1977—a few exist today as permanent features of MoMA PS1's building, including works by Richard Artschwager, Alan Saret, and Richard Serra—by this time P.S. 1 was establishing a hectic exhibition schedule of large group exhibitions, solo shows, and performances. Highlights from this period include solo exhibitions of artists who participated in *Rooms*, including Robert Ryman and Richard Nonas (both 1977), the group exhibition *A Painting Show* (1977), *Hermetic Aspects of Contemporary Art* (1978), and *A Great Big Drawing Show* (1979), as well as a building-wide series of projects and installations dealing with sound (1979).

1. View of Colette in her attic performance *David's Wraith* (1976) from the *Rooms* exhibition catalog, 1977. Collection of MoMA PS1

2. Scott Burton's *Closet Installation* (1976) from the *Rooms* exhibition. Photograph by Jonathan Dent, 1976 [II.A.83]

3. October 1976 issue of *Artforum* [II.B.6]

The review of the exhibition by Nancy Foote was titled "The Apotheosis of the Crummy Space."

4. View of Carl Andre's courtyard installation, *Lament for the Children* (1976), from the *Rooms* exhibition catalogue, 1977. Collection of MoMA PS1

5. Group photograph of all 78 artists who participated in *Rooms* as well as P.S.1 staff, taken in 1976 and published in the exhibition catalogue, 1977. Collection of MoMA PS1

6. View of Fred Sandback's *Untitled* (1976) from the *Rooms* exhibition catalog, 1977. Collection of MoMA PS1

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7. View of P.S.1 from the parking lot (now the courtyard). Photographer unknown, ca. 1976 [VIII.I.8]

8. Letter from Fred Sandback to Alanna Heiss regarding his participation in New York *Avant-Garde/Works and Projects of the Seventies*, August 16, 1977 [I.A.75]

9. Poster for the exhibition *Richard Nonas: Montezuma's Breakfast*, 1977 [II.A.99]

10. Postcard for a P.S.1 solo exhibition of the work of Robert Ryman, 1977 [I.A.78]

For his 1977 exhibition at P.S.1—the first to go on view after *Rooms*—Ryman's pristine monochrome paintings were installed in P.S. 1's basement inside the still-functional coal room. The white pigmentation of Ryman's work must have provided a striking contrast to the dinginess and filth of the coal room.

11. Postcard for the exhibition *A Painting Show*, 1977. The Museum of Modern Art Library

In a moment where Minimalism and post-minimal art held sway over avant-garde taste in New York, Heiss maintained a longstanding commitment to representation and figurative painting.

12. Instructions to artists on cooperative installation for the exhibition *A Painting Show*, March 18, 1977 [I.A.92]

13. Letter from Lynn Hershman to *The Soho Weekly News*, February 26, 1977 [VII.A.3]

Alanna Heiss worked with Lynn Hershman several times during the 1970s, including for *Rooms* as well as for an installation in the windows of the Bonwit Teller department store on 5th Avenue in Manhattan. In her letter, Hershman rebuts an article by Corinne Robin, which accused P.S. 1 of elitism and exclusivity.

14. Draft exhibition and performance schedules for 1977 through 1979 at P.S. 1 and the Clocktower Gallery [I.A.70]

15. Photograph of Judith Shea wearing an artwork-cum-flyer that served as her contribution to the series of publications *New Urban Landscapes*. Photograph by Jonathan Dent, ca. 1977 [II.A.73]

16. Examples of "Postcard Studios One," a series of eight publications showing views of current exhibitions, ca. 1979. Collection of MoMA PS1

17. Working list of artists to include in New York *Avant-Garde/Works and Projects of the Seventies*, 1977 [I.A.108]

18. Copy of a letter from Alanna Heiss to Gordon Matta-Clark discussing a proposed work for an unspecified exhibition, June 12, 1978 [VII.A.7]

Heiss sent this letter to Matta-Clark in response to one of the last proposals for a building cut that he would create. The letter is dated June 12th; Matta-Clark died of pancreatic cancer less than three months later, on August 27, 1978, at the age of 35. The proposed work was never realized. Because Matta-Clark's cuts were almost all made in derelict structures slated for demolition, today MoMA PS1 is the only extant building that once contained one of his "an-architectural" interventions.

### **Wall Case 3**

1. Letter from Yvonne Rainer recommending Jenny Holzer for inclusion in a Special Projects exhibition, October 20, 1977 [I.A.73]

2. Postcard for Jenny Holzer's participation in *Special Projects*, 1977. The Museum of Modern Art Library

3. Hand-drawn flyer for Winter 1978 programs, highlighting exhibitions of work by Ida Applebroog, Manny Farber, and Patricia Patterson, 1978. The Museum of Modern Art Library

4. Postcard for the exhibition *Another Aspect of Pop Art*, 1978. The Museum of Modern Art Library

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5. Proposal by Thomas Shannon for *Indoor/Outdoor Sculpture Show*, 1978 [I.A.182]
6. Postcard for the exhibition *Indoor/Outdoor Sculpture Show*, 1978 [II.A.119]
7. "Refrigerator calendars" containing exhibition schedules for P.S. 1 and The Clocktower Gallery for fall, early and late winter, 1978–1979 [II.B.3]
8. Draft list of artists participating in *A Great Big Drawing Show*, 1979 [I.A.70]
9. Two views of the sculpture raffle installation showing works by Carl Andre, Lynda Benglis, and John Chamberlain. Photographs by Gianfranco Gorgoni, 1978 [II.B.3, II.D.8]
10. Invitation to the P.S.1 sculpture raffle fundraiser, 1978. The Museum of Modern Art Library

In order to raise funds for P.S.1, Heiss secured donations of three artworks by Carl Andre, Lynda Benglis, and John Chamberlain to be raffled off. Andre's sculpture was made from leftover blocks from his installation for *Rooms*. The dealer Virginia Dwan shot a video of him creating the piece in one of P.S.1's classrooms, which is included as part of this exhibition. The winner of the raffle was Margot Leavin, who ultimately donated Andre's piece to the Newport Museum of Art (now the Orange County Museum of Art). When Alanna Heiss returned in the Summer of 2016 to curate *FORTY*, a celebration of PS1's fortieth anniversary, she borrowed the work and re-installed it in the building once again.

11. Poem and concept for Hiroshi Kariya's sound installation in *Special Projects: Sound*, August 13, 1979 [I.A.305]
  12. View of Vito Acconci's *Decoy for Birds and People* installed for *Special Projects: Sound*. Photographer unknown, 1979 [II.A.22]
- Acconci, who participated in *Rooms* and showed his work frequently at P.S.1 throughout its history, installed this piece on the south side of P.S.1 facing Jackson Avenue. The work consisted of a series of empty birdcages dangling from ladders protruding out from the windows of the building.
13. Floor plan by William Hellermann for his installation in *Special Projects: Sound*, 1979 [I.A.313]
  14. Curatorial notes by Peter Frank for the exhibition *Sound*, 1979 [I.A.357]
  15. Letter from Nancy Holt to P.S.1 curator Per Jensen regarding her installation in *Special Projects: Sound*, August 18, 1979 [I.A.315]
  16. Invitation card to a reception in honor of Joseph Beuys held at P.S.1, 1979. Collection of MoMA PS1

### **Wall Case 4**

1. Contact sheet of an unidentified P.S. 1 opening showing images of New York City Mayor Ed Koch and guests arriving by public bus, ca. 1980 [II.A.300]

Heiss was a talented administrator and a savvy political agent, negotiating key relationships with figures across various governmental agencies, both local and national. Grants from the City of New York's Department of Cultural Affairs, the Municipal Arts Society of New York, and the National Endowment for the Arts were instrumental to her success during the early years of the institution. Heiss's robust network of political connections is evident in the frequent appearances of NYC Mayor Ed Koch at P.S.1 throughout the early 1980s.

2. Contact sheet of views from the exhibition *Afro-American Abstraction*, curated by April Kingsley. Photographer unknown, 1980 [II.A.300]

During the early 1980s, P.S.1 staged a series of exhibitions that prefigured many of the concerns that would only become widespread in the art world in succeeding decades. One of the most significant in this regard was

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April Kingsley's show, *Afro-American Abstraction*, which explored the work of a group of artists who have since become canonical figures in the post-1960s avant-garde. Many of these artists were featured in the exhibition *Now Dig This!*, which was presented at P.S.1 in 2013.

3. Photographs showing installation views of works by Senga Nengudi, Maren Hassinger, and David Hammons in the exhibition *Afro-American Abstraction*. Photographer unknown, 1980 [II.A.246]

4. Notes on artworks and participants in *West/East: First Generation Environmental Sculptures*, October 4, 1981 [I.A.490]

5. Letter from Alanna Heiss to Dr. Count Giuseppe Panza di Biumo regarding James Turrell and the planned exhibition *West/East*, ca. 1979 [VIII.I.31]

Heiss first visited Panza di Biumo at his villa in Varese, Italy, in 1975. There, she was deeply inspired by his important collection of minimalist art, especially a work by James Turrell that consisted of a square cut in the ceiling of a room that opened onto an unobstructed view of the sky. This was Turrell's first Skyspace. After seeing it, Heiss commissioned Turrell to create one at P.S.1 as part of *West/East*.

6. Memo from P.S.1 staff member Gwen Darien to Alanna Heiss concerning Doug Wheeler's contribution to *West/East*, ca. 1980 [I.A.490]

For his contribution to the exhibition, Doug Wheeler initially proposed cutting out one of the building's exterior walls in one of its classrooms and creating a tilted floor. Heiss and the P.S.1 staff balked at this proposal, which she later described as a "death trap." As an alternative, Wheeler suggested re-creating his original piece from *Rooms*, which consisted of an empty corner gallery painted grey and whose six windows received progressively darker tints. The first window, however, had to be removed. In 2016, Wheeler once again re-created this piece for Heiss's fortieth-anniversary exhibition, *FORTY*.

7. Letter from Michael Asher to Alanna Heiss regarding *West/East*, October 4, 1981 [I.A.490]

*West/East* was predicated on the ambitious concept of bringing West Coast minimalists to create site-specific installations at P.S. 1. The logistical difficulties and financial realities of these works were such that the institution struggled to realize them over a three-year period. A scarcity of documentation makes it difficult to determine precisely which works were installed at what time and what they ultimately looked like.

9. Letter from Merle Temkin to Linda Blumberg describing her proposed installation, June 24, 1978 [I.A.201]

In her proposal, Temkin sought to install a work in the chain-link fence that surrounded P.S.1's courtyard, which was then a parking lot. During the 1995–96 renovation, the chain link fence was removed and concrete walls were built to enclose the space and create an outdoor sculpture gallery.

10. Postcard from Merle Temkin's contribution to the *Summer 1978 Special Projects* exhibition [I.A.201]

11. Photograph of Christo's *Wrapped Floor* for the *Winter 1980–1981 Special Projects* exhibition. Photograph by Wolfgang Volz, 1980 [I.A.509]

12. Photograph of Christo's *Wrapped Floor* for the *Winter 1980–1981 Special Projects* exhibition. Photograph by Walter Mariam Uolde, 1980 [II.A.287]

Christo was for many years a member of P.S.1's board of directors and, along with such figures as Robert Rauschenberg, a key supporter of the museum. In 1980, he staged one of his signature interventions at P.S.1, "wrapping" the 3rd-floor auditorium gallery.

13. Proposal by Maura Sheehan for a contribution to *Outdoor Sculpture Show* (April 27–June 15, 1980), 1980 [I.A.455]

The proposed work was to be located at the triangle in front of MoMA PS1's current main entrance, which is today a small park. The building in the background has remained largely unchanged.

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### Wall Case 5

1. Advertisement from an unknown publication for the exhibition *New York/New Wave*, curated by Diego Cortez, 1981 [II.A.298]

2. Installation view of the exhibition *New York/New Wave*. Photographer unknown, 1981 [II.A.298]

This photograph shows the names of artists whose work was shown on a monitor embedded in the gallery wall. All of the labels for the exhibition were handwritten in pencil by Jean-Michel Basquiat, who also exhibited his own works elsewhere in the galleries. The exhibition, the first in which he showed his art in a museum context and used his own name instead of his graffiti tag "Samo," helped launch Basquiat's career.

3. Installation view of the exhibition *New York/New Wave*, showing work by Keith Haring and others. Photograph by Helaine Messer, 1981 [II.A.288]

4. Letter from Lawrence Weiner to P.S.1. program director Ronald Lynch discussing an early proposal for his contribution to the exhibition *Special Projects (Fall 1981)*, July 27, 1981 [I.A.610]

By all indications, the proposed project on the roof of P.S.1 described in this letter was never realized. Instead, Weiner created *Arranged as [To] (1981)*, a mural on the ceiling of the museum's third-floor auditorium space.

5. Installation view of a floor sculpture by Barry Le Va from *Special Projects (Winter 1982)*. Photograph by Ivan Della Tana, 1982 [II.A.334]

A fragment of Lawrence Weiner's ceiling mural *Arranged as [to] (1981)*, which was still on view from the previous season's *Special Projects* exhibition, is visible above Le Va's sculpture. In 2016, Alanna Heiss invited Weiner to reprise his work on the tin ceiling of one of the second floor galleries. Recalling the juxtaposition between his mural and Barry Le Va's floor sculptures in 1980, Heiss invited Le Va to install a work beneath the newly recreated mural.

6. Hand-colored postcard for the exhibition *The Wild Art Show*, curated by Faith Ringgold, 1982 [I.A.652]

7. Faith Ringgold's description of the exhibition *The Wild Art Show* and invitation to participate, December 17, 1981 [I.A.652]

At P.S.1, artists often acted in the role of curators. The painter Faith Ringgold organized this exhibition in one of the museum's second floor galleries. It explored questions of emotions and affect in an important precursor to concerns that would come to occupy artists in later decades.

8. Letter from Keith Sonnier to Alanna Heiss concerning an exhibition proposal, April 27, 1981 [VII.A.12]

Although he belonged to an older generation of artists than many of members of the core community that had formed around P.S.1 in the late 1970s, Sonnier was an important supporter of Heiss and the institution. Although in this letter he expresses reservations about staging a solo exhibition of his work, two years later he would in fact do just this. The catalogue from that exhibition is included alongside the letter.

9. Catalogue for the exhibition *Keith Sonnier: Act and Habit*, 1983. Collection of MoMA PS1

10. Curatorial statement from Carol Squiers for the exhibition *Photography: Multiple Choice*, 1983. The Museum of Modern Art Library

11. Catalogue for the exhibition *Critical Perspectives: Curators and Artists*, 1982. Collection of MoMA PS1

12. Catalogue for the exhibition *Underknown*, curated by Henry Geldzahler, 1984. Collection of MoMA PS1

13. Pamphlet for the exhibition *Expressions: New Art from Germany*, 1983. The Museum of Modern Art Library

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14. Installation view of *Timeline: A Chronicle of U.S. Intervention in Central and Latin America*, curated by Group Material, 1983 [I.A.822]

15. Proposal from the collective Group Material for their exhibition *Timeline: A Chronicle of U.S. Intervention in Central and Latin America*, 1984 [I.A.822]

The collective Group Material was founded in 1979 and its members included artists Julie Ault, Doug Ashford, Felix Gonzalez-Torres, Mundy McLaughlin, and Tim Rollins. This proposal for an exhibition exploring the history of American military intervention in Latin America, which included works by a broad range of artists, was written by Tim Rollins. The show went on view at P.S.1 later that year.

16. Installation sketch for *Timeline: A Chronicle of U.S. Intervention in Central and Latin America*, curated by Group Material, 1983 [I.A.822]

17. Page from the catalogue of Winter exhibitions at P.S.1, featuring *Salvaged: Altered Everyday Objects*, curated by Thomas Finkelppearl, 1984. Collection of MoMA PS1

18. View of TODT's installation in *Salvaged: Altered Everyday Objects*. Photographer unknown, 1984 [II.A.409]

### **Wall Case 6**

1. Pamphlet for Spring 1985 exhibitions at P.S.1. The Museum of Modern Art Library

2. View of the high school marching band The Warriors in the P.S.1 courtyard as part of *Spring Dance Series* (1985): Dance and Popular Culture. Photograph by Tom Brazil, 1985 [II.A.564]

3. Postcard for the exhibition *Film (Winter 1985)*, featuring works by Su Friedrich, Hollis Frampton, and Jeffrey Skoller, among others, 1985. The Museum of Modern Art Library

4. Staff meeting minutes discussing the exhibition *The Knot: Arte Povera at P.S. 1*, June 17, 1985 [II.A.577]

Funded through partnerships with Fiat and the Accademia Gallery in Venice, *The Knot* was by far the most ambitious exhibition that P.S.1 had undertaken in its nearly decade-long history. It featured work by artists Giovanni Anselmo, Alighiero Boetti, Pier Paolo Calzolari, Luciano Fabro, Jannis Kounellis, Mario Merz, Marisa Merz, Giulio Paolini, Pino Pascali, Michelangelo Pistoletto, and Gilerto Zorio. The exhibition occupied the entirety of P.S.1's massive building and played a major role in introducing Arte Povera, the Italian post-minimalist movement, to an American audience.

5. Page from *Galleries* magazine featuring Giuseppe Penone installation in *The Knot*, 1985 [II.A.584]

6. Copy of handwritten notes for the installation of Giuseppe Penone's work for *The Knot*, c. 1985 [II.A.986]

7. Telex from Pieranna Cavalchini regarding the P.S. 1 exhibition *The Knot: Arte Povera at P.S.1*, c. 1985 [I.A.1009]

8. Letter from curator Germano Celant to P.S. 1 staff thanking them for their work on *The Knot*, 1985 [I.A.1020]

The Knot was organized by Germano Celant, the Italian curator who coined the term "Arte Povera" to describe a particular vein of minimal and post-minimal sculpture that emerged in Italy during the 1960s. At the time of the exhibition at P.S.1, few Americans had had the opportunity to see work by these artists in person.

9. Draft of brief statements by participating artists in *The Knot* for publication in the exhibition catalogue, 1985 [II.A.584]

10. View of Jannis Kounellis' installation in *The Knot* 1985 [II.A.589]

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11. Flyer for Winter 1985 exhibitions. The Museum of Modern Art Library
12. Catalogue for the exhibition *About Place: Contemporary American Landscape*, 1986. Collection of MoMA PS1
13. Postcard of Spring 1985 exhibitions. The Museum of Modern Art Library
14. Paste-up of Stephen Westfall's article, "John McCracken at P.S. 1," from the April 1987 issue of *Art in America* [II.A.658]
15. Contact sheet with installation views of the exhibition *John McCracken: Heroic Stance, A Survey of Sculpture 1965–1986*. Photographer unknown, 1986 [II.A.658]
16. Flyer for the reopening of James Turrell's site-specific installation *Meeting*, 1986 [I.A.1155]
17. Letter from James Turrell to P.S.1 curator Ed Leffingwell, November 23, 1986 [I.A.1154]
18. Contact sheet with views of James Turrell at work on *Meeting*, 1986. Photographer unknown [I.A.1155]

Alanna Heiss first invited James Turrell to create a site-specific installation at P.S.1 for the inaugural *Rooms* exhibition in 1976. Due to constraints on time and budget, Turrell's project was not realized until four years later in conjunction with the exhibition *West/East*, which also included works by other "Light and Space" artists based in Los Angeles, including Doug Wheeler, Robert Irwin, Eric Orr, and DeWain Valentine. The first of Turrell's Skyspaces created in the United States, *Meeting* consists of a rectangular cut through the roof of one of the classrooms on the third floor of P.S.1. The space is intended to orient the viewer's perception upward and outward onto a view of unobstructed sky. Though an interior room, Turrell's work functions by complicating the division between inside and outside. This effect was aided by artificial light, which contrasted with the color of the sky and enhanced its luminosity.

While creating the work, Turrell lived in a tent inside the room. He hauled a pneumatic jackhammer up to the roof to create the cut, excavating through four feet of concrete. The original work, completed in 1980, was made with minimal resources. In 1986, with funding from private donors, Heiss invited Turrell back to renovate the space. Between 2013 and 2016, the work was once again renovated, resulting in significant changes to its appearance. Today, it remains on view at MoMA PS1.

### **Wall Case 7**

1. Catalogue of the exhibition *Juxtapositions: Recent Sculpture from England and Germany*, 1987. Collection of MoMA PS1
2. Postcard of Spring 1987 exhibitions The Museum of Modern Art Library
3. Invitation to a preview of the exhibition *Michelangelo Pistoletto: Division and Multiplication of the Mirror*, 1988

Pistoletto's work was prominently featured in the group exhibition *The Knot*, beginning a longstanding relationship between the artist and P.S.1. In 1988, Heiss invited him back for a solo exhibition. Pistoletto was one of several artists from *The Knot* that continued to show at P.S.1 over the following decades.

4. Installation view of the exhibition *Michelangelo Pistoletto: Division and Multiplication of the Mirror*. Photographer unknown, 1988 [II.A.711]
5. Catalogue for the exhibition *Franz West: Possibilities*, curated by Chris Dercon, 1989. The Museum of Modern Art Library

Organized by curator Chris Dercon, the solo exhibition of works by the influential Austrian artist Franz West took place at P.S.1 in 1989. West made a number of the works in the show—which invited physical participation from viewers—in a studio in the museum's basement. The inside cover shows West at work in the studio.



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6. Calendar listing for *Possibilities/Franz West*, 1989
  7. Flyer for Spring 1989 exhibitions at P.S.1. Collection of MoMA PS1
  8. Catalogue of the exhibition *The Drowned World: Waterworks*, 1989. Collection of MoMA PS1
  9. Contact sheet of views of the exhibition *The Drowned World* showing works by Rebecca (Becky) Howland, Helen and Newton Harrison, and others, 1989 [I.A.1384]
  10. Rebecca Howland's drawing showing her proposed contribution to the exhibition *The Drowned World*, 1988 [I.A.1371]
  11. Catalogue for the exhibition *(C)Overt: A Series of Exhibitions*, 1988. Collection of MoMA PS1
  12. View of Julia Scher's installation, *Public Travel Area (P.T.A.)* (1987), her contribution to the exhibition *(C)Overt*. Photographer unknown, 1988 [I.A.1526]
  13. Flyer for spring 1988 exhibitions [II.A.681]
  14. Catalogue for the exhibition *Brazil Projects*, 1988. Collection of MoMA PS1
- P.S.1 staged a series of exhibitions exploring a range of different international contexts throughout the 1980s, perhaps most significant of which was *Brazil Projects*. Seeking to come to terms with the distinctive strains of modernism that defined Brazilian art in the later half of the twentieth century, the exhibition featured a range of artists from Brazil as well as some from elsewhere, such as Nam June Paik. A photograph of Paik's installation from the exhibition is shown here alongside the catalogue. Among the Brazilian artists included in the exhibition were Hélio Oiticica, Cildo Meireles, and Lygia Clark.
15. Installation view of Nam June Paik's sculpture, *Brazil 22nd Century* (1988), installed in the hallway of P.S.1 as part of the exhibition *Brazil Projects*. Photograph by Nicholas Walster, 1988 [II.A.409]
  16. Letter from Nam June Paik to Alanna Heiss concerning his proposal for a group exhibition "Video-SPIN-OFFS," June 2, 1988 [VII.A.26]
- Paik was one of the artists included in *Rooms* and maintained a close relationship with Heiss thereafter. This letter, which begins by commenting on the *Brazil Projects* exhibition in which he took part, contains a proposal for an exhibition that was eventually realized as *The Periphery, Part III: Video Spin-Offs* in January 1990.
17. View of the exhibition *Forced Out: The Agony of the Refugee in Our Time*. Photographer unknown, 1990 [II.A.767]
- Over the course of the 1980s, P.S.1 supported the production of a number of politically charged exhibitions, such as Group Material's *Timeline: A Chronicle of U.S. Intervention in Central and Latin America* (1984) and Lucy Lippard's *It Was A Time for Anger* (1985). This trend continued into the 1990s with exhibitions exploring topics such as refugees and the student uprising against the Chinese government in Tiananmen Square on June 4, 1989.
18. Signed, editioned artwork by Danny Tisdale to accompany his participation in *Special Projects (Spring 1990)*. Undated [VII.B.54]
- The work includes a container of "authentic replica of Afro hair #20." The exhibition immediately preceded a major retrospective of the work of David Hammons, an artist famous for his use of real hair.
19. Flyer for spring 1990 exhibitions [II.A.777]
  20. Installation view of the exhibition *China: June 4, 1989* (1990). Photograph by Nicholas Walster, 1990 [II.A.763]

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### Wall Case 8

1. Postcard for the exhibition *David Hammons: Rousing the Rubble, 1969–1990*, 1991 [I.A.1584]

In 1991, P.S.1 curator Tom Finkelpearl organized the first and only museum retrospective of the work of David Hammons to date. Hammons became known in the 1980s for his sculptural works, drawings, and especially his performances, such as *Bliz-aard Ball Sale* (1983), in which he sold snowballs on a street corner in front of Manhattan's Cooper Union. One of the most important conceptualists working today, Hammons is famous for creating monotypes printed using his own body, and for sculptures using hair collected from barber shops in predominately African American areas of New York.

2. Contact sheet and views of David Hammons installing his exhibition *Rousing the Rubble, 1969–1990*, as well as the jazz performance that took place in the galleries during the exhibition opening. Photographs by Dawoud Bey, 1990 [II.A.794, III.A.200]

3. April 1991 issue of *Arts Magazine*, showing David Hammons's *African American Flag* (1990) hanging above the entrance to P.S.1 on its cover, 1991 [II.B.6]

When Hammons's flag was installed on P.S. 1's 21st Street façade, it was seen by some members of the community as an attack on government policies and patriotism, especially as the country was in the midst of the first Gulf War.

4. Catalogue for the exhibitions *Parallax View: New York-Köln*, 1993 Like the exhibition *Juxtapositions*, which contrasted British and German sculpture of the 1980s, *Parallax View* sought to similarly juxtapose work by New York-based artists with those living in Cologne, Germany. This strategy of organizing exhibitions around regional considerations was particularly prevalent in the 1980s and 90s, in part because it made the institution eligible for funding from foreign governments and organizations.

5. Catalogue for the exhibition *Magdalena Abakanowicz: War Games*, 1993. Collection of MoMA PS1

6. Letter from the Guerrilla Girls to Alanna Heiss concerning the exhibition *Out of Site* (1990), December 15, 1990 [VII.A.40]

The Guerrilla Girls' criticism overlooks the fact that installation locations were chosen by the artists. The exhibition also had such an extended development that many female (and male) artists originally selected for the show had to withdraw.

7. Views of installations by Karin Sander (in the bathroom), Lawrence Weiner (in the attic), and Renée Green (in the basement) for the exhibition *Out of Site*. Photographer unknown, 1991 [II.A.763]

8. Catalogue for the exhibition *Dennis Oppenheim: And the Mind Grew Fingers*, 1991. The Museum of Modern Art Library

The catalogue is open to a view of Oppenheim's installation from the earlier P.S. 1 exhibition *Special Projects (Fall 1979): Sound*. Oppenheim was one of P.S.1's most frequently exhibited artists.

9. Catalogue for the exhibition Postcards from *Alphaville: Jean-Luc Godard in Contemporary Art, 1963–1992*, 1992. Collection of MoMA PS1

10. Draft checklist for the exhibition *Stalin's Choice: Soviet Socialist Realism 1932–1956*, 1992 [I.A.1786]

The checklist is organized by the Russian institution that lent the works in the show, as numerous museums and government offices were scoured for additions to the exhibition. An exhibition such as this was only possible because of the new openness to the West in the wake of the fall of the Soviet Union. Heiss staged the show in part because she was fascinated by the parallel between the aesthetics of Socialist Realism and the various modes of realism that proliferated in American popular culture.

11. Invitation to the Moscow preview of *Stalin's Choice*, 1993 [I.A.1764]

## **A BIT OF MATTER: *The MoMA PS1 Archives 1976–2000 Checklist***

The preview weekend coincided with the 1993 Russian Constitutional Crisis when Boris Yeltsin suspended the Supreme Soviet and protests broke out across Moscow. P.S. 1 staff at the preview had to negotiate tanks, soldiers, and barricades during their visit.

### 12. Pamphlet for Stalin's Choice, 1993 [I.A.1769]

In addition to this publication, P.S. 1 published a more scholarly work for the exhibition, *The Aesthetic Arsenal: Socialist Realism under Stalin* (1993), and sold merchandise such as hats, pins, and an audio cassette of traditional Russian songs.

## **Freestanding Case 1**

### 1. Advertisement layout calling for submissions to the Artists Workspace Program, 1977 [IV.12]

The Institute for Art and Urban Resources was founded primarily to provide studio space to artists by acquiring and managing derelict and industrial properties around the city. The inaugural exhibition, *Rooms*, saw artists occupying the classrooms and using them as studios while they created their work for the show. When it closed, planning began for renting out spaces at P.S. 1 to artists.

### 2. Photograph of studio program artist John Fekner at work at P.S. 1, c. 1977–1980 [II.A.287]

### 3. Ledger recording rents on studios at 10 Bleecker Street, the Clocktower, and P.S. 1 from July 1976 through July 1977 [IV.9]

Throughout the 1970s the "Workspace" program remained fairly casual, with numerous artists maintaining studios over several years and many participants having previously participated in I.A.U.R. exhibitions and activities.

### 4. Meeting minutes discussing the selection criteria for the inaugural studio program, 1976 [IV.8]

A discussion among Alanna Heiss, administrator Linda Blumberg, and artist Richard Nonas—one of the key figures in P.S.1's early history—documents a debate about what constitutes a "serious" or "practicing" artist.

### 5. Postcard for studio artist Jasper Halfmann's rooftop installation *Manhattan Transfer*, 1980. The Museum of Modern Art Library

### 6. Catalogue documenting Jasper Halfman's installation, *Manhattan Transfer*, 1981 [IV.72]

The catalogue is one of a set entitled *5 Berliner Künstler in New York (5 Berlin Artists in New York)*, which included Eberhard Blum, Josef Erben, Wolfram Erber, and Wolf Kahlen, all early participants in the International studio program.

### 7. Letter from Martin Puryear to Jill Kurtzer seeking studio space, April 28, 1977 [IV.72]

### 8. Recommendation letter from Peter Hujar in support of David Wojnarowicz's application to the P.S.1 studio program [IV.307]

### 9. David Wojnarowicz's application to the 1983–84 studio program at P.S.1, 1983 [IV.307]

In addition to the photographer Peter Hujar, the well-known punk author Kathy Acker provided Wojnarowicz a second recommendation letter. The artist's statement is from the application's verso. Wojnarowicz had shown at P.S.1 before, although not in an official capacity. During the opening of the exhibition *Beast: Animal Imagery in Recent Painting*, curated by Richard Flood the previous year, legend has it that Wojnarowicz released dozens of his "Cockabunnies" inside the building: large cockroaches with tiny bunny ears tied onto them with string.

## **Freestanding Case 2**

## **A BIT OF MATTER: *The MoMA PS1 Archives 1976–2000 Checklist***

1. Postcard for Annette Messenger's contribution to the *International Studio Program exhibition (Spring 1981)* [IV.148]

2. Letter from Keith Haring recommending Kenny Scharf for the 1982–1983 studio program, April 22, 1981 [IV.276]

Artists who participated in the studio programs at P.S.1 were granted the opportunity to exhibit their work at the culmination of their residencies, either at The Clocktower Gallery in Manhattan or at P.S.1. Color installation views of Scharf's culminating show, which involved a complete transformation of his studio space, are visible among a selection of other color installation photographs in this gallery.

3. Article on Mike Bidlo by Carlo McCormick, "Art Takes: Famous for Fifteen Minutes," published in *New York Beat*, May 2, 1984 [II.A.525]

Carlo McCormick's review describes the performance *Mike Bidlo Presents: The Factory*, which took place on April 15, 1984 and featured a sizable host of artists collectively recreating Warhol's Factory in the attic of P.S.1. The participants included such figures as David Wojnarowicz and Lou Reed, among others.

4. Program for *Mike Bidlo Presents: The Factory*, April 15, 1984 [II.A.525]

5. Handbill listing contributors to Nicolas A. Moufarrege's studio program installation *A Flag for the Eighties*, 1983 [IV.270]

6. Photograph of studio program participant Kim Jones with patrons inside his installation for *Special Projects (Winter 1984)*. Photograph by Anne Turyn, 1984 [II.A.510]

7. View of Kim Jones's installation for the exhibition *Out of Site* (1990). Photographer unknown, 1990 [II.A.763]

Artists who took part in the studio programs were often invited back to participate in subsequent exhibitions. Jones was one such figure, later participating in such shows as *Salvaged: Altered Everyday Objects* (1984) and *Out of Site* (1990), among other exhibitions.

8. Proposal by Tadashi Kawamata for his 1985 installation in P.S.1's courtyard, 1985 [IV.161\*]

9. View of Kawamata's realized work. Photograph by Tadashi Kawamata, 1985 [IV.160] This image was used for the catalogue *Kawamata Project* 1986) that featured text by P.S.1 curator Tom Finkelpearl.

10. National and International Studio Program Exhibition Catalogues, 1983–1988. The Museum of Modern Art Library

As the studio program grew more formal in the 1980s each program year was given a group exhibition with a published catalogue. The open spread from the 1986–87 exhibition year features work by studio artist Lorna Simpson.

### **Freestanding Case 3**

1. Elaine Sturtevant's application to the 1989–1990 studio program, with artist's statement from verso 1988 [IV.461]

2. Postcard of Elaine Sturtevant's *Stella Die Fahne hoch!* (1990), published for the studio program, 1990. Collection of MoMA PS1

Sturtevant, who was recently the subject of a major retrospective at The Museum of Modern Art organized by MoMA PS1's chief curator, Peter Eleey (*Sturtevant: Double Trouble*, 2014), was by 1989 well known for creating her own versions of other artists' work. *Stella Die Fahne hoch!*, which she made in her studio at P.S.1, could easily be mistaken for an early work by the seminal minimalist Frank Stella.

## **A BIT OF MATTER: *The MoMA PS1 Archives 1976–2000 Checklist***

3. Catalogue for the *National and International Studio Program Exhibition, 1990–1991*. The Museum of Modern Art Library
4. Stamp used for mailing studio program exhibition catalogues, 1990 [VII.B.55]
5. Open studio invitation from Liadin Cooke during the 1989–1990 program year. The Museum of Modern Art Library
6. Glenn Ligon's application to the 1989–1990 studio program, 1988 [IV.461]
7. Letter from art historian Kellie Jones recommending Glenn Ligon for the P.S.1 studio program, 1988 [IV.461]
8. Postcard of Glenn Ligon's *Untitled (I feel most colored...)*, published by the studio program, 1990. Collection of MoMA PS1
9. View of the exhibition *Slow Art: Painting in New York Now*. Photograph by Hank Stahler, 1992 [II.A.287]

Artists in the studio program frequently turned up in other exhibitions at P.S. 1 in the same period. Here, a work by Glenn Ligon, *Untitled (Baldwin #2)* (1990), hangs between paintings by Philip Pearlstein and William Wegman.

10. View of installation by Beverley Semmes for *Special Projects (Spring 1990)*, Photograph by Nicholas Walster, 1990 [II.A.778]
11. View of installation by Kevin Carter (now Carter Kustera) for *Special Projects (Spring 1990)*, Photograph by Nicholas Walster, 1990 [II.A.778]
12. Handbill documenting the project *Hotel New York* by studio participant Jeanne van Heeswijk, 1999 [I.A.2667]
13. National and International Studio Program Exhibition Catalogue 1994–1995
14. *Question Nary* by Adel Abdessemed, 2001. The Museum of Modern Art Library

As part of his studio residency, Abdessemed had members of the public fill out questionnaires which the artist then bound into this publication.

### **Freestanding Case 4**

1. Two-page performance proposal sent from Dan Graham to P.S.1 program director Linda Blumberg 1977 [I.A.121]
2. Two postcards from Dan Graham to Alanna Heiss and Linda Blumberg, April 25 and June 22, 1977 [I.A.121]

Graham discusses his participation in the 1977–78 Performer-in-Residence Program and describes his performance "*Mirror Performer Audience*" (usually titled *Performer/Audience/Mirror*), a seminal work in his oeuvre.

3. Flyer for *A Tower in the Auditorium of PS1* by Jean DePuy, 1978. The Museum of Modern Art Library
4. Poster for *Simone Forti: Shaking Tail to Shed Water*, c. 1977. The Museum of Modern Art Library

The influential choreographer Simone Forti performed at P.S.1 on many occasions, especially in the institution's early years.

5. Letter from Martha Rosler to Linda Blumberg concerning a proposal for the Performer-in-Residence Program, April 29, 1977 [I.A.148]

## **A BIT OF MATTER: *The MoMA PS1 Archives 1976–2000 Checklist***

Over the course of its first decade, P.S.1 was at times accused of harboring an elitist disconnect from the industrial and working-class area of Queens in which it was located. Martha Rosler's proposal for an unrealized project at P.S.1 would have engaged directly with the social and demographic realities of the area.

6. Postcard for Hannah Wilke's participation in *Special Projects (Fall 1978)* (October 1–November 19, 1978)  
The Museum of Modern Art Library

7. "While You Were Out" memo concerning Hannah Wilke's participation in *Special Projects (Fall 1978)*, 1978 [I.A.1970]

Wilke created the work *So Help me Hannah: Snatch Shots with Ray Guns* (1978) with photographer Donald Goddard, who documented Wilke posing nude with a handgun in the stairwell, attic, and other locations around P.S. 1.

8. Performance proposal from Geoffrey Hendricks for the Performer-in-Residence Program, 1977 [I.A.128]

9. Postcard for the performance *The Red Robins*, 1977. The Museum of Modern Art Library

10. Poster for Min Tanaka's performance *Hyperdance-Drive Series*, 1978. The Museum of Modern Art Library  
Min Tanaka, a legendary practitioner of the Japanese dance form Butoh, performed at MoMA PS1 numerous times over the institution's four-decade history, becoming one of the artists most readily associated with the institution.

### **Freestanding Case 5**

1. Flyer for Eberhard Blum's performance of John Cage's *Sixty-two Mesostics Re: Merce Cunningham*, January 7, 1979 [II.B.3]

2. Postcard, proposal sketch, and installation view for *Michelle Stuart: Correspondences* (1981). Photograph and sketch by Michelle Stuart, 1981 [I.A.629]

3. Press release, postcards, instruction sheet, and installation view for *Film (Winter 1979–1980): Dara Birnbaum: Kiss the Girls: Make Them Cry*. Photographer unknown, 1979 [I.A.376]

Dara Birnbaum, an important early practitioner of video art, created an installation at P.S.1 that appropriated imagery from the popular Hollywood Squares television gameshow.

4. View of Carol Hepper's installation in *Special Projects (Winter 1982)*. Photograph by Ivan Della Tana, 1982 [II.A.287]

5. Handbill for *Spring Dance Series (1987): He/She: Love, Sex, and Gender*, 1987 [II.A.617]

6. Flyer for "Serious Fun Night" at Danceteria, presented by P.S.1 (April 25, 1982), 1982 [I.A.671]

Danceteria, at 30 West 21st, was a popular nightclub then known for hosting works by artists, as well as performances by soon-to-be-famous musicians.

7. Postcard for *Video (Spring 1980): Canadian Video*. The Museum of Modern Art Library

Beginning in the early 1980s, P.S.1 began exhibiting the work of filmmakers and video artists on a regular basis as part of its Multidisciplinary Program. Many of these programs at P.S.1 were co-presented with the Anthology Film Archives.

8. Flyer and layout for *Performance (Spring 1982): Performance Rites: the Word, the Flesh, the Fracas, and the Light*, 1982 [I.A.690, I.A.730]

### **Freestanding Case 6**

## **A BIT OF MATTER: *The MoMA PS1 Archives 1976–2000 Checklist***

1. Contact sheet showing images of Simone Forti performing as part of the exhibition *P.S.1 Re-opens the Sixties*. Photographs by Andy Moore, 1983 [II.A.101]
2. Contact sheet showing Carolee Schneemann re-performing *Noise Bodies* (1965), as well as John Giorno delivering a poetry reading, both as part of the exhibition *P.S.1 Re-opens the Sixties*. Photographs by Andy Moore, 1983 [II.A.101]
3. Flyer for Susan Welty and Andrea Hicks's performance in *Spring Dance Series (1987): He/She: Love, Sex, and Gender*, 1987 [II.A.617]
4. View of the installation *Film (Winter 1980–1981): Roger Welch: Drive-In*. Photograph by D. James Dee, 1980 [II.A.287]
5. View of Jane Comfort performing as part of *Spring Dance Series (1982): Paranarrative Dance Festival*. Photograph by Paula Court, 1982 [II.A.101]
6. Letter from Peter Schjeldahl to Susan Cooke enclosing his poem, "I Missed Punk," May 23, 1981 [III.A.16]  
  
Schjeldahl's submission was meant for an issue of *Afterword*, a short-lived seasonal review of exhibitions, to document his participation in *Poetry (Winter 1981): Michael Brownstein and Peter Schjeldahl*.
7. Flyer for *Poetry (Spring 1982)*, 1982 [I.A.730]
8. Postcard for Elizabeth Streb and Danita Geltner's contribution to *Dance Environments: New Collaborations Between Dancers and Visual Artists*, 1983. Collection of MoMA PS1
9. Copy of Peter Carlsen's article, "Fashion Under Glass: Clothes' New Role as Museum Pieces," published in *Gentlemen's Quarterly*, January 1981 [I.A.631]  
  
The author reviews *Homer Layne's Collection of Charles James Fashions* and talks with the curator, Hollywood di Russo. During this time, Richard Flood also regularly served as a curator of fashion exhibits.
10. Installation view of *Fashion (Fall 1981): Homer Layne's Collection of Charles James Fashions*, 1981 [I.A.631]
11. Postcard for Winter 1985 exhibitions. Collection of MoMA PS1
12. Postcard for *Fashion (Winter 1982): Willi Smith: Art as Damaged Goods*, 1982 [I.A.656]
13. Installation view of the exhibition *Architecture (Spring 1980): Robert Mangurian and Craig Hodgetts: Studio Works*, 1980 [I.A.463]

### **Back Room**

#### **Freestanding Case 1**

1. Two pages of a report on facility conditions using artwork condition forms, 1991 [IX.E.49]  
  
P.S. 1 was from the beginning beleaguered by problems with its crumbling building, which had seen only minimal repairs during the first two decades of the institution's history. Planning for a major renovation of the building began in the mid-1980s but work did not begin until nearly a decade later, when a major renovation was initiated in 1994. The renovation would last nearly three years before the institution reopened in 1997.
2. Draft list of renovation priorities, 1990 [I.A.1540]
3. Letter from Alanna Heiss to "Doug X-mas" protesting changes in the renovation design, 1990 [VII.E.80]

## **A BIT OF MATTER: *The MoMA PS1 Archives 1976–2000 Checklist***

The “Kunsthalle” gallery that Heiss describes in her letter is located directly across from the gallery in which this exhibition is located. It was created by demolishing the walls between several different classrooms. The resulting space quickly became one of P.S.1’s most iconic.

4. Postcard announcing the arrival of new curatorial staff from Europe: Klaus Biesenbach, Carolyn Christov-Bakargiev, and Russell Haswell, 1997 [II.A.1021]

The curators, emerging from the ocean at Coney Island, came on board P.S. 1 in time to participate in the numerous reopening exhibitions. Klaus Biesenbach and Carolyn Christov-Bakargiev were appointed Senior Curators at this time. After joining the museum in 1996, Biesenbach in particular played a major role in orchestrating the numerous projects that coincided with the museum’s reopening the following year. He continued to curate major shows at P.S.1 over the ensuing years before becoming Director of the newly renamed MoMA PS1 in 2010.

5. Letter from Chen Zhen to Tony Guerrero with two sketches of Chen’s proposed installation for the reopening, 1997 [I.A.2050]

6. View of Chen Zhen’s installation *Prayer Wheel* (1997) for *Reopening: Installations and Projects*. Digitized 35mm slide, photographer unknown, 1997 [II.A.1093]

Soon after collaborating with Chen Zhen to produce his monumental sculpture in the newly created “Kunsthalle” gallery, the artist passed away in 2000. Three years later, P.S.1 organized a retrospective that examined the full scope of the artist’s seminal oeuvre.

7. R. H. (Rebecca) Quaytman’s stairwell installation proposal with sketch sent to Lisa Bateman and Martin Fritz for the *Vertical Painting Show*, June 3, 1997 [I.A.2023]

The daughter of abstract painter Harvey Quaytman and avant-garde poet Susan Howe, R.H. (Rebecca) Quaytman worked at P.S.1 as a program assistant in the early 1990s before she came to prominence as an artist.

8. January 1998 issue of *Art in America*. Photograph by Michael Moran. Courtesy Art Media Holdings, New York.

Published shortly after the museum staged its grand reopening in 1997, the cover of this issue of *Art in America* magazine featured the newly created courtyard with site-specific installations by Marina Abramovic, Lawrence Weiner, and John Baldessari installed specifically for this occasion. Abramovic’s sculpture was re-installed at P.S.1 on the occasion of her 2010 retrospective at The Museum of Modern Art, curated by Klaus Biesenbach. MoMA PS1’s concrete courtyard walls still bear the traces of Weiner’s and Baldessari’s artworks from two decades earlier.

### **Freestanding Case 2**

1. View of Douglas Gordon’s *Instruction (Number 4) Blue* (1993) installed for *Reopening: Installations and Projects*, 1997. Photographer unknown [I.A.1993]

One of the most dramatic outcomes from the three-year renovation of P.S.1 that concluded in 1997 was the addition of concrete walls enclosing what had formerly been a parking lot, creating the courtyard for which the museum is now well known. Douglas Gordon was among the artists whose works were installed on these walls, his piece appearing directly opposite the newly created entrance.

2. Ilya and Emilia Kabakov’s installation proposal with sketches for *Reopening: Installations and Projects*, March 14, 1997 [I.A.2001]

3. Letter from Marina Abramovic and Alexander Godschalk, with schematic drawings concerning Abramovic’s installation of *Chair for Man and His Spirit* (1997) on the occasion of P.S.1’s reopening, 1997 [I.A.1979]

In addition to the new concrete walls enclosing the museum’s courtyard, the 1990s renovation saw the creation of a new grand entrance to the building itself. Glass doors were installed at the top of a concrete



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staircase. This newly created space was the site for Marina Abramovic's sculpture, fabricated specifically for the occasion and re-installed in 2010 on the occasion of her retrospective at The Museum of Modern Art, curated by Klaus Biesenbach.

4. View of mural by Pat Steir in the lobby of the newly renovated P.S.1. Digitized 35mm slide, photographer unknown, 1998 [II.A.1093]

5. Letter from Herman J. Daled to Martin Fritz concerning the loan of Lawrence Weiner's original stencil for A BIT OF MATTER AND A LITTLE BIT MORE (1976), September 24, 1997 [I.A.2044]

At some point in the 1980s, collector Herman Daled acquired the original stencil that Lawrence Weiner used to create his piece for *Rooms*, from which this exhibition derives its name. P.S.1 borrowed the stencil from Daled in order to recreate the work on the new glass entrance doors that had been created as part of the renovation (the old doors were discarded). The original stencil eventually entered the collection of The Museum of Modern Art as part of a major gift from Daled.

6. Nari Ward's proposal for his attic installation in *Reopening: Installations and Projects*, August 27, 1999 [I.A.2043]

7. View of Mike Bidlo's installation *Tribute to R. Mutt* (1997), installed in one of P.S.1's bathrooms as part of *Reopening: Installations and Projects*. Photographer unknown, 1997 [II.A.1093]

### **Wall case 1**

1. Letter from Colin Mackenzie to Alanna Heiss, with sketch, concerning a proposed work by Cai Guo Qiang for *Inside Out: New Chinese Art* (September 15, 1998–January 3, 1999) 1998 [II.B.210]

The work, eventually to be titled *Borrowing Your Enemy's Arrows*, is now in MoMA's collection.

2. Illustration of Gelatin's courtyard installation *Percutaneous Delights*, *The New Yorker*, 1998 [II.A.983]

3. Catalogues for the exhibitions *Jack Smith: Flaming Creature*, 1997, and *Alex Katz Under the Stars: American Landscapes 1951–1995*, 1998. Collection of MoMA PS1

4. Advertisement for DJ auditions for Warm Up, 1999 [II.A.1044]

5. Photograph of the artists group Gelatin constructing their courtyard installation *Percutaneous Delights*, 1998 [II.B.197]

6. Views of two Ronald Bladen sculptures, *Rockers* (1965) and *Cathedral Evening* (1969) in the exhibition Ronald Bladen: Selected Works. Photographs by Oote Boe. 1999. Collection of MoMA PS1

7. The Editorial Board, "Merging MoMA and P.S. 1", *The New York Times*, February 6, 1999 [II.A.952]

The merger was announced with a letter of understanding, though it wasn't finalized until 2000.

8. Letter from Alanna Heiss to Julian Schnabel concerning the exhibition, *Body Works*, January 14, 1999 [I.A.2402]

9. Letter from Alanna Heiss to Glenn Lowry concerning Johnson's summer installation *Dance Pavilion*, April 20, 1999 [II.A.952]

Merging with MoMA provided several opportunities for the institutions to begin working together. The first to be realized was the summer installation by Philip Johnson, famed architect, MoMA trustee, and former chief curator of their Department of Architecture and Design.

Photograph of Alanna Heiss, Philip Johnson, and Glenn Lowry discussing plans for Johnson's Dance Pavilion. Photographer unknown. 1999 [II.B.308]

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Model of Philip Johnson's Dance Pavilion. Photograph by Eileen Costa. 1999 [II.B.308]

Photographs of Philip Johnson at the opening of his Dance Pavilion. Photographer unknown. 1999 [II.B.308]

"DJ PJ" was asked to spin the first record in the pavilion's dj booth.

10. Postcard for Outdoor Cinema Series (Summer 1999), 1999 [II.A.1076]

11. Two flyers from Warm Up (1999), 1999 [VIII.B.140]

Distributed by the performers, not P.S.1, one flyer advertises a performance program at Warm Up, the other decries the program's subsequent cancellation.

### **Wall Case 2**

1. Correspondence from Carsten Holler to Nancy Hwang concerning his installation for *Children of Berlin: Cultural Developments 1989–1999*, 1999 [I.A.2565]

View of Holler's slide installation as seen in the catalogue for *Greater New York (February 27–May 30, 2000)*, 2000. Collection of MoMA PS1

Pen sketch by Carsten Holler of his installation for *Children of Berlin: Cultural Developments 1989–1999*, 1999 [I.A.2598]

2. Memorandum from Tom Finkelppearl to Alanna Heiss outlining procedures for the Young Architects Program, October 21, 1999 [I.A.2756]

The second major collaboration between MoMA and P.S. 1, Y.A.P. has grown to include similar programs around the world.

3. Illustration by LOT/Ekarchitecture from an unsuccessful submission to the first Young Architects Program, 2000 [I.A.2752]

4. Illustration of SHoP's submission to the first Young Architects Program, 2000 [I.A.2755]

Only four years old at the time, SHoP Architects has gone on to design such projects as Williamsburg's Domino Sugar Factory redevelopment and Barclays Center in downtown Brooklyn.

5. Photographs of *YAP (2000): "Dunescape" by SHoP*. Photographer unknown. 2000 [II.A.1165]

6. Publications for the exhibitions *Luca Vitone: Hole*, 2000, and *Children of Berlin: Cultural Developments 1989–1999*, 1999. Collection of MoMA PS1

7. Pages from the exhibition catalogue for *Greater New York*, 2000. Collection of MoMA PS1

8. CD-ROM included in the exhibition catalogue for *Greater New York*, 2000. Collection of MoMA PS1

The disk, now difficult to read on a computer, contained artist statements and short biographies for each of the exhibition's participants.

9. Two postcards for *Public Sauna at P.S. 1* by Pia Lindman, 2000 [II.A.1132]

The postcards detail the eight steps of "proper sauna procedure."

10. Postcard for seasonal openings, 2000 [II.A.1193]

11. Postcards for *Disasters of War: Francisco de Goya, Henry Darger, Jake and Dinos Chapman*, 2000 [II.A.1194]

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Two photographs of Jake and Dinos Chapman's *What the Hell*, 2000, shown in *Disasters of War*. Photographer unknown. 2000 [II.A.1194]

## **A BIT OF MATTER: *The MoMA PS1 Archives 1976–2000* Checklist**

### **Labels for Items Displayed on Walls**

#### **Front Room**

##### **Introduction Wall**

Poster for *Rooms*, 1976, Designed by Richard Nonas. [II.D.7\*]

##### **Wall 1**

On monitor:

"Reconfiguration at P.S. 1" (Part I) from *Carl Andre: A Portrait (in three-parts)*, c. 1978. Digital video transfer, 39 min. 57 sec. Filmed and Directed by Virginia Dwan. Courtesy of Virginia Dwan

Above cases, left to right:

Poster for the exhibition *A Month of Sundays* and other events, 1976. The Museum of Modern Art Library

Installation views of the exhibition *Rooms*. Digitized 35mm color slides, photographer unknown, 1976 [II.A.82]

Top row: Marjorie Strider, *Rescue #1* (1976); Lynn Hershman, *Alchemical Reflections of Insulated Spaces in Three Transformed Phases* (1976); Gordon Matta-Clark, *Doors, Floors, Doors* (1976)

Middle row: Robert Ryman, *Untitled* (1976); Bruce Nauman, *Untitled* (1976); Richard Tuttle, *Alanna and Her Sisters* (1976)

Bottom row: Lawrence Weiner, *A BIT OF MATTER AND A LITTLE BIT MORE* (1976); Marcia Hafif, *Untitled* (1976); John Baldessari, *Alignment Series: Disaster Story Line (Getting it Straight)* (1976)

Poster for Simone Forti and Peter van Riper, *Paper Piece, Two Inches, Big Room*, 1977 [I.A.10]

Poster for James Neu's performance, *Echo Ranch*, part of the Performer-in-Residence program, 1978. The Museum of Modern Art Library

Poster for *A Painting Show* (1977) designed by Lee Krasner. Serigraph on paper, 1977 [II.D.14\*]

Seasonal calendar poster, 1977 [I.A.48]

Seasonal calendar poster for "Sound at P.S.1," 1979 [II.A.212]

On monitor:

Selection from WNET Documentary *Skyline: Art in the 70s-The Clocktower and P.S. 1*, 1978. Digital video transfer [II.C.1] Exhibited courtesy of WNET.

##### **Wall 2**

Above cases, left to right:

Seasonal calendar poster for Winter exhibitions, 1980 [I.A.424]

Seasonal calendar poster for Winter exhibitions, 1981 [II.D.20\*]

Installation views of the exhibition *The Wild Art Show*, curated by Faith Ringold, 1982. Digitized 35mm slides, photographer unknown [II.A.347]

Poster for *Expressions: New Art from Germany* (September 25–November 20, 1983), 1983 [II.D.27\*]

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### Wall 3

On monitor:

*New York/New Wave* at P.S. 1: The Armory Show of the 80s (ART/New York vol. 5), 1981. Digital video transfer, 28 min. Directed and produced by Paul Tschinkel. Courtesy Inner-Tube Video [II.C.2]

Above cases, left to right:

Poster for *The Knot: Arte Povera at P.S. 1*, 1985 [II.D.37\*]

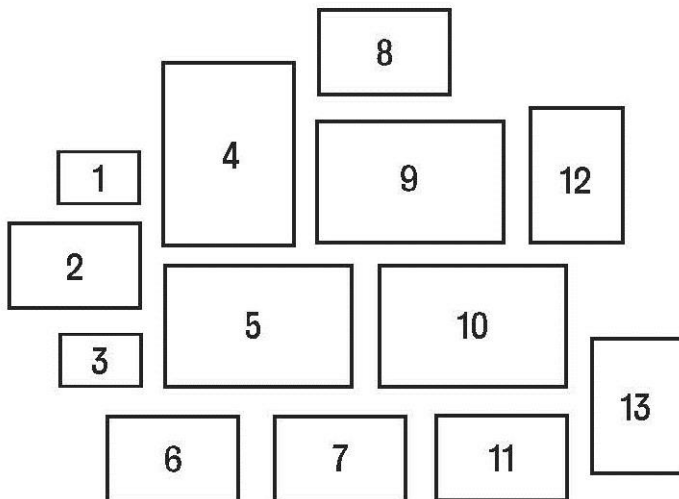
Views of James Turrell constructing *Meeting*, 1986. Digitized 35mm slides, photographer unknown [II.A.282]

Seasonal calendar brochures, 1987–1988. Collection of MoMA PS1

Poster for the exhibition *China: June 4, 1989*, 1990. The Museum of Modern Art Library

Poster for the exhibition *Dennis Oppenheim: And the Mind Grew Fingers* (December 8, 1991–February 9, 1992), 1991 [II.D.42\*]

Poster for the exhibition *Stalin's Choice: Soviet Socialist Realism 1932–1956*, 1993. The Museum of Modern Art Library



Installation views of P.S.1 exhibitions, 1976–1995. Digitized 35mm slides.

1. View of Doug Wheeler's installation *Untitled* (1976) from *Rooms*. Photographer unknown [II.A.82]
2. View of Carl Andre's courtyard installation *Lament for the Children* (1976) from *Rooms*. Photographer unknown [II.A.82]
3. View of Daniel Buren's *Between & Through & Space & Light* (1976) from *Rooms*. Photographer unknown [II.A.82]
4. View of Kenny Scharf's installation for the National Studio Artists exhibition, 1982. Photographer unknown [II.A.288]
5. View of Lawrence Weiner's installation *Arranged as [To]* (1981). Photographer unknown [I.A.610]
6. Installation view of the exhibition *New York/New Wave*. Photographer unknown, 1981 [II.A.288]
7. Installation view of the exhibition *New York/New Wave* showing work by Keith Haring and others. Photograph by Helaine Messer, 1981 [II.A.288]
8. View of Robert Grosvenor installing work for his solo exhibition. Photographer unknown, 1984 [II.A.1093]
9. Installation view of the exhibition *It Was a Time for Anger*, curated by Lucy Lippard. Photographer unknown, 1983 [II.A.419]

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10. High school marching band The Warriors performing as part of *Spring Dance Series: Dance and Popular Culture*. Photographer unknown, 1985 [II.A.127]
11. Installation view of the exhibition *Dennis Oppenheim: And the Mind Grew Fingers*. Photographer unknown, 1992 [II.A.812]
12. Installation view of works by Paul Thek from the exhibition *P.S.1 Re-opens the Sixties*. Photographer unknown, 1983 [II.A.36]
13. Installation view of the exhibition *Alighiero Boetti: Alternating 1 to 100 and Vice Versa*. Photographer unknown, 1995 [II.A.587]

### **Back Room**

#### **Wall 1**

Left to right:

Poster for *Flash Theater*, 1979. The Museum of Modern Art Library

Seasonal calendar poster for Winter exhibitions, 1979 [II.D.16\*]

Seasonal calendar poster for Spring exhibitions, 1980 [II.A.587]

Seasonal calendar poster for Winter exhibitions, 1980 [II.B.3]

#### **Wall 2**

Above cases, left to right:

Poster for *Children of Berlin: Cultural Developments 1989–1999*, curated by Klaus Biesenbach, 1999 [II.D.46\*]

Poster for Greater New York, 2000 [II.D.47\*]

Poster for *Disasters of War: Francisco de Goya, Henry Darger, Jake and Dinos Chapman*, curated by Klaus Biesenbach, 2000 [II.D.48\*]

#### **Wall 3**

Left to right:

Seasonal calendar poster for Winter exhibitions, 1982. The Museum of Modern Art Library

Poster for *Blue Blood*, 1982 [I.A.730]

Poster for *Stephen Prina: Monochrome Painting*, 1990 [II.D.37\*]

Poster for *The Winter of Love (L'Hiver de l'Amour)*, 1995 [[II.D.43\*]

#### **Wall 4**

Clockwise from upper left:

View of Cai Guo-Qiang's *Borrowing Your Enemy's Arrows* (1998) installed in the P.S.1 duplex gallery, from the exhibition *Inside Out: New Chinese Art*, 1998. Digitized 35mm slide, photograph by Hiro Ihara [II.B.211]

View of the exhibition *Sol LeWitt: Concrete Block*, 1999. Digitized 35mm slide, photograph by Eileen Costa [II.A.1299]

Two views of performance by Zhang Huan as part of the exhibition *Inside Out: New Chinese Art*, 1998. Digitized 35mm slide, photographer unknown [II.A.997]

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View of P.S.1's courtyard showing Gordon Matta-Clark's *Drag-On Dumpster* (1972), 1998. Digitized 35mm slide, photographer unknown [II.A.1093]

View of P.S. 1's courtyard for *Reopening: Installations and Projects* showing works by Richard Nonas, John Baldessari, and Lawrence Weiner, 1997. Digitized 35mm slide, photograph by Michael Moran [II.A.1299]

At far right:

Poster for P.S. 1's post-renovation reopening, 1997 [II.D.44\*]