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Sheepshead Bay
James Sterling
Barnett

237 West 109th St
NYC 10025
Aug. 2, 1989

Dear Scott:

I've excerpted the attached from our Archives interviews - hope ya like it. With your permission, I'm trying to publish it. Should have some preliminary word by the time ya're back.

I would like to hear about your recent work, + maybe ya could update me on Sheepshead Bay + World Financial Center. Also, I haven't been able to come up with any photos of these - are ya hardly any done?

Saw yar benches in Frankfurt. Now here for the rest of the

Scott Burton. I would say by the late '70s I was beginning to formulate some idea of public art.2

Lewis Kachur: You have talked, at one time, about a social ideal.

SB: What is possible in our kind of society with

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"Scott Burton: Space Doctor" by Lewis Kachur

A central issue for established artists of the "Post-Minimalist" generation is public sculpture. At mid-career these artists have increasingly been called upon to transcribe their vision to monumental or public scale. Government and private commissions have grown out of the percent-for-art program, although the removal of Richard Serra's Tilted Arc has cast a cloud over these possibilities.

The already social nature of Scott Burton's individual works have made him a central figure for his generation's involvement in "site-specific" art. His seating at Equitable Center in midtown Manhattan is well-known, and he has recently completed stone banquettes at the Tate Gallery in Liverpool and the World Financial Center in Battery Park, lower Manhattan. He has also organized the installation "Burton on Brancusi" at the Museum of Modern Art this summer, where he argued his concept of Brancusi's "pedestal table." He speaks of completed and current projects in the following interview, excerpted from one conducted for the Oral History project of the Archives of American Art.[1]

Interview

Scott Burton: I would say by the late 70s I was beginning to formulate some idea of public art.[2]

Lewis Kachur: You have talked, at one time, about a social ideal.

SB: What is possible in our kind of society with

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our kind of artists. I'm older. I realize the contradictions and the limitations. But still, I feel somewhat identified with the idea of being progressive. Some of the individual pieces are absolutely one-of-a-kind, deluxe objects that only a collector or a museum specialized support system can tolerate. I can do two or three different things. It's not an ideological consistency. Should I stop making gallery work if I want to do a production chair? No. I can do them both and public works.

LK: Your pieces have gotten larger in scale. I guess that's what I'm getting at.

SB: From a purely working artist's point of view, public art has the added advantage of giving you a wonderfully broad canvas to work on - five hundred feet sweep rather than thirty two inches. And with designing light standards, a vertical dimension, a chair would be stupid twenty-six feet tall, as far as I'm concerned. But a lamppost is something. So working in big scale, it has been a great thing for me.

LK: How did you first get started with public sculpture?

SB: Actually, in pre-conscious way. That bronze chair was first shown out on the street. It was

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outdoor room.

SB: [illegible] I still do plenty of objects in the site independent. Some of the objects are site specific - not just in some spatial, formal way, but in relation to the style of the architectural context, either with it or against or somehow adjusted to it. It's very important.

LK: I noticed in the Seattle piece that it was mentioned that you had actually used a rock that came out of this lake.

SB: Yes. How could I resist? These were boulders that had been deposited by glaciers so many years before. They were brought up. They have all of pre-human time in them.

LK: Is that what you mean by "site specific"? Using or adapting something <u>there</u>?

SB: No. Many different things. At MIT, "site-specific" means a lot of things - one of them adapting to the context of the Pei modern style. In midtown Baltimore, adapting to the brick and limestone and terra-cotta style of midtown, urban mid-Atlantic and so forth.

LK: By now you've worked on quite a number of things. [illegible] Can you venture what has been, for you, the most interesting project or collaboration?

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SB: I've only been involved in one collaboration: Battery Park City Plaza with Armajani and Cesar Pelli. Other relations to architects have been cooperative and close, but not collaborations. The design is a hundred percent mine except Battery Park City. There are several artists' projects down there. The World Financial Century Plaza is one very specific one. That's ours. It's very different from the others. The others have nothing to do with the office buildings. This is tied in with Olympia & York Developers, who put up the office buildings and the Winter Gardens. This is part of the commercial complex - not the south arm, which is the residential where the other artists' works are going. This is rough stuff.

Now I'm working on the Sheep s Head Bay Piers, the GSA Portland Fountain. There are others, but those are the ones where I'm really working with the whole space, that I am involved somehow in the design of the entire shebang.

LK: Is that was you prefer?

SB: That's the hardest and the most rewarding. There are others. For example, the Tate Gallery at Liverpool that James Sterling is doing, where I've got a commission for seating. But it's more limited. I'm dealing with the whole space and

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determining where the things go, as well as what they look like. It's integral. But I'm not involved in design of the whole space, just in fitting in. Some of them, you know, I consider it part of my success to fit in well. Stand out a little bit, but fit in well and logically. Where do people want to sit? Where do people want to move?

~~[end of side one, tape one]~~

LK: You still tend to say you don't [illegible] -- I'm overstating it to say that you're giving up your ego.

SB: In some ways, you have to give up some ego things. Community demands and sometimes an architect's own style. In Battery Park City, there are a number of things that I don't like. Not that I don't like them, but I hope people won't think I designed. That's tough. But if you get everybody's demand and can still make a coherent work of art, that's great for the ego.

I think probably my best thing to-date is the Equitable atrium.

LK: That's what I was going to ask you.

SB: Not only the most fancy and expensive, but it works so well. People enjoy sitting there.

LK: Inside.

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SB: Yes, the inside. The atrium one. People really enjoy that as a space. Non-art people enjoy that as a public space. They don't know the conceptual element and maybe aren't aware of the diagrammatic element of the floor, but still, I think it works both ways. To me, there's a great deal of sculptural content, but also a programmatically successful thing.

The park in Baltimore is pretty good. It's a little stiff and awkward. It's not quite as accomplished. The NOAA piece is absolutely wonderful. It's really the culmination of the rock chair idea, among other things. The MIT, I like a lot, because it's, to me, rather intellectual.

LK: LK. Have you done much in the way of competitions, in terms of submitting your work?

SB: Yes. I've lost plenty, won a couple. But sometimes panels do it. There's a network of informed people. Once you've done one or two, then there's --

LK: It snowballs, ~~I guess~~.

SB: Well, not that it snowballs, but it makes it more possible. Also, they know you can handle it. I've noticed there's not a lot of young people coming along in this, this is sort of difficult. I mean, maybe it's just very slow. Things like Creative Time, Art on the Beach, Art Park. We really are in the age of bureaucratic art. For me, both the show at Artists Space and ? →

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(SB.) This is something that has taken off in the 1980s and is by no means becoming any kind of mature phenomenon. There are a few artists, not very related to each other -- ~~It's not like a movement -- In different parts of the country.~~ Also, the works are in different parts of the country. It's very much, truly, a national kind of phenomenon. Probably more of the artists are from the New York area, but not all.

LK: What strikes me is these commissions are so scattered -- Seattle or something.

SB: Yes.

LK: Also in places outside of New York, where you have more possibilities.

SB: Fortunately I'm lucky having Equitable and Battery Park and Sheep's Head Bay.

LK: What are you doing in Sheep's Head Bay?

SB: The City is rehabilitating the commercial fishing piers. An architect got the job to do it. There's a percent of art requirement, so I've been working with the architect - actually very, very collaboratively with Michael Koenen and his staff. Quite collaboratively. I take the lead in certain parts of the piers, and they in others.

LK: Is this a kind of waterfront renovation?

SB: Yes. But this is not like an Esplanade or

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something. This is where commercial fishermen have boats, where people -- very, very working-class people come and pay twenty-five or twelve dollars and go out for the day, fishing. These are small businessmen. We are servicing small businessmen. It's very humble. It's very non-elegant - far from the Museum of Modern Art, far from the world of granite and onyx and bronze. It's been great for me, because where the hell do I fit in? What use can I be in such a real situation? I've contributed some very, I think, attractive and probably valuable ideas to it.

LK: In terms of layout, ~~but also in terms of particular~~ or ?

SB: In terms of the use of the space and also the look of the space. The thing I'm especially proud of -- There are piers one through nine. It's kind of like "found" decoration - the numerals. [illegible] it -

LK: [illegible]. On the piers?

SB: They're not there on the piers, but we're going to have [illegible] thirty-foot flagpoles, and I've designed numerals to go at the top of each flagpole - partly so they're visible from the Brooklyn-Queens Expressway so it identifies the neighborhood to zillions more people. These are bright-colored.

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These are neo-geo. They're geometric numerals - somewhat abstract, brightly colored. They're like maritime flags a bit - international code and primary and secondary colors. They will revolve in the wind. They'll be stiff. They're not flags. They're stiff metal and bright colors. But they're wind fans, so they will rotate.

LK: At first, I saw them as abstract ---

SB: Yes. But you can see now that there are numbers, right? They're very abstract. They're neo-geo numbers.

LK: What are they made in?

SB: I'm not sure. We're not sure yet. Probably baked enamel and steel. Hopefully. And it's so exciting. I've designed litter receptacles, drinking fountains, lamp standards, paving patterns, graphic. This is now graphics.

LK: So you're really getting into a Bauhaus mode, doing the whole thing.

SB: No textile weaving yet. In another life, I'll do clothing, but not in this one.

LK: This sounds like a kind of situation that's more where you haven't been approached for a specific thing, but --

SB: My services.

LK: Right. In general. Which is more exciting for

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you, I guess.

SB: Yes. Because then I can end up anywhere. I never dreamed, until this, that I would want to design numerals. I mean, this is very much like -- It takes me back to being an art student. It's geometric abstraction. It's very teen-age to me.

LK: You say "neo-geo" kind of ironically.

SB: Because it's all neo-geo. Ever since Barnett Newman, it's been neo-geo.

LK: In a more formalized situation, how does it operate? Are you flown into a site to look at it and decide what to do with the place?

SB: Yes.

LK: And then you submit drawings?

SB: Yes. One of the things I like -- I've developed a skill of what has been called a "space doctor." It's funny. This is as far from what an artist is supposed to do, which is formal and visual. Thinking my way into the successful habitation of the space and correcting mistakes. There's probably some deep thing about you hate yourself and you want to change it, so you do it symbolically. With the plaza. [laughs] The need for self-correction. But I love that to take on.

There are two different issues. One is

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taking an ideal space, maybe - [illegible] way out in the middle of a field where there were no trees. But then, another thing would be taking a field where there are trees and you go and dig them up. You know what I mean? Or a room that pre-exists. I have never designed an entire room from the outside in.

LK: The architectural way.

SB: Right. I mean, it's always been either old or new. But I've made alterations in these - substantial alterations in some pre-existing architectural spaces. At MIT, for example, and at Baltimore, the park. There are certain pathways that are given in the topography.

LK: That you try to follow.

SB: That you have to follow. But then, there are inflections. In Baltimore, the main pathway through the park was a kind of weak serpentine. So I made it absolutely straight. It's wonderful. It's like being on an airport runway. There's a slight grade, so you shoot up or you shoot down in a straight line. And it's very pleasurable.

LK: You consider the Baltimore park as kind of space doctoring?

SB: No. Well, only in the sense that there was pre-existing park and I transformed it. Yes, in that

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way. Or the corners at Equitable - the wide sidewalks which was my job to make into urban plazas. That's space doctoring.

SB: There's a nice emotional reformist pleasure here. I wish I could take the whole city and make alterations.

LK: Is there any development within your public work, do you think? Or does it all depend on what is?

SB: Conceptually, not recently. It's just that it's getting maybe a little bit more successful. I'm enjoying enlarging the types of things. I'm working on a new fountain that's just a fountain --

LK: Do you think you'll expand in that direction?

SB: I hope so.

LK: Away from tables and seating?

SB: No, no. Never away. Actually, the fountain in Portland is designed for a particular space. Actually, there are no tables and chairs involved. It's just a big fountain. But no. I mean, I want to do it all. I mean, the lights --

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LK. [illegible]

SB: And the pathways. Not just the pattern, but the direction of the pathways. The threshold. I love the thresholds - how you mark them or don't mark them or distinguish them from each other, a major, a minor, entrance, whether it's into a room or into a park. ~~This is just a usual~~ -- I've discovered architecture. Boy architect. But I hope it's different from what architects do. I hate good design. I loathe good taste. Like Ed Barnes' good taste? Good, middle-class taste. Like IBM. You know what I mean? But it's still the notion of good taste.

LK: With a capital G and a capital T.

SB: Yes. And pretty much an intellectual's idea of good taste, too. I'm not talking about a Brooks Brothers architecture.

LK: What do you like now in modern art?

SB: I don't really know how to answer that. I like a lot of different kinds of artists and art. I can't think of anything too fascinating. Do you know

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who I really like? Haim Steinbach. I like the shelves. But I also think that's a very brilliant twist on an old tradition of assemblage. It's very obvious after-the-fact, but only this very smart artist actually did think of it. I mean, Cornell would have hated it; Schwitters would have hated it. But Schwitters would have understood it more. I think he's quite brilliant. I don't think it's -- I hope not -- the direction of new art. I hope the direction of new art has to do with taking over design. I'm not sure if I mean commercial design. I don't want to be in Conran's. I'm ambivalent. I mean, I'm still of the elite culture or the snob culture or the critical culture -- snobbier than [illegible] or [illegible], despite, I actually consider both pretty [illegible]. I still expect art to be significantly different from life, but I also want it to make exactly the same as life. There's an ambivalence and a contradiction. For many years, I talked only about wanting to reduce it to life. Now, I understand that art is art and I'm an artist and I would like to be a great artist and a profound artist and put emotionally rich works and things, and not just do deck chairs that are only deck chairs, but to somehow do deck chairs that are

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modeled pieces. But the stone carvings were so interesting. Epstein and Eric Gill are getting very interesting. That's what you asked me before. I mean, I love a lot of art, but these monumental stone figures -- I just can't stop thinking about Epstein's and Gill's. Early Epstein. Actually, [illegible] even throughout his life, I think the carvings are fantastic. "Lazarus," which is late, is great. I fell in love with the Eric Gill "Stations of the Cross" in Westminster Cathedral, and then other stuff mostly from photographs. I mean, it's all been Brancusi to me, and these are definitely not Brancusi, but it's fresh. It's not stale like so much is.

LK: You mentioned Brancusi. [illegible] We [illegible] skirted a little bit the idea about the base in his work that is so interesting, or the confusion of the base and the piece.

SB: The enrichment of the base, the significance. Not just its form, but its significance.

LK: How about for your own work? Does the issue of the base ever come up?

SB: As a matter of fact, I have done a couple of pieces which are bases. A base is a specialized form of table.

But I did some pieces that are very important to me. They're a pair of cone cylinder sphere tables that developed out of the circle-square-triangle table, which is plane art. This is a volumetric equivalent. For the cone to look right

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in scale with the other two parts I had to make a small base, rather small. So then they became not tables like cafe tables, but pedestals, because they're rather high, - rather high and very limited surface area. So they're pedestals.

LK: With the cone on the top.

SB: Yes. Forty inches high, ten inches diameter, twelve inches - something like that.

LK: To be a pedestal is their primary function.

SB: Yes. And I came to this, not through a typological impulse, but through a formal impulse. Because when I put the cone, the sphere, and the cylinder, lying on the floor side-by-side, they had to also look good together. That helped me to discover more the typology of furniture. It's a fascinating issue. The typology of table and a form of table - side table, coffee table, dining table, work table, buffet, like a serving table, pedestal.

And then, I started thinking more about Brancusi.

LK: Do you expect people to put something on top of that?

SB: Yes, absolutely.

LK: Have they?

SB: I don't know. One was bought, and I don't know how the guy used it. Then, the one I have done as a pair, has never been bought. I think they would look good with a pair of vases with flowers.

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LK: [illegible] you work in cardboard quite a bit.

SB: Yes. It's all in cardboard, foam core, balsa wood, plywood. Then Tom makes drawings. And then I go to fabricators. Then there's zillions of alterations and there are samples produced for the finish or for the detail. You may choose particular wells, particular screws. It's not conceptual art that you can phone it in and then come and get it.

LK: Are there things you reject when you see how them come out?

SB: There are always decisions to be made and we'll change. We'll change things. I, just yesterday, had finished a table designed in 1977. We'll put it in the show, but like in a side room, but it's definitely not mature work. But it's ivory tiles. How the tiles on the side meet the tiles on the top, it could have two different looks. Things like that. There's a concept; there's an impulse. It's an impulse rather than an attempt to solve a problem, which a designer starts out with - a real designer. And dealing with certain constraints. I have freedom of imagination. Being one of a kind, of course, helps. Or sometimes, the prestige of art. Like at Equitable, it's not an issue of one of a kind, it's an issue of costing a lot of money. But they're willing to pay for it, because it's art - more than if it was design. They're not my client.

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They can't tell me what to do in the way they tell Ed Barnes or I.M. Pei what to do. I have more power -- of course, in a much smaller budget, smaller scale -- than I.M. Pei, because I'm an artist. It's what I scorn - the false prestige of the artist. I hate it. I hate that. I hate that --

LK: That notion of the artist as genius?

SB: Yes. I hate that. But I'm happy to take advantage of it. [laughs]

[illegible] I did want to talk about the design of the furniture and the motives for it - the reformist impulse as well as, from a personal point of view, a total orgy of personal self-indulgence, because I love furniture. As I said, it's to me what women are to de Kooning. [laughter] Or [illegible] to Morandi.

LK: Or little bottles.

SB: Right, actually. So I feel very lucky that my personal impulses and certain historical proprieties seem to coincide.

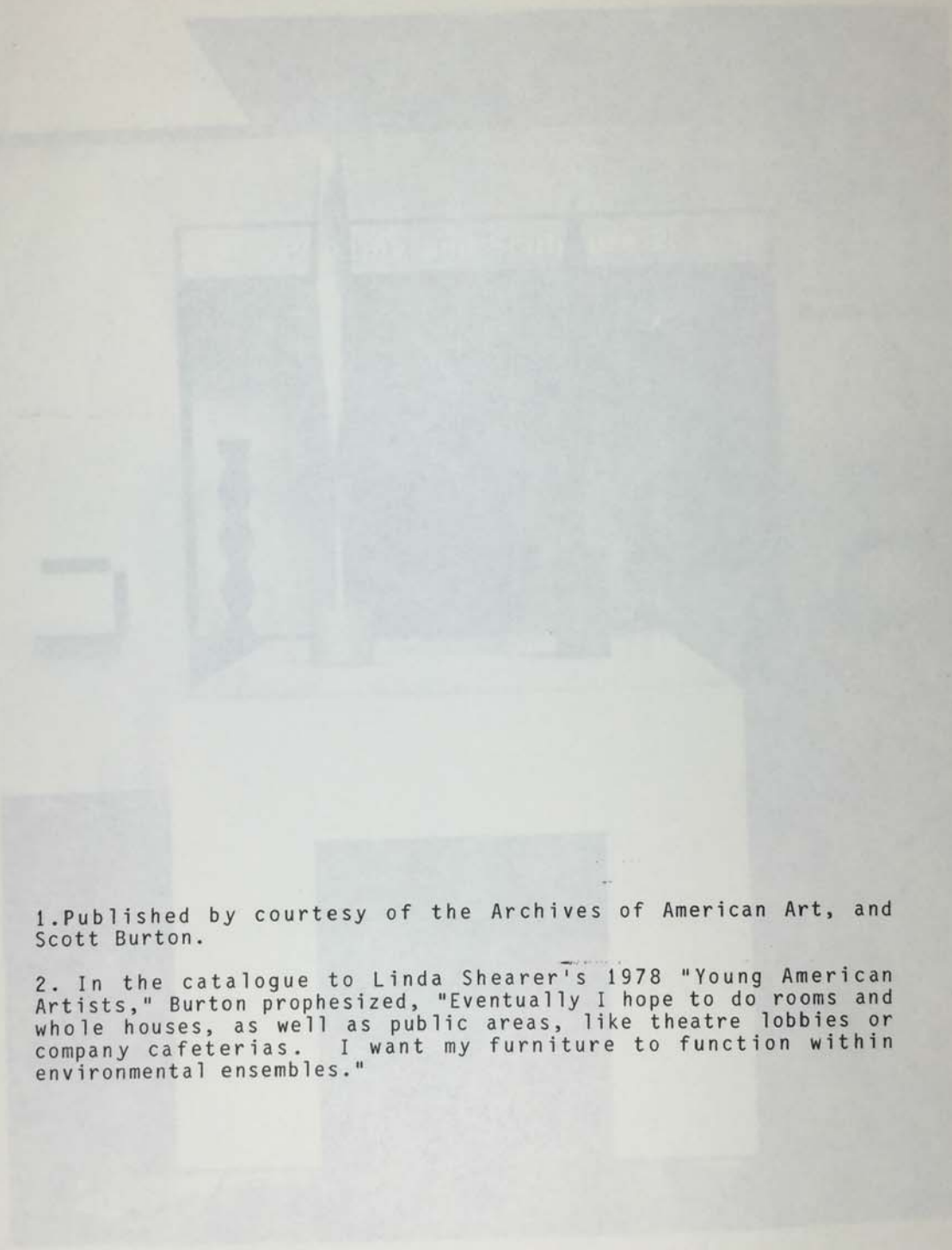
LK: There is an integration.

SB: My personal idiosyncrasy for this furniture seems to be useful in cultural history at a certain time - namely the need for a new kind of public art. I feel like one of the lucky ones that the personal and historical jibe. I'm not the only one. It wouldn't be so significant if I were the only one.

End of Interview

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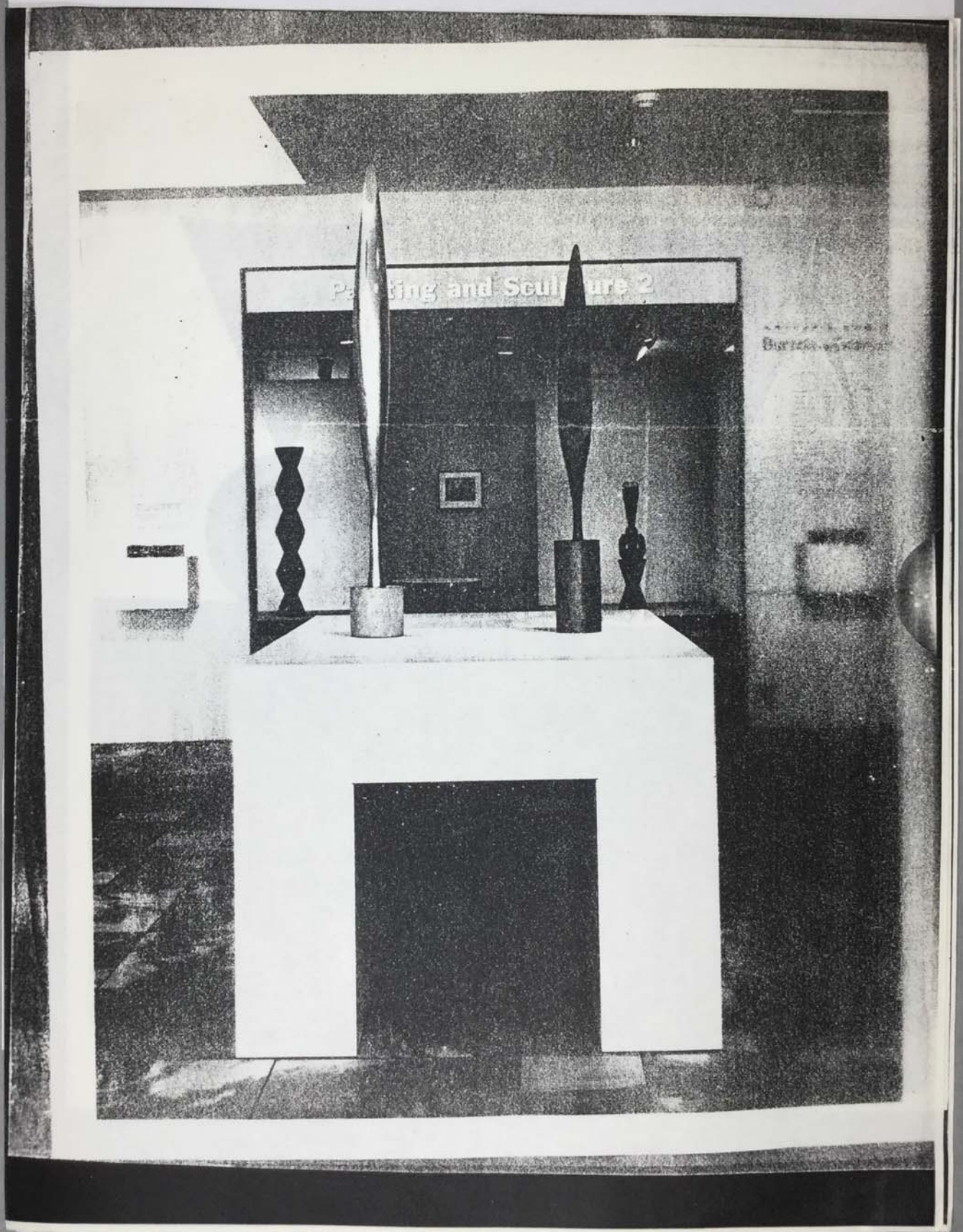


1.Published by courtesy of the Archives of American Art, and Scott Burton.

2. In the catalogue to Linda Shearer's 1978 "Young American Artists," Burton prophesized, "Eventually I hope to do rooms and whole houses, as well as public areas, like theatre lobbies or company cafeterias. I want my furniture to function within environmental ensembles."

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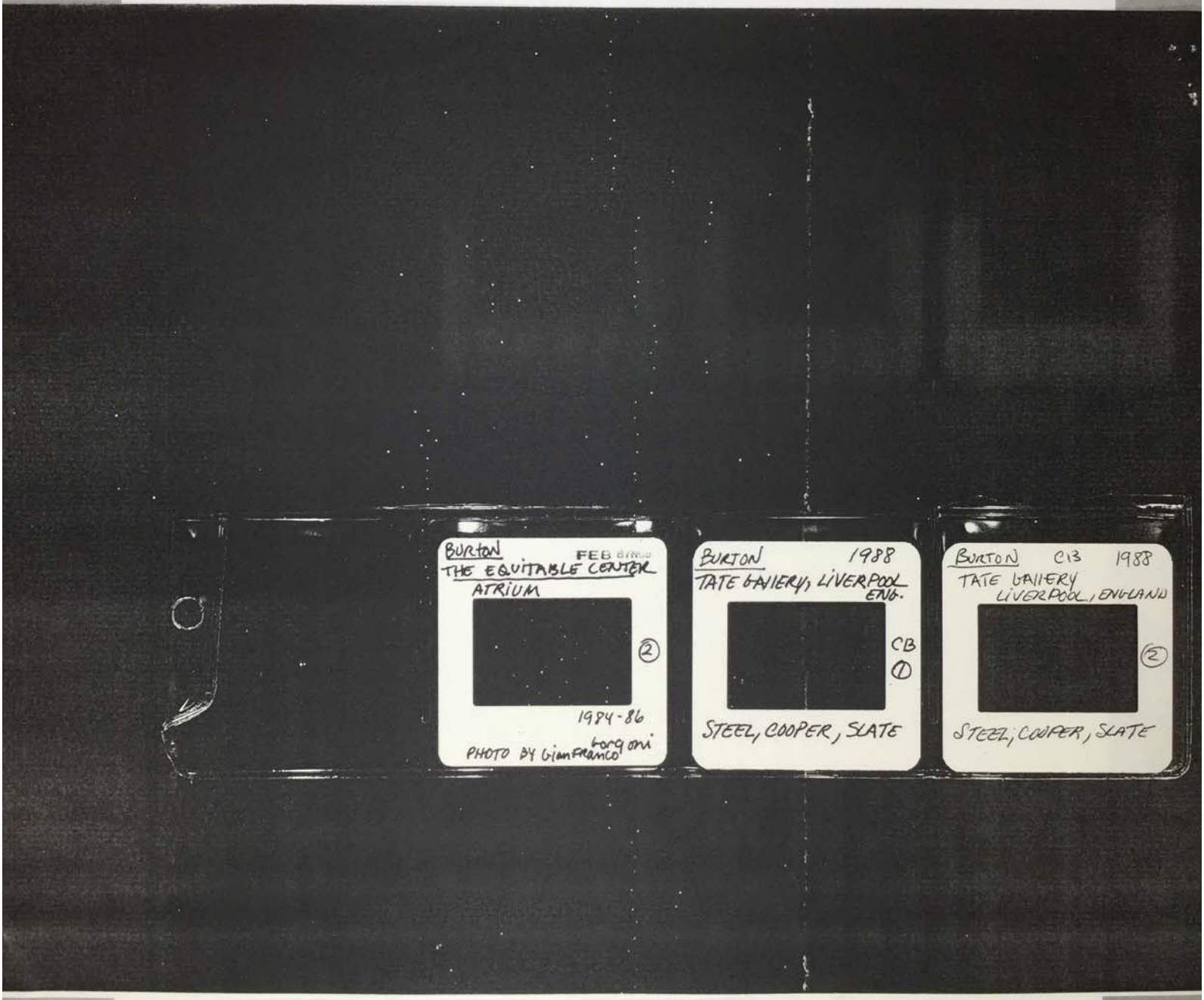
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Workshop Summary

ART + ARCHITECTURE + SOCIETY

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The Frederick R. Weisman Art Foundation

July 22-23, 1989

Toronto, Ontario

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Art + Architecture + Society

INTRODUCTION AND OPENING STATEMENTS

Day One

Henry Hopkins formally opened the session by thanking Bill Withrow for providing the facilities for the meeting and by introducing Dr. Milton Wexler to the participants. Calling him the "grand master" of the present workshop, Hopkins noted that Wexler brought to the proceedings many years of experience running similar workshops and conferences with physicians and scientists. In keeping with an approach developed by Dr. Wexler, this discussion of "Art + Architecture + Society" would be informal and unstructured, and its direction determined by the participants themselves.

Hopkins began by asking participants to introduce themselves and to recall what came to their minds when they were first invited to participate in the workshop. He was particularly interested in knowing what issues the discussants hoped to explore over the next two days.

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Adele Freedman

When she learned of this discussion, Adele Freedman thought it would either be very interesting or that everyone would spend their time "talking in circles." She admitted that she found it hard to focus on such a broad set of issues as were presented by "art, architecture and society." But because so much of her work as a journalist for the Toronto *Globe and Mail* concerned public art, Freedman hoped that some of the conversation would center on this topic.

Walter Hopps

For Walter Hopps, a couple of issues immediately came to mind when he heard about this workshop. The first was the problematic and contradictory relationship that was evolving between the civic planning and funding process and site-specific public art, a conflict that had been dramatically highlighted by the controversy over the Richard Serra sculpture in New York. The second topic was suggested to Hopps by a recent collaborative project undertaken by the Menil Collection, of which he is director, and the Getty Museum. Both are developing an exhibit of neolithic and calcolithic artifacts from 3500-4000 B.C., in Cyprus. Watching archaeologists recover shards and fragments of functional art and then examining the same culture's "high" art in the regional museum prompted Hopps to wonder about the similarities between those peoples and ourselves. Do rudimentary structures and values create distinctions between the symbolic and the functional, or have we constructed artificial boundaries?

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Scott Burton

Introducing himself as an artist from New York, Scott Burton noted that he was struck by the title of the workshop, "Art + Architecture + Society." Although the terms seem equal on paper, they really represent two little concepts, art and architecture, and one big one, society. As juxtaposed here they also suggest several sets of relationships, the inevitable one being between the first two terms (and one could add music, literature and the rest of the arts) and social history. For Burton the relationship between any two of the arts, such as art and architecture, is symptomatic of the relationship of all of the arts to society itself. He expressed the hope that the conversation would not get sidetracked into a narrow debate between artists and architects, but would instead stick to the larger framework of their mutual relationship to social history. One of the topics he wished to see addressed was the question of how art has reflected society in the period since 1970, a period that he felt differed greatly from the three preceding decades.

David Ross

David Ross runs an institution in Boston, the Institute of Contemporary Art (ICA), which shows contemporary art but does not buy it. This means that for the past fifty-three years, the ICA has "not bought into" any prevailing style or sensibility and has maintained its ability to remain open to radical changes in art as it reflects contemporary culture. When he was first contacted by Henry Hopkins about participating in this workshop, he realized that it would directly follow a three-week sojourn in the Soviet Union, where he has been working on an exhibition of contemporary Soviet art. His initial reaction was similar to that of Scott Burton, and he saw an inconsistency in discussing art and architecture as if they held a special relationship to society and were not themselves inherent aspects of the social order.

To insist that art has such a special relationship is to perpetuate the myth that art occurs in a spectrum ranging from public art to private art. Ross questioned the legitimacy of that categorization and hoped that the issue of "public and private" in art, an issue highlighted by the attempted suppression of the Robert Mapplethorpe exhibition, would be brought out on the table. As part of that "public/private" question, Ross noted that the officials who control public funds are men and women conscious of their responsibility for representing that public: "Where do they legitimately fit," he asked, in the decision making process which defines some art as "public"? The same question can be asked regarding the role of private individuals: How do individuals support and control the designation of work in the spectrum between public and private?

Ross explained that he runs a "private-public institution" which embodies many of the contradictions to which he had been referring. ICA is a

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private, non-profit corporation, but depends on public dollars in the form of direct grants and tax-deductible contributions. As an institution, it also depends on the good will and trust of the culture at large, even while it is actively engaged in challenging the assumptions of that culture. David Ross' hope for the workshop was that it would wrestle with some of these contradictions and problems.

Alexis Smith

She assumed that two topics would be discussed at the workshop, Alexis Smith said. The first, which was the most problematic and least interesting, was the relationship between artists and architects. A more pressing issue was that of responsibility, by which she not only meant social responsibility, but responsibility in general. At the beginning of her artistic career, Smith noted, she regarded art as a highly personal pursuit, one in which her primary responsibility was to herself, her integrity, and her unique vision as an artist. Her desire was to control all aspects of her work as a pre-condition of releasing it into the world. Of course, Smith recognized, an artist working in the public arena experiences a loss of control and has to confront the obstacles of public taste, expectations, and notions of appropriateness. Smith asked if there was indeed a different kind of artistic responsibility involved in presenting work to the public, particularly if people do not get to choose whether or not to experience the art. Like David Ross, Smith noted that the controversy over the Mapplethorpe exhibition raised serious questions, such as whether people should have a say in what they experience and what, if any, responsibility artists have to the public sector.

Michael Rotondi

Michael Rotondi suggested that it might be useful to speak briefly about the first Weisman Art Foundation workshop, entitled "The Relationship Between Art and Architecture." Before that workshop, Rotondi admitted, he had not really understood the tension that exists between artists and architects, a tension and antagonism characterized during those two days by much "aggressive posturing, muscle flexing and territoriality." Once this tension was expressed, which took two-thirds of the first day, the conversation focused on ideas that everyone held in common. On the second day there was even discussion of what artists and architects *might* do together. Rotondi believed this to be indicative of what can happen when ideas are thrown out in an *ad hoc* manner, without a particular agenda.

In Rotondi's view, one of the drawbacks of the first workshop was a "generation gap," a difference in orientation that was primarily, but not necessarily, due to age difference. He suggested that the reaction of the older participants to the ideas of the younger members was like the age-old exhortation of parents to teenagers: "Turn that music down! How can you listen to that stuff?" There was a stubborn insistence that there was no good art or architecture being done these days. By assembling people who

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were closer in age, Rotondi hoped that the workshop would quickly proceed to those interests and ideas that all of them held in common.

Leon Whiteson

As an architectural critic and former architect, what interested Leon Whiteson about this workshop's title was that the word "architecture" appeared in the middle. He noted that he agreed with Arthur Ericson, who had said that architecture is a "gross" art, not a fine art, involving an incredible range of elements -- social, political, financial, and artistic -- in the process of effecting a transformation. Whiteson described architecture as an attempt to take the "brute facts of existence" and re-imagine the world; as a "lapsed" architect himself, he found it easier to write about this difficult process than to perform it. He observed that an architect holds the ultimate responsibility for taking a complex system of ideas and fixing them at a single point, freezing them in a set of drawings that can be translated into built form. In doing so, the architect inevitably reveals how inadequate he is to the task, an experience that Whiteson himself undergoes every time he visits London and sees buildings that he designed and believed passionately in at the time.

Whiteson expressed his belief that architects should be able to listen, not an activity for which they are noted. This responsiveness is critically important in architecture because it is always public and cannot be avoided like a book or painting. Architecture always serves a symbolic function and reveals, consciously or unconsciously, the values of a society; as the cliche goes, architecture is "society made visible." Using Los Angeles as an example of this maxim, Whiteson noted that the city's reputation as a stronghold of the private realm is justified by its architecture, with all of the best buildings and spaces belonging to private residences and hidden behind fences, while the city's public architecture is either non-descript or "hideous." The disjunction between the richness of the private realm and the poverty of the public domain reveals itself through architecture.

Catherine Ingraham

Catherine Ingraham expressed her strong interest, as an architect, in many of the questions that had been raised. Observing that in such an open discussion the title was the only firm reference point, Ingraham returned to it, but with a focus on "the space between the words, rather than the words themselves." She pointed out that the plus signs in the title implied an additive, and unequal, relationship between the terms. She suggested that the participants consider how the "equation" would change if other signs were used, such as commas, minus signs, or a slash (Art\Architecture), which she referred to as a "turning trick," as it would "turn art into architecture."

Ingraham observed that she had attended many conversation on art, architecture and society and was not overly optimistic that much could be

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accomplished in them, particularly because the dynamic is always to "seek a kind of unity." She suggested another way of thinking about the topic, so that the discussion would explore the "architecturality of society," as a way of avoiding the suggestion that what is needed is the mere "application" of art and architecture to social and political needs. Although a common criticism of artists by architects is that they "can't build to the scale of architecture," Ingraham observed that, given the current social criticism of architecture, architects cannot build to the scale of society. She hoped this issue, and the tremendous hostility between the two disciplines, would be addressed.

Matt Mullican

As an artist living in New York, much of Matt Mullican's work is done for galleries and structured spaces. He explained that his first piece of outdoor or "public" art was a recent project in Brussels where he installed a flag outside a museum building. The flag, a form which has a particular aesthetic reference in the context of his work, consisted of a black globe on a yellow field, colors and shapes that held a personal and particular symbolic meaning for Mullican. When the installation was complete, Mullican realized that black and yellow are the Flemish colors and that he had installed the flag outside of a museum that had a Flemish director and staff. Consequently, the private aesthetic meaning of Mullican's art had assumed an entirely different political and public meaning and a new set of associations. The artist expressed the difficulty he had -- as someone accustomed to dealing only with an aesthetic context and the gallery or museum interior -- in dealing with the new context and environment. Mullican hoped that the line of demarcation between the public and private context would be a topic for discussion.

April Greiman

April Greiman introduced herself as a graphic designer from Los Angeles who is continually working with artists and architects. An issue of particular concern to her was the way in which new tools and technologies are affecting the creative process. These new tools and technologies are creating new relationships among artists, architects, and designers, a kind of networking that will inevitably lead to more collaborative work. Indeed, the technologies themselves can be seen as metaphors for these new relationships and "ways of being."

Larry Richards

A Toronto architect who teaches at the University of Waterloo, Larry Richards had initially wanted to be an artist. But at the age of sixteen he decided to become an architect, a decision that he still questions. This is an extremely difficult time either to be an architect or to teach the profession to others. It reminded Richards of the years 1969-1970,

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when young architects were under the spell of Robert Venturi's *Complexity and Contradiction*. These days Richards has been reading another book called *Learning from Milan: A Second Modernity* by Andrea Bronzi. Although he believed the book to be flawed and difficult, its conceptualization of the role of the architect in relation to other design professions is helpful in understanding how architects may function in a new global context that reorders art and design production.

Richards noted that he was particularly interested in exploring the line between self-expression and social responsibility, an issue that has traditionally been more problematic for architects than artists. He has lately become more aware of the degree to which architecture is autobiographical, an idea with which many architects are extremely uncomfortable. Richards also hoped to spend some time discussing the differences in attitudes and approach between the American and Canadian architectural communities. Although he is sometimes concerned about the conservatism and statis of Canadian design, the richness and excitement of the architecture scene in the United States may have been achieved at the expense of the kind of commitment to social responsibility that characterizes work in Toronto.

Alanna Heiss

Alanna Heiss admitted that when Henry Hopkins invited her to participate in the workshop, she saw it as a pleasant opportunity to see some friends again and, therefore, paid little attention to the topic. She commented dryly that if she had known so many architects would be present, she would not have come. However, as the director of a museum engaged in a major capital renovation project, Heiss hoped she could pick up some "tips" and advice on what is new on the architectural front. She noted that in the last fifteen years, museum design had passed through several phases, from the white box to the "post-modern thing," and she was eager to know what the latest development is in the housing and showing of art.

Heiss expressed her concern about some recent developments in the museum world. One of these was the trend toward the private museum, such as those set up by wealthy collectors like Saatchi, Weisman, or de Menil. Recognizing that "public" museums like the one she directs, P.S. 1, are continually beset by bureaucratic, political, and financial problems, Heiss could see that there might be a certain appeal for architects, artists, and curators in dealing with a single, decisive authority. She wanted to know from any of the participants involved with private museums what their experiences have been and what contribution they thought was being made by private museums in housing and showing art.

Heiss concluded that she was "pretty depressed," and even scared, about what is happening in the art world in the United States, and she was not sure that her generation was prepared to address or to solve the problems confronting it. Although "money is everywhere," and she was personally glad that some artists were making a great deal of it, it did not seem to

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be effecting any social change. In the traditional struggle of "art vs. society," which Heiss concluded was essentially "art vs. power and money," it was becoming less clear to her where art stood.

Eric Owen Moss

Eric Owen Moss introduced himself as an architect from Los Angeles whose initial motives and expectations in attending the workshop had already been challenged and expanded. Attending a conference of this type is a "gratuitous act," he observed, in the sense that no one is obligated to deliver definitive statements or to "perform." Moss expressed his approval of Alanna Heiss' very personal and wide-ranging remarks, calling hers the "most honest yet."

Moss suggested that if the words in the title had been put in the plural -- as in "Arts + Architectures + Societies" -- the result would have been a more accurate reflection of the current state of thinking on these issues. There is a lack of "coherence" and agreement about what these terms mean, which hinders a true, synthetic assessment of their current condition. He believes that this lack of cultural consensus means that the most interesting work done today is "autobiographical by default," with individuals knowing and understanding only themselves as a source for their work. His question to the group was whether such private, idiosyncratic sources can be transformed into something collective. Moss suggested that although private sources can provoke generic responses, there is really no "collective" idea to which we can respond. He wondered, therefore, if the group assembled would have enough in common to communicate successfully with each other.

Moss noted that Alanna Heiss' questions about the rapidly changing fashions in museum design served to point out the ephemeral and transitory nature of style in our culture, where there are no "eternal" principles or tenets. Contemporary designers have to find a way to get "beyond, through, or around" the question of style, to find a way of working which "won't blow away with the next issue of *Metropolitan Home*." Moss hoped that this issue, as well as the problematic position that such mass media played in actually constructing and defining the "meaning" of contemporary architecture, often without reference to what is really going on, would be discussed at the workshop.

Linda Benglis

As an artist working since the late 1960s, Linda Benglis recalled that she had often exhibited in museums but had always dealt with the spaces directly, not with the architects who created them. Benglis works with video and photography, and she sees her work as dealing with "personal revelation," usually her own response to a human context. Her work is often collaborative. Benglis observed that the nature of collaboration has changed in the last fifteen years, a development which she considered very

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exciting and which has greatly increased the opportunities for artists and architects to work together. She wondered what effect these opportunities would have over time and whether they would continue in the future, particularly with the recent threat of diminishing government support for collaborative projects. Benglis saw the rise of private support for the arts and the proliferation of private museums as a positive trend, one that has encouraged collaborative work. Regarding Alanna Heiss' observations on where art stands, Benglis said that, despite incidents like the Richard Serra controversy, she is generally optimistic about the current state of affairs in the art world.

Craig Hodgetts

When he got the initial invitation to attend the workshop, Craig Hodgetts thought there was something "poignant, but also incredibly banal" about holding one more conference on art and architecture, one more attempt to "paste these two things together." There seems to be a tremendous emotional need on the part of people in the arts community to communicate with one another and to know each other's work, to transcend the individual ego and merge with another creative individual. Hodgetts voiced his agreement with April Greiman's view of technology and networking as vehicles for new forms of creativity. He had felt for some time that traditional media have impeded a true collaborative "fusion." Discrete objects have such "an implacable nature" that they are difficult to "harmonize," and they cannot duplicate the facets and layers of our mental processes. Like some of the other participants, he hoped to find answers and encouragement at this workshop.

Diana Agrest

The relationship between art and architecture, particularly in the form of institutional or established collaborations, had never been of much interest to her, Diana Agrest said. But this workshop's title, which adds "society" to the equation, made it interesting. She suggested that art and architecture are in very different positions in relation to society; elements which had long been accepted in the realm of art were consistently repressed or censored in architecture. As an example, Agrest cited her own recent experience in her design for a fashionable New York restaurant. She was commissioned by the owner to design the space with a Brazilian theme. Inspired by a book of vernacular Brazilian design provided by the client, she presented a "1950s Copacabana-inspired" scheme, with intense primary colors. A secondary partner, pointing out that artists would be a major portion of the restaurant's clientele, insisted on an all-white interior on the grounds that "artists hate strong colors." Ultimately this partner's view prevailed. Agrest saw this as an example of how the personal vision of the architect, the "art" component of the work, can be censored, ironically, in the name of pleasing artists. In the case of the restaurant, the space is being judged as an example of her work even though she could not control the final product.

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Agrest mentioned the critical uproar over Michael Graves' addition to the Whitney as an example of how architecture is in a "no win" situation. She saw the atmosphere of implicit repression and censorship as evidence that the conservative political leadership of the past ten years has had a profound effect on cultural production, as well as on other areas of life, such as reproductive rights.

Agrest reiterated that her own interest in collaboration was focused less on institutionalized relationships with other professionals than on expanding the limits of architecture and merging it with other cultural systems. She was less interested in the actual collaboration between two people than in creating openings in "the mode of thinking during creative production." Literal collaborations between artists and architects are problematic because of the different relationships their disciplines bear to society at any historical moment, a difference that is difficult to side-step or overcome. Agrest reminded others present that architecture is a very slow art, requiring far more money and time than other visual art forms. Consequently, architects are never free to do precisely what they want and must always compromise and negotiate, a condition under which few artists are compelled to work.

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With the conclusion of the introductory statements, Henry Hopkins offered two more issues for discussion. The first was a reminder that the coming decade signaled more than the end of a century, but the end of a millennium, a milestone which offered an impressive opportunity for reflection and re-evaluation of Western civilization. Secondly, the difficulties of reaching many of the panelists -- with travel to Milan, Tokyo, the Soviet Union, and South America being part of some itineraries -- was evidence that we now live in a world culture, a global society. Hopkins felt that we are witnessing a stunning moment in history, one that we should consider carefully over the next decade.

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GENERAL DISCUSSION

The discussion that followed began as a general debate organized around the idea of "culture" -- what it consists of, how it has operated historically, and whether it is continuous or was ruptured by radical breaks with more "coherent" past attitudes and practices. An offshoot of this discussion was one which focused on the tension between the private responsibility of artists and architects to themselves and their disciplines, and their more public responsibility for addressing the culture as a whole.

The idea of responsibility led in turn to a discussion about "accountability," which was centered on architects and the degree to which they had evaded responsibility for the failure of their work to serve people's needs. The issue of architects' ultimate accountability was challenged by those who questioned the real power and control that cultural workers, including artists, have in the complex web of social, political, and economic forces that dominate post-industrial life.

In the second half of the day's discussion Alexis Smith introduced the concept of "cynicism" as an outgrowth of powerlessness. This was the catalyst for a debate over the power, or powerlessness, of artists and architects -- a debate that galvanized around the problem of homelessness. Architects' and artists' problems in directly addressing this immediate social crisis was emblematic of a larger concern that almost all of the participants had to confront at some point in their careers: the possibility, and even the desirability, of using art to try to effect social and political change.

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The Public and Private Roles

Henry Hopkins invited the participants to start the discussion by reacting to some of the opening statements. Leon Whiteson began by commenting on Eric Moss' view that architecture had become "autobiographical by default." He pointed out that, traditionally, architecture more than any other art required a social consensus and agreement regarding a culture's shared values. However, the fragmentation and disconnected nature of modern life, a condition clearly seen in Los Angeles, the home of the "self-invented man," has forced architects back on their own resources and references in their attempts to create something significant. Whiteson surmised that this may be the reason Los Angeles has become such a significant city for architecture, and he cited Frank Gehry as one architect who has made his reputation designing small-scale works which draw on personal, although not necessarily "hermetic," references. This personal response to modern fragmentation is heightened in Los Angles by a kind of playfulness and fantasy, the legacy of Hollywood.

Walter Hopps asked Larry Richards if, as a teacher, he was espousing the value of such a subjective approach to architecture and if he had any difficulty getting students to address the autobiographical component of

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their work. Richards responded that his students were reluctant to acknowledge the autobiographical component, particularly because they saw it as contradicting their social responsibility as architects. His own view was that the best architecture results when designers accept that contradiction. Hopps agreed, asserting that the polarity between responsibility and expression is the historical reality of architecture.

Catherine Ingraham disagreed strongly with the idea of an ongoing polarity between the personal and public roles, insisting that the personal component of architecture is cultural; it is "inscribed within" culture and cannot exist in opposition to it. When one teaches students to work from a personal position, one is merely "pulling the veil" off of what has always been a personal act, exposing the myth of opposition. Eric Moss agreed that the objective and the personal are present at all times in the design process, but felt that there is much less of the "objective" available to architects today. When Ingraham said that "the personal and the cultural are bound together," Moss demanded to know to what culture she was referring. He suggested that there is no coherent culture such as existed in Italy in the fifteenth century, when art expressed generally held values and meanings. Today, when everyone holds a personal, idiosyncratic world view, the artist or architect has to look inside. Moss proposed that it is precisely the process of "turning the inside into the outside" that constitutes our only cultural coherence. As much as we aspire to or demand a coherent culture, we cannot manufacture it or will it into existence.

Larry Richards pointed out that Thomas Jefferson did not have any problem, when designing the University of Virginia, in making a highly personal and idiosyncratic statement that had great collective appeal. Moss agreed but noted that Jefferson drew on well-established Classical and European cultural antecedents in his work, which made his work accessible to a mass audience. Walter Hopps wondered if things had really changed so radically since then and asked if that kind of continuity was still to be seen in modern architecture as well. Leon Whiteson offered his opinion that continuity was completely lost and that the traditional triad -- Art, Science, and Politics -- has been overwhelmed by rapid technological and social change. He cited the tremendous demographic change in the population of Los Angeles as evidence of the cultural diversity and complexity that architects must face today. Michael Rotondi agreed with Whiteson and suggested that cultural continuity collapsed at the turn of the century, and in fact is only now being reconstructed.

Ideas of Culture

Catherine Ingraham dissented from this view and wondered how people could be taking about the collapse of culture when culture is omnipresent, albeit changing. Diana Agrest proposed that it was perhaps more accurate to talk of the collapse of values than of culture. Ingraham again disagreed, insisting that there are always values -- even in Los Angeles. Henry Hopkins pursued this idea, asking Leon Whiteson if he felt that Los Angeles, long a bastion of private luxury and public indifference, had

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changed in the last decade. Things had changed slightly since the Public Affairs Commission gained the right of consent over building projects, Whiteson said. There is also a Mayor's Design Advisory Commission which includes people like Michael Rotondi and the deans of local architecture schools. He agreed that there is a growing consciousness about public architecture has emerged in Los Angeles even though it is still a "first-growth city," meaning that most of the building are still the first ones built on their sites. Changes may be in store as succeeding layers appear.

Craig Hodgetts returned to the idea of the erosion of culture and submitted that it was only our "well-bred, pedigreed notions" of culture that have weakened. He believed that one of the reasons the perceptions of culture are so volatile in Los Angeles is precisely because it is a "first- growth" city whose artists and architects "mongrelize" their art in concert with their surroundings. This may be a characteristic of other large urban environments which, in Hodgetts' view, tend to replicate themselves.

David Ross, who lived in Los Angeles for five years before moving to Boston, offered what he called "the perspective of the Old World." The fact that Los Angeles was developing new "hierarchies of control" was not, in his view, a positive development. In fact, he believed the great and distinctive aspect of Los Angeles, as opposed to the Bay Area, for example, is that there is no authority, no acknowledged "establishment" to make it like any other "boring American city." Insisting that he does not miss Los Angeles "because there is nothing there to miss," Ross proposed that the conversation move away from that city and its architecture and toward the "crisis of representation," a more critical issue for everyone present. He pointed to Matt Mullican's experience with his art in Brussels, described by Mullican in his opening statement, as an example of how art represents different realities depending on its contexts.

Eric Moss thought that Mullican's experience was indicative of our distinctive cultural circumstances and would not have happened five hundred years ago. Walter Hopps disagreed, contending that the kind of disjuncture Mullican's art encountered has been a part of our "small 'c' cultural legacy for the last ten thousand years." David Ross interjected that art was an evolving social practice, and as such posed problems and created new languages and new understandings. Eric Moss disagreed, insisting that the oppositional role, the role of creating new vantage points, is a modern one. The people who designed Stonehenge, he contended, were presumable acting out of a coherent, shared cultural understanding.

Catherine Ingraham joined David Ross in rejecting this idea, with both asserting that it was our own cultural arrogance which led us to project our ideas of art, culture, and coherence on peoples of the past. Ingraham expressed her impatience with the nostalgia for shared meanings and cultural coherence that may have never existed in the first place. It was not nostalgia but "dispassionate analysis" that led him to his conclusions, Moss countered. He insisted that he was not implying that the past was more wonderful than the present; he is, in fact, happy to be working in this era. Nevertheless, modern artists, architects and writers, like

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Corbusier or James Joyce, have had to create new forms and languages in a way that was not required of Shakespeare, who made his innovations using traditional forms.

Ingraham pointed out that our cultural history, including our art and literary history, gives such a strong impression of stylistic coherence within historic periods precisely because it has been constructed, retroactively, to do so. That which does not fit in, that which reveals the fissures and cracks in a cultural edifice, is suppressed for the sake of an orderly and rational development. Ingraham insisted that it was necessary to read around the official histories to see the disjunctive and heterogeneous nature of culture in any period. David Ross added to her point by noting that the one thing that seems to be constant within culture is that whatever its mythology of coherence or consistency, it always serves the interests of power. He saw his own role as museum director as one of unmasking how culture serves power in our time and of asking "for whose benefit" a particular discourse is constructed.

Craig Hodgetts thought that Catherine Ingraham had identified an important point, and he referred to a book by the philosopher Karl Popper, *The Open Society and Its Enemies*, which detailed how cultural historians assigned specific meanings to the past. For Popper the view that all aspects of the past were "coherent," and therefore part of a system, was an enemy of true creativity. Hodgetts admitted that we would all probably be more comfortable if there were greater cultural consensus; however, architects, not being essential in today's highly mechanized building process, have gained a new "franchise" or leeway that comes with being an "option."

A Modest Proposal

Alanna Heiss wondered whether it was true, in fact, that architects were not necessary and suggested that it was highly unlikely that an untrained builder could design a "coherent" house. She facetiously defined such a house as "one in which you could walk around at night, drunk, and not fall over anything." She suggested that too much emphasis has been put on the aesthetic role of architects and not enough on their ability to create functional spaces. It is their success in fulfilling that functional role, Heiss maintained, that should be the grounds for judging an architect.

For Diana Agrest, Heiss' suggestion amounted to an endorsement of the censorship of architects. Agrest asserted that the aesthetic and the expressive are as much a part of architecture as the functional. She pointed out that one could build an ugly house "in which you don't fall down in the dark" and still meet Heiss' definition of architecture. Heiss asked why Agrest saw as architectural repression what was really just accountability -- the same kind of accountability to which anyone who works in the public arena, making "inescapable objects," should be held. Heiss wryly suggested that artists and architects should be "tried for the crimes of mediocrity and incompetence." Agrest saw this as unjust and countered by asking why no one seems to complain about all of the terrible buildings

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that are *not* designed by architects. In a political system that rewards incompetence, she insisted that architects actually have very little power.

Larry Richards asked Heiss how she conceptualized her proposed trails of bad architects. Would they be organized by neighborhood, city, or nation, and would they only apply to architects working in an agreed-upon "public" realm? Heiss acknowledged that Richards' questions uncovered weaknesses in her idea, but she pointed out that while we have conceded a great deal of power to review boards and political committees, there is still no real accountability for the mediocrity of most urban architecture. People who build unworkable buildings, in her view, should be named publicly. Adele Freedman, as a critic who frequently "names names," was unconvinced that this alone would have any real impact. Heiss agreed and concluded that "if we make people do jail time, they will pay attention."

The idea of architectural tribunals or "show trials" created an amused uproar among participants. Heiss was asked if she approved of the recent trial involving Richard Serra; she responded that she would defend the right of people to remove a piece which offended them, and insisted that "artists and architects are not smarter than everyone else." For her the problem with the Richard Serra trial was that one decision-making body had approved the work, while another body had decided to remove it. Noting the gap between the process of art commissions and the general public, Heiss suggested that perhaps art and architectural critics have been spending too much of their efforts preaching to the converted and were not having any impact on public taste. Henry Hopkins questioned how responsive artists and architects could be to the public will. He had noticed that in Los Angeles the preferred housing type was a tract unit based loosely on "Snow White's cottage." For Hopkins the problem lay not in providing what the public wants, but in moving their tastes forward.

Art vs. Architecture

Michael Rotondi voiced his concern that the discussion was floundering around "issues of surface rather than of volume." He perceived a fundamental misunderstanding on the part of artists about architects and what they do and wondered why so many were unwilling to grant to architects the same expressive privilege and complex aspirations that artists take for granted. Rotondi asserted that architecture had already reached the stage "where art meets utility," and now architects are grappling with cultural, social, and aesthetic issues that are not directly tied to "where the toilet is located." He saw this same shift occurring in art and offered the case of the Richard Serra sculpture as an example of how easy it is to remove a formalist piece that is not integrally linked to its physical and social context. Rotondi called for a deeper level of discussion and a move away from the "retinal preoccupation" that he sensed in the dialogue.

Rotondi felt that architects had learned from artists to question the institutional structures within which they work and to produce buildings that not only question those structures but also propose alternatives to

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them. When Walter Hopps asked him to explain this statement more fully, Rotondi cited housing in Los Angeles: because it has a very broad ethnic base, Los Angeles should be exploring new forms and organizations for multi-family housing that reflect the city's different social structures.

David Ross wondered how directly architects could engage in such a process when they were "subordinate to developers who were subordinate to banks who were subordinate to a political system." He suggested that Rotondi's view of the architect was as a "free individual whose creative process is untethered by outside forces." Rotondi acknowledged that that was indeed the image of the architect on which most of his generation had been reared. What many young architects have learned to do when faced with political and economic obstacles is to develop strategies for keeping their ideas intact throughout the building process. The ultimate test of an architect's ideas is to get them built; consequently, the designer must learn to work with outside forces and not see them as "contaminants." Such outside elements are integral to the architectural process, "like bricks and mortar." Walter Hopps asked Michael Rotondi if, ideally, he saw his architectural role as that of seeking out the clients and conditions that will enable him to execute his particular vision, or if it was a matter of translating existing requirements and conditions into a personal statement. Rotondi supposed that he worked both ways but that the latter approach was more common. He pointed out that there was little purely theoretical work being done in architecture outside of teaching and competitions.

David Ross was still troubled by the implications of Alanna Heiss' proposed "show trials." Where, he asked, can one locate the responsibility of the architect in such a complicated hierarchy? Leon Whiteson added that although we may think that an architect, fighting for the integrity of his ideas, should withdraw from a project when the compromises become too great, it is a lot to ask of someone who has so much energy and hope invested in a process. He surmised that most architects who failed to withdraw in the face of such pressures would be found "guilty with an explanation."

Scott Burton admitted that he was somewhat confused by the conflation of the positions of artists and architects in regard to power or the lack of it. He was not convinced that the relationship of architects to society had actually changed that much in the twentieth century; the complaints of architects about their powerlessness against clients, developers, and public taste sounded archetypal. For artists, on the other hand, their situation has changed in this century, inasmuch as success and reputation in the market represent considerable power.

Eric Moss suggested that Burton's conception of the new power available to artists had more to do with the promotion and marketing of art than its creative aspect. He went on to defend Rotondi's position by pointing out that a new generation of architects have refused to accept their traditional relationship to economic, social, and political forces and have "invented new relationships." Today's architect no longer cowers before the client, the bank, or the redevelopment agency. Rotondi claimed that

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the long-held notion of the architectural profession as a service industry had been challenged in the early seventies.

David Ross thought it was clear from what Rotondi and Moss were saying that they believed that the architect had successfully evolved into an "independent bourgeois functionary" who operates outside a system of patronage. He agreed that, if true, this was an important new phenomenon which redefined the architect as an autonomous agent and was analogous to the modernist revolution in painting, where the artist emerged as "a discrete, self-empowered agent whose only mandate was to satisfy his own creative needs." Ross wondered, however, if the product of this transition was "paper architecture," a theoretical exercise that functioned more as art than as architecture in the built environment.

Diana Agrest insisted that Ross was confusing two different aspects of the architect's work. She explained that when an architect works on unbuilt projects, or explores theoretical problems through competitions or teaching, he or she is engaging in a specific dialogue with other architects, not the general public. Even though the critical or theoretical activities through which architects explore the problems of their discipline have never been understood by that public, neither in the Renaissance nor today, they are nonetheless essential.

Craig Hodgetts, returning to David Ross' questioning of an autonomous, entrepreneurial role for architects, pointed out that autonomy and freedom have allowed artists to enliven and expand their role as social critics and polemicists. However, he thought that this was a role more appropriate for artists than for architects because the "ponderousness and inescapability of architecture pushed it into another reality." Hodgetts thought it was unreasonable to look for the same kind of content in architecture as one looks for in art.

Catherine Ingraham suggested that the difference between the two disciplines was less a question of content than visibility. She noted that the trial of the Richard Serra sculpture revealed how it was seen as an obstacle and a threat to the community around it. In a similar way, every building constitutes a similar obstacle and threat, and Serra's piece, with all the attention it received, became a commentary on and a symbol of all the less publicized buildings around it. Craig Hodgetts added that architecture has other disadvantages: for example, it cannot be easily replicated or photographed without distortion and is, therefore, less easily transmittable. He questioned whether architecture could ever compete with art as a vehicle for ideas and admitted that he found architecture far too abstract in that role. He even maintained that he found architecture more satisfying when it was covered with billboards and other ephemera that connected it with its context.

At this point Alexis Smith announced her frustration with the way architects had been framing the dialogue. Larry Richards agreed and confessed that even though he was an architect he shared her frustration. Architects' tendency to dominate a dialogue was embedded in the myth of the

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architect as "master of all the arts," he said. David Ross maintained that architects are more agile verbally precisely because their work is public and they must defend it constantly before clients and critics. But this kind of conversational control limits the dialogue and keeps it from going in unexpected or innovative directions, Smith observed. The group adjourned with the understanding that, when they reconvened, Smith would be invited to propose a discursive strategy for the remainder of the day.

Cynicism: Confronting Powerlessness and Politics

Alexis Smith proposed that the group drop the subject of "art vs. architecture" and inaugurate a new discussion centering on things that all of the participants have in common. Smith noted that everyone present is creative and lives in a late industrial society and that they all share a desire to make a social contribution. She suggested that they explore a concept with which all creative and committed people have some experience -- cynicism -- and she offered Bertrand Russell's definition of it as "powerlessness abetted by comfort." Smith pointed out that most of the people present came of age in the 1960s, a time of intense optimism and political activism. The comparative quiescence of the last twenty years has bred a sense of powerlessness and cynicism in many. Smith's own view was that the present focus on essentially symbolic issues, such as abortion and flag burning, was evidence of that sense of powerlessness and revealed an inability to grapple with more pressing issues of race, poverty, and environmental pollution. She invited the discussants to comment on how they confront powerlessness and politics in their work and lives.

Scott Burton admitted that he saw the social context in which he worked as "pretty bad" and was particularly worried about environmental and racial issues. His own conviction was that neither art nor architecture could effectively deal with what he called "the disaster that is modern life." Michael Rotondi contrasted this attitude with that of an earlier generation of artists and architects and cited Matt Mullican's father, Lee, as an example of that generation who maintained "a utopian dream that they could make a better world." Mullican added that his father and his father's artist friends continue to believe not only in world progress but also in the power of painting, as "more purely rendered reality," to help to solve human problems. Mullican was not convinced that there had been progress, either in art or in society, and asked, "Is the city today better than the city of 200 years ago? Are the arts better now than 3000 years ago?"

Eric Moss wondered why today's artists and architects did not seem to hold the social and political aspirations that motivated their counterparts in the early twentieth century. Russian Constructivism, De Stijl, Expressionism, and Surrealism all had identifiable social and political goals opposed to the dominant ideology. He suggested that as the "enemy began to dissipate, this oppositional impulse lost its ammunition."

Even though he did not consider himself an "outwardly political artist," Matt Mullican recounted that he had recently refused a $250,000 commission

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from the CIA. He had never been told that he was under consideration for the job and no alternate artist had been selected, since the General Services Administration assumed that he would accept. Although he had essentially decided to reject the commission, Mullican briefly considered the possibility of using it to make some kind of subliminal, oppositional statement, or of giving the money to Amnesty International. He quickly concluded that there was little chance that his art could compete with the context and that, ultimately, he would be serving that context with his work. By saying "no" he was making the strongest statement he could.

Alanna Heiss asked Mullican if his father's leftist politics had any influence on his decision. Mullican denied it, insisting that his own reasons and feelings about the CIA led him to reject the job. Heiss noted that this incident had been much discussed in the arts community; many felt that if he had had enough faith in his work's ability to influence the context, he could have done the job and either refused the money or given it to a good cause. Mullican replied that that option would have turned the CIA into "good guys." Craig Hodgetts wondered if Mullican could not have made some kind of symbolic gesture, like "blood over the entrance," which would allude to the violence that the CIA represents.

David Ross pointed out that the kind of responses people were suggesting Matt Mullican could have had to the CIA relied on irony -- a sensibility, he said, that was increasingly a substitute for other emotions and that, in his view, was associated with the modern cynicism under discussion. Ross saw such irony as inherent in any attempt to engage the CIA as if it were an identifiable entity, an individual, an "other."

Ross then related an anecdote which illustrated the pitfalls of viewing oneself as "outside" or apart from the dominant culture. In 1975, while engaged in a public dialogue with the film critic Hollis Frampton, Ross was expressing his support for artists' involvement in video, mass media and broadcasting on the grounds that artists needed to have access not only to the means of production, but to the means of distribution as well. Frampton believed that any involvement in "mainstream" media and broadcasting would compromise and destroy the promise of the "video revolution." He told Ross that his position reminded him of Richard Nixon who, when asked to explain his membership in an anti-Semitic country club, said, "I'm trying to change it from within."

Ross himself was taken off guard by the comparison and was searching for a way to defend his belief that artists, like everyone else, cannot be separated or divorced from the culture in which they live. "To his everlasting credit" Richard Serra came to his defense, asking Frampton if he thought there was a "relationship between his job as a professor at SUNY-Buffalo and Nelson Rockefeller's attempt to wash the blood of Attica off his hands?" Ross explained that many people thought that the large infusions of money for the arts and education in New York State, which occurred in the two years following the Attica prison riots, were an attempt to control and re-direct public opinion.

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Ross saw Serra's question as a stark reminder of the fact that no matter how hard we may want to dissociate ourselves from aspects of our culture that we find objectionable, we *are* that culture, and all of us share the responsibility to work on it, to deal with it in the best way we know. In Ross' view, that is what Matt Mullican did, although he supposed that Mullican would always wonder whether he could have taken some other course which would have had a positive impact. Mullican agreed and said that the experience had taken on a symbolic significance in his life.

Returning to the theme of "cynicism," Leon Whiteson suggested another definition: "the abyss between expectation and fulfillment." He suggested that cynicism was often the end-product of expecting a great deal and accomplishing very little. Whiteson offered his own experience as a young architect in South Africa as an example of such shattered expectations. As students, he and his colleagues were not interested in designing for the white middle class that most of them came from, but instead wanted to contribute to society and fulfill a pressing need by designing housing for the black townships. After studying traditional housing models and village organization, and exploring how modern technology could improve the inexpensive, natural building materials, the students presented their plans to the residents. As might have been predicted, the people "loathed" their designs. Under white rule the indigenous "mud hut" had accumulated too many negative cultural associations for the township residents and now symbolized "backwardness, primitivism, and poverty." The housing that the people wanted was a miniature "Beverly Hills-type" house on a separate lot.

Whiteson reported being severely shaken by this experience; however, he admitted that he did not learn from it when, after graduation, he moved to London and was employed by the now-infamous London Community Council public housing section. Once again middle class architects designed housing for working class residents, offering them Corbusian towers centered in large parks, architecture that was completely incompatible with the complex social structures of London's East End. The failure of the Council housing finally convinced Whiteson that perhaps "architects are not the best people to decide how society should be."

Whiteson believed that the magnitude of his generation's failure was partly due to the fact that they were the first generation of architects to come of age during the "triumph of modernism." They believed that they lived in a "new moral universe" where social problems would be solved by providing modern, clean, well-lit space for living. Whiteson's experience led him to the conclusion that there is a danger when artists and architects take the responsibility for "reinventing the world" in such a direct way. He asserted that "it is dangerous to think that we can deal with race, crime, and pollution through art and design," which cannot function in such an unmediated way.

Walter Hopps wanted to address the issue of cynicism through an appeal to the concept of "civitas," or citizenship. He suggested that perhaps artists, rather than trying to address all issues that concern them through their art, might consider what they can do as citizens. He recalled that

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Jan van Eyck was recognized in the fifteenth century as a great painter and master of his profession. In addition to being chief of his guild he served as ambassador to Spain. Another famous citizen/architect, Thomas Jefferson, combined service to his country with his other considerable aesthetic contributions. Hopps suggested that by developing serious social commitments outside of their discrete disciplines, artists and architects could combat the sense of powerlessness and failure that leads to cynicism.

On Social Ground: Homelessness

Catherine Ingraham disagreed with Walter Hopps' division between the role of citizen and the role of artist or architect, saying she was "skeptical about the possibility of being a good citizen." She also voiced her disagreement with those who felt that Matt Mullican could have "challenged the enemy from inside" with his artwork. "What kind of impact could he possibly have had on the CIA?" she asked. Ingraham believed strongly that artists and architects, within their disciplines, can play a positive social role -- not by performing symbolic acts but by using their unique training and abilities to rethink social issues. Ingraham offered "homelessness" as one of those issues needing to be reconceptualized. The term itself means that a highly diverse group of people has been categorized on the basis of having failed to acquire a home. "There is an architectural aspect of that categorization that needs to be worked through," Ingraham said.

Hopps strongly disagreed, insisting that "architecture qua architecture" cannot address the issue of the homeless or any other social, economic, or political issue. Ingraham replied that she was not referring to "architecture qua architecture," but to the insight and analysis embedded in the architectural process that could help rethink social problems. Eric Moss thought that Ingraham was asking for too much from architects, observing that artists and architects are sophisticated regarding the making of objects but far less so in political matters.

Larry Richards reluctantly agreed that very little could be accomplished directly by art and architecture. His recent experience as part of a design competition devoted to the homeless issue only confirmed his feelings. He originally agreed to participate as a juror in such a competition because he thought the event could bring some needed attention to the problem. Richards expressed his surprise and dismay at the negative criticism he received from members of the architectural and political community for taking part in the project.

Catherine Ingraham requested an opportunity to clarify her position on the relationship of architecture to social issues. She insisted that she never intended to suggest that a "master plan" for homeless people could be developed, such as would have been characteristic of the classic modernist approach. What she had in mind was more theoretical and involved the way that architecture "rethinks its own typologies and confronts the ideological matrix within which those types are developed." It is within

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the scope of the architectural idiom to address and be critical of its own assumptions, a facility which can be useful when applied to ineffective social categorizations, such as "the homeless."

Diana Agrest, commenting on Larry Richards experience with the design competition, contended that she thought it was a mistake to use the homeless as an architectural subject because the problem of the homeless is not architectural but "political and economic." Devising a housing strategy for homeless people is not going to eliminate the problems that cause homelessness. Although Agrest insisted that she was very much in favor of the re-engagement of architecture and social issues, issues should be addressed at their source and "at their level of significance."

Both artists and architects have something concrete to offer society in their capacity as "designers," Leon Whiteson suggested, although they are not social philosophers. In their ability to transform material through the power of their imagination, artists and architects, and even critics, can affect and influence social problems, even if they do so indirectly. Catherine Ingraham agreed and proposed that the indirect, imaginative approach can often have a more powerful impact.

Even though architecture has had its notorious failures, such as the Pruitt-Igoe housing project, it does not necessarily follow that a social role for the architect is improper, Eric Moss said. It only means that attempts were made and failed because architects could not identify peoples' needs and desires. Moss contended that architects need to pay more attention to how people's images and desires are constructed through popular culture in order to understand, for example, why blacks in South African townships want California subdivisions. Linda Benglis agreed and observed that the group was only focusing on North America when they should be addressing both the impact that Western media have on other cultures and the fact that a global, post-industrial culture is emerging.

David Ross acknowledged that mass communications were creating new problems around the issue of representation. Recently he participated in an exhibit that celebrated the anniversary of Oxfam. His own view was that the traditional imagery of "extreme disadvantage, poverty, and starvation," may be successful in raising money, but that it perpetuated an image of powerlessness and hopelessness that only served to objectify and de-humanize the poor. His suggestion was to complicate the dialogue by inserting some kind of indigenous voice, to present "the other" as having some dignity and self-determination. Ross was not sure how possible it was to communicate such complex ideas to "regular people who attend gallery shows with certain expectations." He wondered how one can make an exhibition the site of a discourse on the nature of "extreme difference or otherness" without being condescending, racist, simplistic, or manipulative.

Alanna Heiss recounted her own misgivings about a show in which she was involved which benefited the homeless. For her it was less a question of what she could do, than of what she could not afford *not* to do. The

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streets of New York have become so crowded with the bodies of homeless people that it now reminds her of Calcutta; she herself had witnessed three people dying in the past three weeks. Heiss told Scott Burton that she had often seen homeless men sleeping on benches that he had designed and she wondered how he felt about it. Burton declared that homelessness was a central issue to any artist working in public spaces in the United States. He was particularly irritated by a recent article in *October* that implied that artists who made public art are insensitive to the plight of people who are forced to sleep outdoors.

Commenting on the concerns of Heiss and Ross, Walter Hopps suggested that both should dispense with their "middle class anxiety" about the effectiveness of their exhibitions. The the main point was to engage and open people's minds. That that may be the case in the gallery context, Burton countered, where you have a willing audience. But with public art, one addresses the entire range of society, including that class nobody wants to discuss, the working-class. Burton wondered if the hand wringing and moralism that surrounds the homeless issue is a deliberate distraction from the deteriorating quality of North American life. Burton himself expressed skepticism about the effectiveness of overtly political art, such as the work of Hans Haacke or Dennis Adams, and found their attempts to make specific political statements problematic for art in general.

Michael Rotondi observed that most people present assumed that the only way to address social problems was functionally or technically. He wondered whether there was any other approach that had meaning or value, and suggested that it was possible to move beyond the functional and into the aesthetic realm to look for answers. He insisted that the category of the aesthetic was still primary to their identities as artists and architects and should not be overlooked in the attempt to deal with social issues.

Is there an aesthetic approach to the homeless, such as suggesting that homelessness is "okay" and has its own aesthetic, Craig Hodgetts asked? Catherine Ingraham pushed the question into a more provocative realm: "What's wrong with people living on the streets?" To those who found that shocking, Ingraham insisted that she only wished to say that she was neither for nor against homelessness. She wanted to avoid engaging in the "discourse of blame" that surrounds the term and to resist "buying into" the idea that a home is a pre-requisite for being a citizen. The injunction against homelessness is related in Ingraham's mind to the social strictures against exhibiting mental illness, joblessness, or destitution in the public arena. These are threats to social stability that must remain hidden from sight.

Michael Rotondi remarked that when we are faced with a problem like homelessness our instinct is to address it immediately and to try to solve it in a direct way, even though today's problems are more complicated and difficult to identify than they were twenty or thirty years ago. This contemporary sense of urgency on the part of creative people reminded him of a story by Italo Calvino in which he used the metaphor of Perseus and the head of Medusa: look at life too directly, and you turn to stone. For

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Rotondi, this implied that the aesthetic, indirect approach was just as valid as the direct approach in attacking problems.

Diana Agrest objected to this reading of the homeless as the most cynical kind of aestheticism, conducted "within the comfort of a room." She insisted that homelessness should not be seen merely as an act of "non-conformism" because those who live on the street have no other options. Agrest found this situation particularly grotesque as it exists in the richest country in the world. But although she was angered by the indifference of a government that spends "billions on killing people," she did not think there was any direct role for her to play in ending homelessness. Catherine Ingraham agreed with her and insisted that she had not meant to romanticize homelessness, only to break out of the stereotypic categories. The problem, as Ingraham saw it, is that a heterogeneous group are being unified under a single rubric as a way of masking the complex causes of their various situations.

Agrest proposed that one of the ways that artists and architects can address social issues, such as homelessness, is to use their theoretical/critical position to unmask the complex economic and political roots. Artists and architects have to undermine the "mechanism of absorption," the ways in which complex political and social problems are "simplified, distorted, co-opted, and presented to the public for consumption." Adele Freedman noted that Catherine Ingraham's concern that a diverse group of people "had been packaged into an easy-to-consume category" was an example of the process that Agrest was describing.

Freedman offered the opinion that benefits and exhibitions, such as the "Live Aid" concert, were effective in raising people's consciousness. Thus, she wondered why David Ross found the Oxfam exhibition so problematic. Ross said that part of his conflict stemmed from the "exoticization" of poverty that resulted from a focus on Namibia or the Sudan, a focus that "distracts attention from analogous conditions in the United States."

At the conclusion of the first day, both Eric Moss and David Ross expressed their concerns with the direction the discussion was taking. Moss declared that he was having a hard time "stringing a thread through the litany of complaints." He wondered if there had been any real improvement in the human condition over centuries, or if "error was just a fundamental human function." Ross accused the participants of adhering to "nineteenth century progressivism," having the attitude that everything is amenable to reason and logic and can be addressed through the application of science. He proposed that it was possible that things do not function in such a linear fashion and that scientistic/progressivist expectations will only result in perpetual disappointment.

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TECHNOLOGY, CULTURAL PROGRESS, AND THE MUSEUM AS OBJECT AND SYMBOL

Day Two

The second day's discussion began with the issue of technology and its ramifications for art, architecture, and cultural production in general. The question of how technology had changed culture and whether or not it had moved it forward, or only exacerbated its fragmentation and alienation, was a constantly recurring and vigorously debated theme. Another theme to appear and re-appear was that of the museum. Although the museum was discussed as a symbol with a specific function in consumer culture, it was most often debated as a "site of struggle" between museum directors and architects. The museum directors in particular blamed architects for inhibiting, through their adherence to "architectural orthodoxy," the presentation and translation of cultural material to the public.

* * *

April Greiman was invited to begin the second day's conversation, and she identified collaboration as an issue both that interested her and that perhaps constituted a common experience for all present. She explained that she recently had embarked on a new form of long distance collaboration, or "intersection," made possible by computers. Her own involvement with computers began in 1982 when she began to incorporate new techniques, mostly video and computer graphics, into her design work. Greiman has used them extensively ever since, although she admitted that her basic approach is to use these tools "as slaves" -- that is, as substitutes for and imitations of other, more laborious, methods. A recent commission for the Fortuni Museum involved a sculpture and a poster. The sketches were developed on a Mackintosh, colors were specified, and the material was faxed to Italy. Two months later the sculpture was beautifully executed and the poster printed. Greiman suggested that the group discuss these new technologies and the kinds of collaborations across time and space that they make possible.

Walter Hopps agreed that these new technologies have profound consequences. In fact, he asked, will their ease of use have the ultimate effect of eliminating the need for graphic designers in the very forms that have long supported them: the book cover, the poster, the LP album cover. Craig Hodgetts doubted that this would be the case, even though the computer and the four-color xerox had greatly expanded the average person's ability to produce graphic art. He insisted that the designer's activity went far beyond putting a pattern on a page, but involved emotional and intellectual dimensions that will always be required.

Larry Richards thought that new technology opened up new possibilities for art in that it broadened the audience considerably. He had recently produced an eight-minute video for the new Canadian Center for Architecture in Montreal and found that the process of videotaping had given the

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architects new insight into their own work and even led to some changes in the design. The video has become one of the most popular exhibits at the museum and had generated an interest that is not apparent for the drawings hung on the wall.

Eric Moss admitted that he was uncomfortable with the rapid development of new technology and saw it as emblematic of a "dehumanization process" in the visual arts, music, and even sports. He questioned whether April Greiman's computer-designed sculpture was really "art" at all. David Ross contended that, unlike Eric Moss, he was not a Luddite regarding new technology. He reminded everyone that the key question was not whether or not computer graphics are art -- a question that was once asked about photography. Rather, Ross proposed that the real question about new technology should be, "What changes in the culture does it reflect?"

Eric Moss asked David Ross if he was prepared to make any exceptions to the process of technological advancement, or was he simply willing to go "wherever the culture carries you?" Ross responded that he was prepared to go wherever culture carried him, but that he would not go uncritically. His goal as a museum director was to make the public aware of the issues, conflicts, and contradictions that are the by-products of cultural change. In his view, one of the major stumbling blocks to a critical engagement with modern art is the physical form of the art museum itself, a form that "inhibits and pre-determines what kind of communication can take place." This stumbling block, Ross said, is due to "the arrogance of architects."

This statement produced a loud chorus of objections, through which David Ross insisted that he could not have left this workshop without letting his feelings on this matter be known. Ross' conviction that architects have "gotten in the way of museums doing what they need to do" was actually shared by two architects, Craig Hodgetts and Larry Richards, as well as by the other museum director present, Alanna Heiss. But Michael Rotondi charged that Ross' grievance with architects, "that they don't know their limits," could extend to everyone else in the room, including museum directors who presume that they know how to make a building.

Turning the conversation back to the issue of technology, Alexis Smith confessed that she saw computers and technology as "a threat and a danger" because they represent a loss of contact with the physical world. Smith was particularly disturbed by what she saw as a tendency to "confuse pictures of things with things" and to equate experiences and emotions represented on television with experiences and emotions felt in "real life." Although she could not speak for the other artists in the room, Smith was deeply disturbed by April Greiman's description of faxing computer images of a sculpture to Italy and encountering the finished product a few weeks later. She saw the decline of "making things with your hands" as an alienating process accelerated by technology. This distance from the physical act has, in Smith's view, heightened people's sense of powerlessness because "when you bring something into existence, you take responsibility for that thing." Smith believed that this "playing with pictures" has had its effect on architecture, and she cited the

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contemporary focus on architectural drawings as evidence of this shift, where far more attention is lavished on the rendering than on the building itself, where the craftsmanship is often "terrible."

Michael Rotondi recalled that a recent meeting with Allan Kaye, a pioneer of the personal computer, reminded him that the computer is not a tool, but a medium, the same way paper is a medium. In terms of media, the computer has a far greater potential for "human interactivity" than paper or canvas. The history of creativity, until now, has been one of the "artist and himself," but the computer offers the possibility of some measure of reciprocity. "It is still an aspect of yourself, but with a certain independence," Rotondi said.

If the computer is considered a tool, Eric Moss said, it was not clear that it had been an effective one. Exxon, the Defense Department, and the Navy all have computers, but they had not helped to prevent catastrophic accidents over the past few years. He wondered if computers were really such an improvement over more "human-centered" approaches.

Adele Freedman suggested that the issue of "human-ness" would emerge as one of the major themes of the twenty-first century. In particular, we will have to confront the problem of "how much 'human-ness' we will be willing to sacrifice for enhanced performance." This is an issue that has already come up in sports with the fiber glass vaulting pole, the aluminum bat, and the use of steroids. It can also be found in education, with children using calculators instead of learning long-division. Freedman was less concerned than Smith, however, about the perils of technology, noting that her two children, ages four and eight, were even more technologically literate than she used computers, modems, VCRs, and stereos without becoming passive or losing their critical faculties.

Alexis Smith insisted that she was not worried about people losing their critical or conceptual faculties. She was concerned about people losing their *sensual* faculties, the senses through which they perceive and experience real life. There is, Smith maintained, "a difference between looking at a tree on television and looking at a tree outside." Rebutted Freedman: "But looking at a tree in a painting is not the same as looking at a tree outside either."

Moving to the interaction of museums and advanced technology, Freedman described a new museum in Ottowa designed by the architect Douglas Cardinal, the National Museum of Civilization. Less than one-thirtieth of its floor space has been delegated to traditional exhibits, with the rest being a series of spaces where videos and other electronic media operate. There are two large indoor theatres in addition to an out-door performance space. The building houses over twenty-five different communications systems, including a "library" where a user can call up one of the millions of artifacts stored there on a computer screen and have a print-out to take home. Freedman, although regarding herself as a technology advocate, saw some serious problems in this multi-faceted electronic approach to cultural history. She was particularly disturbed by the "Disneyland" quality that

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pervaded the museum, which suggested that "culture is a form of entertainment."

Diana Agrest requested an opportunity to address David Ross' earlier comment about the "arrogance of architects," which she described as one of the most banal statements that she had ever heard. Ross had confused the limited power of the architect with the "real power" behind any building project. Whenever an architect manages to make a distinctive architectural statement, that statement -- and specifically the art component of it -- is called arrogance. By this definition, all artists are arrogant and all art exhibitions are exhibitions of arrogance. David Ross interjected, asserting that "designing a trendy restaurant in Soho is very different from designing an art museum." Agrest pointed out that it was not so very different and that when a museum hires a Richard Meier, for example, it does so because of that architect's ability "to make an architectural statement with which that institution can identify itself." Agrest noted that curators, museum directors, and trustees all have significant control over the design process. Consequently, to say that arrogant architects are responsible for bad museums is "gross reductionism."

Agrest also wanted to add her view to the technology debate. Like most people, she had a "love-hate" relationship with technology. By embracing it uncritically, without a careful consideration of possible ramifications, we had inherited nuclear waste, acid rain, and other environmental crises. She suggested that artists could play an important role in "bringing a critical consciousness to bear" on the issue of advancing technology. Without such a consciousness, Agrest feared that we would lose far more than our sensuality: "We could lose each other."

Catherine Ingraham, responding to Alexis Smith's concerns about technology's emphasis on the "conceptual" over the material, declared that these categories were not distinct or separate. There is always a physical or sensual component to using a computer, video camera, or fax. She believed that technical progress did not bring with it a loss of sensual and material involvement, but a continuation of it in a somewhat altered form. Ingraham cited the camera as a revolutionary technology that had profound ramifications for the mechanical reproduction of visual material. However, the camera reproduced visual material as a framed, two dimensional image, a process that is directly analogous to painting. Similarly, another technological breakthrough, the airplane, is still shaped like a bird. Ingraham proposed that although new technologies represent radical breaks with the past, there are also "morphological continuities" which link them with a familiar reality.

Ingraham also took the opportunity to address David Ross' comment on the "arrogance of architects." She felt that his attitude implied that there was an "ideal" museum design and that architects could not, or would not, provide it because they are too involved with "making their own statement." Ingraham questioned such an assertion and asked Ross what he was "really trying to get at."

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Ross contended that he was asking for an architecture that "acknowledges the fundamental changes in human relationships brought about minute by minute as we enter a new age." When pressed by Ingraham to be more specific, to give an example of this "perfect architecture," Ross declared that he had not seen it yet. But it was nonetheless his view that museum architecture had continued to "confine art to the architectural paradigms of the past." Architects seem to insist that contemporary art should relate to forms and structures that may no longer be relevant, an approach that does not accommodate the "mutable nature of art."

Leon Whiteson regarded this argument as "silly" because it overlooks an important aspect of culture in a bourgeois society -- namely that the vast majority of people who support the arts have little understanding or relationship with art outside that of consumer. For the bourgeois professional, "going through the imposing portal of a museum may be more significant than anything he may see inside."

Whiteson then gave an amusing description of "my cousin the gynecologist" who, as a season ticket holder to the symphony and opera, rarely stays awake after the first note is struck. It is the ritual of attending the concert hall or museum, rather than anything encountered there, that confers upon his cousin the "mantle of culture," and certain expected architectural forms are an important part of that ritual. Whiteson insisted that this symbolic function on the part of buildings was completely valid, but must be understood in the context of a culture of consumption, where art and architecture are commodities. He suggested that Ross should be complaining about the arrogance of people like his cousin rather than the architects who serve them.

Alanna Heiss felt that Leon Whiteson was wrong and defended David Ross' aggressive stance on this issue. She noted that he speaks from the perspective of having worked in two "horrendously designed" buildings. In fact, Heiss maintained, a concrete discussion of museum architecture would be one of the most productive ways for the participants to spend their time. She has often polled artists regarding the museums that they like best, and the answers are remarkably consistent: the Shaufhausen, the Saatchi Collection, and P.S. 1. She pointed out that all of these facilities are rehabilitations of older buildings; in the case of P.S. 1, artists often expressed their approval of the size, shape, proportion, and light of the nineteenth-century school room. She asked the artists present to comment on their preferences in exhibit space.

Matt Mullican said that he had installed his work in a number of "aggressive and fantastic" spaces, including a French castle and Frank Gehry's sculpture garden. His approach is to match aggressive space with aggressive work, a challenge that he enjoys as an artistic problem. He preferred old spaces, square rooms, natural light, and high ceilings, but he was currently working on a project in a subway which he was enjoying as well. Because he does not paint paintings, Mullican saw most of his work as engaged in a dialogue with a specific space and context.

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Alexis Smith commented that she liked older spaces as well and suspected that it was because so few new spaces had a "sense of authorship." For her installations, she liked eccentric spaces and preferred to draw attention to the relationship between her work and its setting. She particularly liked the variety of architectural details which older buildings offered. Smith called attention to the fact that a museum is not just a building, but a group of people. She found that when doing a show, an experienced and flexible staff could compensate for a bad building. Many of her best installations evolved from strategies for coping with "ugly spaces."

Scott Burton also preferred older rooms because "they make culture seem continuous." Given the choice, Burton would always renovate an old building rather than build a new one. However, he found the Whitney Museum, with its slate floors that can be drilled into and changeable light grids, to be a very good modern exhibit space. Linda Benglis agreed with Burton's preference for flexibility in walls and floors. She also likes a museum that has rooms of different scale for different kinds of art.

It's interesting that so many artists like working in buildings that were originally designed as something other than a museum, Catherine Ingraham observed. This suggested that there was some problem in deliberately setting out to design a museum. She wondered if art and architecture are always in competition because they take up the problem of space in different ways. There can be no "ideal" space for art because there can be no truly neutral or infinitely flexible space. Ingraham suggested, in contradiction to Alexis Smith, that artists preferred older spaces because such spaces more successfully "represses their authorship," in that their signature details and conventions had been visually assimilated. Her own opinion was that there was no need to make art and architecture "compatible" because they will continue to "take up the problem of space in their own ways."

Eric Moss observed that it was the curators rather than the artists themselves who were most troubled by museum architecture. The artists all expressed an interest in coming to terms with a building and were prepared to work on its problems. He thought they seemed to be invigorated, rather than inhibited, by the opportunity. Alanna Heiss agreed that some artists are willing to solve specific problems on a case-by-case basis, but insisted that there needs to be a better way of showing art, one that does not involve engaging in the "unique and peculiar problems" of each space.

A range of different environments are being subsumed under the heading of "museum," Scott Burton objected. There is a difference between a conventional museum like the British Museum at Yale, which shows traditional painting and sculpture, and a newer "art place" that is flexible, "unstable," and includes performance spaces, restaurants, media rooms, and libraries. Both Catherine Ingraham and Walter Hopps commented on the problem of designing a building for art which will stand for a hundred years, when art forms and media can change so radically within a decade or two. The "irony of the avant-garde," said Ingraham, is the impossibility of designing for a future that one cannot imagine.

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Walter Hopps pointed out that when Rogers and Piano presented the design for the Centre Pompidou they believed that the exposed exterior would be the model for architecture in the sixties. Their breakthrough concept for achieving a "new order" of interior space was the "sound stage" principle. Architectural elements could be easily moved and altered, and whatever kind of environment one wanted, whether French rococo or "white-wall" modernist, could be created. Hopps acknowledged that this infinite flexibility gave the museum a "Disneyland" aspect that appalled many people. But ironically, this approach accepted the idea of the sanctity of art by providing a non-architectural interior which could be changed as easily as changing paint colors.

Hopps observed that his own approach with the Menil collection was highly specific to the patrons and their histories and could not be usefully applied to any other collection. He approached the problem of the museum as would a historian, taking into consideration the fact that the collection was assembled between 1934 and 1964 and that the patron, Jean de Menil, was a "Modernist of the early Philip Johnson variety." Hopps felt that the museum should not encompass any ideas of materials that were outside of the patron's own life experience, and he fixed the date 1954 as a conceptual departure point for the design process. It was clear to him that the building could not be considered a neutral space in any way, and he agreed with Eric Moss' characterization of it as "a narrative."

The agenda for architects is always the same, whether in designing a museum or a city, Craig Hodgetts said: "to provide opportunities for the users to realize themselves in the most focused and attentive way possible." He was convinced that this could be done in an artful and exciting way, particularly if designers were willing to "give up traditional notions of architectural coherence for the sake of poly-valence." Hodgetts still thought that the strategy used in the Centre Pompidou was a good one -- that is, creating a sound stage or "airplane hangar" that can be turned into anything.

Walter Hopps wanted the reactions of other discussants to a proposed exhibition he had encountered while in Japan. The plan involves reconstructing, with authentic materials, the entire life's work and working environment of Rembrandt. This exhibit, which Hopps referred to as "Rembrandtland," would be a total interior and exterior recreation of a Dutch Baroque environment, including copies of all of Rembrandt's paintings. "Rembrandtland" drew a mixed reaction from the group, with some finding it an almost comical "high-culture" extension of the theme park. But Craig Hodgetts found the idea "no more fraudulent than other kinds of replicas," and Alexis Smith thought that, as a physical rather than electronic reproduction, it would at least be closer to the real thing than would a Rembrandt on television.

Larry Richards confessed that he shared much of Alexis Smith's concern about the tension between what he called "primary and secondary reality." However, his experience with making the video for the Canadian Center for

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Architecture showed him that electronic media can be the catalyst for physical experiences that people might otherwise miss. In his video, two or three hours of sunlight passing over the building's exterior were condensed into two or three minutes. That way, busy people who would ordinarily miss it could see the dramatic shadows and reflected light patterns cast by the aluminum cornice designed by architect Peter Rose. Once they were made aware of this, some people would go out and observe the changing light for themselves. Walter Hopps pointed out that, for all the criticism of the Centre Pompidou, it is the most heavily attended museum in the world, a fact that, he felt, had little to do with its collection and much to do with its design. Clearly, this building was functioning very well in some basic way that transcended both art and museum design.

For David Ross this success was easily attributed to the fact that "it's a great ride, a great view." He believed that Centre Pompidou was more properly classified as a tourist attraction, "a commodified activity like shopping," and he acknowledged that this kind of public appeal has to be considered when building a public museum. However, Ross insisted, this was not the only purpose of an art museum. He went on to point out that although the architects present had criticized him for not knowing what he wanted in specific design terms, Ross thought that was less important than the fact that he knew what his responsibilities were and that he expected architects to help him fulfill those responsibilities.

Ross described the museum director's responsibilities as a "set of interlocking contracts." The first and most significant is with the artists who show their work in his museum. The second is with the public, who are often overworked and distracted. Part of his job is to try to provide a "satisfying" experience for them, not too alienating or frustrating, but not too accessible or familiar. His third contract is with the trustees whose money supports the institution. They expect him to correctly manage the museum, much like a small business. It was Ross' conviction that all of these contracts must be served in the architectural program. And even if the conservatism of museum trustees has had a negative impact on the design process, it is ultimately not their responsibility if the design is bad. Rather, it is the "stupidity" of architects who "will not construct defensible systems to protect their ideas from the onslaught of trustees and other critics."

Shifting his focus, Ross declared that a workshop of this kind was "doomed to fail" because of the conversational dynamic, which allowed the most aggressive voices, including his own, to dominate the proceedings. For all the discussion about advanced technology, the workshop was a prime example of an outmoded approach. Everyone travels a long distance, leaves their families, and sits in a room for two days in order to get a chance to speak for a minute or two every hour. He suggested that the conference be continued as a "tele-conference" using modems and telephone lines to carry on a discussion over several months. People could prepare their responses over hours or days, and no one could dominate. Ross felt that this approach would bring the workshop concept to another level, one that was not over-determined by the "invisible architecture" of the present format.

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April Greiman asked for an opportunity to add to her comments earlier in the day about computers and technology. She saw the use of advanced computer technology, which collapses several disciplines and media into one digital language, as a metaphor for collaboration. The collaboration or "interactivity" that occurs inside the computer has its analogue in new computer programs that interact with the user in unexpected ways. Matt Mullican agreed and described a new program which provides a walk through a museum, such as the National Gallery in Washington, D.C.. The user can stop and "browse" among paintings, focusing on one or another and even getting detailed close-ups.

Mullican admitted that on a certain level the computer allows amazing possibilities, such as in a project on which he is currently working. He can create an entire fictionalized city, specific down to the exact location and height of a tree. But even though one can create a "whole world," the artist must still work "within a narrow and artificial perceptual sphere." He concluded that "two seconds in a real museum" is worth more to him than hours with a computerized representation.

Adele Freedman suggested that the "walk" through the museum was more comparable to a museum catalog than to an actual visit, and on those terms, was a remarkable innovation. Henry Hopkins wondered how we could maintain the importance and validity of both processes, the real museum visit and the computerized "walk." Alexis Smith thought that the example of the recent Olympics, where the audience cheered the giant video screen replay while ignoring the actual event, was indicative of an unfortunate preference for the representational over the "real." While he understood Smith's concerns, Craig Hodgetts pointed out that what is considered "real experience" in our society is "a pathetic reincarnation of what it used to be." Thus, he could appreciate a fan's preference for a clear, big-screen image over the small, distant figures in today's enormous sports arenas.

Is any of this trend toward depersonalized electronic environments really affecting contemporary architects, Walter Hopps wondered? Most of the recent work he has seen is "vivid, palpable, and idiosyncratic." His own reading of why the Centre Pompidou and the suburban shopping mall are so popular is that we no longer create great, unstructured public spaces, such as Olmstead's nineteenth-century parks.

Hopps proposed that the art museum, besides functioning as a repository of artifacts or as an archive, also served as an "indoor park." He surmised that "if the paradigm of the nineteenth-century park was nature, it is now a miscellaneous collection of objects." Diana Agrest cited the Musee D'Orsay in Paris as a "terrible museum which works amazingly well as a public space," even for a city that prides itself on its public spaces. Hopps noted some irony in the fact that while the French take a transportation terminal and turn it into a Musee D'Orsay, I.M Pei designed a museum so that it resembles a transportation terminal. Every time he visits the East Wing of the National Gallery, Hopps said, he expects "to ascend a ramp and board a 747." He found it surprising that the architect

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often notes with pride how quickly people can be processed through the museum's space.

Catherine Ingraham reminded Hopps that all architecture is intimately involved the "the problem of the path." There are lots of ways, some more agreeable than others, to deal with the flow of people through space, but all involve "some kind of coercion." Hopps responded that a sequence of space which encouraged "exploration rather than efficiency" was more what we expect as part of the experience of art.

From her perspective, Alanna Heiss said, the main problem with museums was still that architects are not interested in asking how they can make the building better serve the needs of artists. She insisted that architects should be paying closer attention to the clues being given by artists themselves, such as their preference for "alternative spaces" as opposed to more restrictive museums, or a new trend towards exhibiting in nightclubs, which says something about new constituencies.

Catherine Ingraham replied that, beyond the usual architect-client discussions, she did not think that architecture was possible on the terms that Heiss was proposing. People's desires with respect to space do not derive directly from their practical or material needs but are culturally constructed. Consequently, clients "cannot tell you what they really want, they can only tell you what they *know*." If a client demands something new, something that "addresses the risk of art or infinite flux," these are just not requirements for which one can come up with a spatial answer. Ingraham was convinced that architecture could not "embody, as everyone seems to want, the desires of people in such a direct way." This did not mean that architecture was impoverished or lacking, just that it addressed a "different sort of desire."

Diana Agrest thought it was ridiculous that so much time had been spent talking about architects and museums, considering how few architects ever design museums and how few museums are actually built. She considered the collapsing of the issue of art, architecture, and society into "the museum" an extreme form of reductionism. Eric Moss agreed and was particularly disturbed by the idea that architects should be responding to momentary trends and fluctuations in artistic practices. He suggested that the durability of architecture gave it a different mission and different aspirations; it must relate to its own time and must touch people across time, "people who are not yet born."

Craig Hodgetts declared that he wanted to "distance himself from the world of architects" who insist that, in order to be architecture, a work has to deal with abstract principles and ideas. He maintained that the "intimate life of people is disregarded by most architects," who are more concerned with gaining admittance to the annals of history. What Hodgetts was saying was important, Alexis Smith added. She resented the orthodoxy in architecture that said that all serious building had to be "about the rules and history of architecture." This amounted to architecture for architects alone, which ignored "real people's experience of the real world." People

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who are outside the discipline, Smith added, "don't give a shit because they don't understand it."

What Smith disdained, Agrest said, was the way architecture as a discipline had functioned since the Renaissance. She argued that architecture is an act of translation and abstraction, and that most people do not comprehend its internal discourse any more than they understand the internal discourse of modern art. Catherine Ingraham suggested that all disciplines functioned in a similar way and asked Smith, "Doesn't art have an internal discourse and its own orthodoxies?" David Ross interjected that while art history has its orthodoxies, modern art itself does not. That was impossible, Ingraham insisted; artists cannot be exempted from the structures and traditions from which they derived their identity. She also questioned the idea of "real people and the real world." She proposed that any reality we know is linguistic, or contingent upon what we can describe in words, a reality which is constantly in a state of construction.

Leon Whiteson reminded the group that "the forgotten man," the audience, was presumably the one that all of the artists and architects present were trying to reach. As someone whose job it is to explain art and architecture, he admitted that both were obscure to many people. He confided a "deep feeling that we are here talking to ourselves" and that the things being discussed were "brutally irrelevant." Michael Rotondi disagreed, insisting that the discussion is precisely about audience. He believed that the idea that artists and architects were separate from the public had "permeated our discourse" for too long.

Listening to the discussion over the past two days, Alanna Heiss said, she had become convinced that there are two kinds of architects. Some are comfortable working with museum directors and planning exhibits, functioning in the capacity of engineers or facilitators, while others preferred more autonomy. During the Venice Biennale, Heiss had the experience of working with an architect "who was a total catastrophe....He betrayed the show, betrayed the artists, and manipulated the budgets" in order that his own art could envelop the entire event. Later, she saw a building by the same architect in Paris, and, she admitted, "it was fabulous." Heiss considered the man a great architect who happened to do a rotten job on an exhibition. She praised the most "belligerent" group of architects present -- Agrest, Moss, and Rotondi -- for being honest and not pretending that they are willing to create spaces that serve artists alone. "The only real crime," she concluded, "is lying."

* * *

At this point, Henry Hopkins asked the participants if they would like to sum up what they had gained from participating in this workshop and asked if there were any ideas they would be taking away that they had not brought with them. Hopkins himself was still impressed by Alanna Heiss' proposal of jail sentences for architectural incompetence. Although he realized that the suggestion was hyperbolic, he felt that it opened the door to the idea of tearing down bad buildings, something that was only rarely done.

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Eric Moss felt even more strongly, after this extended discussion, that the only way that he could practice his profession was to rely on himself as the only trustworthy source. After listening to so many positions, he wondered if people where only "talking past each other." And despite the apparent "lack of intelligible connections," Moss was impressed by the energy displayed by the discussants.

A key idea underpinning the entire discussion was that of community, Michael Rotondi observed. He noted once again that the group was selected because of what they had in common rather than for their differences. The free form of the discussion had required careful listening because difficult ideas were being worked out on the spot. Rotondi reiterated his belief that, in making things, artists and architect re-connect with the world. For him the creative act always implies a responsibility beyond the self, though he recognized that others were struggling with this idea.

Alexis Smith joked that she did not really feel she had gone anywhere because so many of the participants were from Los Angeles. The meeting reminded her of a couple of adages drawn from Eastern philosophy: first, that "there is no destination, there is only the road," and second, that "people don't go places, they only bring things to themselves."

Diana Agrest, unlike Smith, felt she had been very far away. She admitted that her work rarely brings her the opportunity to meet new people, particularly artists, and to talk for any length of time. Agrest said that she discovered that artists have a lot of prejudices, a trait that she shared. Describing herself as a "listener," Agrest liked being surprised by many of the ideas that came up and predicted that, because she learns by "osmosis," she would appreciate them even more at a later date.

Craig Hodgetts was "buoyed" by the presence of so many people from the art world and was pleased to encounter such a high level of understanding of larger issues. He confessed that he had heard many unexpected things at the conference, among them an element of fear, "an inborn resistance to change." A more open attitude was not incompatible with a critical awareness, he said, and might result in a more productive dialogue.

An observer, Nora Brougher, suggested that a future conference involve artists and architects who came of age in the 1970s and 1980s. It is precisely this generation, she said, that needs practice in expressing and defending their ideas. Henry Hopkins agreed that such a meeting could be very useful.

Frederick Weisman formally closed the meeting. He had enjoyed the workshop very much, he said, and thanked everyone present for their time and energetic participation.

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Undearneath it All

One of the more immediate responses to Scott Burton's work is to ask oneself what it is that one is, in fact, looking at. Certainly the fields of contemporary architecture and design are no strangers to the underlying 20th-century struggle between returning painting and sculpture to the realm of decorative and applied arts, versus permitting art to maintain its present status as a self-directed cultural entity. However, there have been surprisingly few attempts in recent years to move in the opposite direction, particularly on the part of artists who, like Burton and his generation, found their bearings in the Conceptual and Performance Art movements of the 1970s. If Burton's development appears to describe a particularly convoluted path -- starting out nearly two decades ago with the idea of dissolving the object altogether, to wind up confronting the age-old problem of the table and chair -- then this almost perverse willfulness should be seen as one of the first steps in our attempt to evaluate such a deceptively simple art.

Obviously, Scott Burton is a sculptor, and his work makes the most sense when examined from within the tradition of the 20th-century avant-garde. At first, one would suppose that he has one foot planted squarely in Duchamp, in the sense that his pieces insist on repeatedly defining the boundary-line where art ceases to be art, and becomes something else instead. However, as vital a role as the Duchampian tradition of riddles and double-meanings may play in Burton's world-view, a much greater aesthetic influence can be seen in the utopist movements of the 'teens and '20s, especially the Bauhaus group, de Stijl's Dutch membership, and the Russian Constructivists (particularly Tatlin). Their rational/humanist vision of the artist working in service of a world partially of his own visual and ethical design is fundamental to Burton's original impulse, a half-century later, to re-investigate some of the same territory as a card-carrying member of New York's post-minimalist avant-garde.

One factor that should be crucial to our appreciation of Burton's work is the recognition of the dexterity with which his investigation

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has juggled the roles of insider and outsider. For a period in the late '60s and early '70s, Burton's sporadic presence as an art critic was persistent and insightful, as potentially integral to the aesthetic of its time as the voices of Donald Judd or Robert Smithson had been a few years before. Since then, Burton has tended to use his role as artist to comment directly upon issues of meaning and identity within the immediate art community : his most significant activity prior to the first construction of permanent pieces in 1975 were the well-known 'tableaux' performances using people and/or furniture carefully placed in static situations of forced casualness, or moving dispassionately from one position to another. As Roberta Smith pointed out at the time, his goals in this work seems to have been to take "the taut assertive muteness that it Minimalist form and make it talk."[2] Informed by and sensitive to the issues of its time, Burton's early performances made use of his own self-critical capacity to bring the rigor of his method into being and establish his presence as an artist during a time when his identity as a 'sculptor' was still at its germinal stages.

However, once Burton's first full-blown 'studio work' began to appear with regularity in the late '70s, it was clear that he was signalling an abrupt departure from several of the more basic premises that held true for sculpture up to that point. On the one hand, Burton's insistence that his art be useful, that it even be indistinguishable from furniture, bears a fundamental relationship to Minimalism's machine-like aesthetics and methodology. Certainly the idea that the artist maintain as covert a presence within the art experience as possible is indebted to the self-contained systems underlying the work of Tony Smith, Sol Lewitt or Donald Judd. Yet even so, a stubborn idealism was beginning to take root in Burton's project, a desire to reach out beyond art's self-imposed boundaries, and create work that explicitly addresses problems of form and signification in a way that is comprehensible even to view-ers who are largely uninformed about current art.

If we look at other artists of this time, such as Warhol, who tried to

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link up the avant-garde with a larger audience, we see that Burton's ideas about functionalism are explicitly tied up with a program of expanding the artist's role within society, stressing responsibility above more conventional limits of self-expression. Evidence to this effect is provided by the fact that Burton's stringent re-casting of the role of the chair and/or table in the world -- especially in the shadow of such pre-eminent designers as Marcel Breuer or Mies van der Rohe -- reflects anything but an interest in the banal. Quite the reverse: describing his first encounter with modern furniture as a child in the '50s, Burton recalls that "modern furniture just spelled *modernism* to me, and modernism spelled liberation...Furniture companies like Herman Miller, Knoll, and Dunbar meant as much to me as Picasso and deKooning, in much the same way."[2]

Having stated at the outset that so-called 'high art' and decoration don't really mix very well, it bears pointing out that for the last five years, a new generation of American and European sculptors has been using furniture and/ or handmade and mass-produced objects to stimulate the viewer's deconstruction of the aesthetic encounter according to sociocultural readings adapted from Marxism, feminism and/or psychanalysis. Although his work is at once more demanding and consoling than that of the 'neo-conceptual' generation, Burton's art can be understood as a precursor to theirs in the same way that Richard Artschwager has recently been more clearly understood. However, it is important to stress that Burton's art is crucial to our understanding of its time not simply because his sculptural ideas pre-dated those of other artists, or because he has been among the first to point out areas of inquiry that we now take more or less for granted. Rather, Burton's uniqueness comes in part from his being one of the few important sculptors working today whose art can literally be defined by its simultaneous capacity to both provoke a sublime level of response based on post-conceptual precepts of visual integrity, and to declare itself a fully functional *thing* (as opposed to the sign for a thing). Put more simply, Burton's degree of inventiveness with such materials as granite, wood, bronze, plastic, concrete, copper, leather, marble, aluminum, lava, stone, steel,

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even mother-of-pearl and onyx, has been as sustained and resourceful as that of any sculptor working today, so that if we wish to, it is possible to think of the functionalism of his pieces as nothing more complicated than an aesthetic bonus.

It is much as if through his work of the '80s, Burton has been able to single out the most far-reaching aspects of 'good' design, and recast them in the role of pure aesthetic principles, as potentially challenging to any young artist today as they were to him twenty years ago. Although he began fabricating his sculpture with the distinct sense that he was, in reality, impersonating a furniture-maker, it has become abundantly clear that Burton's contribution as an artist/designer will be felt for generations to come in realms of experience outside the immediate vicinity of the art world. Particularly in the field of public sculpture, Burton has demonstrated repeatedly that the artist's presence does not have to be explicit in order for the passerby or casual spectator to benefit from its presence. Or, as he phrases it in a recent newspaper quote: "I feel the world is now in such bad shape that the interior liberty of the artist is a pretty trivial area...What office workers do in their lunch hour is more important than my pushing the limits of my self-expression."[3]

The possibility for what Burton frequently refers to as a 'multi-class' use-system for contemporary art appears to be a long way off, although it has appeared in various critical guises through the years as populism, poly-stylism, and even (at times) post-modernism. Clearly this state is postulated not just as the ideal cultural context for experiencing the work of artists like him, but as a basic goal for Western civilization during the next two or three decades. At the core of Burton's program lies a pronounced residue from the countercultural aspirations of the '60s, transformed into an unsettling analysis of the ways in which the self-justifying aims of what we call advanced visual art do, in fact, pale in comparison with the more Utopian beliefs that underlay the revolutionary design movements of the early part of the century.

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As the artist himself is quick to point out, there is little or no appreciable difference in the end between that which is looked to by future generations as an artifact, and that which is celebrated as a work of art. Each object will be examined by those who follow as a marker in civilization's rise and fall. Because Burton's precarious role of straddling the worlds of art and design does not, by the same rules of logic, ensure even him a 'special place' in the art-lexicon of the future, we are able to perceive an even more admirable conviction informing practically all of his work to date. As expressed by William Tucker, Burton's undertaking can be understood as testament to the belief "that it [is] in the end the quality of the artist's eye, hand and mind that would distinguish his object from other things and from reality in general."[4] In other words, Burton seems to be pointing the way to the future by reversing the 20th century's well-tested formula of pulling various cultural practices apart and defining them exclusive of one another. In short, the long, rough ride that has constituted the art of this century may have finally led us to the realization that, underneath it all, all of mankind's creative efforts are expended in the effort to articulate and enhance the life that is already being fully lived.

NOTES:

[1]Roberta Smith, "Scott Burton: Designs on Minimalism," Art in America, November-December 1978, p. 138.

[2]quoted by Peter Schjeldahl, "Scott Burton Chairs the Discussion," The Village Voice 1 June, 1982, p. 86.

[3]quoted by Douglas C. McGill, "Sculpture Goes Public," The New York Times Magazine 27 April, 1986, p. 67.

[4]William Tucker, *Early Modern Sculpture* (New York, Oxford University Press, 1974), p. 126.

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BCED

MEMORANDUM

Scott Burton

DATE: August 11, 1988

TO: NAME: FILE — LOCATION: TORONTO

FROM: NAME: KEVIN GARLAND — LOCATION: TORONTO

RE: LANDSCAPE PLAN, PHASE I

A second meeting was held on August 10 with City staff to attempt to resolve City concerns about the design of the Garden Court. It is essential that the Scott Burton design be approved by Council in September in order for us to obtain a building permit by September 30. Present at the meeting were:

Cathie McDonald
Tom Keefe
Mary Lynn Reimer
Rob Watson
Scott Burton
Andre Lessard
Peter Day
Kevin Garland

Scott Burton presented his design concept for the Garden Court and screen for the Herczeg wall. There was considerable discussion of City objectives for the space. There was support for the performance area at the north end, the circular natural element, and the seating and steps at the south end. The only remaining issues are:

1. The width of the ramp on the east side. This ramp entrance from the street was felt to be too narrow, and it was agreed that Scott Burton would attempt to widen it.

2. The perception that the plaza is an extension of the C.T. Tower, rather than an extension of the street. Several suggestions were made to overcome this:

   - a second ramp on the west side should be created. This idea was rejected since it isolates the seating area.

   - moving the west stair wall further west, closer to the building line. Scott Burton agreed to examine this in consultation with David Walker of SOM.

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- bringing the City paving materials further into the plaza, within the property line. Mary Lynn Reimer is to provide a package on the City's standard sidewalk treatment so that this can be studied.

Scott Burton will work with SOM this week to resolve these small design issues, and revised drawings will be prepared for submission to the City not later than August 17th. The City report must be submitted by August 26, to go to Land Use on September 7th, 1988.

The requirements for the submission to the City are as follows:

- 3 sets of full size drawings of the revised landscape plan for the full block. These must incorporate the City's comments on the streetscape plan (attached). The drawings must be fully dimensioned, including heights and widths of seating, walkways, stairs, ramps etc. Materials must be indicated. Plant materials will be indicated by attaching a "shopping list" of preferred tree and ground cover species with a minimum calipers and sizes.

- 1 set of reduced drawings, 8 1/2 x 11", to be used in the City's report.

- A perspective rendering or model photograph which will show the character and proportions of this space.

- A written description of the design concept.

BCED will provide the written description. Bregman + Hamann are to provide the detailed landscape plan and perspective rendering, which should be started immediately. Scott Burton/SOM are to provide the revisions to the Front area of the Garden Court by Monday August 22, 1988 at the latest for incorporation into the drawings.

KG/slm Kevin Garland

cc: Andre Lessard
Tonu Altosaar
Scott Burton
David Walker
Andrew Lennox
John Roce
David Wick

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June 16, 1988

Meeting with Mal Williams, Mary Lynn Reimer, Rob Watson and Tom Keefe

A. Public Objectives and Criteria for Garden Court (BCE Place)

1. essential to provide green space (i.e. grass) to allow less formal use ~~i.e.~~ eg. a place to relax.
2. tree grove to sit under, walk through.
3. legible and direct pedestrian routes to Galleria.
4. Court 'feature' should be animated.
5. relationship to the street i.e. the court should read as a 'public' space from the street.
6. provide a variety of seating opportunities - i.e. benches vs. grass, shade, partial-shade and sun locations.
7. strong visual connection to the concourse level - must work vice versa, as well, preferable to do so at a stair location.
8. east side of Garden Court i.e. west wall of 20 Front Street.
   - relationship of building to court, intent is to provide treatment that contributes to pedestrian scale
   - 2 storey elements - may be covered walkway.
9. west side of Garden Court, i.e. east side of Canada Trust Tower.
   - how pedestrian connection from Front Street to Galleria works.
10. sidewalk treatment - paving should wrap into the court area.
11. verify public art expenditures are 1% of construction costs.

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B. Comments on Landscaping Plan for Phase I and Parking Lots

1. improve paving integration between public sidewalk and BCED pavement patterns (see drawing for specific locations).

2. double row of trees should be provided on north end of Bay Street - generally more trees should be provided, as related to utility plan.

3. contribution to 'Blooming of Bay Street'.

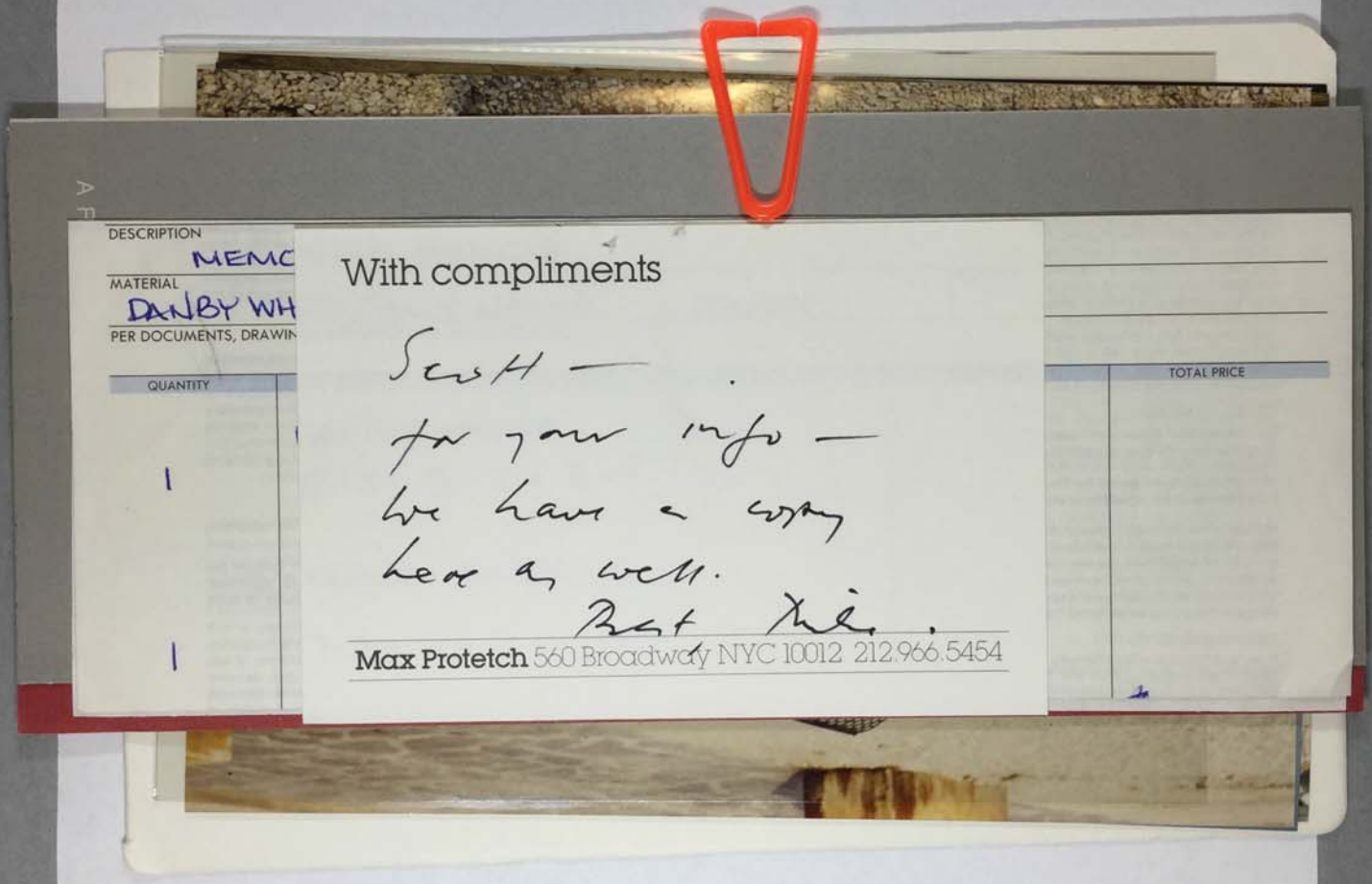
4. area on Front Street, near Bank of Montreal should be landscaped to enhance the Bank.

5. parking lot should provide pedestrian access points and fencing should be provided along the perimeter (see drawings for comments).

(bce:126)

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DESCRIPTION
MEMO
MATERIAL
DANBY WH
PER DOCUMENTS, DRAWIN

QUANTITY	TOTAL PRICE
1	
1	

With compliments

Scott —
for your info —
we have a copy
here as well.
Best Mia.

Max Protetch 560 Broadway NYC 10012 212.966.5454

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THIS ORDER NO. MUST APPEAR ON ALL CORRESPONDENCE

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SOLD TO

MAX PROTETCH GALLERY
560 BROADWAY
NEW YORK, NY 10012
ATTN: SCOTT BURTON

SHIP TO (SAME AS "SOLD TO" UNLESS SHOWN BELOW)

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7/25/89		F.O.B. BARRE, VT.	NET DAYS		8wks

CUSTOMER ORDER NO. AND DATE	SHIPPING INSTRUCTIONS

THANK YOU FOR YOUR INQUIRY. WE ARE PLEASED TO QUOTE AS FOLLOWS:

DESCRIPTION: MEMORIAL BENCH

MATERIAL	FINISH	SURFACE
DANBY WHITE/VERDE ANTIQUE	POLISH	

PER DOCUMENTS, DRAWINGS AND SPECIFICATIONS AS FOLLOWS:

QUANTITY	DESCRIPTION	UNIT PRICE	TOTAL PRICE
1	DANBY WHITE: 8-3 x 3-2 x 2-1		
1	VERDE ANTIQUE 7-3 x 1-4 x 1-10		
	TOTAL		$14,455.00

1. THIS CONFIRMS YOUR ORDER. PLEASE VERIFY AGAINST YOUR RECORDS AND RETURN PART TWO TO US. IF YOU HAVE ANY CHANGES TO THIS ACKNOWLEDGEMENT, PLEASE NOTIFY US IMMEDIATELY.
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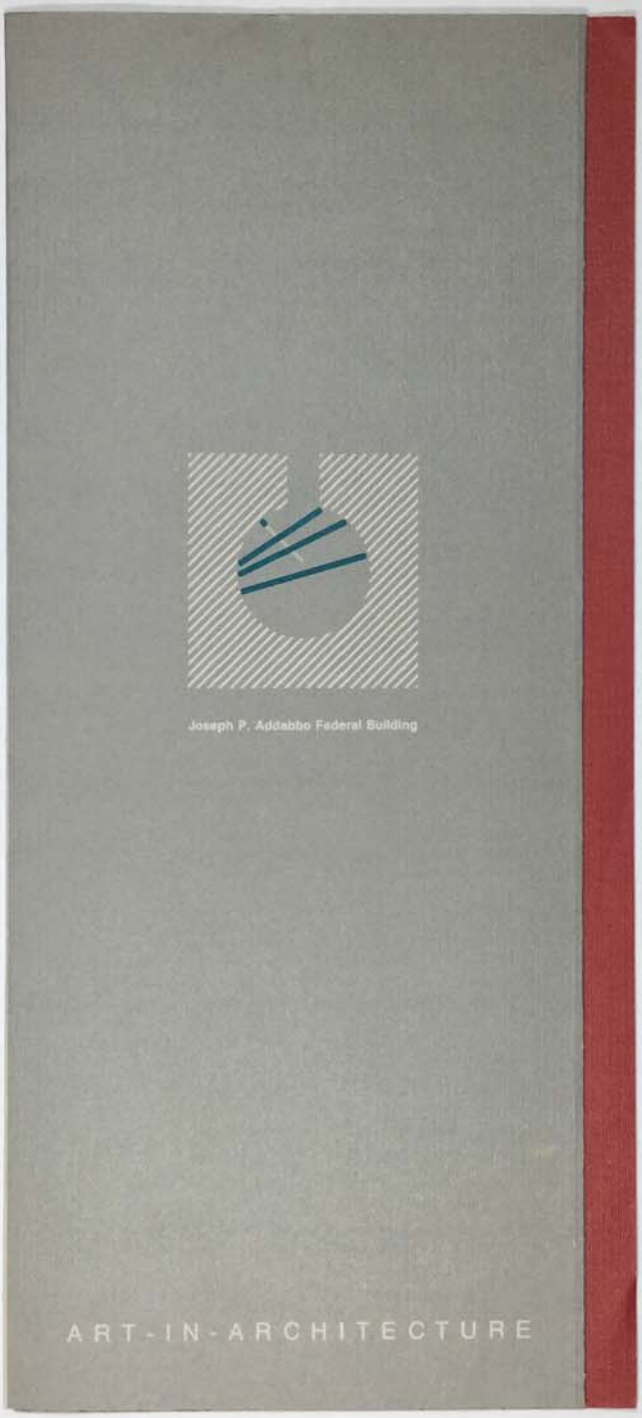
PLEASE ACKNOWLEDGE AND RETURN PART 2.

AUTHORIZED SIGNATURE _____ DATE _____

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The United States has historically relied upon individuals from all walks of life—clerks, doctors, engineers, home managers, architects, accountants, mechanics, scientists, and waiters, to challenge the present and create the future. Creativity has, from the drafting of the Constitution to the technology of space exploration, been the nation's most significant natural resource.

Public art which graces Federal buildings today reflects our cherished and strongly held belief in the worth of the individual and the value of creative expression. Our art is everything we are—sometimes serene, quiet, and introspective; at other times bold, rowdy, unrestrained, and confident. American art portrays the spirit of the nation, it reflects the full range of our experiences and passions; the freedom that we experience in our art is the freedom that we live.

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- 0.5 percent of the estimated construction cost is set aside for Art-in-Architecture Projects.
- Project development is a collaboration between the architect, GSA, National Endowment for the Arts and community advisors.
- A panel of advisors knowledgeable in the arts recommends 3-5 artists for each proposed artwork.
- The panel reviews artists' portfolios and makes recommendations to GSA.
- Panel recommendations are considered and GSA selects and enters into a contract with the artist.
- Artist proposal is reviewed by panel of advisors and final recommendations are presented to GSA.
- Following acceptance of proposal by GSA, artist commences with the commission.

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COMMISSIONED ART WORK FOR THE JOSEPH P. ADDABBO FEDERAL BUILDING

Romare Bearden

"FAMILY"

Wallwork: ceramic tile
10' x 12'

Mr. Bearden completed the mural prior to his death on March 12, 1988. His widow, Nanette Rohan Bearden writes, "This mural, which is based on memories of his childhood and visits to his grandparents in Charlotte, North Carolina, is a strong Bearden representation of several generations of black family life.

The ceramic tile rendering captures the collage of the original, a medium that was this master's hallmark."

... Mrs. Romare Bearden

Born: September 2, 1914, Charlotte, North Carolina

Education: BS, New York University; Art Students League; Sorbonne in Paris, France; Boston University

Awards: President's National Medal of Arts Award; New York, Mayor's Cultural Award; Medal for Art Award, NC; Honorary Degrees: North Carolina Central University; Maryland Institute of Art; Pratt Institute; Carnegie Mellon University

Exhibitions/Collections: Corcoran Gallery; Museum of Modern Art; Detroit Institute; Metropolitan Museum; Guggenheim; Studio Museum of Harlem; Smithsonian, Museum of American Art; Art Institute of Chicago

Houston Conwill

"POETS RISE"

Exterior Sculpture: bronze on granite platform
16' X 9' x 5'

Fragments
an excavated well
a landmark church
a faintly heard chorus
lingering smells
traces
of water washing,
wishing.
Poets rise.

... Houston Conwill

Born: April 2, 1947, Louisville, Kentucky

Resides: New York City, New York

Education: MFA, University of Southern California; BFA, Howard University; University of Texas; University of Maryland

Awards: New York Foundation for Arts Grant, Prix de Rome Fellowship, John Simon Guggenheim Fellowship, National Endowment for the Arts Fellowship

Exhibitions/Collections: PS 1, Long Island City; American Academy, Rome; The Studio Museum, Harlem; Queens Museum, Queens; The Sculpture Center, NY; Bronx Museum, NY

Melvin Edwards

"CONFIRMATION"

Exterior Sculpture: stainless steel
13' X 8' x 16'

"Confirmation of public sculpture for brightness, clarity and illuminosity. Confirmation of the arch, the circle, the triangle are combined to express the positive social commitment affirmed in ideas and relationships created in life between birth and death. To pass securely through the years of work into retirement with the confidence that our efforts are appreciated and corroborated by the positive humanistic society, which we are continually creating."

... Melvin Edwards

Born: May 4, 1937, Houston, Texas

Resides: New York and New Jersey

Education: BFA, University of Southern California; Los Angeles City College; Los Angeles County Art Institute

Awards: Guggenheim Fellowship, National Endowment for the Arts Grant, Fulbright, Whitney Foundation Grant

Exhibitions/Collections: Whitney Museum of American Art, UNESCO/Paris, Studio Museum in Harlem, Museum of Modern Art, Los Angeles County Art Museum, Long Beach Museum, New Jersey State Museum, Cornell University

Jacob Lawrence

"COMMUNITY"

Wallwork: ceramic
10' x 12'

"The content of this mural was inspired by my reaction to this community. A community that is populated by various ethnic, political and religious elements. In this community, I see a neighborhood in constant flux...always building and renewing itself. It is a wonderful experience. Through the selection and use of various colors, textures, and linear elements, I have attempted to express the energy, vitality and creativity that is most evident in this particular area that is situated within a great metropolis."

In walking on the streets of Jamaica, Mr. Lawrence said, "I was aware of the warmth, rapport and the exciting movement and counter movements of its many inhabitants. The geometric and organic structures of the storefronts, the vegetable and fruit stands, the decorative work windows and doors and various kinds of wearing apparel and facial expressions gives an overall special character to a stimulating and unique environment. It is an experience that shall always be remembered. It is an experience that I attempted to convey in this mural."

... Jacob Lawrence

Born: September 7, 1917, Atlanta City, New Jersey

Resides: Seattle, Washington

Education: Harlem Art Workshop, American Artists School

Awards: Guggenheim Fellowship; Honorary Fine Arts Degrees: Pratt Institute, Howard University, Carnegie Mellon University, Yale University, Rutgers, Parsons School of Design; National Institute of Arts and Letters Grant

Exhibitions/Collections: Retrospectives: Brooklyn Museum, Whitney Museum of American Art, the Phillips Collection, Seattle Art Museum; Studio Museum in Harlem, Metropolitan Museum of Art, Albright Knox Museum, Museum of Modern Art

Howardena Pindell

"QUEENS: FESTIVAL"

Wallwork: acrylic, tempera, paper, colored pencil on canvas,
10' x 12'

"The theme of *Queens: Festival* is its ethnic diversity. My hope is that people using the Social Security Building will see our paintings and experience them as containing some element familiar to them as residents of Queens."

... Howardena Pindell

Born: April 14, 1943, Philadelphia, Pennsylvania

Resides: New York City, New York

Education: MFA, Yale University; BFA, Boston University

Awards: Creative Artists Fellowship; National Endowment for the Arts: Japan/US Friendship Commission; Bukacho, Artists Exchange Program, Japan; Painting, National Endowment for the Arts; Guggenheim Fellowship

Exhibitions/Collections: Metropolitan Museum of Art; Whitney Museum of American Art; Fogg Art Museum, Harvard University; The Museum of Modern Art; Museum of Contemporary Art, Chicago; Stockholm Museum; London's Institute of Contemporary Art; San Francisco Museum of Art

Frank Smith

"TRADITION: for Romare Bearden and Jacob Lawrence",

Wallwork: ceramic tile
10' x 12'

"This work is an attempt to create the visual equivalent of jazz music. I am seeking a level of intensity that involves the viewer, like the rhythm that makes us clap and dance. No one sits still in the presence of lightning and serpents. I like music loud and colors brilliant, plaid with paisley, and polkadot. I am trying to make this work speak in archetypical and primeval tones to say come in this space and be aware of my presence."

... Frank Smith

Born: June 15, 1935, Chicago, Illinois

Resides: Washington, DC

Education: BFA, University of Illinois; MFA, Howard University; Art Institute of Chicago; Chicago State College; Manhattan College

Exhibitions/Collections: Philip Morris Corporation, Richmond, VA; Penn State University, University Park, PA; Howard University, Washington, DC; Suit Gallery, Washington, DC; Hudson Guild, New York

Edgar H. Sorrells-Adewale

"BLESSINGS"

Relief: acrylics, brown paper, branches, doll figures, twine on canvas,
9'7" x 11'—2 1/4"

"Blessings was inspired by and pays tribute to, the optimism of dreams shared by all who labor constructively with hope, vision and determination. *Blessings* suggests, symbolically, the spirit of the relationship that exists between the land, hardwork, preparation, generations and the future. Elements contributing to this relationship are:

- Branches used to suggest roots and ladders.
- Brown paper implying the intimacy of working with the land.
- Baby figures representing beginnings, potential and generations.
- Hand image with separated thumb implies hard work can overcome adversity."

... Edgar H. Sorrells Adewale

Born: September 21, 1936, Philadelphia, Pennsylvania

Resides: Washington, DC

Education: BS, Morgan State College; MFA, Pennsylvania State University

Exhibitions/Collections: Howard University Gallery, Washington, DC; Elan Gallery, Bethesda, MD; Atlanta University, Atlanta, GA; Lee Cultural Center, Philadelphia, PA; Southern Illinois University, Edwardsville, IL; Museum of Fine Arts, Boston, MA

Richard Yarde

"SAVOY"

Relief: mixed media
10' x 12'

"The *Savoy* mural was conceived of as a tribute to the important aspects of African American dance that were created at the Savoy Ballroom over a thirty year period.

The ballroom provided a place for improvisation and invention by the dancers. The lives of the people of Harlem came to light in this space. Many of the Savoy dancers migrated to Jamaica-Queens in the '40's. Of great importance among them is Frank Manning, who was the major choreographer for the professional dancers.

This work is dedicated to Frank Manning.

It is my hope that the mural will serve to help all people remember the important contribution that Afro-American people have made to dance in this country."

... Richard Yarde

Born: October 29, 1939, Boston, Massachusetts

Resides: Amherst, Massachusetts

Education: BFA, Boston University; MFA, Boston University

Awards: Massachusetts Council on the Arts and Humanities Grant

Exhibitions/Collections: Smith College Museum of Art; University of Connecticut; Mead Art Museum, Amherst College; Studio Museum in Harlem; Wellesley College Museum, Museum of Fine Arts Boston; Metropolitan Museum of Art; Gallery Tanison, Paris

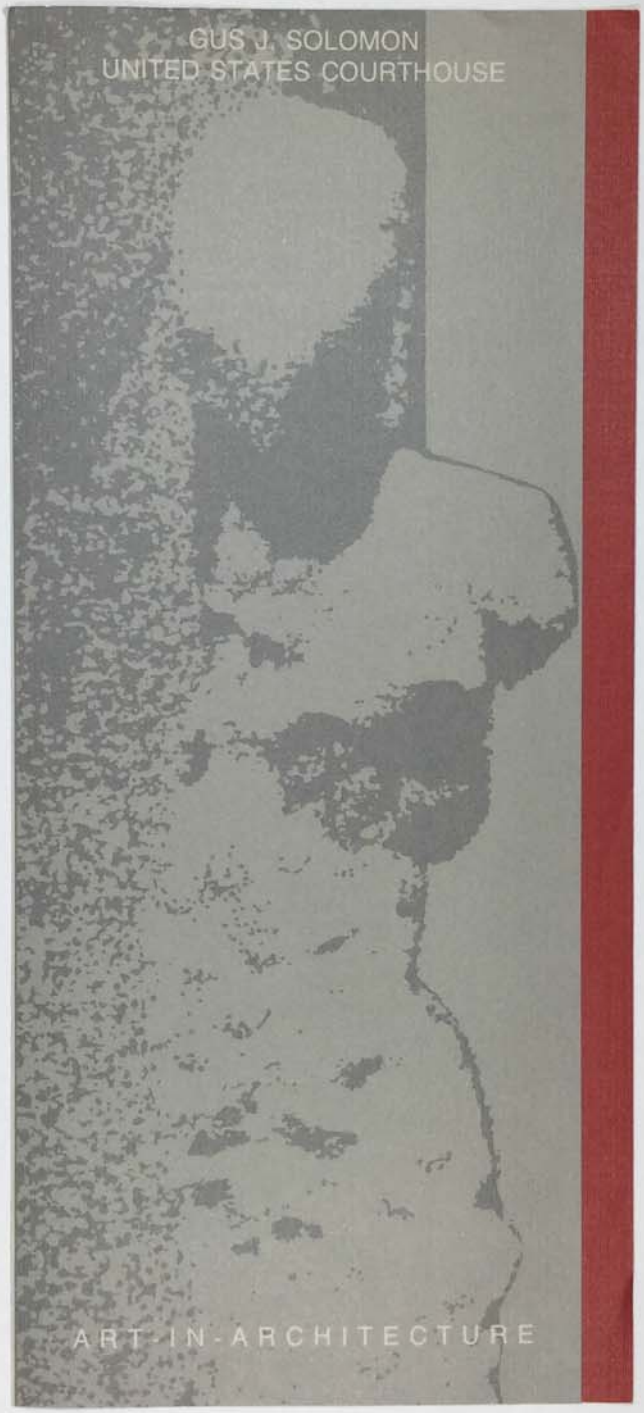
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Manuel Neri
"VENTANA AL PACÍFICO"
Sculpture: Marble
3'deep x 6'wide x 9'high

"My first visit to Portland was in the late 60's. In this place where water meets the land, I was moved by the quiet beauty which is reflected in the people. In naming the sculpture *Ventana al Pacífico* I see it not as a window that faces the Pacific, but more as an opening to a different facet of the people of this land."

Mr. Neri's work focuses on the human figure. The sculpture is made of marble which has a long tradition of being used in classical sculpture. The relief sculpture placement is oriented toward the Performing Arts Center and is perpendicular to the street so that the work can be read like a page of a book. The sculpture is rich in meaning and is intended to be interpreted differently by each viewer.

Born: 1930, Sangor, California

Resides: Benicia, California

Education: San Francisco City College, San Francisco; University of California, Berkeley; California School of Arts and Crafts, Oakland; California School of Fine Arts, San Francisco

Awards: Guggenheim Fellowship; National Endowment for the Arts, Individual Artist Grant; American Academy and Institute of Arts and Letters, Academy-Institute Award in Art; San Francisco Arts Commission, Award of Honor for Outstanding Achievement in Sculpture.

Exhibitions/Collections: San Francisco Museum of Art; Louisiana State University, Baton Rouge; San Francisco Art Institute; the Oakland Museum; San Antonio Art Institute; Seattle Art Museum, Portland Art Museum, Reed College, Portland; JPL Gallery, London; Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, DC;

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- Following acceptance of proposal by GSA, artist commences with the commission.

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Public Buildings Service

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Perforated Metal Bench,
Collioure, Pyrénées Orientales
France

Summer 1989

(Uta Nusser)

for Scott

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Perforated Metal Benches,
Collioure, Pyrénées Orientales
France

Summer 1989

(Uta Nusser)

for Scott

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Perforated Metal Benches

in France

Collioure, Pyrénées Orientales

Summer 1989

From Uta

for Scott

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PERSONAL **BEST**

SAVE THE DATE

Cholesterol checkups

Two local hospitals are offering low-cost cholesterol screenings this week. In Manhattan, Mount Sinai Medical Center will conduct screenings tomorrow from 8 a.m. to 4 p.m. in the Annenberg Building lobby at 100th St. and Fifth Ave. Cost is $8. For more information, call (212) 241-7651. On Staten Island, the American Red Cross will do testing Thursday from 10:30 a.m. to 3 p.m. at Richmond Hospital, 346 Seaview Ave. Cost is $9. For information, call the Marketing Dept. of the American Red Cross at (212) 787-1000.

Plastic surgery?

Are you considering cosmetic surgery? Plastic surgeons from the Manhattan Eye, Ear & Throat Hospital, 210 E. 64th St., will provide free evaluations Friday, 10 a.m.-1 p.m. Call (212) 605-3741 to register.

Neck, back pain

Learning a healthy, pain-free posture is the topic of discussion at Beth Israel Medical Center's free community forum Wednesday, 6-8 p.m., in the hospital's Podell Auditorium, 10 Nathan D. Perlman Place, near 16th St. For more information, call (212) 420-4247.

Free nursing course

The American Red Cross, 1560 Amsterdam Ave. (W. 186th St.), offers a course on home nursing skills such as pulse reading, dealing with emergencies, plus other skills needed for caring for patients. The six-session course, on Tuesdays and Thursdays, 6:30-8:30 p.m., begins tomorrow. The fee is $75. To register, call (212) 787-1000.

— Diane Moy



BACILLUS IN THE MI

By HELEN O'CONNOR

Your nose is dry. Your throat is parched. The solution, you think, is to join the 2 million Americans who annually purchase a portable humidifier.

Right? Maybe not. Last year the Environmental Protection Agency and the Consumer Products Safety Commission (CPSC) warned that improperly cleaned humidifiers could aggravate or cause respiratory problems. A further EPA study now being prepared says humidifiers could be spewing out dangerous amounts of asbestos gathered from the water in their reservoirs.

The problem is, as a humidifier — whether ultrasonic, vaporizer or mechanical — sends moisture into the air, it also disperses minerals, bacteria, fungi or other contaminants in the water used for the vapor. A growing anti-humidifier lobby claims a frightening array of diseases can be caused by breathing the mist.

"Pseudomonas infections, caused by bacteria commonly found in wet, dark warm areas such as humidifiers, produce flu-like symptoms, excess mucus, and a failure to get better unless you stop reinfecting yourself by turning off the machine," says Al Cannin, a respiratory therapist at St. Luke's-Roosevelt Hospital Center.

"Allergic alveolitis is a common allergic reaction to the specific fungal spores

Humidifiers are spewing out bacteria, and maybe even asbestos

found in humidifiers," adds Dr. M. Henry Williams Jr., a professor at the Albert Einstein College of Medicine.

In the past year Dr. Harriet Burge, an indoor air scientist at the University of Michigan School of Medicine, has had six referrals of humidifier-related hypersensitivity pneumonitis, a pneumonia-like disease that can result in permanent lung damage or death.

"*Legionellas* [linked to legionnaire's disease], bacterias and yeast all grow very well in humidifiers," she warns. "At the least, growths in humidifiers can cause commoner garden allergies, and regular sneezes, colds and sniffs."

It's not only adults at risk. "For babies, the hazard is especially significant," says Burge.

But others in the medical community as well as manufacturers dismiss the criticisms as scaremongering. While certain bacterias and fungi may cause awful diseases, you're unlikely to get them from breathing, says Dr. Michael Grieco, director of allergy, immunology and infectious diseases at St. Luke's-Roosevelt. Only aging, drinking tobacco-smokers are prone to legionnaire's disease, for example.

Manufacturers insist if consumers properly clean out their units, they can alleviate the health risks. In fact, "Steam vaporizers are doctor-prescribed therapy for the croup," points out Richard Katzman, president of the New York appliance company Kaz Inc., whose grandfather invented the first vaporizer in 1926.

As a response to the government warnings last year, many

king soda gets swimmers cooking

By HACKETT
Staff Writer

Is back-to-nature baking soda the steroids among athletes?

An experiment at Children's Hospital in Columbus, college swimmers were told to swim five 100-yards each day for five days they were given soda (three teaspoons for a 175-pound man), days they received placebos and one day they received nothing.

The results? On the three days the swimmers had not ingested baking soda, their times began to sag by the fourth and fifth race — about three seconds slower for a 50-second race. But on the days they had the bicarb, the swimmers maintained their best times for all five heats.

Craig Horswill, an exercise physiologist who conducted the experiment, believes the baking soda helps to expel lactic acid — a sort of toxic waste that's left in the muscles after the burning of carbohydrates for energy. Lactic acid can stall muscle proteins and lessen stamina; by removing it, athletes can maintain top performance.

Horswill warns too much baking soda could result in an upset stomach, diarrhea or even fainting. He also notes at least one study has been done showing baking soda had no effect on an athlete's performance.



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DAILY NEWS Monday, December 4, 1989

PERSONAL BEST



CHRIS DEMAREST

BACILLUS IN THE MIST

HELEN O'CONNOR

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But others in the medical community as well as manufacturers dismiss the criticisms as scaremongering. While certain bacterias and fungi may cause awful diseases, you're unlikely to get them from breathing, says Dr. Michael Grieco, director of allergy, immunology and infectious diseases at St. Luke's-Roosevelt. Only aging, drinking tobacco-smokers are prone to legionnaire's disease, for example.

Manufacturers insist if consumers properly clean out their units, they can alleviate the health risks. In fact, "Steam vaporizers are doctor-prescribed therapy for the croup," points out Richard Katzman, president of the New York appliance company Kaz Inc., whose grandfather invented the first vaporizer in 1926.

As a response to the government warnings last year, many manufacturers added demineralization cartridges to their units, which gather harmful minerals before dispersing the spray. Bonaire has developed a console said to attack bacteria and fungi as well.

"So far, all that has really been said is that cleaning and maintenance is the problem," says Marian Stamos, a spokeswoman for the Association of Home Appliance Manufacturers, which wants to establish uniform cleaning methods for all humidifiers. The EPA recommends changing the water every day and scrubbing the scale from their units every three days with a strong cleaning agent.

But are consumers aware of just how stringent their cleaning regimen must be? "I would defy you to buy any humidifier that has adequate instructions to clean it," says Al Cannin, who advises rinsing units daily with white vinegar. "I bet 50% of the people that come in here have equipment at home that is filled with infected stuff."

Burge, too, is skeptical. "Cleaning," she scoffs. "Who does that?"

The type of water used in the unit is also key. Manufacturers recommend using pure water (distilled and demineralized), but many people cheat. Even though it's generally safe to drink tap water, it's a different matter when breathing it in concentrated amounts.

"If you're inhaling a mist containing harmful minerals, it can be cumulatively dangerous," says CPSC spokesman Ken Giles. Consumers in cities with harder water than New York notice white dust on furniture when using humidifiers. "Think of that in your lungs," says Giles.

(Helen O'Connor is a freelance writer.)

ets swimmers cooking

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(212) 935-0679
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SAMUEL I. ROSENMAN (1896-1973)
RALPH F. COLIN (1900-1985)

WASHINGTON OFFICE
1300 19TH STREET, N. W.
WASHINGTON, D. C. 20036
TELEPHONE (202) 463-7177

GILBERT S. EDELSON
(212) 940-7070

August 11, 1989

Mr. Scott Burton
360 West 36 Street
New York, New York 10018

Dear Scott:

Thanks very much for your check in payment of our recent invoice.

You might remember that we still have some work to do on your will and estate planning. Would you give me a call so that we can arrange to continue the work and get it done. I don't mean to be morbid; I just don't like unfinished work hanging around.

I hope that you've had a very good summer. I really look forward to hearing from you.

Jane sends love.

With warm regards.

Sincerely,

Gilbert S. Edelson

GSE:ek

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FREDERICK R. WEISMAN ART FOUNDATION

Henry Hopkins
Executive Vice President
and Director

10350
Santa Monica Boulevard
Suite 160
Los Angeles CA 90025

Telephone:
213 277 5321
Telex:
9102404875

Scott Burton
360 West 36th Street
New York, NY 10018

October 10, 1989

Dear Scott:

Once again, thank you for participating in the Foundation's workshop Art + Architecture + Society. We hope that the workshop experience was as interesting and rewarding for you as it was for us at the Foundation.

As you review the enclosed workshop summary, please do not hesitate to comment on the experience in general, since all of your comments will be most helpful to us in planning future programs. As announced at the workshop, we have attempted to summarize the two days of discussion in the thirty-five page document enclosed. Please review the entire paper, but please restrict changes you wish made to the sections where you have been quoted or comments have been attributed to you. Of course, the summary will not be available to the public until each participant has had an opportunity to edit his or her portion of the proceedings.

Please return the edited document to Keens Company by Monday, November 6, 1989 so that they may prepare the final draft of the workshop summary. A return envelope has been enclosed for your convenience. You will receive a copy of the final draft as soon as it has been completed. We will keep you informed should an opportunity to publish some or all of the document materializes.

Thanks again for participating in the workshop and for giving your timely attention to the editing of the summary.

Sincerely,

HTH/llf

Henry T. Hopkins
Director
FREDERICK R. WEISMAN ART FOUNDATION

HTH/llf
Enclosures

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Dear Scott – The plaza looks great! The late horizontal sun makes your steps and drums look pre-columbian. Hope you can join us. Bob Jacobson

Please join us at twilight

an informal party, symposium, and promenade

at the now completed waterfront plaza of the World Financial Center at Battery Park City:

Art and Architecture

"Collaboration on the Plaza: The World Financial Center"

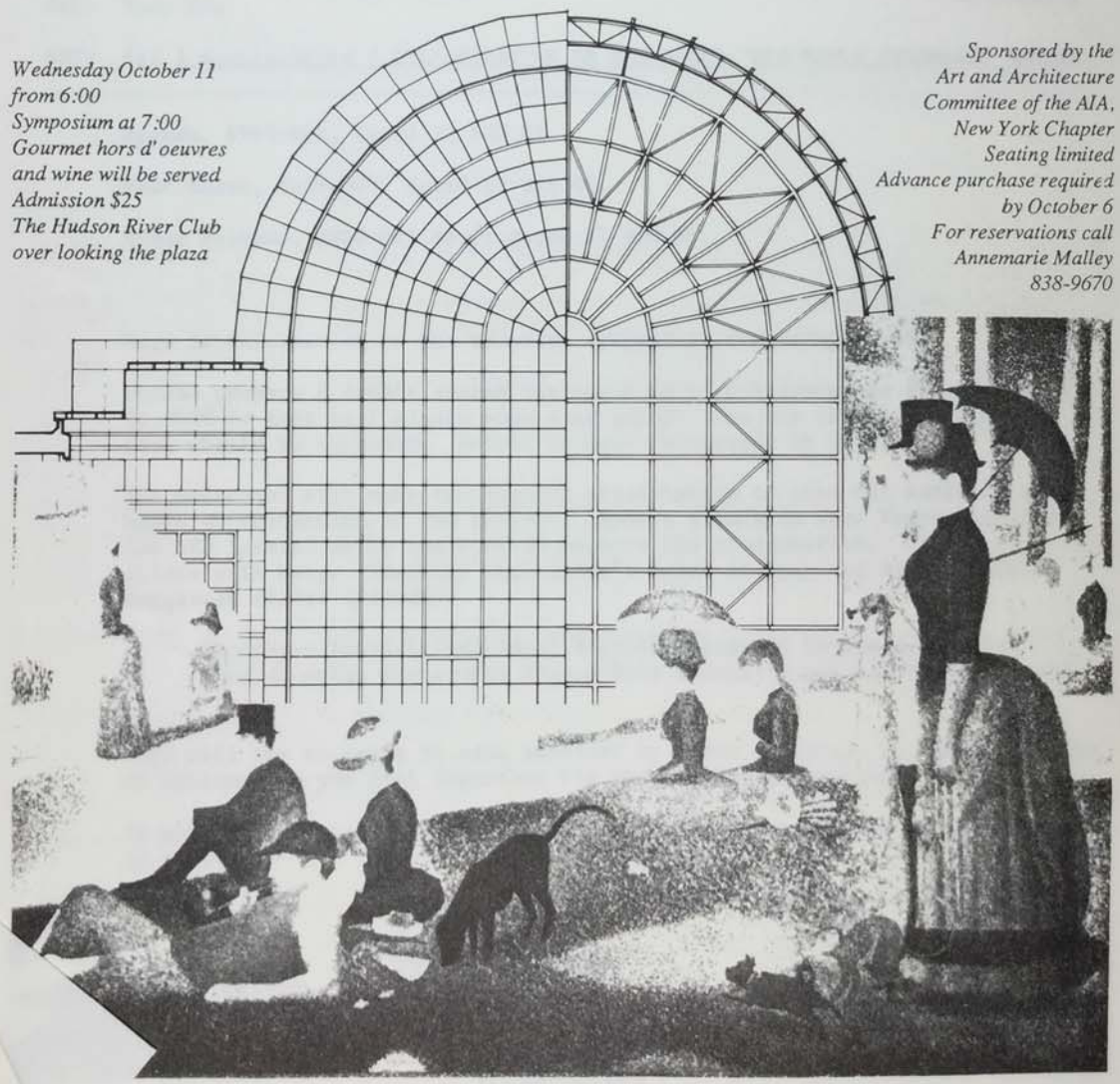
with

Siah Armajani ***Scott Burton*** ***M. Paul Friedberg*** ***Cesar Pelli***

moderated by Bartholomew Voorsanger

Wednesday October 11
from 6:00
Symposium at 7:00
Gourmet hors d'oeuvres
and wine will be served
Admission $25
The Hudson River Club
over looking the plaza

Sponsored by the
Art and Architecture
Committee of the AIA,
New York Chapter
Seating limited
Advance purchase required
by October 6
For reservations call
Annemarie Malley
838-9670



This evening is made possible, in part, by a grant from Miller Druck Co., Inc.

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No

14 SEP 89

TRANSM

TO: WFC PANELISTS:

Cesar Pelli	FAX 203-787-2856	
Scott Burton	FAX 212-662-7204	
M. Paul Friedberg	FAX 212-477-6548	
Siah Armajani	FAX 612-332-1209	

**04
Incl
PH

VIA: FAX

FOR: Your Use

REF: Art & Architecture / COLLABORATION ON THE PLAZA: THE WORLD FINANCIAL CENTER

Agenda, 8960-004, dated 12 SEP 89.

Fact Sheet, 8960-005, dated 12 SEP 89.

Press Release, 8960-002 draft dated 11 SEP 89.

Here is information on the upcoming symposium, Wednesday 11 OCT:

Please prepare a double spaced introduction of 3-4 sentences about yourself. It MUST be kept to 1 minute when read aloud. You are the best arbiter of what should be included. Submit to Bart Voorsanger by 30 SEP.

The moderator will make the opening presentation to give the audience a basic understanding of the project. Submit slides to Bart Voorsanger ASAP (30 SEP latest) so he has time to prepare the presentation. Titles on slides will help. Identify each slide's owner so they can be returned. Suggested slides include:

Drawings: Initial Individual Presentations; In Progress; Models.
Photos: Other Successful Plazas/Role Models; Completed Plaza; Details.

Bart will try to speak to each panelist by phone to elicit an emphasis, idea or information you feel important for the opening presentation.

If you have questions or need additional information, please do not hesitate to call.

FROM: Robert Goldberg

CC:

ROBERT GOLDBERG
ARCHITECT

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No

14 SEP 89

TRANSMITTAL: 8960-209

TO: WFC PANELISTS:

Cesar Pelli	FAX 203-787-2856
Scott Burton	FAX 212-662-7204
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04 Pages Total Including This Sheet

FAX: 212-505-8736
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12 SEP 89

8960-004

Art & Architecture Committee
New York Chapter AIA

AGENDA: COLLABORATION ON THE PLAZA: THE WORLD FINANCIAL CENTER

Date	Wednesday, 11 OCT 89
Location	Hudson River Club
5:15	Panelists, Moderator and Committee Members arrive. Preparation (slides/microphones) and last minute briefing.
6:00 - 6:50	Guests arrive. Reception overlooking the Plaza and River at sunset. Wine & Hors D'Oeuvres.
6:50 - 7:00	Seating in adjacent room.
7:00 - 7:03	Opening remarks, acknowledgment of grant by MDSC and introduction of Moderator by R. Landsman.
7:03 - 7:08	Opening remarks, introduction of Panelists by B. Voorsanger.
7:08 - 7:20	Moderator's presentation (with visuals) including background information.
7:20 - 7:23	BRIEF opening remarks by panelist Cesar Pelli.
7:23 - 7:26	BRIEF opening remarks by panelist Siah Armajani.
7:26 - 7:29	BRIEF opening remarks by panelist M. Paul Friedberg.
7:29 - 7:32	BRIEF opening remarks by panelist Scott Burton.
7:32 - 8:00	Panel discussion with specific topics developed by moderator and Committee.
8:00 - 8:10	Open floor for questions from audience.
8:10 - 8:13	Closing remarks by R. Landsman. Upcoming events. "Tour of the Plaza will follow a celebratory glass of wine."
8:13 - 8:30	Celebratory glass of wine.
8:30 - 8:40	Exit Hudson River Club and regroup on Plaza.
8:40 - 9:10	Tour(s) of Plaza conducted by Panelists.

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12 SEP 89

8960-005

Topic: COLLABORATION ON THE PLAZA: THE WORLD FINANCIAL CENTER

Time: Wednesday, 11 OCT 89 / 6:00 - 9:10 PM (Arrive 5:15 PM)

Location: Hudson River Club
250 Vesey Street (4 WFC / Merril Lynch North Tower)

Moderator: Bartholomew Voorsanger

Panelists: Siah Armajani, Scott Burton, M.Paul Friedberg, Cesar Pelli

Sponsors: Art & Architecture Committee, New York Chapter AIA
Made possible in part by a grant from Miller Druck Specialty Company

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FAX 612-332-1209

Bartholomew Voorsanger FAIA
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11 SEP 89

DRAFT: 8960-002

FOR IMMEDIATE RELEASE

COLLABORATION ON THE PLAZA: THE WORLD FINANCIAL CENTER

The AIA will present a symposium on the collaboration between the artists and architects at the World Financial Center Plaza at Battery Park City. The event, including informal party and promenade, will be held Wednesday, October 11, at 6 PM at the Hudson River Club overlooking the Plaza at 250 Vesey Street (4WFC). The program is made possible in part by a grant from the Miller Druck Specialty Company Inc.

The artists and architects were brought together early in the design stage. As a result, how is the World Financial Plaza different from other urban public spaces? How successfully have separate visions been focused into a coherent whole? The panelists will address the rewards and pitfalls of the collaborative process and its relevance in the coming decade.

Participants will include Cesar Pelli, FAIA, principal Cesar Pelli & Associates; artist Siah Armajani; M. Paul Friedberg, FASLA, principal M. Paul Friedberg and Partners; and artist Scott Burton. Bartholomew Voorsanger, FAIA, principal Voorsanger & Mills will moderate.

The program is sponsored by the Art & Architecture Committee of the New York Chapter of the American Institute of Architects. The Committee was organized in 1985 to foster a renewed interest in the collaborative process. Collaboration on the Plaza: The World Financial Center opens the Art & Architecture Committee's fourth season of public programs exploring the nature of collaboration.

Following the symposium, join the panelists on an informal tour of the Plaza. Tickets are $25 including wine and hor d'oeuvres. Seating is limited. Reservations and advance purchase are required by Friday, October 6. For information and reservations, call Annemarie Malley at 212-838-9670.

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SKULPTUR PROJEKTE IN 1987 MÜNSTER

Skulptur 1987 Westfälisches Landesmuseum Domplatz 10 D-4400 Münster

Mr. Scott Burton
86 Thompson Street

USA - New York, N.Y.10012

Münster, November 12th, 1987

Dear Scott,

after the exhibition "Skulptur Projekte in Münster 1987" has closed we don't want to omit to thank you again for your participation. The unusually great success of this show especially in regard to the international press and the art critics - you can gather it by the clippings we will send by extra mail - would be unthinkable without your readiness of dealing with the concept we had set up in a highly personal but as well site specific way.

We are grateful not only for the good and close collaboration but that you were willing to join this 'working process' by a comparatively low fee. We hope, these publications will compensate some of what we weren't able to give.

Since the end of the exhibition the city started discussing how our operation could be continued and above all what the fate of the carried out works will be.

We too share the opinion that for a permanent display at the benches there has to be chosen a more durable material.

For the coming spring of 1988 there is a show of the preliminary works, the drawings and marquettes planned in Torino. Therefore we would like to use your material as well, it should be presented within the collection of our museum anyway if you agree on that. The modalities still have to be discussed.

- 2 -

Veranstalter:
Landschaftsverband Westfalen-Lippe und Stadt Münster mit Unterstützung des Landes Nordrhein-Westfalen

Ausstellungsleitung:
Prof. Dr. Klaus Bußmann
Telefon 02 51 - 5 91 32 42
Prof. Kasper König
Telefon 02 21 - 31 95 91

Ausstellungssekretariat:
Dr. Edith Decker
Dr. Friedrich Meschede
Dr. Ulrich Wilmes
Telefon 02 51 - 5 91 32 18

Westfälisches Landesmuseum für Kunst und Kulturgeschichte
Domplatz 10
D-4400 Münster

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The Landesmuseum is invited to show a documentation at the 1988 garden exhibition carried out by the land Nordrhein-Westfalen in Rheda-Wiedenbrück. This documentation will cover important aspects of our exhibition and in addition will present some of the executed, transportable works among them your contribution. The now existing benches should, as we talked about, be shown in Rheda. What follows after that we have to discuss anew.

Perhaps you can arrange a visit to Westfalia to come along with us to Rheda. Your agreement on this project will be appreciated.

Thanks again and
best wishes

(Prof. Dr. Klaus Bußmann)

(Prof. Kasper König)

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SKULPTUR PROJEKTE IN 1987 MÜNSTER

Skulptur 1987 Westfälisches Landesmuseum Domplatz 10 D-4400 Münster

Mr. Scott Burton
86 Thompson Street

USA - New York, N.Y. 10012

☎ neu ab 17. 10.:
02 51 - 59 07 01
Durchwahl 59 07 257

Münster, November 2nd, 1988

Dear Scott,

It really took a long time to accomplish the press review of our exhibition "Skulptur Projekte in Münster 1987" - scheduled already for Christmas 1987 - that will reach you in the next days. But we think that the selection from many press articles the Westf. Landesmuseum could collect will still find a certain interest. If nothing else, it will be a reminiscence of an event that gave us all a lot of fun and led to very controversial discussions - as we hope not without influence on the future.

We want to thank cordially all who supported our exhibition - especcially of course the artists. Without their enthusiasm nobody could have experienced this art event of 1987's summer.

Klaus Bußmann
(Prof. Dr. Klaus Bußmann)

Kasper König
(Prof. Kasper König)

Veranstalter:
Landschaftsverband Westfalen-Lippe und Stadt Münster mit Unterstützung des Landes Nordrhein-Westfalen

Ausstellungsleitung:
Prof. Dr. Klaus Bußmann
~~Telefon 02 51 - 5 91 32 42~~
Prof. Kasper König
~~Telefon 02 21 - 31 95 91~~

Ausstellungssekretariat:
Dr. Edith Decker
Dr. Friedrich Meschede
Dr. Ulrich Wilmes
Telefon 02 51 - 5 91 32 18

Westfälisches Landesmuseum für Kunst und Kulturgeschichte
Domplatz 10
D-4400 Münster

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	Burton	II.151

Ps.:
Unfortunately I did not hear anything from Prof. Deilmann concerning the Karstadt-project. I agree with you that the benches at the Promenade cannot be the ultimate solution. Nevertheless I would think it a pity to destray them and propose to leave them for some time as a loan at the garden of our administration for cultural affairs. Thus they would be on view at least for those who guarantee our financial support.

Unfortunately the sendstone furniture came back damaged from Amsterdam. We hope to clear it with the insurance company. We should discuss this project again as soon as the plans for the yard in front of the museum become more specific.

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23 May 1988

Mr. Scott Burton
c/o Max Protetch Gallery
560 Broadway
New York, New Yoro 10012

Dear Mr. Burton:

The enclosed plan drawing was sent to you on the 15th of March and just last Friday was returned to us by the U.S. Mail Service as "undeliverable as addressed". This is the second time this has happened. We originally sent two packages to you at:

360 West 36th Street
New York, New York 10018

When both were returned, we sent them to you in care of the Max Protetch Gallery at:

37 West 57th Street
New York, New York 10019

Today, we received a new gallery announcement for the Protetch Gallery listing their address on Broadway. I am sending this along to you at that new address in the hopes that it finally arrives.

As we have been trying to get this and another package to you for quite a while, could you please let us know if there is a better address (or a better way) to send packages to you?

Thanks for your help in this matter.

Sincerely,

Diana Schwab

Diana Schwab
Assistant to the Chief Curator

:djs

enclosure

The Museum of Contemporary Art
The Temporary Contemporary

250 South Grand Avenue at California Plaza
Los Angeles, California 90012
(213) 621-2766 Telex: MOCA 194476

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15 March 1988

Mr. Scott Burton
360 West 36th Street, Apt. #8S
New York, New York 10018

Dear Scott:

I have finally received a copy of the plan for MOCA's courtyard with paver placement marks, which I have enclosed. There were some corrections that had to be made on the only existing drawing we had for that area (you will find them marked in red).

Under separate cover, I am also sending you two building material samples: one of the crystallized glass that covers the interior walls and information desk in the entrance lobby, and the other of the red Indian sandstone that covers the exterior walls. I am still working on getting samples of the wall granite, floor granite and interior aluminum.

I hope all arrives safely. I will contact you as soon as the other samples arrive. Let me know if you need anything further.

Best Regards,

Diana Schwab

Diana Schwab
Assistant to the Chief Curator

:djs

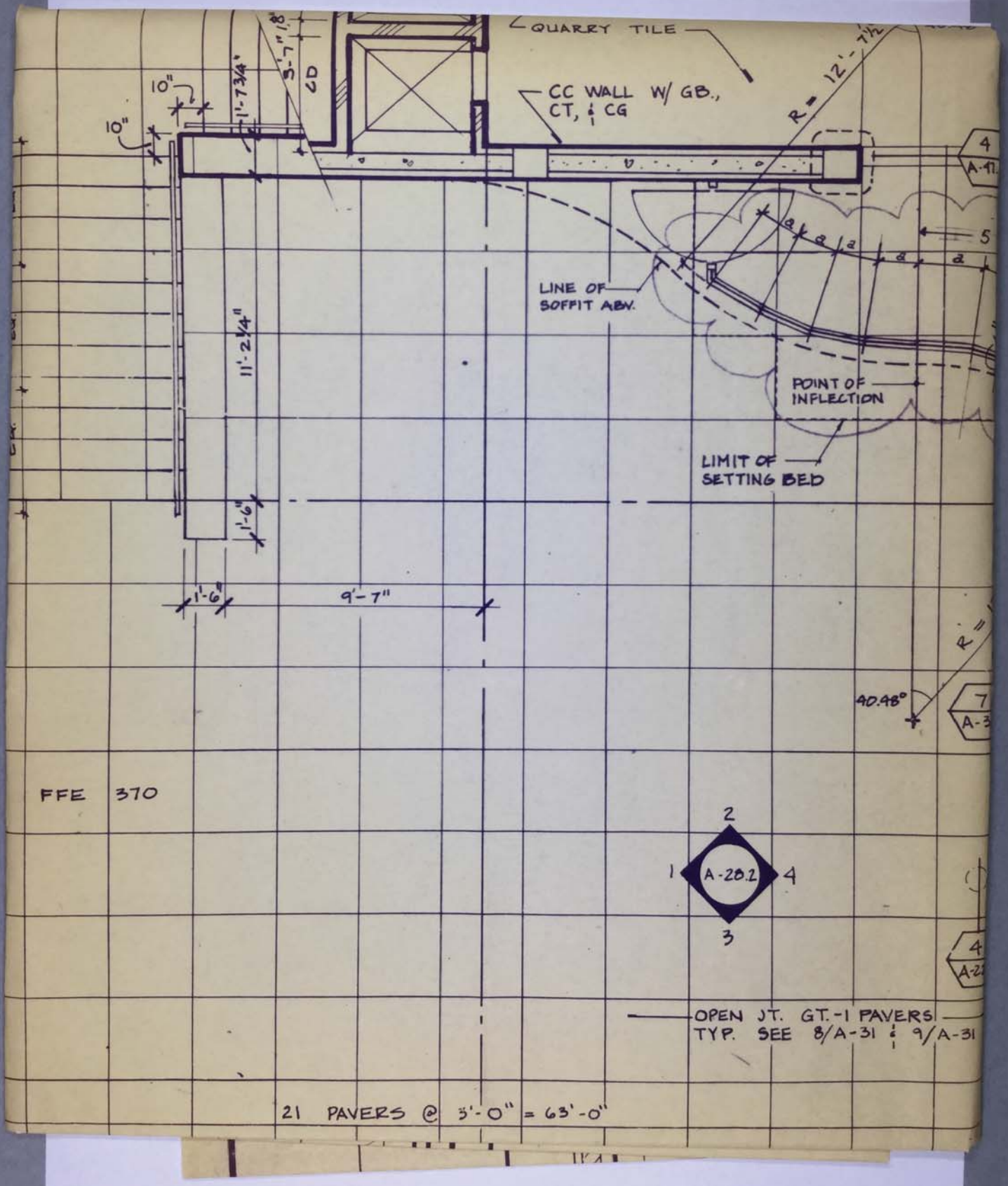
enclosure

The Museum of Contemporary Art
The Temporary Contemporary

250 South Grand Avenue at California Plaza
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(213) 621-2766 Telex: MOCA 194476

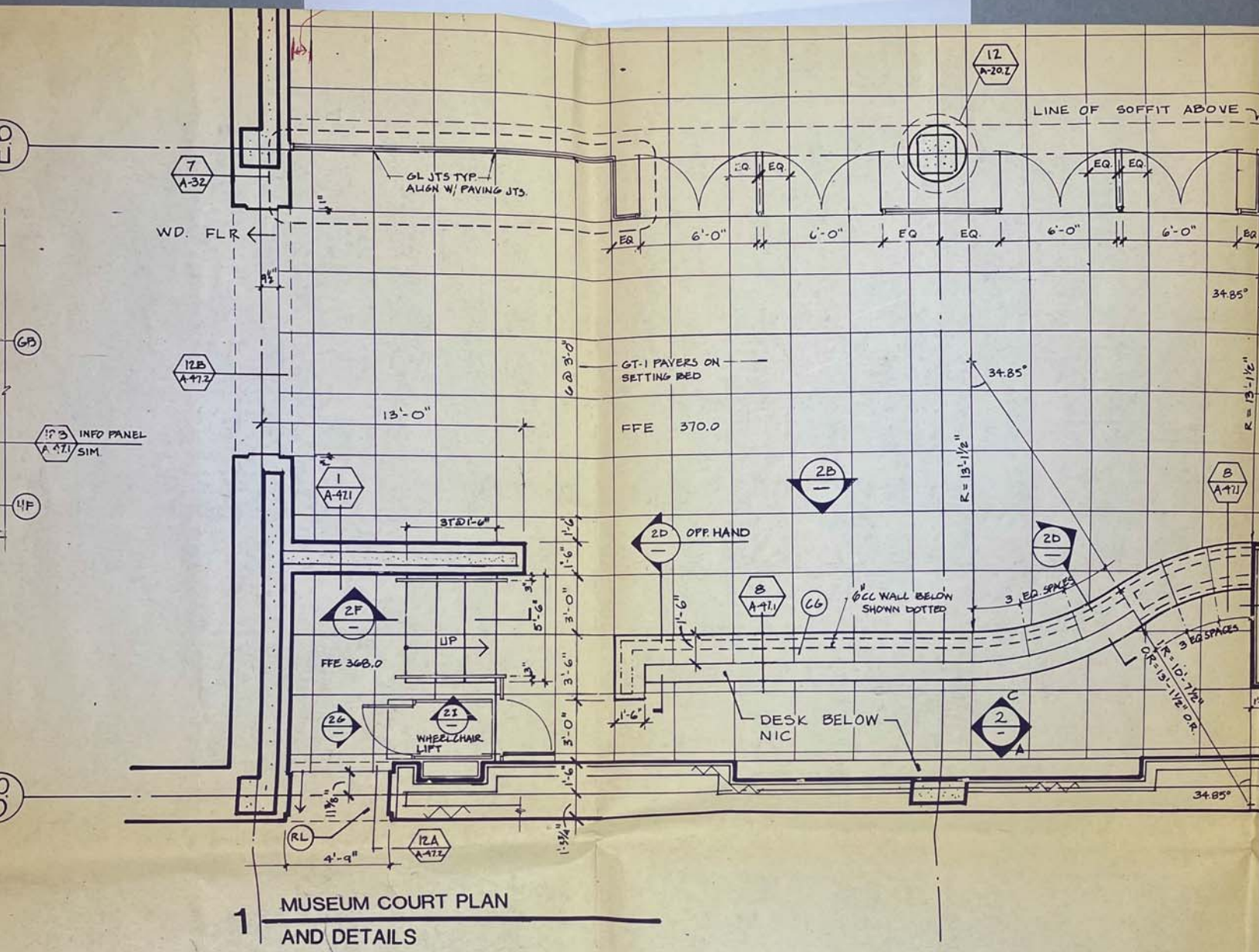
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1 MUSEUM COURT PLAN AND DETAILS

The Museum of Contemporary Art
Los Angeles

MUSEUM COURT , LOBBY & CAFE:
PLAN & INTERIOR ELEVATIONS

REGISTERED ARCHITECT
BRUNO FRANZEN
No. C8425
STATE OF CALIFORNIA

THE OVERSIZED FLOORPLAN FOR “THE MUSEUM OF CONTEMPORARY ART LOS ANGELES: MUSEUM COURT, LOBBY AND CAFE: PLAN AND INTERIOR ELEVATIONS” WAS NOT IMAGED IN ITS ENTIRETY DUE TO SIZE LIMITATIONS.

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hemera of the Urban World

Scott Burton

Max Protetch
560 Broadway (at Prince Street)
Through June 10

Scott Burton's latest assortment of chairs and tables could hardly be more varied. They are, like everything by this artist, both extremely functional — in fact, utterly comfortable — and fundamentally sculptural. One sits in a Burton chair aware of its transformative capacity. A person can be enthroned in his marble chair or perch on what looks like an air-conditioning duct, and in each case the object redefines the sitter.

The curves of a perforated metal settee suggest Jean Arp, a pair of maple chairs call to mind Gerrit Rietveld and an oak chair evokes Shaker designs. One table with chairs could be a model for a Louis Kahn building. Mr. Burton's references are diverse, and his objects command the spaces they occupy. Only occasionally is there whimsy in these extravagant works, but there is always the sense of a sculptor profoundly engaged with the relationship between abstraction and the human body.

Marisol

Sidney Janis Gallery
110 West 57th Street
Through June 3

Wit has always been one of Marisol's assets, and for her first exhibition since 1984 she has created sculptures of Archbishop Desmond Tutu and Emperor Hirohito that almost surely will raise a smile. The Tutu work consists simply of a wide rectangular panel on top of which is mounted a portrait bust and against which rests a scepter. Bulbs have been installed in the eyes of the Hirohito, which, like most of Marisol's figures, is created from several large wood blocks that have been both carved and intricately painted.

"John, Washington and Emily Roebling Crossing the Brooklyn Bridge for the First Time," which has also been made in this way, is an affectionate portrayal of three admirably determined and very American pioneers. Marisol is an exacting caricaturist. When she turns to broad social observation, however, the results are less reliable. Two large-scale versions of impoverished families look maudlin and lifeless. Yet perhaps her most amusing sculpture is a rendition of a working woman who is the embodiment of grim determination. Dressed in a business suit, she grips in one hand a briefcase while holding in the other a baby who appears destined to make millions selling junk bonds.

Tobi Kahn

Althea Viafora
568 Broadway (at Prince Street)
Through May 30

One can admire Tobi Kahn's latest paintings without being especially won over by them. They are landscapes to the extent that the arrangements of interlocking shapes may, at first glance, resemble vast desert



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01198

SCOTT BURTON
CHART OF ACCOUNTS

CLIENT'S COPY

Date 02/17/87

SPEC ACCT	ACCT NO.	ACCOUNT TITLE	ACCT TYPE	D/C BAL	PCT	SUM YTD	PR CD
	094.01	THIS REPORT IS A GENERAL LEDGER BY-	*H	D		N	
	094.02	PRODUCT COMPILED FROM YOUR BOOKS AND	*H	D		N	
	094.03	RECORDS WITHOUT AUDIT OR ADJUSTMENTS	*H	D		N	
	094.04	FOR USE BY INTERNAL MANAGEMENT ONLY	*H	D		N	
094			*H	D		N	
	095.01	THIS REPORT IS A GENERAL LEDGER BY-	*H	D		N	
	095.02	PRODUCT COMPILED FROM YOUR BOOKS AND	*H	D		N	
	095.03	RECORDS WITHOUT AUDIT OR ADJUSTMENTS	*H	D		N	
	095.04	FOR USE BY INTERNAL MANAGEMENT ONLY	*H	D		N	
095			*H	D		N	
100		ASSETS	*H	D		N	
101		CURRENT ASSETS	*H	D		N	
	105.00	CASH IN BANK-CITI OLD	AC	D		N	
	107.00	CASH IN BANK-CITI NEW	AC	D		N	
	108.00	CASH-PRUDENTIAL BACHE	AC	D		N	
	110.00	LOAN RECEIVABLE	AC	D		N	
129		TOTAL	*T	D		N	
	153.00	INVENTORY	AA	D		N	
	175.00	EXCHANGE	AA	D		N	
179		TOTAL CURRENT ASSETS	*T	D		N	
180		INVESTMENTS	*H	D		N	
	185.00	INVESTMENT-IRA	AA	D		N	
	186.00	INVESTMENT-KEOGH	AA	D		N	
	187.00	INVESTMENT-CITIBANK CD	AA	D		N	
199		TOTAL INVESTMENTS	*T	D		N	
200		PROPERTY AND EQUIPMENT	*H	D		N	
	201.00	LAND	AA	D		N	
	203.00	STUDIO EQUIPMENT	AF	D		N	
	204.00	ACCUMULATED DEPRECIATION	AD	C		N	
	205.00	LOFT-360 W 36	AF	D		N	
	206.00	ACCUMULATED DEPRECIATION	AD	C		N	
	207.00	LOFT IMPROVEMENT	AF	D		N	
	208.00	ACCUMULATED DEPRECIATION	AD	C		N	
	271.00		AF	D		N	
	272.00	ACCUMULATED AMORTIZATION	AD	C		N	
277		TOTAL	*T	D		N	
278		LESS ACCUM DEPRECIATION	*T	C		N	
279		TOTAL PROPERTY AND EQUIPMENT	*T	D		N	
280		OTHER ASSETS	*H	D		N	
	285.00	SECURITY DEPOSIT-RENT	AA	D		N	
	286.00	SECURITY DEPOSIT-UTILITIES	AA	D		N	
298		TOTAL OTHER ASSETS	*T	D		N	
299		TOTAL ASSETS	*T	D		N	
300		LIABILITIES	*H	C		N	
301		CURRENT LIABILITIES	*H	C		N	
	303.00	LOANS PAYABLE	LL	C		N	
	333.07	PAYROLL TAX PAY-FUTA	LL	C		N	
	333.08	PAYROLL TAX PAY-NET PAY	LL	C		N	
	333.00	PAYROLL TAX PAY-TOTAL	LL	C		N	
369		TOTAL CURRENT LIABILITIES	*T	C		N	
370		OTHER LIABILITIES	*H	C		N	

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SCOTT BURTON
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Date 02/17/87

SPEC ACCT	ACCT NO.	ACCOUNT TITLE	ACCT TYPE	D/C BAL	PCT	SUM YTD	PR CD
	371.00	DEFERRED TAXES ON INCOME	LL	C		N	
379		TOTAL OTHER LIABILITIES	*T	C		N	
380		LONG-TERM DEBT	*H	C		N	
	381.00	MORTGAGES PAYABLE	LL	C		N	
	383.00		LL	C		N	
396		TOTAL	*T	C		N	
	397.00	LESS CURRENT MATURITIES	LL	D		N	
398		TOTAL LONG-TERM DEBT	*T	C		N	
399		TOTAL LIABILITIES	*T	C		N	
400		DEFERRED INCOME	*H	C		N	
	401.00		LL	C		N	
409		TOTAL DEFERRED INCOME	*T	C		N	
430		CAPITAL	*H	C		N	
	431.00	DRAWINGS-SCOTT BURTON	R1	D		N	
432		CURRENT EARNINGS	*R	C		N	
	433.00	CAPITAL	R1	C		N	
498		TOTAL CAPITAL	*T	C		N	
499		TOTAL CAPITAL AND LIABILITIES	*T	C		N	
500		INCOME	*H	C		N	
	505.00	INCOME-GSA PORTLAND ORE	I1	C		N	
	509.00	INCOME-EQUITABLE LIFE NYC	I1	C		N	
	510.00	INCOME-WEINBERG GALLERY	I1	C		N	
	511.00	INCOME-MCINTOSH-DRYSDALE	I1	C		N	
516		TOTAL INCOME	*T	C		N	
	517.00	LESS INCOME ADJUSTMENTS	I1	D		N	
518		NET INCOME	*T	C		N	
	520.00	PROTECH-STIPEND	I1	C		N	
	521.00	SALES OF ARTWORKS	I1	C		N	
	522.00	FEES-LECTURES & PANEL	I1	C		N	
	523.00	FEES-MODELS & PROPOSALS	I1	C		N	
	524.00	ARTWORK ADVANCES	I1	C		N	
	525.00	NEA ARTISTS FELLOWSHIP	I1	C		N	
549		TOTAL INCOME	*T	C		N	
700		COST OF SALES	*H	D		N	
748		TOTAL COST OF SALES	*T	D		N	
749		GROSS PROFIT	*T	D		N	
750		GENERAL & ADMIN EXPENSE	*H	D		N	
	754.00	LOFT MAINTENANCE	E1	D		N	
	755.00	STUDIO RENT	E1	D		N	
	756.00	TELEPHONE & ANS SERVICE	E1	D		N	
	757.00	UTILITIES	E1	D		N	
	758.00	INSURANCE-GENERAL	E1	D		N	
	759.00	OFFICE EXPENSES & STAT	E1	D		N	
	760.00	POSTAGE & COURIER	E1	D		N	
	761.00	BOOKS & PUBLICATIONS	E1	D		N	
	762.00	GIFTS & PROMOTION	E1	D		N	
	763.00	DUES & SUBSCRIPTIONS	E1	D		N	
	764.00	COMMERCIAL RENT TAX	E1	D		N	
	765.00	BANK CHARGES	E1	D		N	
	766.00	RETURNED CHECKS	E1	D		N	
	767.00	PAYROLL TAX EXPENSE	E1	D		N	

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SPEC ACCT	ACCT NO.	ACCOUNT TITLE	ACCT TYPE	D/C BAL	PCT	SUM YTD	PR CD
	769.00	SALES TAX EXPENSE	E1	D		N	
	775.00	LEGAL	E1	D		N	
	776.00	ACCOUNTING	E1	D		N	
	777.00	BOOKKEEPING	E1	D		N	
	778.00	CLERICAL ADMINISTRATION	E1	D		N	
799		TOTAL GEN & ADMIN EXPENSE	*T	D		N	
800		PROJECT EXPENSES	*H	D		N	
	801.00	GSA PORTLAND ORE EXPENSES	E1	D		N	
	802.00	PROTETCH GALLERY EXPENSES	E1	D		N	
	803.00	WEINBERG GALLERY EXPENSE	E1	D		N	
	804.00	EQUITABLE II EXPENSE	E1	D		N	
	805.00	CONTRACTOR-TAM	E1	D		N	
	806.00	OTHER CONTRACTORS	E1	D		N	
	807.00	STUDIO MATERIALS & SUPPLY	E1	D		N	
	808.00	STORAGE	E1	D		N	
	809.00	BLUEPRINTS & COPYING	E1	D		N	
	810.00	PHOTOGRAPHERS & RELATED	E1	D		N	
	811.00	SHIPPING & TRUCKING	E1	D		N	
	812.00	SITE EXPENSES	E1	D		N	
	813.00	CUSTOMS+DUTY ETC	E1	D		N	
	814.00	STUDIO ASSISTANT	E1	D		N	
	815.00	ARCHIVES	E1	D		N	
	816.00	MCINTOSH-DRYSDALE EXPENSE	E1	D		N	
	825.00	HOTELS & LODGING	E1	D		N	
	826.00	BUSINESS LUNCHES & DINNER	E1	D		N	
	827.00	TRANSPORTATION	E1	D		N	
897		TOTAL PROJECT EXPENSES	*T	D		N	
898		TOTAL EXPENSES	*T	D		N	
899		EARNINGS FROM OPERATIONS	*T	C		N	
900		OTHER INCOME	*H	C		N	
	901.00	INTEREST INCOME	I1	C		N	
	903.00	GAIN ON SALE OF ASSETS	I1	C		N	
	905.00	UNIDENTIFIED DEPOSITS	I1	C		N	
	906.00	REIMBURSED EXPENSES	I1	C		N	
939		TOTAL OTHER INCOME	*T	C		N	
940		OTHER EXPENSE	*H	D		N	
	943.00	LOSS ON SALE OF ASSETS	E1	D		N	
	945.00	UNIDENTIFIED DISBURSEMENTS	E1	D		N	
	950.00	1040 ITEMS-FEDERAL TAX	E1	D		N	
	951.00	1040 ITEMS-STATE TAX	E1	D		N	
	952.00	1040 ITEMS-CITY TAX	E1	D		N	
	953.00	1040 ITEMS-MAJOR MEDICAL	E1	D		N	
	954.00	1040 ITEMS-MEDICAL/DENTAL	E1	D		N	
	955.00	1040 ITEMS-CONTRIBUTIONS	E1	D		N	
	956.00	1040 ITEMS-INTEREST EXPENSE	E1	D		N	
	957.00	1040 ITEMS-TAX PREP	E1	D		N	
	958.00	1040 ITEMS-UBT TAX	E1	D		N	
979		TOTAL OTHER EXPENSE	*T	D		N	
999		NET EARNINGS	*T	C		N	

Number of Accounts: 151

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CONTEMPORARY art AUCTION

SOTHEBY'S
FOUNDED 1744

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GMHC

CONTEMPORARY art AUCTION

A Benefit Auction for

GAY MEN'S HEALTH CRISIS

of paintings, prints, photographs and sculpture

by modern and contemporary artists

TUESDAY, NOVEMBER 22, 1988

SOTHEBY'S
FOUNDED 1744

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The Museum of Modern Art Archives, NY	Collection: Burton	Series.Folder: II.151

EXHIBITION

November 19 1:00–5:00

November 20 1:00–5:00

November 21 10:00–5:00

November 22 10:00–Noon

SOTHEBY'S
1334 York Avenue
New York City



Admission to reception and auction $75

Sponsorship Opportunities:

Patrons ($1,000)

Benefactors ($500)

Sponsors ($250)

or Friends ($150)



For further information:

(212) 337-3529

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Barbara Gladstone

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Barbara Jakobson

Nathan Kolodner

Douglas Baxter, Chairman

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FROM THE PRESIDENT OF GAY MEN'S HEALTH CRISIS

November 1, 1988

On behalf of Gay Men's Health Crisis it is my pleasure to welcome you to our benefit auction at Sotheby's.

Tonight represents the third major art auction held to raise critically needed funds for GMHC. Once again, literally hundreds of leaders in the art community supported this exciting event to ensure another record breaking success.

Proceeds from this evening's auction will help support the work of GMHC, the world's first AIDS education, advocacy and service organization. Since 1981, GMHC has provided important services for people with AIDS and AIDS related complex, and their loved ones. In addition, GMHC educates the public, helping to curb the spread of AIDS, and advocates for fair and effective AIDS policies on city, state and federal levels. Of the nearly 16,000 people diagnosed with AIDS in New York City since 1982, GMHC has served 45%. Today, the agency serves 2500 of the 8000 New Yorkers now living with AIDS. Currently, 100 people are on staff and more than 1600 volunteer their services.

GMHC has grown to meet the needs of this devastating epidemic. It is the generous support and heartfelt concern of friends like you that will ensure the continuation of our programs. Thank you for joining us this evening and for your ongoing commitment to our work.

Nathan K. Kolodner

FROM THE CONTEMPORARY ART AUCTION CHAIRMAN

November 1, 1988

We owe the success of this benefit to the incredible and continuing generosity of the artists whose work is being sold. Anyone who works with visual artists knows how often they are asked to contribute their art work to benefits for this or that cause. But this life-affirming cause clearly elicits a very special response. Over and over, artists, when asked for these donations, have indicated that AIDS-related benefits are the only causes to which they will continue to give, and many of these works were made or released expressly for this sale by artists whose every work sells upon completion.

Our thanks are also due to the artists' dealers and assistants, to the staff of Sotheby's, and to the volunteers and staff of the Gay Men's Health Crisis. My personal gratitude is due to my fellow committee members for all their hard work and perseverance, to Arnold Glimcher, the President of The Pace Gallery, for his generosity in allowing me to give up so much of my professional time to this event, and to my assistant Audrey Unger for all her help and patience. This event would not have happened without their participation.

I think we can proudly say that never before has such an inclusive and impressive list of artists been assembled for a benefit auction. I hope this spirit of generosity in the creative part of our community will be matched by the generous bidding of the collecting part!

Finally, I want to point out the contrast between the concern shown by the artists and our community with the cynical avoidance of the subject of AIDS for the past eight years by the outgoing Presidential Administration, and by both its prospective successors. We can only hope that the example of our involvement will make the next administration take a leadership role in the fight against this disease, making it a national priority to find its cure.

Douglas Baxter

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Gregory Amenoff

Santuario (VI) 1988
glue tempera on linen
50" x 48"
Donated by the artist

$8,000-10,000

$7,000.



John Baldessari

Paradise (With Flaws) 1988
oil tint, crayon on black & white photos
40½" x 57½"
Donated by the artist,
Courtesy Sonnabend Gallery

$12,000-16,000

13,500.

Mike Bidlo Bidlo

Not Picasso (Portrait of Jacqueline, 1957) 1987
oil on linen
45¾" x 35"
Donated by the artist,
Courtesy Leo Castelli Gallery

$5,000-7,000

20,000.



Ross Bleckner

Him 1988
oil on linen
48" x 40"
Donated by the artist and
Mary Boone Gallery

$60,000-80,000

$82,500

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Richard Bosman

Study For The River 1985
oil on canvas, quadriptych
28½" x 35" overall
Donated by the artist and
Brooke Alexander NY

$7,000-9,000

$9,500

Louise Bourgeois

Untitled 1950
ink on paper
14" x 11"
Donated by the artist,
Courtesy Robert Miller Gallery

$7,000-9,000

$5,000.

Scott Burton

Pair of Side Tables 1985/86
Marron Guatbal granite,
No. 2 of 5
35" x 14½"
Donated by the artist and
Max Protetch Gallery

$20,000-30,000

$29,000.



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John Chamberlain

Warped Content 1988
painted and chromium plated steel
14⅜" x 20½" x 36¼"
Donated by the artist and the Pace Gallery

$25,000-35,000

$35,000

Dale Chihuly

Untitled 1986
glass, #4107
16" x 32" x 22"
Donated by the artist and Charles Cowles Gallery

$5,000-7,000

$4,500



Francesco Clemente

Untitled 1983
pastel on paper
26" x 19"
Donated by Perry Rubinstein

$7,000-9,000

$4,500

George Condo

Flower and Stick 1988
oil and paper on canvas
277 x 125 cm
Donated by the artist and the Pace Gallery

$30,000-40,000

$50,000

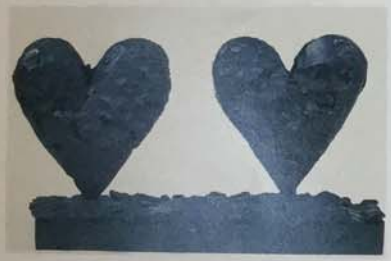


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12



13



14



15



16

12

Willem de Kooning

Man c. 1979
charcoal on paper with traces of oil paint
8½" x 10½"
Donated by Mr and Mrs. Edmond Lueyckx

$15,000-25,000

$16,000

13

Jim Dine

Study for 2 Big Black Hearts 1984
bronze with black patina
ed. of 9, cast A.P.
9" x 16½" x 5½"
Donated by the artist.
Courtesy the Pace Gallery

$14,000-18,000

$20,000.

14

Friedel Dzubas

Placidum 1987
magna acrylic on canvas
40" x 40"
Donated by the artist.
Courtesy Andre Emmerich Gallery

$8,000-10,000

$7,000

15

Eric Fischl

Untitled (Study for "Annie, Gwen, Lilly, Pam and Tulip") 1986
ink/monoprint, MBG # 382
20" x 15"
Donated by the artist and Mary Boone Gallery, NYC

$7,000-9,000

6,250

16

Janet Fish

Peppers 1987
watercolor
22½"x 38½"
Donated by the artist.
Courtesy Robert Miller Gallery

$8,000-10,000

9,000

17

Louise Fishman

Had Gadya 1988
oil on linen
50" x 41"
Donated by the artist.
Courtesy Lennon, Weinberg, Inc.

$10,000-15,000

10,000

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21



18

Jane Freilicher

On the Edge of Southampton 1987
pastel on paper
21" x 26"
Donated by Neil Welliver

$8,000-10,000

9,500

19

Jack Goldstein

Untitled 1985
acrylic on canvas
94" x 94"
Donated by Jonathan M. Tisch

$12,000-16,000

14,000

20

April Gornik

Dawn 1985
charcoal and dry pastel on paper
41¾" x 53¾"
Donated by the artist,
Courtesy Edward Thorp Gallery

$5,000-6,000

9,500

21

Nancy Graves

Espalier 1988
aluminum with polyurethane paint, stainless steel and bronze with polychrome patina
58" x 67½" x 42"
Donated by the artist

$40,000-60,000

65,000



19

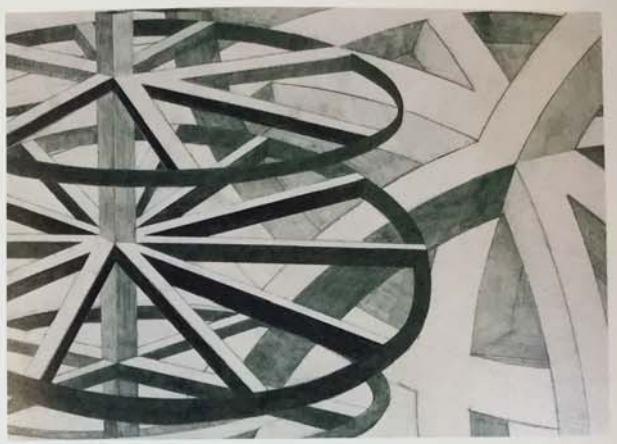


20

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Al Held

NN7 1981
pencil on paper
19⅞" x 27⅞"
Donated by the artist,
Courtesy Andre Emmerich
Gallery

$15,000-20,000

15,000.

David Hockney

Big Landscape (Medium Size)
1987/88
acrylic on two canvases
48" x 36"
Donated by the artist,
Courtesy Andre Emmerich
Gallery

$200,000-300,000

220,000.

Howard Hodgkin

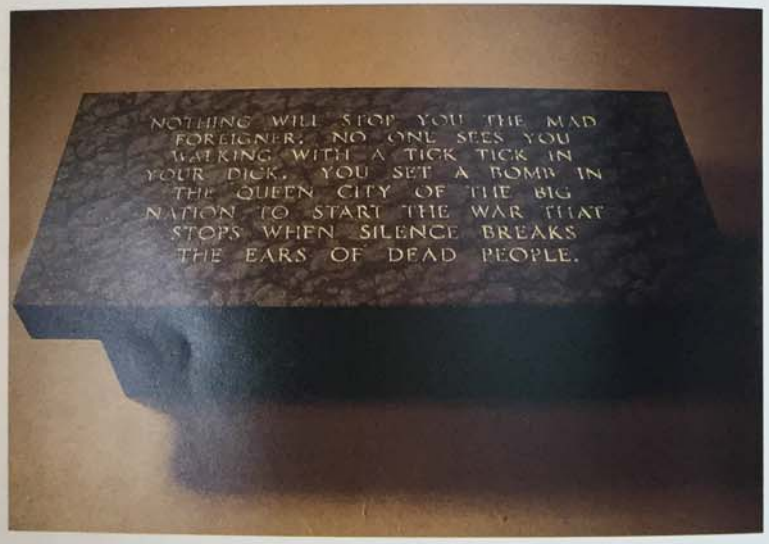
Green Listening Ear 1986
lithograph with gouache
handpainting by the artist
20" x 24½"
Donated by the artist,
Courtesy M. Knoedler and Co.

$15,000-20,000

24,000

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15



16

Jenny Holzer

Nothing Will Stop You...
1986
marble
17" x 48" x 21"
Courtesy Barbara Gladstone Gallery

$25,000-35,000

40,000

Mark Innerst

A Waterfall Off Scotland, 1988
acrylic on canvas
10" x 8"
Donated by the artist, Courtesy Curt Marcus Gallery

$15,000-20,000

21,000.

Yvonne Jacquette

Midori 1986
pastel on brown paper
22" x 22"
Donated by the artist and Brooke Alexander NY

$6,000-8,000

6,000



17

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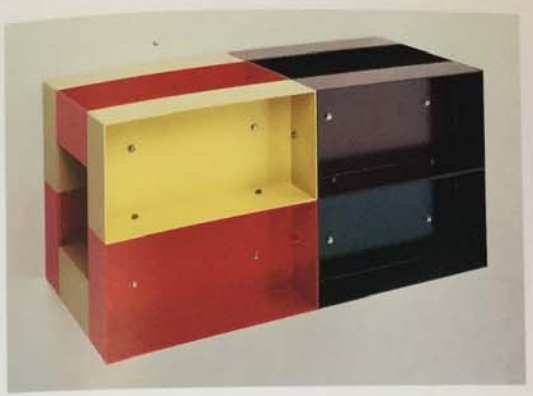
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26



29



30



31



32

24

Bill Jensen

Drawing for Purple, Blue and White Painting II 1975
graphite and charcoal on vellum
21" x 16"
Donated by the artist and Washburn Gallery

$7,000-10,000
5,500

28

Jasper Johns

Painting with Two Balls 1971
sillscreen print, ed. 64/66
34⅞" x 28¼"
Donated by the artist

$9,000-12,000
15,000

30

Donald Judd

Untitled 1988
painted aluminum
30 x 60 x 30 cm
Donated by the artist

$12,000-15,000

31

Alex Katz

Orange Hat 1988
oil on board
6¼" x 16"
Donated by the artist

$8,000-10,000
16,000

32

Ellsworth Kelly

Coral Leaf 3 1987
graphite on paper
28" x 22"
Donated by the artist, Courtesy Blum Helman Gallery

$15,000-20,000
15,000

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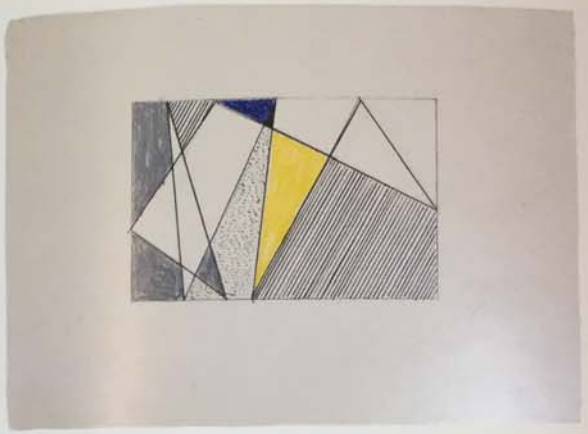
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33



34



32



31

33

Robert Kushner

The Spanish Woman 1987
patinated bronze, iron and brass with patina and paint
25" x 16" x 7"
Donated by the artist,
Courtesy Holly Solomon Gallery

$7,000-10,000

34

Terence La Noue

Rings and Mask 1987-88
mixed media on canvas
62½" x 101½"
Donated by the artist,
Courtesy Andre Emmerich Gallery

$20,000-30,000

35

Sherrie Levine

Untitled (Lead Hexagon: 5) 1988
casein/lead
23½" x 19½"
Donated by the artist and Mary Boone Gallery, NYC

$14,000-16,000

36

Roy Lichtenstein

Study for Perfect Painting #1 1985
pencil and colored pencil on paper
3½" x 5½"
Donated by the artist,
Courtesy Leo Castelli Gallery

$15,000-20,000

31

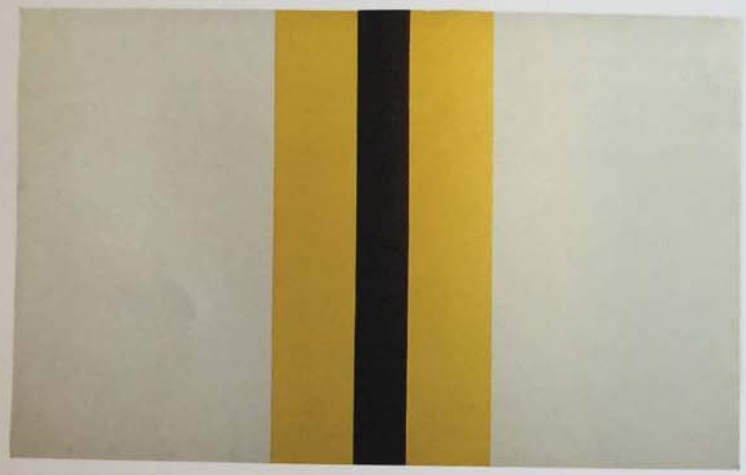
Robert Longo

Study for Walk I 1986
charcoal, graphite, dye, ink, acrylic on paper
30" x 22¼"
Donated by the artist,
Courtesy Metro Pictures

$7,000-9,000

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37



38

Robert Mangold

Orange Frame/Yellow Ellipse 1988
acrylic, pencil and oil on 2 sheets of paper
30" x 43½"
Donated by the artist, Courtesy Paula Cooper Gallery

$8,000-10,000

39

Robert Mapplethorpe

Calla Lily 1988
die transfer
29¼" x 24"
Donated by the artist

$5,000-7,000



40

Brice Marden

No Title 1980-1988
ink on paper
9½" x 7½"
Donated by the artist and Mary Boone Gallery, NYC

$14,000-18,000

41

Agnes Martin

Untitled 1978
watercolor ink and pencil on rice paper
9" x 9"
Donated by the artist, Courtesy Pace Gallery

$10,000-15,000



42

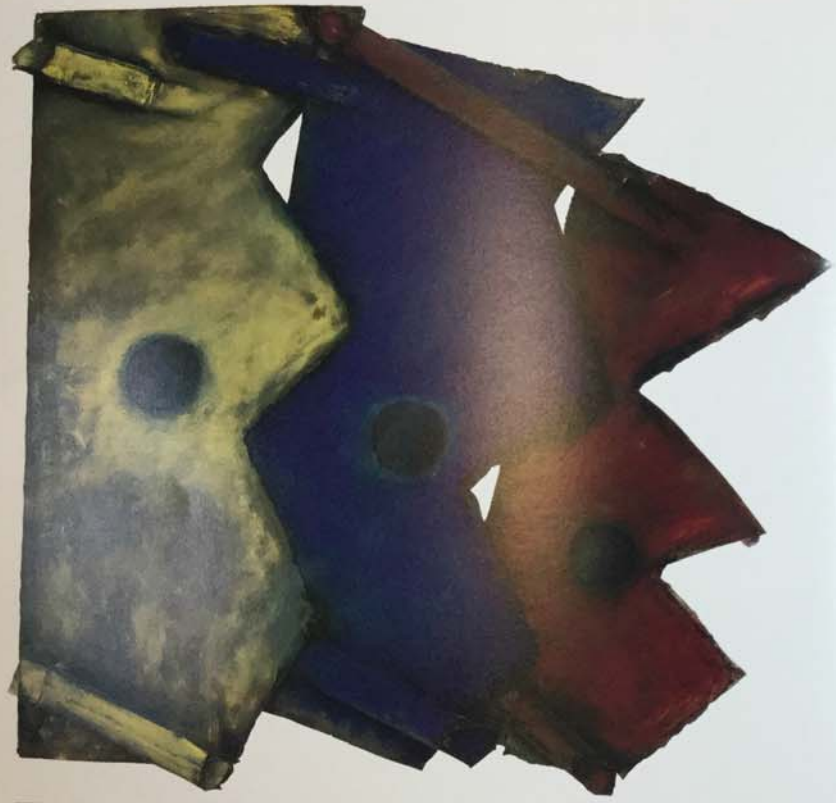
John McLaughlin

A-1960 1960
oil on canvas
32" x 52"
Donated by Nicholas Wilder and Andre Emmerich Gallery

$35,000-45,000

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Malcolm Morley

Gay Greek Guy 1984
pencil on paper
17⅝" x 14½"
Donated by the artist

$8,000-10,000

Robert Morris

Untitled 1988
graphite on paper
38" x 50"
Donated by the artist

$7,000-9,000

Stephen Mueller

Acro Advise, Northeast Dutch Meeting 1982
acrylic and raw pigment on canvas
86" x 68"
Donated by Annina Nosei of Annini Nosei Gallery

$14,000-18,000

Elizabeth Murray

Primary Drawing July-October 1988
pastel on paper
29¼" x 33¾" x 1½"
Donated by the artist
Courtesy Paula Cooper Gallery

$22,000-28,000

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47



48



49



50



52

51

Philip Pearlstein

Model With Guatemalan Cape 1982
watercolor on paper
30" x 40"
Donated by the artist

$8,000-12,000

48

Beverly Pepper

Bubinga Tranquility 1982-83
cast iron and bubinga wood
90" high
Donated by the artist, Courtesy Andre Emmerich Gallery

$25,000-35,000

49

Katherine Porter

The Nightingale That Deafens Daylight 1987
oil on linen/wood
51½" x 76"
Donated by the artist, Courtesy Andre Emmerich Gallery

$15,000-20,000

50

Richard Prince

Super Heavy Santa 1986
photo collage
86" x 48"
Donated by the artist and Barbara Gladstone Gallery

$12,000-16,000

51

Tim Rollins and K.O.S.

The Journal of the Plague Year 1988
blood and pencil on book pages on linen
66" x 54"
Donated by the artist, Courtesy Jay Gorney Modern Art

$10,000-12,000

52

Susan Rothenberg

Untitled September 1988
charcoal, pencil and pastel
60" x 40"
Donated by the artist

$15,000-18,000

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55



55

Julian Schnabel

Untitled 1988
oil on engraving and paper mounted on canvas
74" x 54"
Donated by the artist,
Courtesy Pace Gallery

$35,000-40,000

54

Sean Scully

Untitled 5/21/87
watercolor
12" x 18"
Donated by the artist
Courtesy of David McKee Gallery

$4,000-6,000

55

Richard Serra

Barge 1988
oilstick on paper
38" x 50"
Donated by the artist,
Courtesy Pace Gallery

$20,000-25,000



55

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56



57



58



59

Joel Shapiro

Untitled 1988
chalk and charcoal on paper
42⅛" x 59¼"
Donated by the artist.
Courtesy Paula Cooper Gallery

$18,000-22,000

60

Cindy Sherman

Untitled 1983
color photo
Donated by the artist.
Courtesy Metro Pictures

$4,000-6,000

61

David Smith

Untitled (two circles) 1962
spray paint on paper
18" x 22¾"
Courtesy M. Knoedler and Co.

$12,000-16,000

62

Mike and Doug Starn

Film Rembrandt with Plexi and Glue, 1987-88
film, tape, glue, wood, plexi
35" x31"
Donated by the artists and Stux Gallery

$8,000-12,000

63*

Haim Steinbach

Black and Gray Pitcher Series 1988
mixed media construction
20½" x 24" x 11"
Donated by the artist.
Courtesy Jay Gorney Modern Art

$5,000-7,000



60

*Please note:
There are several versions of the piece. The piece being auctioned may vary slightly from the work pictured.

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81



84



85



88

81

Kenny Scharf

Ana Capri 1987
acrylic on canvas board
20" x 16"
Donated by the artist
Courtesy of Tony Shafrazi Gallery

$7,000-9,000

82

Pat Steir

Cube of Whirlpool after Leonardo 1988
oil on canvas
24" x 24"
Donated by the artist

$15,000-20,000

83

Donald Sultan

Black Lemon October 19, 1988
charcoal on paper
22" x 18"
Donated by the artist
Courtesy Blum Helman Gallery

$4,000-6,000

84

Andy Warhol

Blackglama from the Ads Portfolio 1985
screenprint
38" x 38"
Courtesy Ronald Feldman Fine Arts, NY

$10,000-12,000

85

Terry Winters

Untitled 1988
pencil on paper
30⅛" x 22"
Donated by the artist and Sonnabend Gallery

$12,000-15,000

88

Michael Young

Eclipse 1987-88
sand, soil, acrylic and resin on canvas
29" x 29"
Donated by the artist and Blum Helman Gallery

$8,000-10,000

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67



69

67

Jennifer Bartlett

At Sea Japan 1980
86 wood blocks, 95 silk screens on Japanese handmade Kurotani hosho paper
22½" x 100½"
Donated by the artist, Courtesy Paula Cooper Gallery

$30,000-40,000

68

Carroll Dunham

Untitled 1984
mixed media on wood veneer
18½" x 13"
Donated by the artist

$8,000-10,000

69

Keith Haring & LA II

Untitled Jan. 28, 1983
marker on hood of yellow taxi
63½" x 57½" x 20"
Donated by the artist, Courtesy of Tony Shafrazi Gallery

$20,000-30,000

70

R.M. Fischer

Lady Fingers 1984
lava stone, stainless steel, steel, brass and limestone
34½" x 53" x 22"
Anonymous donation in memory of Dennis Florio

$14,000-16,000

71

Frank Stella

Green Journal 1985
3 color etching/relief/screenprint
66" x 51"
artist's proof 6/6
Donated by Tyler Graphics, Ltd.

$7,000-9,000

101

Robert Barry

Untitled 1988
acrylic and pencil on paper
26" x 26"
Courtesy of the artist and Holly Solomon Gallery

$1,200-1,500

102

Alan Belcher

Crocodile Extreme 1988
color photography on canvas on wood with hardware
24½" x 41" x 15½"
Courtesy of the artist and Josh Baer Gallery

$5,000-6,000

103

Isabel Bishop

Eight Etchings 1930-1959
etching, ed. 50
eight different subjects
Donated by Sylvan Cole Gallery

$1,500-2,000



110

104

Stanley Boxer

Oohthatoh 1987
oil on linen
19" x 74"
Donated by the artist, Courtesy Andre Emmerich Gallery

$6,000-8,000

105

Carolyn Brady

Blue and Yellow 1983
aquatint, ed. 9/45
29¼" x 37¾"
Donated by the artist, Courtesy Nancy Hoffman Gallery

$1,200-1,800

106

Richmond Burton

Embarkation 1988
oil on linen with wood
82" x 60"
Donated by the artist, Courtesy of Postmasters Gallery

$5,000-7,000

107

Paul Caranicas

La Baule II 1985
oil on canvas
36" x 24"
Donated by the artist, Courtesy of Schreiber/Cutler, Inc.

$2,000-3,000

108

Saint Clair Cemin

Double Mask 1988
terracotta
8" x 5" x 4"
Donated by the artist, Courtesy of Massimo Andiello Gallery

$1,500-2,500

109

Dale Chihuly

Untitled 1983
glass
10¼" width
Donated by Robert C. Woolley

$2,000-3,000

110

Chuck Close

Robert II 1982
handmade paper, ed. 17/20
30" x 22"
Donated by the artist and Pace Editions

$2,000-3,000

111

Susan Crile

More Than One Way To Look, More Than One Way To See
pastel on paper
20" x 71¾"
Donated by the artist and Graham Modern, NY

$3,000-4,000

112

Rudolf de Crignis

Untitled 1986-1987
tempera on canvas
48" x 58"
Donated by the artist,

$1,200-1,800

113

Elaine de Kooning

Rose and Blue Wall (Cave #82) 1986
watercolor and crayon on paper
9¼" x 14"
Donated by Mr and Mrs. Peter Fried

$4,000-6,000

114

Willem de Kooning

Three Children Dancing 1986
silkscreen
17½" x 23¾"
anonymous

$3,000-4,000

115

James DeWoody

Miami 1988
pochoir, ed. 10/10
22⅜" x 40"
Donated by the artist, Courtesy of Mary Ryan Gallery

$1,200-1,500



111



112



114



115

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117

David Diao

No. 7 (Untitled) from series "Little Suprematist Prison" 1986
acrylic on canvas
32" x 28"
Donated by the artist and Postmasters Gallery

$3,000-4,000



129

Mark di Suvero

Untitled (Study for Baltimore) 1976
ink and marker on paper
24" x 19"
Donated by the artist, Courtesy Oil and Steel Gallery

$4,000-6,000



131

Moira Dryer

Portrait #499 1988
casein on wood
24" x 66" x 3"
Donated by the artist

$6,000-8,000

Barbara Ess

Untitled (from Food for the Moon Series) 1986
monochrome color photograph
30" x 40"
Donated by the artist and Curt Marcus Gallery

$1,400-1,800



133

Richard Estes

Francis Caner Kirche c. 1980
seriograph silkscreen
20" x 14¾"
Donated by the artist, Courtesy Allan Stone Gallery

$1,500-2,000

121

R.M. Fischer

Night Writer 1986
marble, brass, aluminum, plastic, electric light
15" x 7" x 7"
Donated by the artist

$800-1,200



125

Steve Gianakos

Toothbrush 1988
photocopy and acrylic on paper
29½" x 24½"
Donated by the artist, Courtesy Barbara Toll Fine Arts

$800-1,200

123

Arthur Gibbons

Abto 1988
painted steel
23" x 19" x 18"
Donated by the artist, Courtesy Andre Emmerich Gallery

$5,000-7,000

124

Red Grooms

Cedar Bar 1987
color lithograph, AP 19/20
32" x 24½"
Donated by the artist and Lysiane Wong

$700-900

125

Duncan Hannah

Portrait of the Artist 1982
oil on canvas
15" x 15"
Donated by the artist
Gift of the estate of Max Navarre

$2,000-3,000

126

Jan Hasbey

Steeplechase-Jess 1987
pastel on hand-made paper
26" x 42½"
Donated by the artist, Courtesy Barbara Toll Fine Arts

$3,000-4,000

127

Al Held

Untitled 1972
graphite on paper
22½" x 30½"
Anonymous

$5,000-7,000

128

David Hockney

The Commissioner 1980
lithograph, ed. 46/50
16" x 20"
Donated by Mr Victor Constantiner

$1,000-1,500

129

Bryan Hunt

Spanlan I 1988
graphite and oilstick on paper
15" x 15"
Donated by the artist, Courtesy Blum Helman Gallery

$3,000-4,000

130

Michael Hurson

Study for Advertising America 1986
pencil, conte crayon, pastel on vellum
11¼" x 5½"
Donated by the artist, Courtesy Paula Cooper Gallery

$1,800-$2,200

131

Gerald Incandela

View From 28th Street, New York 1983
photograph
23¾" x 19½"
Donated by Robert C. Woolley

$2,000-3,000

132

Jon Kessler

Arrangement #3 1988
mixed media construction
28" x 15½" x 4½"
Donated by the artist, Courtesy Lubring Augustine and Hodos Gallery

$2,000-3,000

133

Lois Lane

Untitled #184 1988 Collage 1988
mixed (drawing)
50" x 63½"
Donated by the artist

$5,000-7,000

134

Kevin Larmon

Farm 1988
paper and oil on linen
19" x 16"
Donated by the artist, Courtesy Curt Marcus Gallery

$3,500-4,500

135

Julian Lethbridge

Untitled 1988
graphite and acrylic on paper
24¼" x 20¼"
Donated by the artist

$1,400-1,800

136

Sol LeWitt

Tilted Cube 1987
gouache on paper
29¼" x 22"
Donated by the artist

$4,000-5,000

137

Alexander Liberman

Untitled 1982
steel, painted red
30" x 28" x 24"
Donated by the artist, Courtesy Andre Emmerich Gallery

$7,000-9,000

138

Andrew Lord

Vase 1988
fired clay
12½" high
Donated by the artist

$3,500-4,500

139

Kim MacConnel

Greek Vase 1987
ceramic, metal, plastics with removable scissors
22" x 12" x 17"
Courtesy of the artist and the Holly Solomon Gallery

$1,500-2,000



140

Sylvia Plimack Mangold

Trees at the Pond March 3, 1984
pastel on paper
29¾" x 41⅞"
Donated by the artist and Brooke Alexander, NY

$6,500-8,500

141

Marisol

Anthropomorphic Fish 1978
pastel on paper
28½" x 40"
Anonymous

$3,000-5,000

142

Jeffrey Maron

Visions of a Lost Dream 1984
bronze
24" x 20" x 13"
Donated by the artist and Willa Barth

$4,000-5,000

143

Peter Nagy

State of Degeneracy 1988
acrylic on canvas
48" x 48"
Donated by the artist and Jay Gorney Modern Art

$4,000-6,000

144

Robert Natkin

Bern Series 1979
acrylic on paper
31" x 22"
Donated by Nathan Kolodner

$3,000-4,000

145

John Newman

Notations 1988
drawing on linocut
a suite of 6 over-drawn linocuts
4 at 12" x 15" 2 at 15" x 15"
Donated by the artist and Gagosian Gallery

$3,000-4,000

146

Claes Oldenburg

Soft Fireplug, Inverted 1972
8 color lithograph, ed. (100)
A.P. IV
40" x 31"
Donated by the artist and Coosje van Bruggen

$2,500-3,000



147



148



149

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147

Tom Otterness

Stargazer House
1986, cast 1988
cast bronze
5½" x 4½" x 4"
Donated by the artist and Brooke Alexander, NY

$3,500-4,000



148

Tom Otterness

Rent Collector House
1986, cast 1987
cast bronze
4⅝" x 3¼" x 3"
Donated by the artist and Brooke Alexander, NY

$3,500-4,000

149

Tom Otterness

Kissing Couple House
1986, cast 1988
cast bronze
3½" x 5½" x 4¾"
Donated by the artist and Brooke Alexander, NY

$3,500-4,000



150

Joel Perlman

Chief 1987
steel
52" x 33" x 12"
Donated by the artist, Courtesy Andre Emmerich Gallery

$7,000-9,000

151

Ellen Phelan

Cute Guys II 1987
watercolor on paper
17" x 26¼"
Donated by the artist, Courtesy Barbara Toll Fine Arts

$4,000-5,000

152

Harvey Quaytman

Study for Letter from the Front 1985
acrylic on paper
22" x 22"
Donated by the artist
Courtesy of David McKee Gallery

$2,500-3,500



146

153

Robert Rauschenberg

Rookery Mounds--Gray Garden 1979
4 color lithograph, ed. 55
41" x 31"
Donated by the artist, Courtesy Gemini G.E.L., L.A.

$2,000-2,500

154

Peter Schuyff

Untitled 1988
watercolor gesso on masonite
12" x 12"
Donated by the artist, Courtesy Pat Hern Gallery

$2,000-2,500

155

Susan Shatter

Walrus Rock 1983
In memory of A. Aladar Marberger
watercolor on paper
53" x 77"
Donated by Katherine Porter, Andre Emmerich Gallery

$8,000-12,000

156

Nancy Shaver

Decorations 1986
mixed media installation
67" x 44" x 2"
Courtesy of the artist and Curt Marcus Gallery

$2,500-3,000

157

Laurie Simmons

Yellow Dining Room 1983
color photo
39½" x 49½"
Donated by the artist, Courtesy Metro Pictures

$2,000-2,500

158

Philip Smith

Two Women, 1988
oil and wax on linen
20" x 28"
Donated by the artist, Courtesy Jason McCoy Gallery

$1,200-1,500

159

Ray Smith

Trifalica 1988
oil on canvas
34" x 30"
Donated by the artist, Courtesy Sperone Westwater Gallery

$3,000-4,000

160

Saul Steinberg

Gogol Five 1984
2 color etching, aquatint, dry point, engraving
27" x 20"
Donated by the artist and Gemini G.E.L., L.A.

$1,500-2,000

161

Ernesto Tatafiore

Vesuvio 1984
oil on canvas
16" x 20"
Donated by Daniel Berger

$2,000-3,000

162

Bob Thompson

Untitled c. 1960
pastel and watercolor
29¼" x 40"
Donated by Robert Miller Gallery

$5,000-6,000



163

Alan Turner

In A Blue Habit 1988
pastel/paper
30" x 18"
Donated by the artist, Jason McCoy, Inc. and Koury Wingate

$2,000-3,000

164

Mary Joan Waid

Through The Glass XV 1987
pastel on paper
29½" x 41¾"
Donated by the artist, Courtesy G.W. Einstein and Co

$3,000-4,000

165

Andy Warhol

Old Fashioned Vegetable Soup from the Portfolio of Campbell's Soup II 1969
screenprint
35" x 23"
Anonymous

$2,500-3,000

166

Bruce Weber

Rick Arango, Point Conception, Santa Barbara
black-and-white photograph (gelatin silver print)
10" x 8"
Donated by the artist

$1,200-1,600

167

William Wegman

How To Cheat At Dice
c. 1973-74
pencil on paper
8½" x 11"
Courtesy of the artist and the Holly Solomon Gallery

$1,500-2,000

168

William Wegman

Knotts Berry Farm Ride
1986
cibachrome
11" x 14"
Donated by the artist and Pace/McGill Gallery

$800-1,000



169

Neil Welliver

Study For Merganser 1987
pencil on paper with watercolor
22½" x 27"
Donated by Jane Freilicher

$4,000-6,000



170

Chris Wool

Untitled (S27) 1988
alkyd and flashe on aluminum
36" x 24"
Donated by the artist, Courtesy Luhring Augustine and Hodes Gallery

$3,000-4,000

171

Yun James Yobe

"Come out of the water dry." Dostoyevsky, The Brothers Karamazov 1986
acrylic and silverleaf on canvas
93" x 48"
Donated by the artist, Courtesy Phyllis Weil and Co.

$3,500-4,500

172

Carl Andre

Socratic Love 1988
mixed (found object)
40" high
Donated by the artist, Courtesy Julian Pretto Gallery

$5,000-7,000

173

James Brown

Untitled (Head #3) 1985
terracotta (worked with fork)
19" x 12¾" x 9½"
Donated by the artist, Courtesy Leo Castelli Gallery

$9,000-12,000

174

Paul Cadmus

Nude#2 1984
etching, first state, 65/100
9" x 8"
Donated by the artist
Courtesy of Midtown Gallery

$600-800



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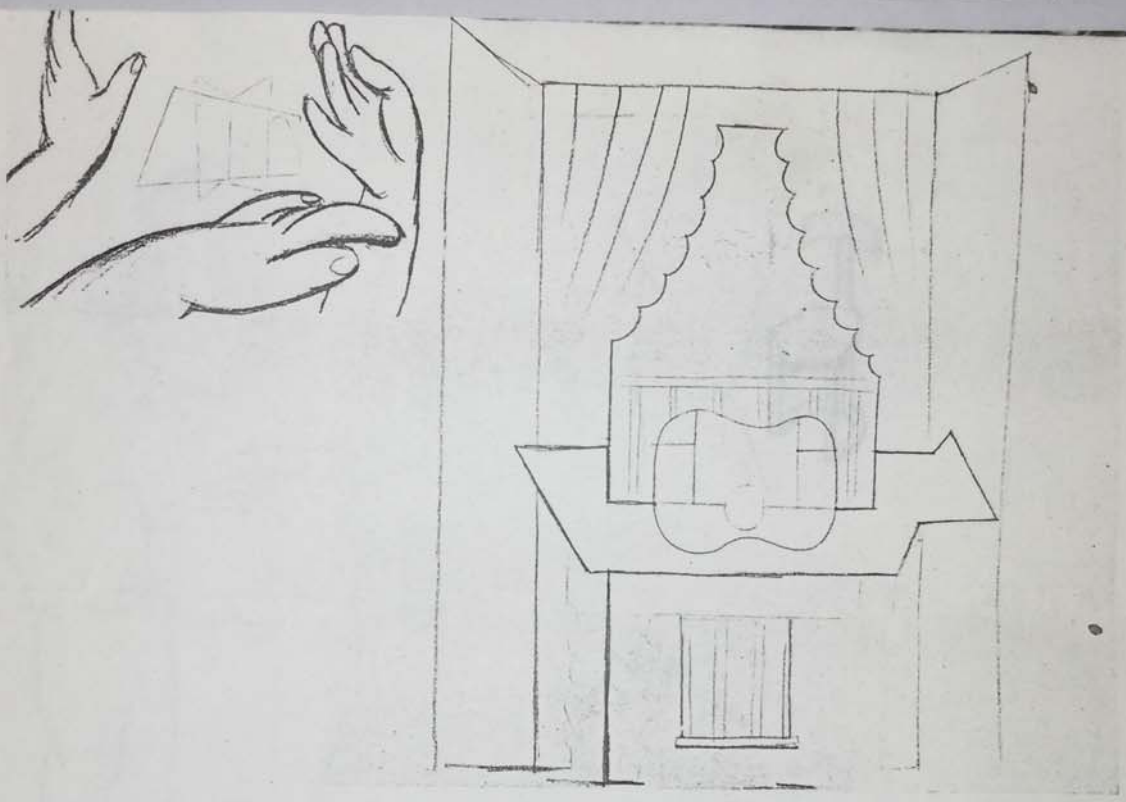
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with the epidemic of Acquired Immune Deficiency Syndrome.
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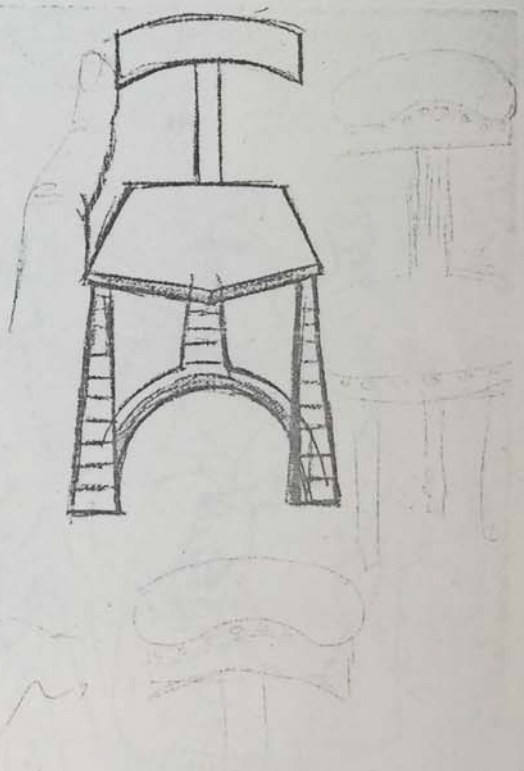
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1965-(pr 1975)

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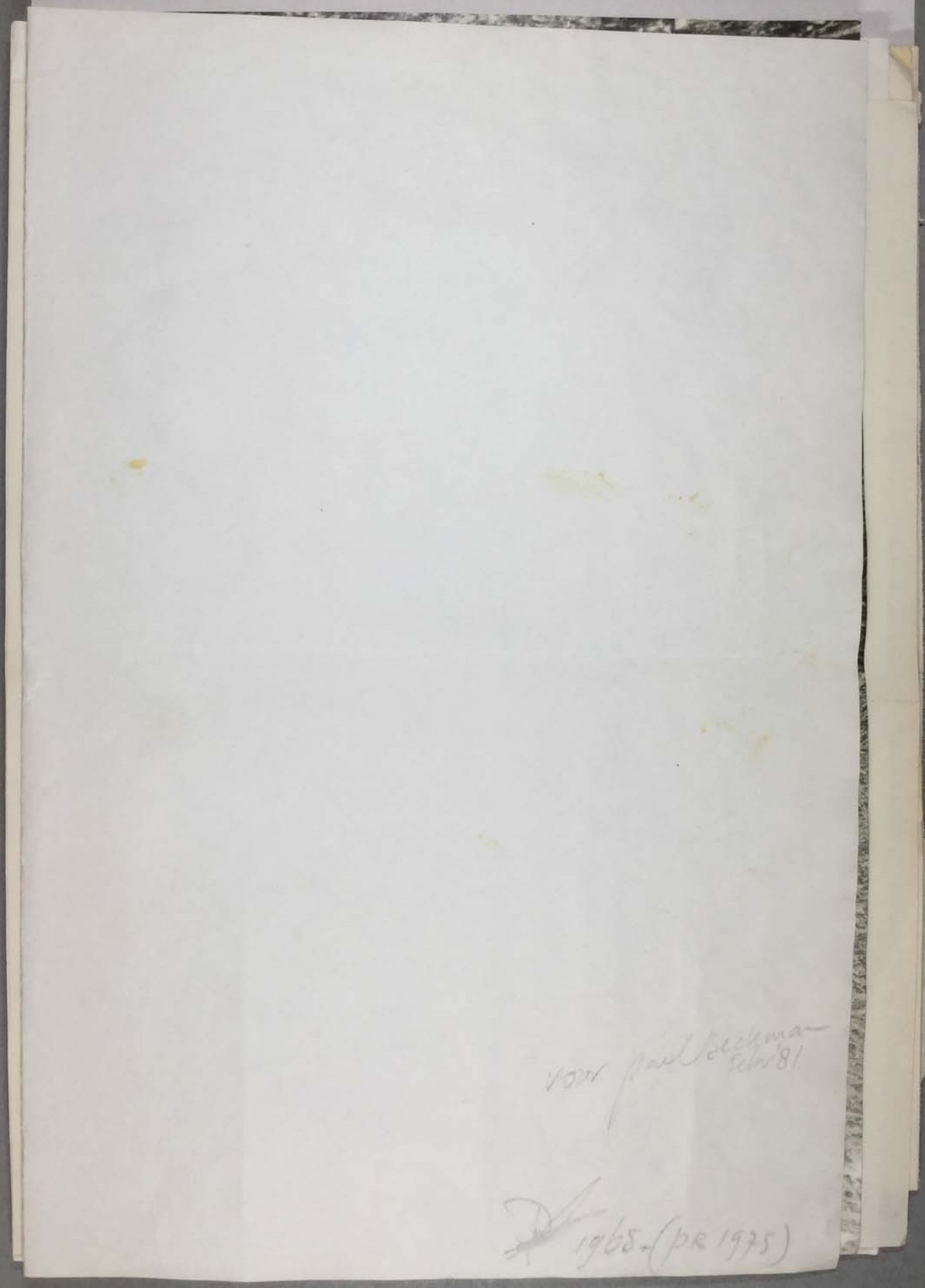




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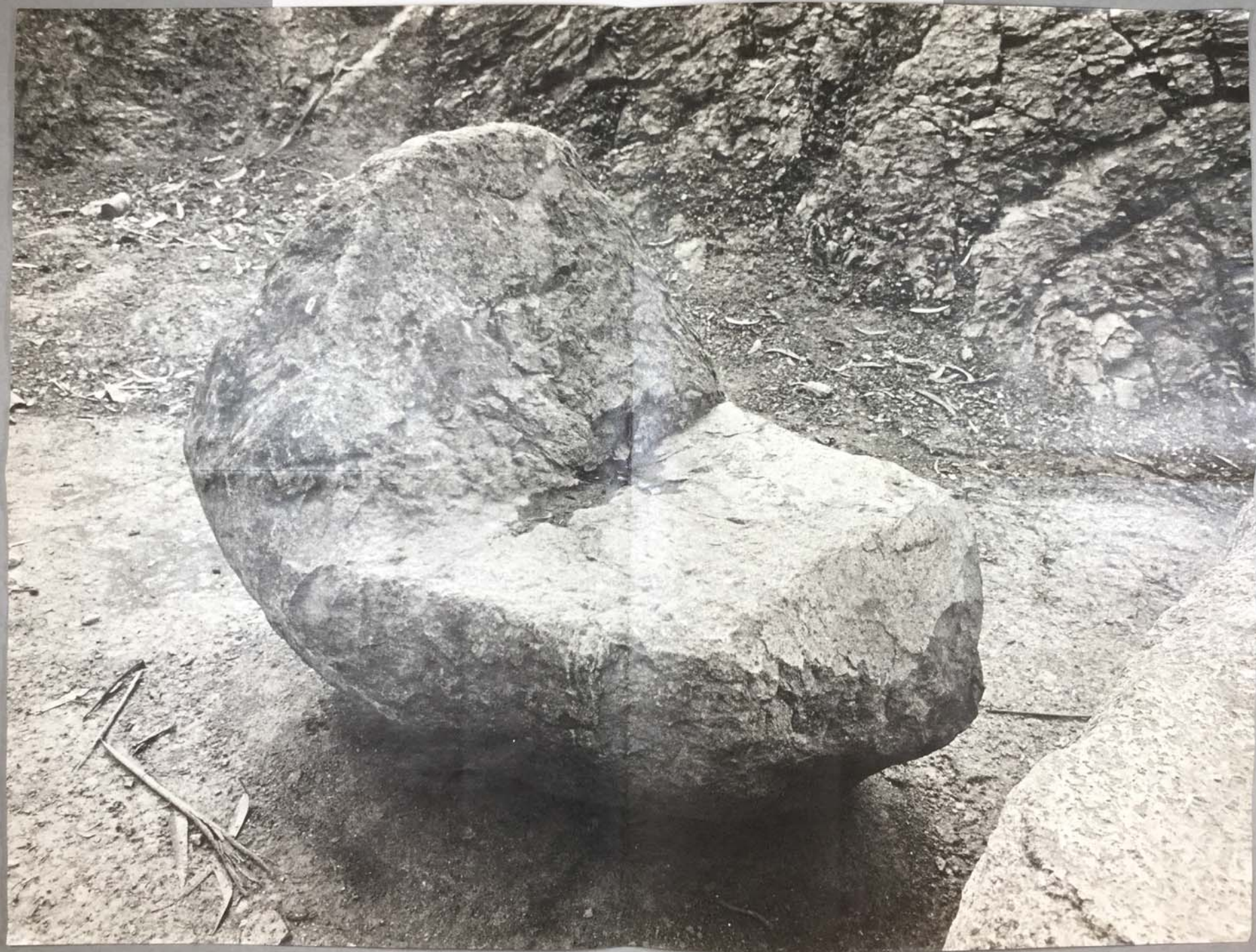
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SCOTT BURTON: WRITINGS, STATEMENTS AND INTERVIEWS 1978-89

Young American Artists: 1978 Exxon National Exhibition New York, New York: The Solomon R. Guggenheim Museum, 1978. Text and interviews by Linda Shearer.

Scott Burton, et al. "Situation Esthetics: Impermanent Art and the Seventies Audience," *Artforum*, January 1980, pp 23-24.

Scott Burton. "Furniture Journal: Rietveld," *Art in America*, November 1980, pp 102-108.

John Romine. "Scott Burton: Interview," *Upstart*, May 1981, pp 6-9, 93, 95. Reprinted in John Romine, "Interview...mit Scott Burton vom 11 Marz 1981 [Auszug]." In Jean-Hubert Martin, *Konstruierte Orte: 6 X D + 1 X NY* (exhibition catalog). Bern: Die Kunsthalle, 1983, pp18-29.

Scott Burton. In "Site: The Meaning of Place in Art and Architecture," *Design Quarterly*, 1983, pp 10-11.

Artists and Architects Collaborate: Designing the Wiesner Building. Cambridge: Massachusetts Institute of Technology, Committee on the Visual Arts, 1985. Introduction by Calvin Tomkins. Essay by Robert Campbell and Jeffrey Cruikshank. Interview with the artist.

Patricia Fuller. *Five Artists at NOAA: A Casebook on Art in Public Places.* Seattle, Washington: The Real Comet Press, 1985. Artist's statement.

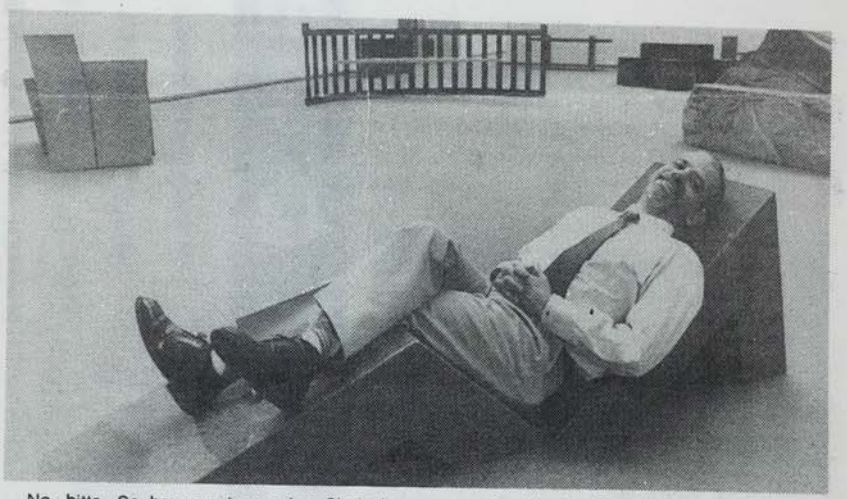
Skulptur Projekte Munster in 1987. Munster, West Germany: DuMont Buchverlag Koln, 1987. Essay by Ulrich Wilmes and Klaus Bussmann. Artist's statement.

Scott Burton. *My Brancusi* (exhibition brochure accompanying the inaugural exhibition in the series *Artist's Choice*), Museum of Modern Art, New York, 1989.

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NRZ Dienstag, 7. März 1989
Nummer 56



Na, bitte. So bequem kann eine Chaiselongue aus Granit sein. Der Künstler Scott Burton höchstpersönlich liefert entspannt lächelnd den Beweis. NRZ-Foto: Knut Garthe

Kunstverein zeigt Möbel-Skulpturen von Scott Burton

Design? Nein, danke!

Von ULRIKE MERTEN

Am Anfang war der Stuhl. Scott Burton goß das menschenfreundliche, Halt bietende Möbel in Bronze – und stellte es in Soho auf die Straße. „Public Sculpture" nennt der New Yorker Bildhauer seine Rastgelegenheiten in Stein, Stahl und Holz. Sitzend soll die Kluft zwischen Kunst und Publikum überwunden werden. Design? Da winkt Burton entsetzt ab. „Zeigenössisches Design ist Kosmetik, Mode; ist künstlerisch ohne Kunst und sehr oberflächlich." Der Kunstverein gibt am Grabbeplatz 4 bis zum 16. April den Besuchern die Chance, sich selbst ein Urteil zu bilden – sitzend, stehend, auch liegend.

Mit zwölf Exponaten aus den Jahren 1980-89 ist diese Ausstellung die bislang umfangreichste des 50jährigen Künstlers in Europa. Einzelne Arbeiten zeigte der Amerikaner allerdings bereits auf der Documenta 7/8 und dem Skulpturprojekt in Münster.

In kühle Bodenlage versetzt den Besucher etwa Burtons „Two-Part Chaise Longue" aus poliertem Granit, die an eine in Altrose erstarrte, gesprenkelte Schlange erinnert. Aus grobem Steinblock geschlagen, lädt gegenüber eine Sitzfläche ein, hart aber herzlich gerne Platz zu nehmen. „Wie hat das Material existiert, bevor ich es benutzt habe?" Das sollen seine Werke spiegeln.

In Wachsrichtung präsentieren sich so die Rückenlatten seiner hölzernen Zaunbank, ein zum Halbrund geschwungenes Möbel von zartem Charme, in schönem Eiche-Esche-Kontrast. Daß Stahl häufig in Plattenform auftaucht, soll sein Tisch beweisen. „Mich interessiert das Zusammenspiel von Tischbein und Sitz", deutet Burton sein „Rock Settee", dessen vier Granitwürfel -den mitteleren Tischquader gleichzeitig stützen und als Sitzplatz dienen.

Mit klassischer, klarer Form und Einfachheit will sich der Bildhauer vom „komplizierten Design" absetzen: „Ich möchte pur sein!" Abstrakte Skulpturen mit amourösem Verhältnis zum Thema Möbel? Oder funktionales Design mit künstlerischem Anspruch? Haarspalterei bei einer ohnehin beabsichtigten „Synthese von Skulptur und Möbel"!

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4. Marble armchair, 1987-88
Greek marble (Pentelic); Number one of three

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SCOTT BURTON

New Chair Sculptures

19 September to 15 October 1988

1 Mahogany chair, 1985-88
Ebonised mahogany; prototype for edition of twelve

2. Rock chair, 1986-87
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3. Pair of steel chairs, 1987-88
Stainless steel; prototype for edition of three pairs

4. Marble armchair, 1987-88
Greek marble (Pentelic); Number one of three

You are invited to sit on any of the works

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REGD. OFFICE: 66 SEYMOUR STREET, LONDON W1 INCORPORATED IN ENGLAND No. 1691363

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612-339-7060

SCOTT BURTON

Preview reception for the artist

Friday, 23 September 1988
from 5-7 pm

Sincerely,

Bebe Goodman

Bebe Goodman, President

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SCOTT BURTON

NEW CHAIR SCULPTURES

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Bebe Goodman, President

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BEBE GOODMAN,

PRIVATE VIEW

SATURDAY 17 SEPTEMBER 1988
10AM TO 4PM: DRINKS 12 NOON TO 2PM

19 SEPTEMBER TO 15 OCTOBER 1988

LISSON GALLERY
67 LISSON STREET
LONDON NW1 5DA
TEL: 01-724 2739 FAX: 01-724 7124

Bebe Goodman

Bebe Goodman, President

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Concierge, inc.

205 East 78th Street, New York 10021
(212) 249-2500

BEBE GOODMAN,
President

Dear Subscriber,

We are happy to announce that on ~~September 1~~ Oct 26, 1988, we will be moving to our new offices. We will be moving across the hall, from Suite 1D to Suite 1A. Our address, of course, will remain the same.

Please be assured that there will be no interruption in your service.

The following are new numbers, where applicable, for you to utilize as of September first:

Your new number to call for your messages: 249-8885

Your new Box Number: 387

Your new number to Call Forward to: 439-0487

Please change your records to reflect these new numbers.

Should you have any questions, please don't hesitate to call.

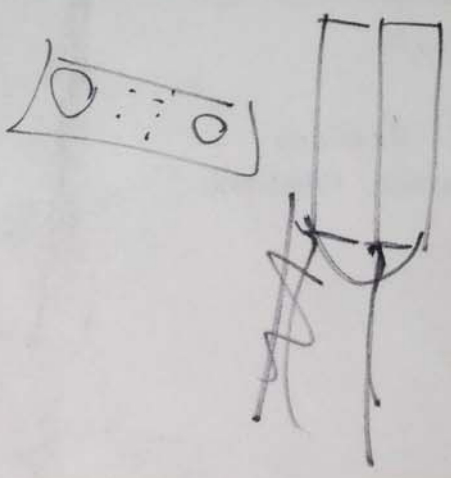
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Bebe Goodman

Bebe Goodman, President

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Valhalla Sta.
N.Y. Med Col

Barbara

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additional pain it caused, he suffered various complications that, at times, threatened his life. "I was lucky to be working for I.B.M., as I do today, because the company made a corporate jet available to me to be flown to Boston when the complications forced us to seek treatment from a world-re-

my wife, and we were married several months after we met."

Anxiety about his future increased when their son was born. "I worried about my ability to be the kind of father he would need, and I was afraid he would somehow be influenced by the fact that I needed prescription

Mr. Tony -
David. 120 W. 57.
594-0930 -

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"Although I had virtually
left in my practice to see him immediately," Miss Trobe recalled, "I felt his pain over the phone and saw him on a Saturday after my usual hours. Tom couldn't stand for long periods of time, or sit for short periods of time and had difficulty walking. I knew we had to begin to recondition his body right away."

After only three weeks of intensive exercise and treatment through the Alexander method, Tom began to feel significant changes in his body. "The pain in one leg practically disappeared, and I felt a lessening of pain

thankfu

By springtime,
taking any form of pain medi
and he returned to work on a regular basis in March. "For the first time in almost 20 years, I don't have to wear a brace, and my life does not center around pain," he said. "When I have a flare-up, I know how to relieve the discomfort by practicing the techniques I have been taught over the months. My therapy currently consists of preventive conditioning."

Mr. Consiglio said he was now the father his son deserved and could be

with the treatment I've received to control my pain, I've been able to experience a side of life I've never known before."

Evaluation and treatment at the County Medical Center's Pain Clinic can only be got through the referral of a primary-care physician. For additional information, contact Dr. Stern in the department of neurosurgery at the County Medical Center. The phone number is 285-8393. ■

914-285-7712
Barbara

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~ prescription
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+ for treatment

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Valhalla Star
N.Y. Press Co

Barbara

cle relaxants and the like to try to kill the pain. Once I was home I went for tests, and was told that I had a herniated disk.

"I was also told that I could live with the pain or undergo surgery to try to eliminate it. For three years, I just got through the workday and headed straight home to bed. I realized I had to do something to change the situation. I was single at the time, and I didn't like the fact that my life was completely devoid of a social life. I hurt too much to get involved in relationships."

In 1971, Mr. Consiglio had the first of four surgical procedures to try to correct the problem. In addition to the complexity of the surgery and the additional pain it caused, he suffered various complications that, at times, threatened his life. "I was lucky to be working for I.B.M., as I do today, because the company made a corporate jet available to me to be flown to Boston when the complications forced us to seek treatment from a world-renowned specialist."

After three years of surgical treatment and the extended recovery required for each procedure, Mr. Consiglio went back to work. "I was still in a great deal of pain despite all of the treatment," he said, "and I was forced to live on pain killers to get through the day; it's a wonder I didn't become addicted. During this time, however, I was lucky enough to meet my wife, and we were married several months after we met."

Anxiety about his future increased when their son was born. "I worried about my ability to be the kind of father he would need, and I was afraid he would somehow be influenced by the fact that I needed prescription pain killers to get through a day."

Last year, Mr. Consiglio was advised by an orthopedist he had consulted for an updated assessment to try a new kind of physical therapy — one that utilized standard techniques with a new method of teaching the mind and body to respond to tension and pain in a different way. He was given the phone number of Judith Trobe, a physical therapist who practiced the Alexander technique. Ms. Trobe is to be part of the Pain Clinic's team of professionals.

"Although I had virtually no time left in my practice to see him immediately," Miss Trobe recalled, "I felt his pain over the phone and saw him on a Saturday after my usual hours. Tom couldn't stand for long periods of time, or sit for short periods of time and had difficulty walking. I knew we had to begin to recondition his body right away."

After only three weeks of intensive exercise and treatment through the Alexander method, Tom began to feel significant changes in his body. "The pain in one leg practically disappeared, and I felt a lessening of pain in the other," he said. "I had begun my treatment on Nov. 1 of last year, and by Thanksgiving my family and I had something for which to be really thankful."

By springtime, Tom was no longer taking any form of pain medication and he returned to work on a regular basis in March. "For the first time in almost 20 years, I don't have to wear a brace, and my life does not center around pain," he said. "When I have a flare-up, I know how to relieve the discomfort by practicing the techniques I have been taught over the months. My therapy currently consists of preventive conditioning."

Mr. Consiglio said he was now the father his son deserved and could be seen on weeknights and weekends coaching his son's undefeated Little League team. "I'm no longer living in a tunnel where I push to get through the necessary work and then collapse. I learned that the standard applications of medicine may not be enough. With the treatment I've received to control my pain, I've been able to experience a side of life I've never known before."

Evaluation and treatment at the County Medical Center's Pain Clinic can only be got through the referral of a primary-care physician. For additional information, contact Dr. Stern in the department of neurosurgery at the County Medical Center. The phone number is 285-8393. ■

914-285-7712

Barbara

letter, doctor
med's condition
+ diagnosis.
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THE NEW YORK TIMES, SUNDAY, JULY 19, 1987

Scott, see p. 2

A Team Approach To Treating Pain

By LINDA SPEAR

"IN 1986, almost $20 billion was spent in the United States alone in an effort to relieve pain — largely the sort of pain for which no satisfactory reason can be given." Dr. Joel Haber, the executive director of the newly established Pain Clinic at the County Medical Center in Valhalla, went on to say that a high percentage of that money was wasted on pain-killers — "analgesics that provide limited, short-term relief — and on testing, which often reveals little if any of the cause."

"The best opportunity to overcome or reduce levels of pain," he said, "is available in an academic environment, where treatment is individualized for each person. There are those people who go to work while undergoing treatment for cancer, and there are some who go to bed with a simple cold. Pain is subjective, and different for everyone."

To address pain caused by injury, surgery and a variety of disorders, a group of doctors and other health-care professionals in different fields have teamed up. The group will operate under the aegis of the department of neurosurgery at the Medical Center, headed by Dr. Samuel S. Kasoff, and the nearby New York Medical College.

"Until now," Dr. Haber said, "people in the seven-county region who needed an assessment and treatment by a team consisting of a neurosurgeon, anesthesiologist, neurologist, internist, psychologist and physical therapist could rarely find this grouping under one roof. They were often referred by their primary physicians to established pain centers in Boston, Miami and Baltimore. Now, for the first time, we can coordinate the treatment of those who live nearby who require outpatient care."

Dr. Jack Stern, the clinic's medical director, said: "Centers for the treatment of pain are scarce because pain is difficult to treat. There's a lot of frustration attached to the management of pain — for the doctor, as well as the patient." He added:

"What makes finding a satisfactory treatment program even harder, is the charlatan cottage industry that takes advantage of those whose quality of life is already compromised. When in search of relief, people in pain are more likely to ignore the obvious" — such as the fact that a certain remedy doesn't work.

According to the doctors who will refer their patients to the Pain Clinic, almost 90 percent of those patients will be suffering from neck and back pain. The treatment of headaches will be provided by a separate service to begin in the fall.

Certain criteria must be met by patients before entering the program. "In order to increase the likelihood of a successful outcome," Dr. Stern said, "the person must not be drug dependent or diagnosed and under treatment for a psychiatric condition. In addition," he added, "the person may not be the subject of active litigation. This factor is important because accident victims are asked to demonstrate the degree of disability that they claim in a lawsuit. The limitations they must prove can hinder the amount of progress they can make when they are altogether free of the psychological restraint." In other words, such a patient tends to continue to linger in his or her victimized state until the legal situation is resolved.

The program is geared to minimize disabilities — and to use supervised exercise of the body; computer testing to analyze functional capacity; stress-reduction techniques; biofeedback that engenders self-control, and the Alexander technique on the proper use of muscles (a century-old procedure named after Dr. F. M. Alexander).

The treatment day at the Pain Clinic will be structured, and families will be an integral part of the process. "Spouses and children have often lived for long periods of time with the pain of the patient," Dr. Stern said. "They sometimes need to change habits long established that tend to reward the pain" — that is, inadvertently encourage its continuance.

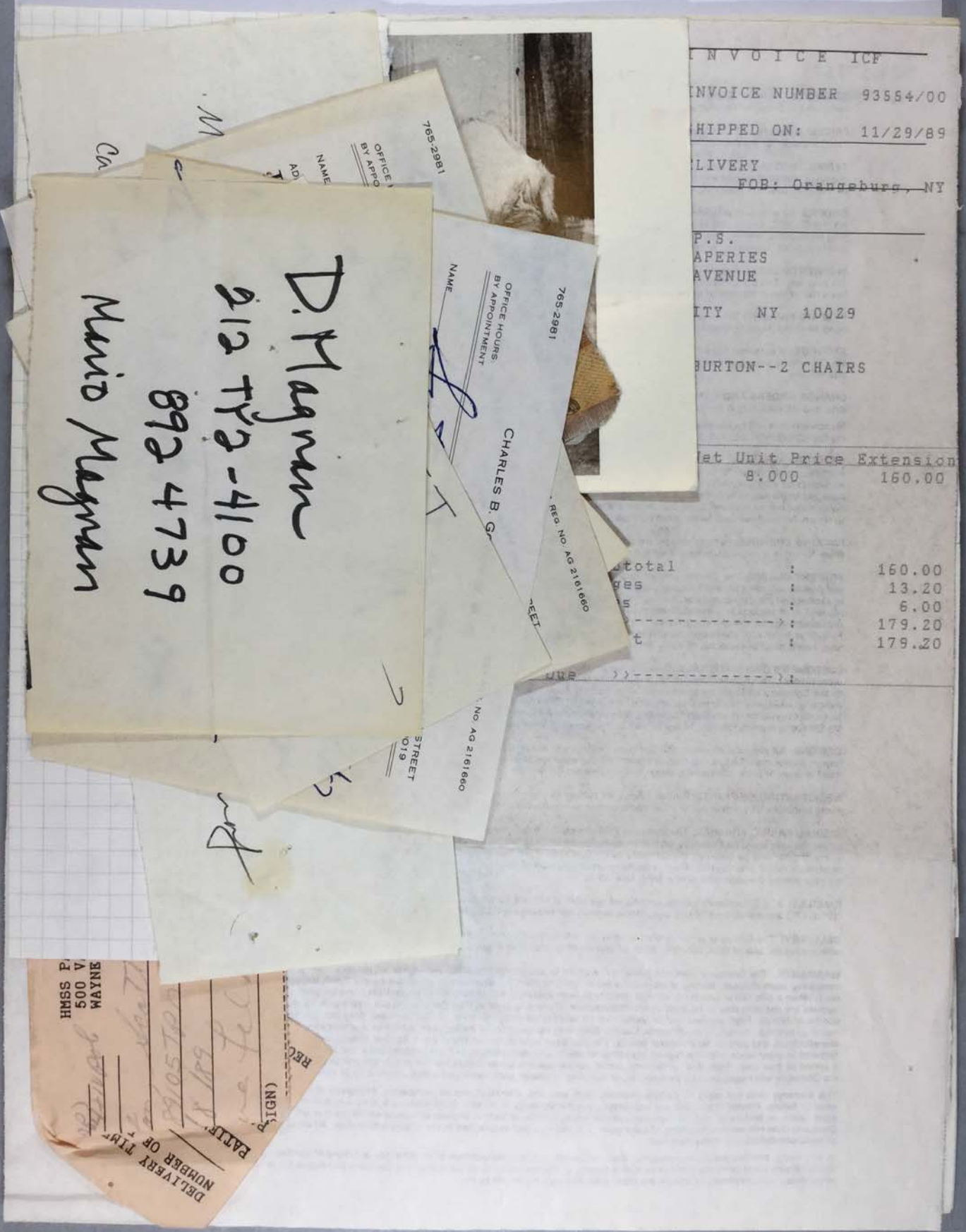
The average program required to bring relief consists of three sessions a week, for 10 weeks. "Some of our patients cannot work and can commit to a more intensive schedule; for those who go to work, every treatment plan and schedule is tailored to suit their needs," Dr. Haber said. "We believe in this venture, as do the commissioner of the hospital, Bernard Weinstein, and the dean and president of New York Medical College, Dr. Karl Adler and Dr. John Connelly. It's a true service to the community."

Had the pain clinic been available to Thomas Consiglio when he injured his back 20 years, he believes he could have saved himself and his family the physical and emotional hardship they endured in his struggle to feel well again. Mr. Consiglio, a personnel administrator in marketing and development for International Business Machines who lives in Somers, was loading cargo into a truck while serving in the Army. He remembered the sound that accompanied the pain he felt near his spine. "I actually heard a pulling sound and a pop, but assumed whatever had happened would heal on its own" he recalled, adding:

"I was due to be discharged within days, and I decided to wait until I got home to see a doctor. Until then, I took all kinds of pain relievers, mus-

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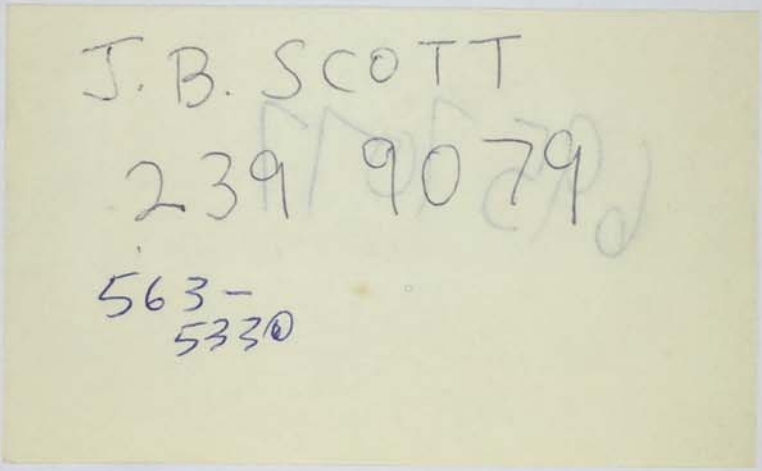
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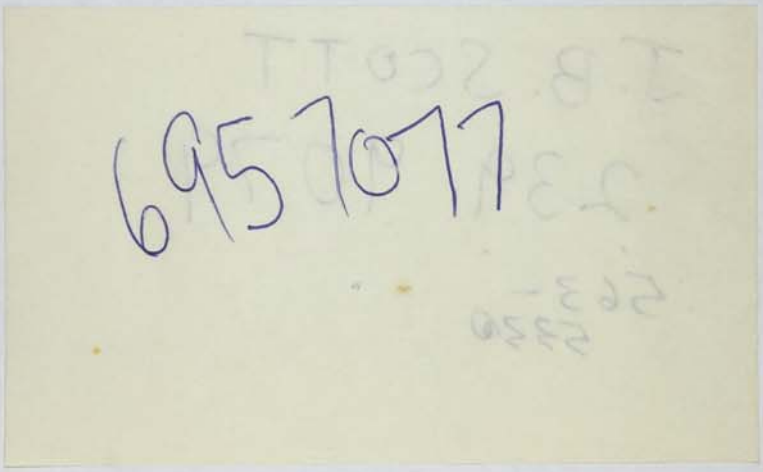
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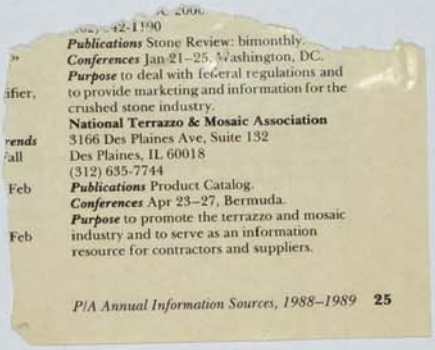
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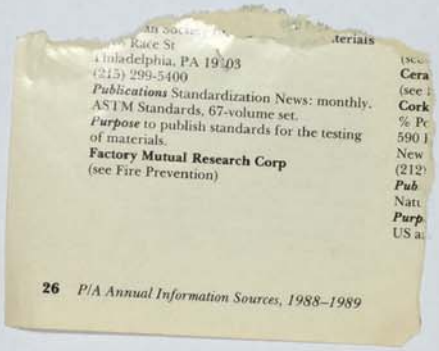


...2006.
...42-1190
Publications Stone Review: bimonthly.
Conferences Jan 21–25, Washington, DC.
Purpose to deal with federal regulations and to provide marketing and information for the crushed stone industry.

National Terrazzo & Mosaic Association
3166 Des Plaines Ave, Suite 132
Des Plaines, IL 60018
(312) 635-7744
Publications Product Catalog.
Conferences Apr 23–27, Bermuda.
Purpose to promote the terrazzo and mosaic industry and to serve as an information resource for contractors and suppliers.

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...teriais
...Race St
...iladelphia, PA 19103
(215) 299-5400
Publications Standardization News: monthly. ASTM Standards, 67-volume set.
Purpose to publish standards for the testing of materials.

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765-2981

DEA REG. NO. AG 2161660

CHARLES B. GOODWIN, M. D.

OFFICE HOURS:
BY APPOINTMENT

343-345 WEST 58TH STREET
NEW YORK, N.Y. 10019

NAME Scott Burton AGE

ADDRESS DATE 9/28/87

℞ Cervical + lumbar L2-3 degenerative changes
(C6-7)
isometric exercises, pain modalities +
pelvic tilting ad

M.D.

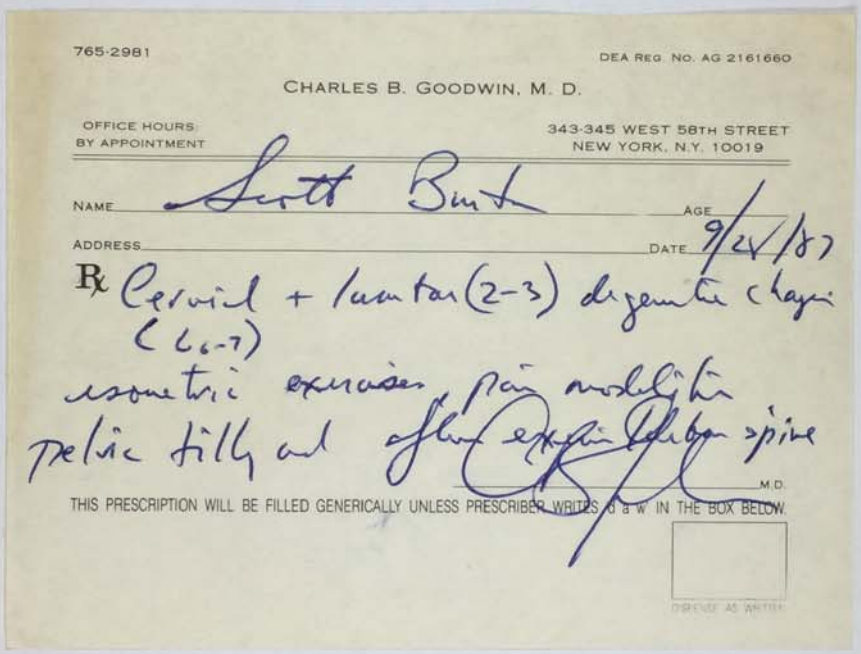
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lumbar spine

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DEA Reg. No. AG 2161660

CHARLES B. GOODWIN, M. D.

OFFICE HOURS:
BY APPOINTMENT

343-345 WEST 58TH STREET
NEW YORK, N.Y. 10019

NAME Scott Burton AGE

ADDRESS DATE 9/24/87

℞ Cervical + lumbar (2-3) digestive (hyper (6-7)
isometric exercises, pain modalities
pelvic tilt and [illegible] spine

M.D.

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Joe Jarret

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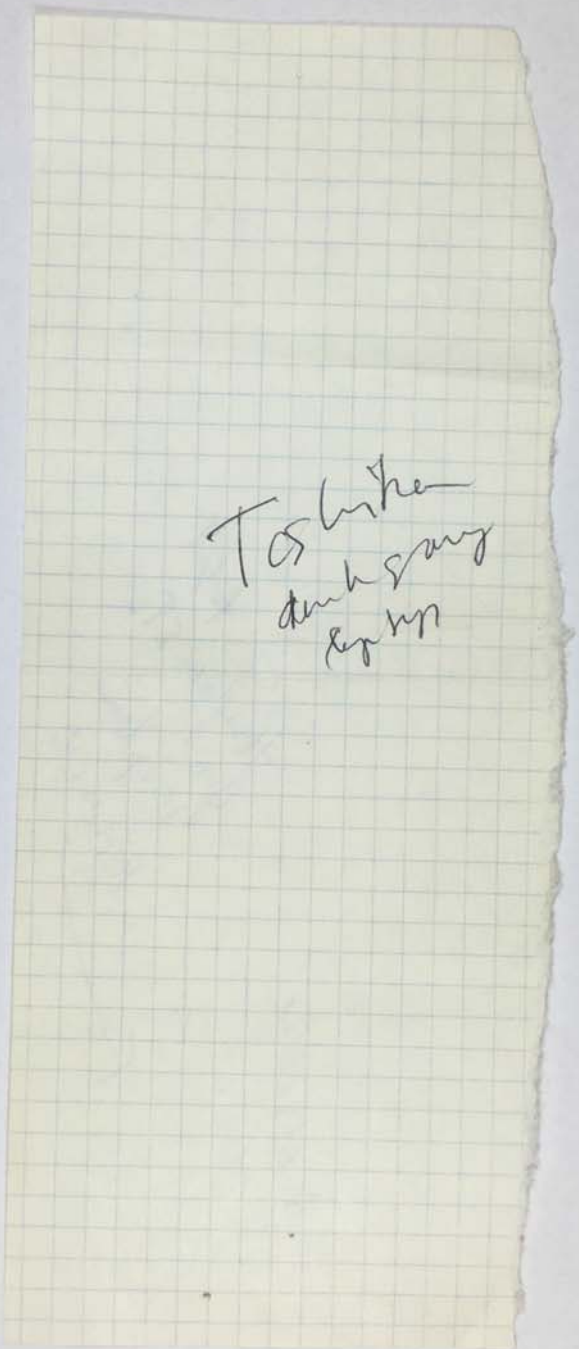
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Metcalfe
Phyllis

Hudson Rest
Jan. Kaplan
RANCO

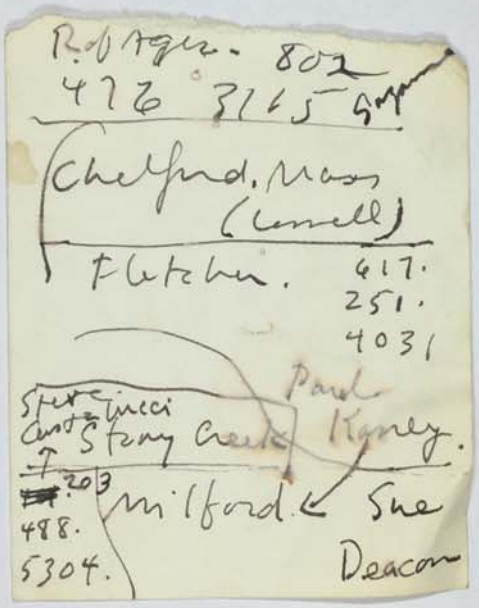
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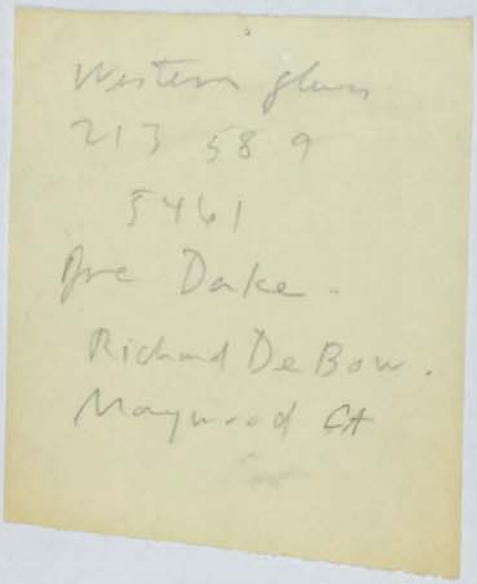
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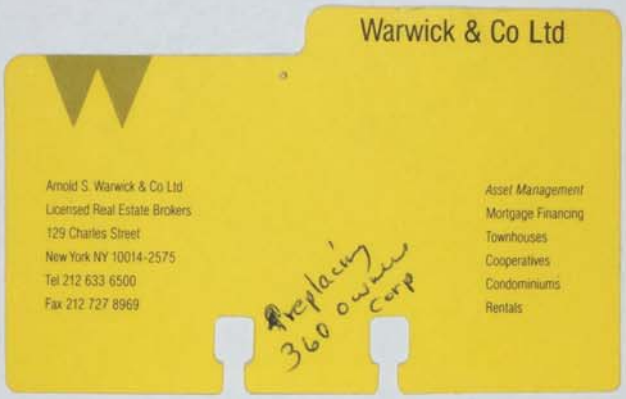
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Marlene - nurse
Jim / Roberta pharmacist

Florence Bertheau - cook
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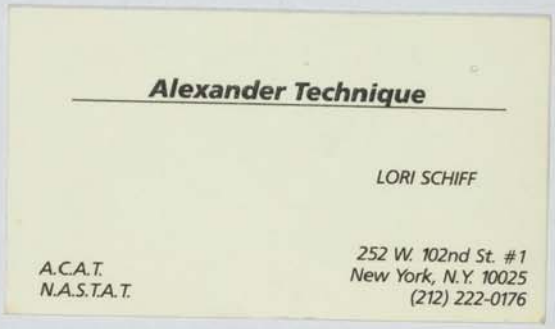
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Alexander Technique

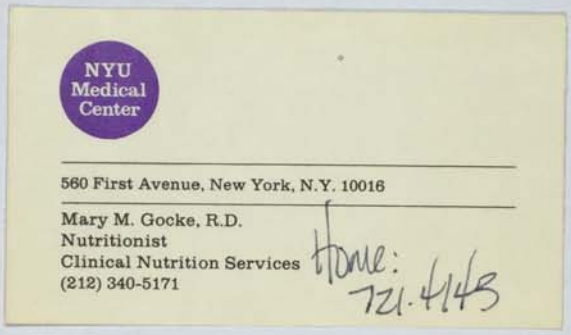
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252 W. 102nd St. #1
New York, N.Y. 10025
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N.A.S.T.A.T.

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NYU Medical Center

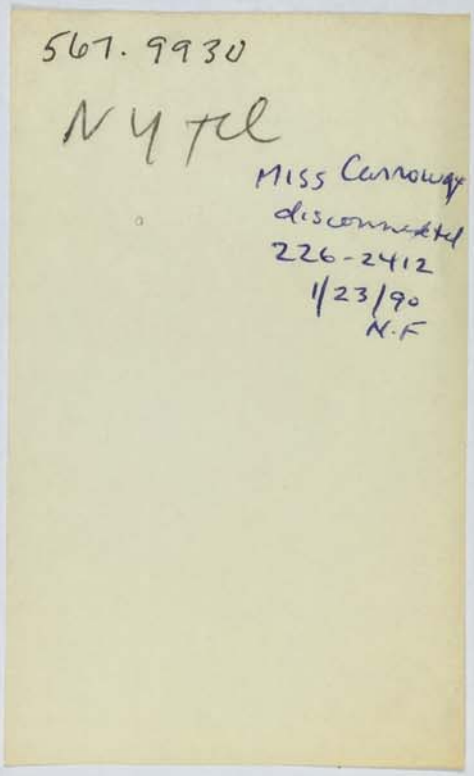
560 First Avenue, New York, N.Y. 10016

Mary M. Gocke, R.D.
Nutritionist
Clinical Nutrition Services
(212) 340-5171

Home:
721-4143

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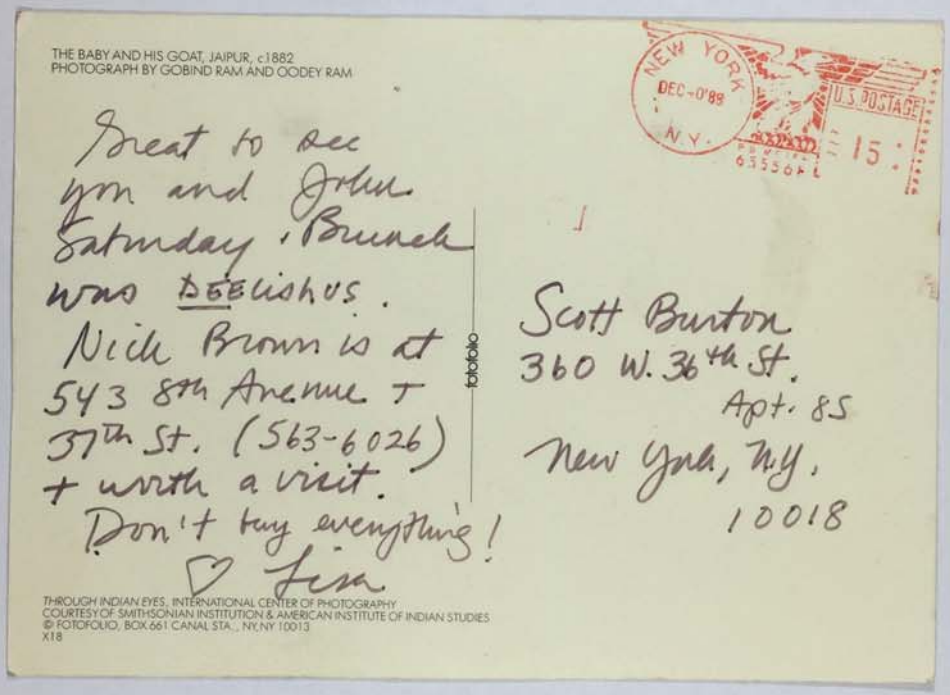
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THE BABY AND HIS GOAT, JAIPUR, c1882
PHOTOGRAPH BY GOBIND RAM AND GODEY RAM

NEW YORK DEC 10 '89 N.Y. U.S. POSTAGE 15¢

Great to see
you and John
Saturday. Brunch
was DELICIOUS.
Nick Brown is at
543 8th Avenue +
37th St. (563-6026)
+ worth a visit.
Don't buy everything!
♡ Lisa

Scott Burton
360 W. 36th St.
Apt. 8S
New York, NY.
10018

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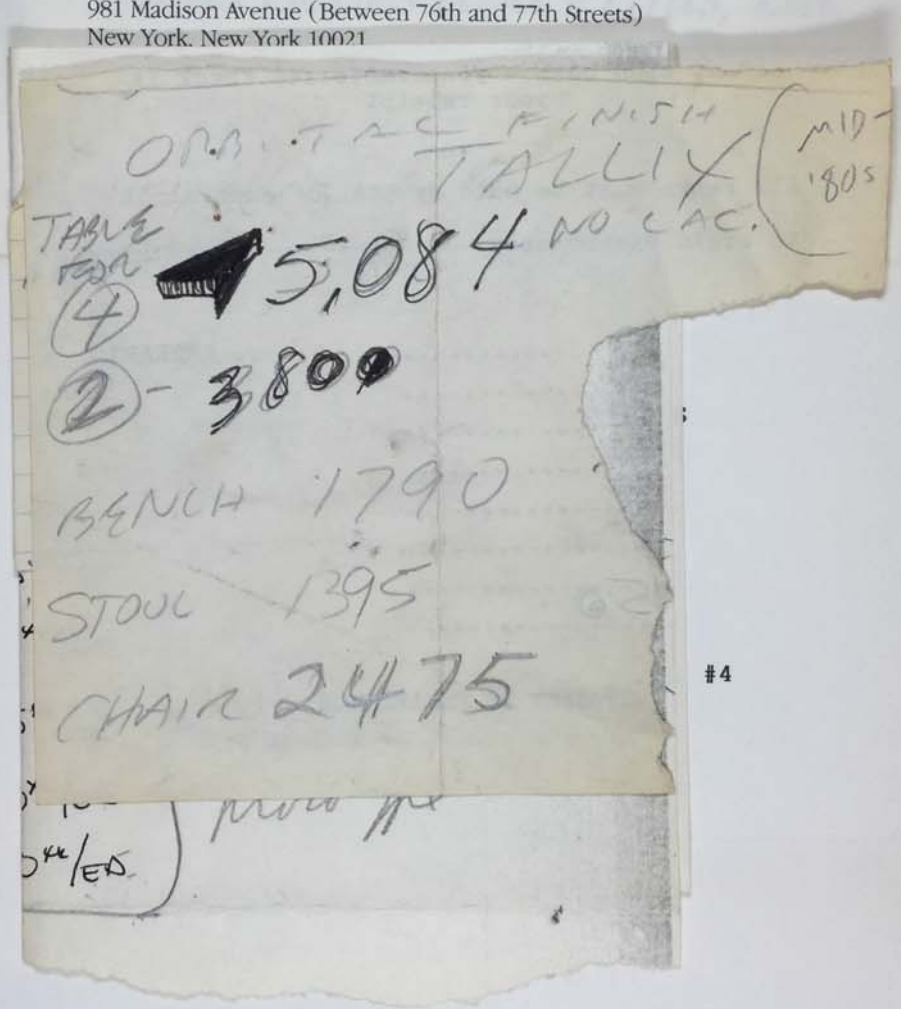
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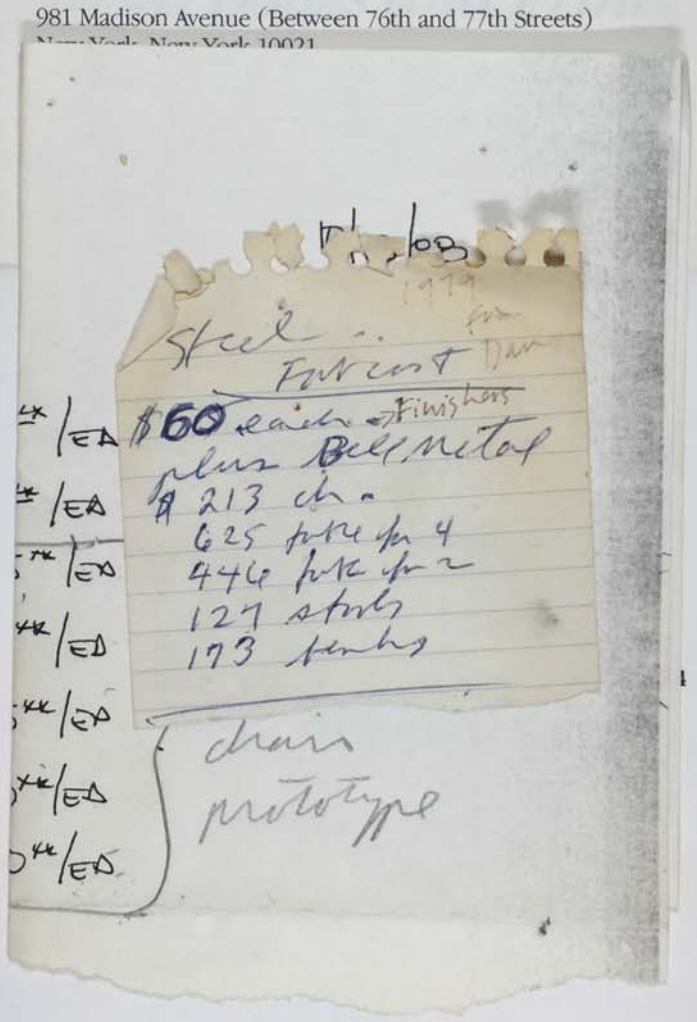
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chairs
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BURKIN

10/18/88

SCOTT BURTON

A) BARSTOCK TABLE 1595** /EA - 1/4"?

B) ARCHED PLATE TABLE 2165** /EA

C) TABLE FOR FOUR 3725** /EA

D) BENCH 1995** /ED

E) TABLE FOR TWO 2035** /EA

F) STOOL 1790** /ED

G) CHAIR 3460** /ED

do chair prototype

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New York, NY 10018
212-563-0200

From: Ms. Francis Nelson
14 East 74th Street - apt. #4
New YOrk, NY 10021
212-439-6684

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IN THE AMOUNT OF $50.00

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From: Ms. Elisa Wagner
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October 1, 1987

Sheepshead Bay
Job No. 132-01
Materials Research: Suppliers & Fabricators contacted to date

Metal/Plastic Supplier

Ryerson
Box 484
Jersey City, NJ 07303
(212) 964-1313
Contact: Joe Coletta, sales rep.
Paul Miller, stainless steel
Charlie Waldron, fiberglass
- will set up meeting in NJ.

Bench

Hill Industries
135 East Industry Court
Deer Park, NY 11729
(516) 586-2100
Contact: Jerry Ochs
11 or 12 gauge
- fabricator
- will review our sketches

MILGO
(718) 388-6976
- to contact
- ~~no answer~~

~~Dumpsters~~ Refuse containers

Kleen-tainer Corporation
215 Moore Street
Brooklyn, NY 11206
(718) 497-4431
Contact: David Cooper
- fabricator

Frank Lomangimo & Sons, Inc.
99 Rolling Street
Lynbrook, NY 11563
(516) LY3-6809
Contact: Angela Buzkirk
- present carter at piers

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Pylons
~~Entrance Markers~~

Berson-Berleth Industries — will review our sketches
288 Scholes Street
Brooklyn, NY 11206
(718) 366-3984
Contact: Steve (or Ray) Berson

Finishes

Tremec East, Inc.
10 Emerson Place
Boston, Massachusetts 02114
(800) 533-3003
Contact: Will Turner

Stuart-Deam — specializes in protective coatings
(212) 695-3180
Contact: Walter Lichtman

~~Flagpole~~
Get name from Paul Miller of Ryerson
Lighting

Stam Deutsch Associates
31-30 Hunters Point Avenue
L.I.C., NY 11101
(718) 361-9150
Contact: Jerry Schneider

Navigation Light & Stand

Ottoman

Rosenwach: furniture division — is sending brochures of tank construction
(212) 927-4411 — will review our drawing
Contact: Edwin

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Job No. 132-01
Materials Research
Page Two

Ottoman (continued)

Robert (Bob) H. Guest
175 North Ninth Street
Brooklyn, NY 11211
(718)) 963-2555

- woodworker recommended by Dimension Lumber because off his roof seating at the Metropolitan Art Museum
- will review our sketches

GARMAR Industries
60 North Fork Landing Road
Maple Shade, NJ 08052
(609)) 627-0017
Contact: Frank Kernan

- pressure-~~tested~~ treated woods
- will send sketches to woodworker

~~Amazonex~~
~~Amozmex~~
(617)) 876-5817
Contact: Mark Baker
5 JFK Street
P.O. Box 1066
Cambridge, MA 02238
Paving

- wood importer
- is sending information on appropriate woods for outdoors

1 PURPLE HEART
2 JATOBA
3 IPE

Hastings
(516)) 379-3500
Contact: Edward Alder

Hanower
(717)) 637-0500
Contact: David Utz
~~Pull boxes~~
Ryerson
Rail

KDI Paragon Inc.
12 Paulding Street
Pleasantville, NY 10570
(914)) 769-6221
Contact: Tom Quick

- stainless steel rail fabricator
- will review our sketches and would like to bid

Ryerson
- stainless steel
- anodized aluminum
- fixtures

~~Trash/ Cans~~
~~Ash Urns~~
~~Waste Baskets~~
Signage
Trash Cans
Utility Boxes

Winches

contact: Jennifer Cutting
Alex Cooper's partner

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Sculpted stone — functional art

Scott Burton's environmental art brings marble and granite in forms of furniture to the public at Equitable Center

Since the Equitable Life Assurance Society of the United States now owns a block-long piece of property in New York City containing their new and old headquarters, they decided to create an art-complex, said Pari Choate, art advisor for Equitable Real Estate Group. To do this they brought public amenities to public spaces creating a pleasant workspace for employees and visitors. Natural stone sculptures compose much of the environmental artwork, created for the pleasure of the public.

Containing branches of The Whitney Museum of American Art and the PaineWebber Gallery, as well as art commissions such as the Thomas Hart Benton *America Today* murals and the Roy Lichtenstein entrance mural, the Equitable Building has combined urban planning, architecture and monumental art work.

Equitable has recreated the exterior atmosphere of the area as well. They redesigned the sidewalk, planted new trees and added sculptures to their property on 51st and 52nd Streets from 6th to 7th Avenues, said Cass Waller, project manager for Tishman Speyer Properties, the contractors of the project.

Scott Burton, a leading figure of the public art movement devoted to the design of innovative public, urban spaces, has created functional sculptures to be a part of this project. Recommended to Equitable by David Whitney of The Whitney Museum, Mr. Burton recently completed granite urban plaza designs and a sculptural marble seating arrangement for Equitable Center.



For his naturally formed sculptures, Scott Burton traveled to Italy to select from a river bed, granite stones shaped by nature.



Scott Burton offers sculpted stone to the public in the functional form of geometric granite cafe tables and stools.

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Verde Larisa marble sculpture and floor of red granite and white marble, designed by Scott Burton, decorate Equitable Center's atrium along with Roy Lichtenstein's *Mural with Blue Brushstroke.*

Placed asymmetrically in the middle of the Equitable Tower entrance atrium is Mr. Burton's seating and horticultural arrangement made of Verde Larisa marble. The piece, combining sculptural design with public amenities, consists of a 40-foot, semi-circular settee partially encircling a 19-foot-diameter table.

The green marble comes from Greece and was supplied and fabricated by Domestic Marble & Stone Corp. of New York City.

The sculpture's green marble relates to the new building within which it is located. The building is made of red Capao Bonito granite, supplied by Ameristone of New York City, and neutrally colored limestone, said Ms. Choate. The green of the sculpture is almost a perfect complement to the red of the building, she said.

Four boxes, made of laminated pieces of onyx, contain lights and are set equidistantly on top of the settee. These onyx boxes were also fabricated by Domestic.

In addition to marble, live plants are used extensively. The table contains a basin which bears a wide variety of water plants. Additional planting is of Podacarpus, a tropical conifer, which completes the composition. It is placed to one side to create a 25-foot long and 12-foot high screen. This horticultural arrangement echoes the reverse curve of the seating area opposite it.

The artist also designed the floor for the 6,400-square-foot atrium. An 11-inch wide, broken circle of polished bronze surrounds the composition and is set into the floor of red granite and white marble squares.

Outside both the new and old Equitable buildings, are two urban plazas off 6th Avenue between 51st and 52nd Streets. These areas contain public seating sculptures also conceived by Mr. Burton.

The 51st Street plaza is designed as a sidewalk cafe. Geometric granite objects, in two proportionally related sizes, serve as cafe tables and stools. These pieces are composed of polished Verde Mergozzo granite, also known as Verde Maggiore, a green and white granite from Northern Italy.

The stools are made of two solid pieces. The bottom piece is a one-foot ten-inch high cylinder that is ten inches round. Topping the base is a cone-shaped piece that is one-foot four-inches round at the top and seven-3/8 inches at the bottom. The six-inch high cone is connected to the base with four steel pins.

The cafe tables accompanying the stools are the same shape, only larger. There are a total of 18 tables and 54 stools in a pattern of three stools per table. Each of the geometric sculptures is made of two solid pieces of polished granite.

Jon Zanger of Walker & Zanger, Inc. in Scarsdale, NY, the stone supplier and fabricator for both urban plaza areas, said that the pieces are considered to be sculptural even though they are shaped like furniture. This explanation is supported by the fact that Mr. Burton's pieces in The Museum of Modern Art are displayed in the sculpture areas and not the fine art areas where furniture is shown, Mr. Zanger said.

The 52nd Street side is a public seating gallery with a series of settees cut out of polished Koessinger Blue granite. This is a light blue granite from Germany with black, green and white crystals.

There was some difficulty with the selection of the Koessinger Blue granite. It was rejected once because there were not enough white spots. The north side of the building, the area for which the pieces were designed, has very little light, so the lightest color possible was desired. Eventually, they found the color they required.

The cool colors of the granite composing the urban plaza settings relate well with the old headquarters' cool colors. especially the blue-tinted glass, according to Ms. Choate.

There are 15 settees—five are made of two solid pieces and 10 are made of four solid pieces. The three-foot wide seats slope down from a three-foot tall back, and the only difference between the two-part and four-part settees are their



In an Italian plant, the sculptor overlooks the precise manufacturing of his sculptures for a display at the Max Protetch Gallery.

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lengths. The settees of two pieces are three feet long and the four-piece ones are about six feet long.

The fabrication of the settees was an intricate job, because the tolerance was small. They were ground and polished by hand, and all faces had to be perfectly level.

One of the reasons for this was the way in which the pieces fit into the sidewalk. The pink granite pavers composing the sidewalk were designed to fit around the scupltures so that after the pavement was complete the sculptures could be set perfectly into the sidewalk.

In total the sculptures consist of about 80,000 pounds of natural stone.

Both plazas contain planters and sidewalks composed of pale pink Milford granite. Also incorporated into exterior designs are cedar and hemlock trees, azaleas and rhododendrons.

Mr. Burton has many sculptures displayed in major museums across the country. He recently traveled to Italy in order to select stone and produce sculptures for future shows. The granite stones, which he selected from a river bed, were not quarried by man but formed by nature. These pieces will be displayed as naturally formed sculptures after they are refashioned with a series of three simple sawcuts. Other naturally formed sculptures by Mr. Burton are on display at The Museum of Modern Art in New York City.

The sculptures produced in Italy by Mr. Burton were created for display this spring at the Max Protetch Gallery in Manhattan. These sculptures are precisely manufactured to exacting shapes, dimensions and tolerances.

Other projects he is involved with include commissions for the city of Baltimore and the General Services Administration's Federal Office Building in Portland, OR.

He has completed projects for the National Oceanic and Atmospheric Administration in Seattle and for the Massachusetts Institute of Technology. He has also designed the waterfront plaza at Battery Park City with sculptor Siah Armajani and architect Cesar Pelli.

With his sculptures, Mr. Burton aesthetically transforms an ancient material into practical and artistic forms for contemporary usage. He has carved a niche in the daily lives of the public where he creates a pleasing environment with stone. □