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2.

polished stainless steel (water) and a thick layer of transparent plastic (land). A second model showed one element — an automated harbor facility — at larger scale but avoided specifying exact building configurations by using pieces of hardware borrowed from automobiles, television sets and other electrical devices.

In late April a review of PAINTING FOR CITY WALLS will open in the Goodwin Gallery. The undistinguished buildings which constitute so much of the New York City environment have one advantage for the artist who wants to work at giant scale; they often present vast blank surfaces which are passed, if not noticed, by thousands of people every day. Recently several artists, with the enterprising assistance of David Bromberg, an urban planner, have persuaded landlords to let them use blank walls at seven different sites in lower Manhattan, where most of New York's artists live and work. Perhaps the most startling results were obtained at 29th Street and Second Avenue. At that site artist Jason Crum transformed two walls on buildings adjacent to a playground (designed by Paul Friedberg) into colossal geometric patterns in red, yellow, blue and white. Fed into the kaleidoscopic street scene of children at play,

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3.

pedestrians and automobiles, architecture and non-architecture, such colorful fragments have sometimes prompted the refurbishing of adjacent areas, but their purpose is community improvement in a deeper sense. Mrs. Doris Freedman, Director of New York City's Department of Cultural Affairs, brought city sponsorship to three of these projects and observes that "these artists wish to establish direct lines of communication with the New York community and end their traditional isolation from the mainstream of civic activity."

The Kaplan Foundation has given financial assistance so that Mr. Bromberg can continue as coordinator. It costs about \$4,000 to paint one wall; interested citizens alert to a new opportunity in public patronage of the arts should contact Mr. Bromberg: 90 Bedford Street, New York City.

Another special exhibition, scheduled to appear in the Goodwin Gallery in mid-June, will be a review of some of the projects of Eugene Hénard, the French urbanist whose turn of the century ideas for modernizing Paris are in some respects astonishingly prophetic. The exhibition is based on research by Peter Wolf. Reproductions of Hénard's drawings will be accompanied by pictures of other ~~late nineteenth~~

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14/20 Helvetica, flush r. and left,  
to 40 PICAS  
~~NO EXTRA BLOWN 9~~  
REPROS 31591 P.M.

*panel*

PAINTING FOR CITY WALLS) - 30 Helvetica bold

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*LINE #*

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Most of the examples shown here are simple in concept, loud in color, and geometrically patterned. Perhaps the most startling results were obtained at 29th Street and Second Avenue. At that site artist Jason Crum transformed two walls on buildings adjacent to a playground designed by Paul Friedberg. Fed into the kaleidoscopic street scene of children at play, pedestrians and automobiles,

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*(1 of 3)*

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architecture and non-architecture, such colossal geometric backdrops in red, yellow, blue and white dominate their surroundings and provide a much-needed focus of attention - restful just because they are powerful enough to drown out all distractions.

Sometimes these paintings have prompted the refurbishing of adjacent areas, but their purpose is community improvement in a deeper sense. Mrs. Doris Freedman, who as Director of New York City's Department of Cultural Affairs brought city sponsorship to three of these projects, observes that "these artists wish to establish direct lines of communication with the New York community to end their traditional isolation from the mainstream of civic activity."

Possible transformation of the urban environment that artists could achieve have barely been explored; a few projects have been included in this exhibition. The Kaplan Foundation has given financial assistance so that Mr. Bromberg can continue as coordinator. It costs about \$4,000 to paint one wall; interested citizens alert to a new opportunity in public patronage

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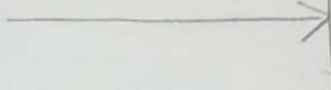
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COPY  
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90 Bedford Street, New York City.

Arthur Drexler 

10/16 FLUSH RIGHT + L TO 40 PICAS

The artists and the Museum gratefully  
acknowledge the assistance of the following  
individuals:

Mr. William Bernhard  
Mr. Lawrence Bittenwieser  
Mrs. Joan Davidson  
Mrs. Ilyana Belle Fatow  
Mrs. Doris Freedman  
Mrs. Victoria Goldman  
Mr. Robert Towbin

FLUSH  
LEFT  
RAN RIGHT

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(3)

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## Painting for City Walls

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Arthur Drexler

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Mr. Lawrence Dillman  
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*Text Panel  
for show*

#### PAINTING FOR CITY WALLS

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