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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	1. A. 24 23

Kit Keith
6221 Rosebury Avenue
St. Louis, Missouri 63105
314. 862. 5341

Solo Shows:

- 1999 Mossa Gallery, St. Louis, Missouri.
1994 O.K. Harris Works of Art, New York. New York.
1988 New Arts Downtown, St. Louis, Missouri.

Group Shows:

- 1998 *Rivers Edge*, A. D. Brown Building, St. Louis, Missouri.
1997 *Ready Maids*, a + a company, New York, New York.
1997 *It Does Not Follow*, MMC Gallery, Marymount Manhattan College,
New York, New York.
1995 *...Its How You Play The Game*, Exit Art, New York, New York.
1994 *11211*, Jadite Galleries, New York, New York.
1994 *Open Book*, 450 Broadway Gallery, New York, New York.
1993 *1920: The Subtlety of Subversion, The Continuity of Intervention*,
Exit Art, New York, New York.
1992 *Salon of the Mating Spiders*, Test-Site Gallery, Brooklyn, New York.
1991 *Artists Against Psychiatric Assault*, ABC No Rio, New York, New York.
1991 *Seven Artists from Brooklyn*, Webster University, St. Louis, Missouri.
1990 *Ego Show*, Minor Injury Gallery, Brooklyn, New York.
1987 *Benefit for Greenpeace*, St. Louis, Missouri.

Reviews and Publications:

- St. Louis Post-Dispatch, "New York or Old St. Louis?", by Jeff Daniel, March 5, 1999.
The Riverfront Times, "Kit Keith", by Eddie Silva, February 10, 1999.
Art Papers, "1920: The Subtlety of Subversion, The Continuing Intervention",
by Susan Canning, July/August 1993.
Downtown Press, "My Life as a Woman", by Lisa Bornstein, March 12, 1993.
St. Louis Post Dispatch, "St. Louis to Brooklyn: Seven Artists' Migration",
by Carol Ferring Shepley, October 2, 1992.

Education: Art Institute of Chicago, 1984

Born: Springfield, Illinois, 1963

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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PS1 Contemporary Art Center
22-25 Jackson Ave at 46th Ave
Long Island City, New York 11101
t: 718.784.2084 f: 718.482.9454
e: mail@ps1.org

PS1

Cc: Josette

Date: 9/21/99

To: Chalype, Paule Cooper Gallery

From: Nancy

Re: Grosvenor/Andre

Total pages: 2

Fax: 212 255 5156

Dear Chalype,

Just confirmed delivery of Bob Grosvenor's drawing w/ him by phone. Copy of FedEx slip attached. Can deliver Carl Andre drawing tomorrow afternoon/Thursday. I'll call to arrange a time w/ you.

Best
Nancy

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Philip

100 Drawings --- Artist List

~~Cecile Abish~~
5 East 3rd Street, 4th floor
New York, NY 10003
212.982.3074

~~Carl Andre~~
C/o Paula Cooper

Brian Austin
2 Washington Square Village #9H
New York, NY 10012
Tel: 212.799.5679

Sung Baik
208 Ross Ave.
Palisades Park, NJ 07650
201.461.1284 (home)
212.237.6215 (work)

~~Fiona Banner~~
C/o Murray Guy

Helen Beckman
105 Russell Street #4L
Brooklyn, NY 11222
Tel: 718.389.0391

~~Vanessa Beecroft~~
235 Berry Street (b/t Grand and North 1)
Brooklyn, NY 11211
Tel: 718.388.4093
Fax: 718.782.5795

Bill Beirne
157 E. 72nd Street
New York, NY 10021
Tel: 212.977.6885

~~Tom Borgese~~ (Tara DeLong)

Bill Copley
38 West 9th Street
New York, NY 10011

> PSI

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA PS1	1. A. 24 23

E.F. Costa
147 West 29th Street, #2E
New York, NY 10001
Tel: 212.967.2296

> PS1: Eileen

~~James De La Vega~~
~~119 East 102nd Street~~
~~New York, NY 10029~~

~~Mark di Suvero (Corrine, ass't)~~
~~Space Time~~
~~P.O. Box 2128~~
~~Long Island City, NY 11102~~
~~Tel: 718.545.7142~~

JK call the assistant

~~Jessica Diamond~~
~~C/o Lawrence Rubin. Greenberg Fine Art~~
~~The Crown Building~~
~~730 Fifth Avenue, at 57th Street~~
~~New York, NY 10019~~
~~Tel: 212.445.0444~~
~~Fax: 212.445.0442~~

~~Tracey Emin~~
~~C/o Lawrence Rubin. Greenberg Van Doren Fine Art~~
~~The Crown Building~~
~~730 Fifth Avenue, at 57th Street~~
~~New York, NY 10019~~
~~Tel: 212.445.0444~~
~~Fax: 212.445.0442~~

~~Tim Evans~~
~~85 North 3rd Street, #3H~~
~~Brooklyn, NY 11211~~
~~Tel: 212.427.5939~~

~~Teresita Fernandez~~
~~C/o Jeffrey Deitch~~

~~Amy Gartrell~~
~~C/o Carol Greene~~

~~John Giglio~~
~~59-19 Linden street~~
~~Ridgewood, NY 11385~~
~~Tel: 718 366 0770~~

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	1. A. 24 23

Bob Grosvenor
200 Strong Road
East Patchogue, NY 11772
516.758.1648

Karl Frederick Haendel
544 Graham Avenue
Brooklyn, NY 11222
Tel: 718.
Fax: 718.383.4384

Eva Hesse
C/o PS1

Nancy Holt
Tel: 505.466.6820
Fax: 505.466.4404

Jonathan Horowitz

Patrick Ireland
15 West 67th Street
New York, N.Y. 10023
Tel. 212.362.1183

Brad Kahlhamer
C/o Jeffrey Deitch

Kit Keith
6221 Rosebury Avenue
St. Louis, MI 63105
Tel/Fax: 314.862.5341

Win Knowlton
629 East 6th Street
New York, NY 10009
Tel/Fax: 212.505.1287

Jutta Koether
212.243.3881

Anne Kovach
152 North 10th Street, #2L
Brooklyn, NY 11211
Tel: 718.486.5493

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	1. A. 24 23

~~Sol Lewitt~~
Tel: 860.526.4072
Fax: 860.526.4495

Jeanne Lorenz
P.O. Box 1046
L.I.C. NY 11101
718.

Melissa Marks
114 West 27th Street, #3N
New York, NY 10001
Tel: 212.243.5613
Fax: 212.242.5502

Fabio Mauri
Via Santa Maria dell Anima 39
00186 Italy
Tel/Fax: 39.06.688.91.634

we deliver to NYC address

Brenda Miller
Tel: 516.477.1572
Fax: 516.477.2446

Mary Miss
Box 304 Canal St. Station
New York, NY 10013
Tel: 212.966.4287
Fax: 212.941.5847

Arrow Mueller
315 4th Avenue
Brooklyn, NY 11215
Tel: 718.369.3669

Forrest Myers
Tel: 718.782.5381
Or 718.361.7774 (work)

> call on vacation possibly 2-3 weeks

Max Newhouse
C/o Anna Heiss

> PSI

(Doesn't want come)

Richard Nonas
Tel: 212.966.5879
Fax: 212.966.8526

> call

714 Harrison Street

NY, NY 10013

fill in Europe Sept 12 - want it sent

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	1. A. 24 23

~~Sol Lewitt~~
Tel: ~~860.526.4072~~
Fax: ~~860.526.4495~~

Jeanne Lorenz
P.O. Box 1046
L.I.C. NY 11101
718.

Melissa Marks
114 West 27th Street, #3N
New York, NY 10001
Tel: 212.243.5613
Fax: 212.242.5502

Fabio Mauri
Via Santa Maria dell Anima 39
00186 Italy
Tel/Fax: 39.06.688.91.634

we deliver to NYC address

Brenda Miller
Tel: 516.477.1572
Fax: 516.477.2446

Mary Miss
Box 304 Canal St. Station
New York, NY 10013
Tel: 212.966.4287
Fax: 212.941.5847

Arrow Mueller
315 4th Avenue
X Brooklyn, NY 11215
Tel: 718.369.3669

Forrest Myers
Tel: 718.782.5381
Or 718.361.7774 (work)

> call on vacation probably 2-3 weeks

Max Newhouse
C/o Anna Heiss

> PSI

(Doesn't want come)

Richard Nonas
Tel: 212.966.5879
Fax: 212.966.8526

> call

714 Harrison Street

NY, NY 10013

fill in Europe Sept 12

want it sent

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Danica Phelps
132 Noble Street
Brooklyn, NY 11222
Tel: 718.389.3544 (home)
Tel/fax: 718.383.4164 (studio)

Rob Pruitt
Tel: 212.274.1224

Miriam Reeders
Grigglein 242
3122 VN Schledam
The Netherlands
Tel/fax: 31.10.471.9390

We will
Send back

Fred Sandback
C/o Virginia Dwan

Jovi Schnell
C/o Derek Eller Gallery
529 West 20th Street
New York, NY 10011
Tel: 212 206 6411
Fax: 212 206 6977

Simone Shubuck
175 Ludlow Street #3
New York, NY 10002
Tel: 212.979.5571

Regina Silveira
Capital Federal 296
Sao Paulo 01259-010
Brazil

TO BE RETURNED TO:

Civitella
28 Hubert Street
New York, NY 10013
Tel: 212.226.2002

P. Gibb Slife
85 South 6th Street
Brooklyn, NY 11211
718.599.0446

Richard Tuttle
173 1st Ave
New York, NY 10019
212.431.3966

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Noah Wall
692 Humboldt Street
✓ Brooklyn, NY 11222
718.383.3968

William Wegman
Tel: 212.255.2270
Fax: 212.255.5064

Lawrence Weiner
Tel: 212.929.2355
Fax: 212.929.0628

Barbara Weissberger
✓ 841 Willow Avenue #3
Hoboken, NJ 07030
Tel: 201.222.8672

Olav Westphalen
151 Norfolk Street, #4F
✓ New York, NY 10002
Tel/Fax: 212.529.0881

Andrew Zarou
✓ 171 Lombardy Street, 2nd floor
Brooklyn, NY 11122
H: 718 963 2637
W: 212 337 0680

> call 239 West 18th St
[NY, NY 10011] will post
up
acc. to ass't

(M. Goodman)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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~~Vincente~~ Rozzo

100 Drawings --- Checklist --- 4/9/99

4/17/99

~~Cecile Abish~~
~~*At Eight's and Sixteenth's*, 1972~~
~~Paper, ink, photograph~~
~~Courtesy Walter Abish~~

~~Carl Andre~~
~~*Block and Pin Elements for Stainless Steel Sculpture*, 1960~~
~~Pencil on paper~~
~~Collection the artist and Paula Cooper Gallery~~

~~Brian Austin~~
~~*Untitled*, June 1998~~
~~Ink on vellum~~
~~Courtesy the artist~~

~~Sung Baik~~
~~*No. 5*, 1999~~
~~Laser on velum~~
~~Courtesy the artist~~

~~Sung Baik~~
~~*Puppy the Hero*, 1999~~
~~Laser on velum~~
~~Courtesy the artist~~

~~Fiona Banner~~
~~*Hamburger Hill/Platoon/Full Metal Jacket/Born on the 4th of July/Apocalypse Now/The Deer Hunter*, 1996~~
~~Graphite on paper drawings in 6 plastic video boxes~~
~~Private Collection~~

~~Fiona Banner~~
~~*Trance*, 1997~~
~~Audio tapes, graphite on paper drawing, and plastic box~~
~~Courtesy Murray Guy, New York~~

~~Helen Beckman~~
~~*Monkey Apes*, 1997-98~~
~~Gouache on paper~~
~~Courtesy the artist~~

~~Bill Beirne~~
~~*Zoom 5*, 1998~~

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	1.A.24.23

Graphite on vellum
Courtesy the artist

Tom Borgese

Billy Copley
Talking, 1999
Acrylic and rice paper on paper
Courtesy the artist

Billy Copley
Untitled 324, 1992
Charcoal, pencil, and ink on paper
Courtesy the artist

E.F. Costa
J.P., 1999
Pencil on paper
Courtesy the artist

E.F. Costa
E.C. and J.P., 1999
Pencil on paper
Courtesy the artist

James de la Vega
Be Free, My Son be Free, April 15, 1999
Tape and chalk on sidewalk
Courtesy the artist

Mark di Suvero
Esquisse Polyschizophrenique
Ink and marker on paper
Courtesy the artist

Jessica Diamond
Tributes to Kusama: Art Infinity - Net, 1992-1994
Flashe on paper
Courtesy Lawrence Rubin Greenberg Van Doren, NY

Tracey Emin
I Didn't Do Anything Wrong, 1998
Monoprint on calico fabric
Collection of Jeanne Greenberg Rohatyn

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	1. A. 24 23

~~Tim Evans~~

~~*Self Defending Arizona*, 1998
Water soluble pencil on paper
Courtesy the artist~~

~~Tim Evans~~

~~*A Possible Mirage*, 1998
Water soluble pencil on paper
Courtesy the artist~~

~~Teresita Fernandez~~

~~*Untitled*, 1999
Pencil on mylar
Courtesy Deitch Projects~~

~~Teresita Fernandez~~

~~*Untitled*, 1999
Pencil on mylar
Courtesy Deitch Projects~~

~~Teresita Fernandez~~

~~*Untitled*, 1999
Pencil on mylar
Courtesy Deitch Projects~~

~~Amy Gartrell~~

~~*TV Room*, 1999
Pen and ink on paper
Courtesy the artist and Greene Naftali Gallery~~

~~Amy Gartrell~~

~~*Possession*, 1999
Pen and ink on paper
Courtesy the artist and Greene Naftali Gallery~~

~~John Giglio~~

~~*Subarchitecture for an Interior Space*, December 1998
Watercolor and ink on paper
Courtesy the artist~~

~~Bob Grosvenor~~

~~*Untitled*, 1983
Ink and pencil on paper
Courtesy the artist~~

~~Karl Frederick Haendel~~

Untitled

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	1. A. 24 23

Drawing of a Cancelled Exhibition, 1998
Pencil, ink, watercolor, and oil on paper
Courtesy the artist

Eva Hesse
Untitled, n.d.
P.S.1 Collection

Nancy Holt
Waterwork, 1983
Pen and pencil on paper
Courtesy of the artist

Patrick Ireland
Rimbaud's Cradle
Ink and pencil on paper
Courtesy the artist

Brad Kahlhamer
Indigenous Rock Band with Enraged Javelina Mascot, 1999
Ink and watercolor on paper
Courtesy Deitch Projects

Brad Kahlhamer
Ugh Jr. Protected by Smiley Girl and 26 Franks, 1999
Ink and watercolor on paper
Courtesy Deitch Projects

Brad Kahlhamer
Hot Springs, USA, 1999
Ink and watercolor on paper
Courtesy Deitch Projects

Kit Keith
The Land of Lincoln, 1997
Mixed media on printed map
12 1/2 x 9 3/8"
Courtesy the artist

Win Knowlton
Untitled (cloud), 1998
Pewter powder on paper
Courtesy BHI Maynes Gallery

Jutta Koether
Foreign Matter, 1999

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Silk cloth and 12 drawings on yellow paper
Courtesy the artist and Pat Hearn Gallery, New York

Anne Kovach
Untitled (Linear idioms), 1999
Graphite, sumi ink on paper
Courtesy the artist

Anne Kovach
Untitled, 1999
China marker, ink, collage on paper
Courtesy the artist

Sol Lewitt
Working Drawings for Structures, Daniels Gallery, 1965
Ink on paper
Courtesy the artist

Sol Lewitt
Working Drawings for Structures, Daniels Gallery, 1965
Ink on paper
Courtesy the artist

Jeanne Lorenz
Untitled, 1999
Watercolor
Courtesy the artist

Melissa Marks
Volitia Stays Above Water, 1998
Color pencil on paper
Courtesy the artist

Fabio Mauri
Good and Evil Speak the Same Language. The Professor of Adolph Hitler. Drawing of Adolph Hitler, 1981
Drawing on paper
Courtesy the artist

Mary Miss
Drawing for Underground Pavilion, 1977
Pencil on paper
Courtesy the artist

Arrow Mueller
Crater Study, 1998

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Ink and braille paper
Courtesy the artist

Arrow Mueller
Crater Study, 1998
Ink and braille paper
Courtesy the artist

Forrest Myers
Atomic Table, ca. 1966
MEDIUM
Courtesy Virginia Dwan

Max Neuhaus
Clocktower Project, 1979
Colored pencil and ink on paper
Private Collection

Richard Nonas

Danica Phelps
Brooklyn: March 7-April 17, 1999, 1999
Pencil and watercolor on paper mounted on wood; drawings by Nicole Eisenman, Ruth Root; and sculptures by Mike Bilou, Barry McGee
Courtesy the artist

Rob Pruitt

Miriam Reeder
Exit Nowhere (Drawing for a Performance), April 1999
Pen on paper
Courtesy the artist


Fred Sandback
Untitled, 1983
Pencil and colored pencil on paper
Courtesy Virginia Dwan

Jovi Schnell
Encrypt Curve, 1999
Acrylic, thread, graphite, collage on paper
Courtesy Derek Eller Gallery


Simone Shubuck
To Make A Basket, 1998

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Pencil and craft pattern
Courtesy the artist

 Regina Silveira
Working Drawing for the Installation Gone Wild, 1996
Mixed media on paper
Courtesy the artist

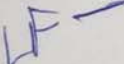
P. Gibb Slife
Breakfast, January 1999
Charcoal on brown paper
Courtesy the artist

 Robert Smithson
Pierced Spiral, 1971
Pencil on paper
Courtesy Virginia Dwan

Noah Wall
Transportation Pages, 1997-98
Marker on paper
Courtesy the artist

William Wegman
Living in Pick-Up Trucks, 1973
Pencil on paper
Courtesy the artist

William Wegman
Untitled (Monday, Tuesday, Wednesday), 1973
Ink on paper
Courtesy the artist

 Lawrence Weiner
All about Eve, 1992
Colored pencil on paper
Marian Goodman Gallery

Barbara Weissberger
(3) Untitled Ink Silhouettes, 1997-98
Ink on paper
Courtesy the artist

Olav Westphalen
Untitled, 1998
Ink drawing

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Courtesy the artist

Andrew Zarou
Untitled (Magnetism), 1999

White out and ink
Courtesy the artist

Andrew Zarou
Untitled (Boating Sea Diagram), 1999
Latex and pen ink
Courtesy the artist

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	1. A. 24 23

100 Drawings — List of works to be returned by PS1

Cecile Abish
5 East 3rd Street, 4th floor/ NY 10003
212.982.3074

Building is closed: 10:30-11am, 1-2pm, 3:30-4pm

Carl Andre
C/o Paula Cooper
534 West 21 Street

Fiona Banner
C/o Murray Guy
453 West 17th Street/ NYC 10011
Tel: 212.463.7372

Tom Borgese (call Tara DeLong)

Mark di Suvero call Corrine, ass't tel: 718.545.7142
Space Time
P.O. Box 2128/ LIC, NY 11102

Jessica Diamond & Tracey Emin
C/o Lawrence Rubin. Greenberg Fine Art
The Crown Building
730 Fifth Avenue, at 57th Street
Tel: 212.445.0444

Teresita Fernandez
Brad Kahlhamer
C/o Jeffrey Deitch
76 Grand Street/ NYC 10013

Amy Gartrell
C/o GreeneNaftali
526 West 26th, 8th floor/ NYC 10001
212.463.7770

Bob Grosvenor
200 Strong Road
East Patchogue, NY 11772
516.758.1648

Eva Hesse
C/o PS1

Nancy Holt
Tel: 505.466.6820
Fax: 505.466.4404

TO BE RETURNED TO:

Hahn Brothers
622 Communipaw Ave.
Jersey City, NJ 07304

Patrick Ireland
C/o PS1

Jutta Koether

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Pat Hearn Gallery
530 West 22nd Street/ NYC 10011
212.727.7366

Sol LeWitt
Tel: 860.526.4072
Fax: 860.526.4495

28 Denlar Street
Chester, CT

Fabio Mauri **TO BE RETURNED TO:**
Via Santa Maria dell Anima 39
00186 Italy
Tel/Fax: 39.06.688.91.634

Sebastino Mauri or Maddalena Paggi
160 East 3rd street, #61
NYC 10009
Tel: 212.228.0007

Mary Miss
Box 304 Canal St. Station/ NY 10013
Tel: 212.966.4287

Max Newhouse
C/o Alanna Heiss

Richard Nonas
Tel: 212.966.5879
Fax: 212.966.8526

Miriam Reenders
Griegplein 242
3122 VN Schledam
The Netherlands
Tel/fax: 31.10.471.9390

Fred Sandback
C/o Virginia Dwan
1 West 72nd Street, #32

Jovi Schnell
C/o Derek Eller Gallery
529 West 20th Street/ NY 10011
Tel: 212 206 6411

Regina Silveira **TO BE RETURNED TO:**
Capital Federal 296
Sao Paulo 01259-010
Brazil

Civitella
28 Hubert Street
New York, NY 10013
Tel: 212.226.2002

William Wegman
Tel: 212.255.2270
Fax: 212.255.5064

Lawrence Weiner
C/o Marian Goodman

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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100 Drawings --- Artist List

✓ Cecile Abish
5 East 3rd Street, 4th floor
New York, NY 10003
212.982.3074

✓ Carl Andre
C/o Paula Cooper

✓ Brian Austin
2 Washington Square Village #9H
New York, NY 10012
Tel: 212.799.5679

✓ Sung Baik
208 Ross Ave.
Palisades Park, NJ 07650
201.461.1284 (home)
212.237.6215 (work)

✓ Fiona Banner
C/o Janice Guy Gallery

~~Charles Burch~~

✓ Helen Beckman
105 Russell Street #4L
Brooklyn, NY 11222
Tel: 718.389.0391

Vanessa Beecroft
C/o Jeffrey Deitch

✓ Bill Beirne
157 E. 72nd Street
New York, NY 10021
Tel: 212.977.6885

Bill Copely

✓ Eileen Costa

✓ James De La Vega
C/o THE EDGE
38 West 21st 9 Floor

Tom Borgese

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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New York, NY 10010

Mark di Suvero (Corrine, ass't)
Space Time
P.O. Box 2128
Long Island City, NY 11102
Tel: 718.545.7142

✓ Jessica Diamond
C/o Lawrence Rubin. Greenberg Fine Art
The Crown Building
730 Fifth Avenue, at 57th Street
New York, NY 10019
Tel: 212.445.0444
Fax: 212.445.0442

✓ Tracey Emin
C/o Lawrence Rubin. Greenberg Van Doren Fine Art
The Crown Building
730 Fifth Avenue, at 57th Street
New York, NY 10019
Tel: 212.445.0444
Fax: 212.445.0442

✓ Tim Evans
308 Bedford #1
Brooklyn, NY 11211
Tel: 718.782.3453

Tim Evans
85 North 3rd street #3H
Brooklyn, NY 11211
212 427 5939

✓ Teresita Fernandez
C/o Jeffrey Deitch

✓ Amy Gartrell
C/o Carol Greene

✓ John Giglio
59-19 Linden street
Ridgewood, NY 11385
Tel: 718 366 0770

✓ ~~Bob~~ Grosvenor
200 Strong Road
East Patchogue, NY 11772
516.758.1648

✓ Karl Frederick Haendel

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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✓
✓
544 Graham Avenue
Brooklyn, NY 11222
Tel: 718.
Fax: 718.383.4384

~~_____~~ *Here*
Nancy Holt
Tel: 505.466.6820
Fax: 505.466.4404

Jonathan Horowitz

✓
Patrick Ireland
15 West 67th Street
New York, N.Y. 10023
Tel: 212.362.1183

Brad Kahlhamer
C/o Jeffrey Deitch

✓
Kit Keith
6221 Rosebury Avenue
St. Louis, MI 63105
Tel/Fax: 314.862.5341

✓
Win Knowlton
629 East 6th Street
New York, NY 10009
Tel/Fax: 212.505.1287

✓
Jutta Koether
212.243.3881

✓
Sol Lewitt
Tel: 860.526.4072
Fax: 860.526.4495

✓
Jeanne Lorenz
P.O. Box 1046
L.I.C. NY 11101
718.

✓
Melissa Marks
114 West 27th Street, #3N
New York, NY 10001
Tel: 212.243.5613
Fax: 212.242.5502

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	1. A. 24 23

✓
Fabio Mauri
Via Santa Maria dell Anima 39
00186 Italy
Tel/Fax: 39.06.688.91.634

✓
Brenda Miller
Tel: 516.477.1572
Fax: 516.477.2446

✓
Mary Miss
Box 304 Canal St. Station
New York, NY 10013
Tel: 212.966.4287
Fax: 212.941.5847

✓
Arrow Mueller
315 4th Avenue
Brooklyn, NY 11215
Tel: 718.369.3669

✓
Forrest Myers
Tel: 718.782.5381
Or 718.361.7774 (work)

✓
Max ~~Newhouse~~ *Newhaus*
C/o Alanna Heiss

✓
Richard Nonas
Tel: 212.966.5879
Fax: 212.966.8526

✓
Danica Phelps
132 Noble Street
Brooklyn, NY 11222
Tel: 718.389.3544 (home)
Tel/fax: 718.383.4164 (studio)

✓
Rob Pruitt
Tel: 212.274.1224

✓
Fred Sandback
C/o Virginia Dwan

✓
Jovi Schnell
C/o Derek Eller Gallery

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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529 West 20th Street
New York, NY 10011
Tel: 212 206 6411
Fax: 212 206 6977

✓
Simone Shubuck
175 Ludlow Street #3
New York, NY 10002
Tel: 212.979.5571

✓
Regina Silveira
Capital Federal 296
Sao Paulo 01259-010
Brazil

TO BE RETURNED TO:

Civitella
28 Hubert Street
New York, NY 10013
Tel: 212.226.2002

✓
P. Gibb Slife
85 South 6th Street
Brooklyn, NY 11211
718.599.0446

✓
~~Richard Tuttle~~
~~173 11th Ave~~
~~New York, NY 10019~~
~~212.431.3966~~

✓
Noah Wall
692 Humboldt Street
Brooklyn, NY 11222
718.383.3968

✓
Bill Wegman

✓
Lawrence Weiner
Tel: 212.929.2355
Fax: 212.929.0628

✓
Olav Westphalen
151 Norfolk Street, #4F
New York, NY 10002
Tel/Fax: 212.529.0881

✓
Barbara Weissberger
841 Willow Avenue #3
Hoboken, NJ 07030
Tel: 201.222.8672

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	1. A. 24 23

✓
Andrew Zarou
171 Lombardy Street, 2nd floor
Brooklyn, NY 11122
H: 718 963 2637
W: 212 337 0680

✓
Miriam (Hotel New York)?

PS.1

THE DRAWINGS
OPEN AT PS1 CONTEMPORARY ART CENTER

The View April 15 through August 4, 1989

Long Island City, NY (April 15, 1989) — Beginning April 15, the drawings of P.S.1 will find the first, second, and third floors transformed by the building height of the city. A drawing installation, The Drawings, includes work from the last twenty-five years by prominent, well-known, and emerging contemporary artists. The exhibition begins with works by mid-century abstract artists such as Piet Mondrian and László Moholy-Nagy, followed by a selection of drawings by William de Kooning, Mark de Bruin, among others, and continues with recently completed works by Robert Rauschenberg, Thomas Kinkadee, John Kander, and Timothy Green. A selection of components of the collection is followed by a group of drawings which most reflect the sensibilities of the Generation X artists, also opening April 15. Among this group of young artists are James de la Vega, Dennis Phillips, Rich Price, Amy Carroll, and Greg Gimpel.

The drawings in the collection of P.S.1, housed in the building with the 200,000 sq. ft. of space, will include work from the 1960s to the 1980s, from the 1960s to the 1980s, from the 1960s to the 1980s. The collection includes the artist's response to the building and the drawing process, and the artist's response to the building and the drawing process. The collection includes the artist's response to the building and the drawing process, and the artist's response to the building and the drawing process. The collection includes the artist's response to the building and the drawing process, and the artist's response to the building and the drawing process.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	1. A. 24 23

P.S.1 Contemporary Art Center
22-25 Jackson Ave at 46th Ave
Long Island City, New York 11101
t: 718.784.2084 f: 718.482.9454
e: mail@ps1.org

PS1

EXHIBITION PRESS RELEASE

100 DRAWINGS OPENS AT P.S.1 CONTEMPORARY ART CENTER

On view April 18 through June 6, 1999

Long Island City, NY (April 15, 1999) — Beginning April 18, visitors to P.S.1 will find the first, second, and third floor corridors of the building lined with drawings. A diverse collection, *100 Drawings* includes work from the last twenty-five years by prominent, mid-career, and emerging contemporary artists. The exhibition begins with works by early Minimalist artists such as Sol LeWitt and Carl Andre, Conceptual artist Lawrence Weiner, drawings by William Wegman, Mark di Suvero, among others, and continues with recently celebrated artists Fiona Banner, Teresita Fernandez, Jutta Koether, and Tracey Emin. A substantial component of the exhibition is dedicated to emerging artists whose work reflects the sensibilities of the *Generation Z* exhibition, also opening April 18. Among this group of young artists are James de la Vega, Danica Phelps, Rob Pruitt, Amy Gartrell, and Olav Westphalen.

100 Drawings is the result of extensive research that involved more than 350 submissions, with recommendations coming from as far away as South America, Japan, and Germany. The exhibition reveals the critical connection between thinking and drawing and demonstrates the broad concept of drawing current in contemporary art. Sol LeWitt's direct, notebook studies of the cube contrast with Sung Baik's computer renditions of cartoon characters laser-printed onto vellum. Fiona Banner's written descriptions of Vietnam films and her recorded reading of these texts contrast with James de la Vega's tape drawings and chalk axioms on the pavement in front of the museum.

(More)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	1. A. 24 33

100 Drawings/Page 2

Explorations of the abstract, figural, and architectural are evident throughout the exhibition. Brad Kahlhamer's swirly animal creatures and Bill Copley's shapes that morph into cartoon-like characters can be seen as building blocks for the witty figurative drawings of Tim Evans and Noah Wall. Geometry and architecture are introduced into the pink and yellow expanses in the work of Teresita Fernandez. Untraditional papers are found in Regina Silveira's graph paper drawing, the encyclopedia pages of Andrew Zarou, and Arrow Muller's use of Braille-making material to produce a series of tactile explosions and craters.

Artists featured in *100 Drawings* include:

Cecile Abish	Jeanne Lorenz
Carl Andre	Melissa Marks
Brian Austin	Fabio Mauri
Sung Baik	Mary Miss
Fiona Banner	Arrow Mueller
Helen Beckman	Forrest Myers
Bill Beirne	Max Neuhaus
Billy Copley	Richard Nonas
E. F. Costa	Danica Phelps
James de la Vega	Rob Pruitt
Jessica Diamond	Miriam Reeders
Mark di Suvero	Fred Sandback
Tracey Emin	Jovi Schnell
Tim Evans	Simone Shubuck
Teresita Fernandez	Regina Silveira
Amy Gartrell	P. Gibb Slife
John Giglio	Robert Smithson
Robert Grosvenor	Noah Wall
Karl Frederick Haendel	William Wegman
Eva Hesse	Lawrence Weiner
Nancy Holt	Barbara Weissberger
Patrick Ireland	Olav Westphalen
Brad Kahlhamer	Andrew Zarou
Kit Keith	
Win Knowlton	
Jutta Koether	
Anne Kovach	
Sol LeWitt	

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	1 . A . 24 23

100 Drawings/Page 3

100 Drawings is organized by Alanna Heiss with assistance from Josette Lamoureux and Ed Leffingwell. Special thanks go to all of the artists participating in the exhibition, and to Walter Abish, Paula Cooper Gallery, Deitch Projects, Virginia Dwan, Greene Naftali Gallery, Marian Goodman Gallery, Bill Maynes Gallery, and Derek Eller Gallery.

###

P.S.1 Contemporary Art Center

Background: P.S.1 was founded in 1971 by Alanna Heiss as The Institute of Art and Urban Resources Inc., a non-profit organization dedicated to the transformation of abandoned and underutilized buildings in New York City into exhibition, performance, and studio spaces for artists. The Center now operates two internationally acclaimed spaces for contemporary art: P.S.1 in Long Island City and The Clocktower Gallery in Tribeca, both of which contain museum-quality galleries and extensive studio facilities for the National and International Studio Program.

P.S.1 is one of the largest and oldest arts organization in the United States solely devoted to contemporary art. Recognized as a defining force of the alternative space movement, P.S.1 stands out from major arts institutions in its cutting edge approach to exhibitions and direct involvement of artists within a scholarly framework. P.S.1 acts as an intermediary between the artist and its audience. Functioning as a living and active meeting place for the general public, P.S.1 is a catalyst for ideas, discourses and new trends in contemporary art. With its educational programs, P.S.1 assists the public in understanding art and provides the tools to appreciate contemporary art and its practices.

Funding: P.S.1 receives annual support from the New York City Department of Cultural Affairs towards operating costs. Programs of P.S.1 are supported by the New York City Department of Cultural Affairs, The Office of the President of the Borough of Queens, The Council of New York City, the P.S.1 Board of Directors, the New York State Council of the Arts, and the National Endowment for the Arts. Additional funding is provided by foundations, corporate and individual contributions, and membership and admission donations.

Directions: P.S.1 Contemporary Art Center is located just across the Queensboro Bridge from midtown Manhattan, at the intersection of Jackson and 46th Avenues, in Long Island City. It is easily accessible by bus and subway. Traveling by subway, visitors should take either E or F to 23 Street-Ely Avenue; the 7 to 45 Road-Courthouse Square; or the G to Court Square or 21 Street-Van Alst. They may also take the Q67 bus to Jackson and 46th Avenues or the B61 to Jackson Avenue.

Hours and Admission P.S.1 is open from Noon to 6:00 p.m., Wednesday through Sunday. Admission is a \$5.00 suggested donation; \$2.00 for students and senior citizens; members free.

For more information, please contact:
Chloe Stromberg, Press Officer
T: (718) 784-2084/F: (718) 482-9454/mail@ps1.org

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	1.A.24.23

Billy Copley

Untitled 324

charcoal, pencil, and ink on paper 1992

Courtesy the artist

E.F. Costa

J.P.

pencil on paper 1999

Courtesy the artist

E.F. Costa

E.C. and J.P.

pencil on paper 1999

Courtesy the artist

James de la Vega

Be Free, My Son be Free

tape and chalk on sidewalk April 15, 1999

Courtesy the artist

Jessica Diamond

Tributes to Kusama: Art Infinity - Net

flashe on paper 1992-1994

Courtesy Lawrence Rubin Greenberg Van Doren, NY

Tracey Emin

I Didn't Do Anything Wrong

monoprint on calico fabric 1998

Collection of Jeanne Greenberg Rohatyn

Tim Evans

Self Defending Arizona

water soluble pencil on paper 1998

Courtesy the artist

Tim Evans

A Possible Mirage

water soluble pencil on paper 1998

Courtesy the artist

Teresita Fernandez

Untitled

pencil on mylar 1999

Courtesy Jeffrey Deitch

Teresita Fernandez

Untitled

pencil on mylar 1999

Courtesy Jeffrey Deitch

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	1. A. 24 33

Jean Schnett

Enchanted Curve

ink, pencil, graphite, wash on paper 1988
Courtesy David White Gallery

Samuel Shustack

To Maria A. Thayer

ink and color pencil 1988
Courtesy David White Gallery

Brad Kahlhamer

Hot Springs, USA

ink and watercolor on paper 1999
Courtesy Jeffrey Deitch

Samuel Shustack

Untitled

ink and color pencil January 1988
Courtesy David White Gallery

Noah Wall

Transportation

ink on paper 1987-88
Courtesy David White Gallery

Samuel Shustack

Untitled (Red Line Trucks)

ink and color pencil 1988
Courtesy David White Gallery

William Wegman

Untitled (Monday, Tuesday, Wednesday)

ink on paper 1983
Courtesy David White Gallery

Barbara Wersberger

(3) Untitled Ink Silhouettes

ink on paper 1987-88
Courtesy David White Gallery

Olav Westphalen

Untitled

ink on paper 1988
Courtesy David White Gallery

Andrew Zarou

Untitled (Signatures)

white ink and color on paper 1988
Courtesy David White Gallery

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	1 . A . 24 33

Jovi Schnell

Encrypt Curve (ing Sea Diagram)

acrylic, thread, graphite, collage on paper 1999

Courtesy Derek Eller Gallery

Simone Shubuck

To Make A Basket

pencil and craft pattern 1998

Courtesy the artist

Regina Silveira

*Working Drawing for the Installation
Gone Wild*

mixed media on paper 1996

Courtesy the artist

P. Gibb Slife

Breakfast

charcoal on brown paper January 1999

Courtesy the artist

Noah Wall

Transportation

marker on paper 1997-98

Courtesy the artist

William Wegman

Living in Pick-Up Trucks

pencil on paper 1973

Courtesy the artist

William Wegman

Untitled (Monday, Tuesday, Wednesday)

ink on paper 1973

Courtesy the artist

Barbara Weissberger

(3) Untitled Ink Silhouettes

ink on paper 1997-98

Courtesy the artist

Olav Westphalen

Untitled

ink on paper 1998

Courtesy the artist

Andrew Zarou

Untitled (Magnetism)

white out and ink on paper 1999

Courtesy the artist

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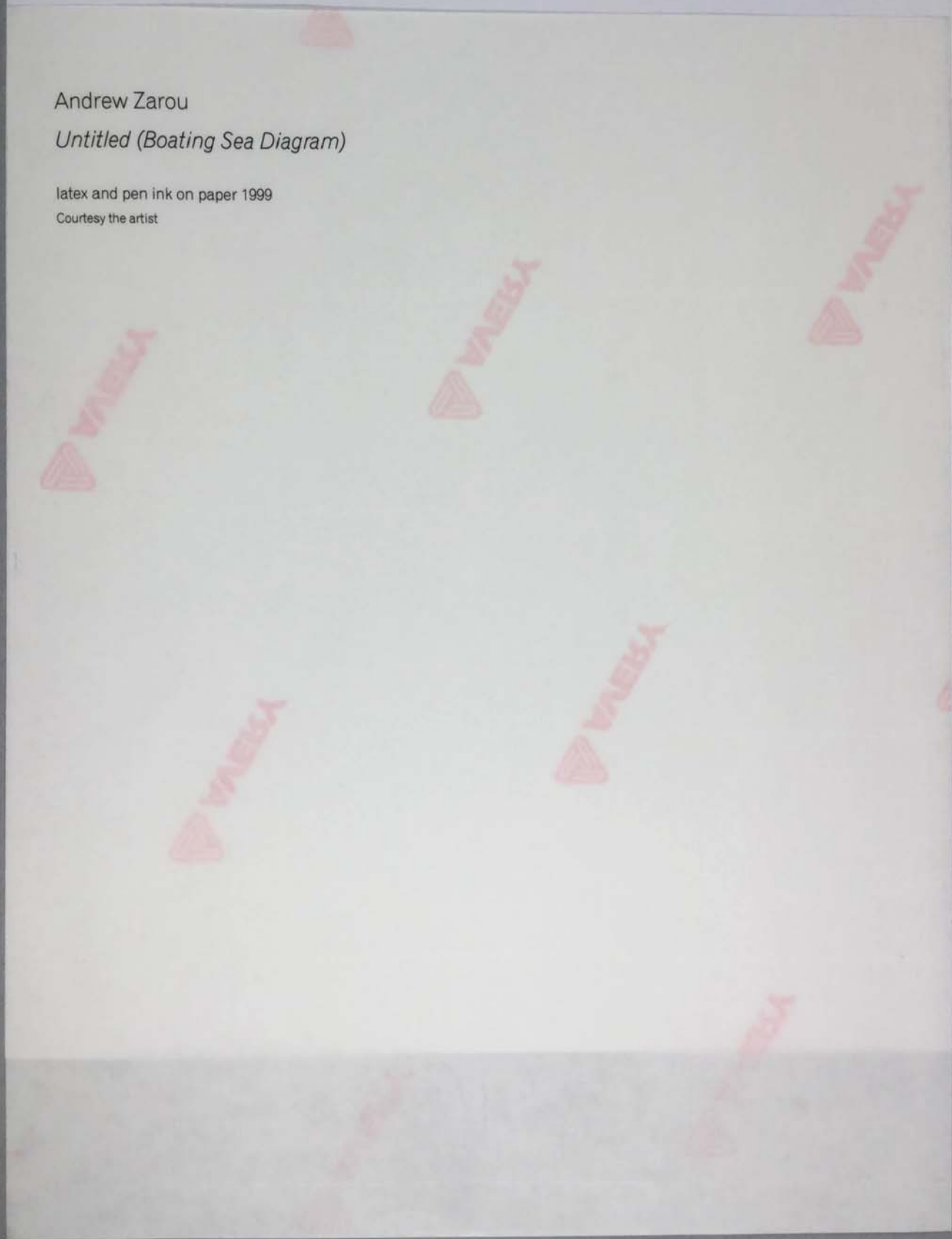
The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	1. A. 24 23

Andrew Zarou

Untitled (Boating Sea Diagram)

latex and pen ink on paper 1999

Courtesy the artist



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	1. A. 24 23

100 Drawings (3/17/99)

WORKS TO POSSIBLY KEEP FOR 100 DRAWINGS:

Lawrence Weiner
All about Eve, 1992
26" x 40" each (4 pieces)
Marian Goodman Gallery

— M Goodman

✓ Carl Andre
Block and Pin Elements for Stainless Steel Sculpture, 1960
Pencil on paper
19 3/4" x 23 1/8"

Patrick Ireland (tel: (212) 362.1183)
Rimbaud's Cradle
35" x 26"

✓ Bob Grosvenor (516.758.1648)
Untitled, 1983
20" x 17 1/4"
Red marking pen on paper

Nancy Holt
Waterwork, 1983
34 1/2" x 42"
Pen and pencil on paper
Courtesy of the artist

Eva Hesse (3)
P.S.1 Collection

Forrest Myers
Atomic Table, ca. 1966

— V. Dwan

Fred Sandback
Untitled, 1983
22 1/2" x 30"
Pencil and colored pencil on paper

— V. Dwan

Max Neuhaus
Clocktower Project, 1979
Colored pencil and ink on paper
32" x 30 1/2"
Courtesy Alanna Heiss

Cecile Abish (212.982.3074)
At Eight's and Sixteenth's, 1972
19" x 25"

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P.S.1 Contemporary Art Center

22-25 Jackson Ave at 46th Ave

Long Island City, New York 11101

t: 718.784.2084 f: 718.482.9451

e: mail@ps1.org

PS1

April 12, 1999

Jeffrey Deitch
Deitch Projects
76 Grand Street
New York, NY 10012

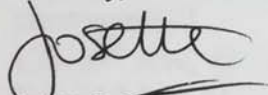
Dear Jeffrey,

Greetings from P.S.1! Thank you for your assistance with the *100 Drawings* exhibition. As we discussed earlier today, I am enclosing loan forms for the Vanessa Beecroft, Brad Kahlhamer, and Teresita Fernandez works we will be borrowing.

I hope you can make it to the opening on Sunday -- the show will look great in the hallways of P.S.1.

Please call if you have any questions and thanks again.

Sincerely,



Josette Lamoureux
Program Associate

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA PS1	1. A. 24 23

Nancy - List of works to be picked up:

Tues. Derek Eller Gallery: Jovi Schnell (1 work)
529 West 26th Street, 5th Floor
212.206.6411 between 11-6pm

NH Lawrence Rubin. Greenberg Fine Art: Jessica Diamond (1 work)
The Crown Building
730 Fifth Avenue, at 57th Street
New York, NY 10019
Tel: 212.445.0444

Thurs. Jeffrey Deitch: Brad Kahlhamer (3 works), Teresita Fernandez (3 works), and Vanessa Beecroft (2 works)
76 Grand Street
NYC 10013
Tel: 212.343.7300

Janice Guy Gallery: Fiona Banner
453 West 17th Street
NYC 10011
Tel: 212.463.7372

Alexander and Bonin Gallery: Jennifer Bolande (series of 3 photographs)
132 10th Ave, @ 18th Street
Tel: 212.367.7474

will contact
NH

Carol Greene: Jutta Koether
Greene/Naftali
526 West 26th Street, 8th Floor
Tel: 212.463.7770

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P.S.1 Contemporary Art Center

22-25 Jackson Ave at 46th Ave
Long Island City, New York 11101
t: 718.784.2084 f: 718.482.9451
e: mail@ps1.org

PS.1

Nancy Holt
HC 75 Box 716
16 Camino Libre
Galisteo, NM 81546

Fax: 505.466.4404

FIXED

April 15, 1999

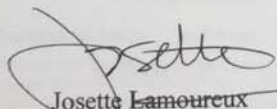
Dear Nancy,

Greetings from P.S.1! I would like to take this opportunity to thank you for participating in the *Primarily Structural* exhibition, which received much positive feedback from the public.

I am currently working with Alanna Heiss on an exhibition entitled *100 Drawings* which is an extension of *Primarily Structural*. This show, which accompanies our *Generation Z* exhibition, will feature up-and-coming talent placed alongside more established artists. I am writing this letter to request permission to extend the loan of *Waterwork* for placement in *100 Drawings*. I am taking the liberty of attaching a loan form, should you be in agreement.

Please do not hesitate to contact me at the above numbers. I look forward to hearing from you.

Sincerely,


Josette Lamoureux
Program Associate

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The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA PS1	1. A. 24 23

THE INSTITUTE FOR CONTEMPORARY ART, INC./LOAN AGREEMENT

Executive Offices: P.S. 1, 46-01 21st Street, Long Island City, NY 11101 (718) 784-2084 Fax (718) 482-9454
Please complete, sign and return. The pink copy is for your records.

EXHIBITION 100 DRAWINGS

DATE: APRIL 18 to JUNE 20, 1999

LOCATION: P.S.1 Exhibition Gallery/Clocktower Gallery

Lender NANCY HOLT Telephone (Business) () 505 466 68 20 tel
(Home) () 505 466 44 04 fax

Address _____
(Unless otherwise instructed below, work will be shipped from and returned to this address)

Credit _____
(Exact form of lender's name for catalogue, labels and publicity)

Name of artist NANCY HOLT Date & Place of Birth _____ Died _____
(year)

Title of Work WATERWORK

Medium or Materials and Support PEN AND PENCIL ON PAPER

Size: Painting, drawing, etc. (excl. frame or mat): H _____ W _____ Outer dimensions of frame: H _____ W _____
Sculpture (excl. pedestal) or relief: H _____ W _____ D _____ Approx. Wt _____ Pedestal: H _____ W _____ D _____
Approx. Wt _____ Detachable? _____

Date of Work 1983 If date appears on work, where? _____

Signature If work is signed, where? _____

Is Work for Sale? _____ Selling Price _____ (See conditions on the reverse)

Insurance Value (U.S. Currency) \$ _____
(See conditions on the reverse; insurance cannot exceed selling price, if any)

Do you prefer to maintain your own insurance? _____ If so, estimated premium _____

Framing: Is the work framed? _____ Glass or plexi? _____ If necessary, may we reframe or remat the work? _____ May we substitute
plexiglass for glass? _____

The work will be returned to the lender in its original frame or mat unless other arrangements are made with ICA in writing.

Photographs: Which of the following are available: Black and white photographs for catalogue reproduction and publicity? (If known, please give negative
number) _____ Color separations or plates? _____ Transparencies? _____ Videotape? _____
Credit _____

Unless permission is declined here, it is understood that this work may be photographed, videotaped, telecast and reproduced for publicity purposes connected
with this exhibition and for illustration in ICA catalogues and other publications, and that slides of it may be made and distributed for educational use.

Special Instructions: Ship from _____ Return to _____
Other _____

Duration of Loan: _____ at ICA only; _____ at ICA and subsequent tour:

APRIL 18 - JUNE 20, 1999

(with possibility of extention upon agreement)

THE CONDITIONS OF THIS LOAN AS STATED ABOVE AND ON THE REVERSE ARE ACCEPTED.

Signed: _____ Date: _____
(Lender or authorized agent)

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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P.S.1 Contemporary Art Center
22-25 Jackson Ave at 46th Ave
Long Island City, New York 11101
t: 718.784.2084 f: 718.482.9454
e: mail@ps1.org

PS1

Facsimile

FAKED

Date: April 15, 1999
To: Leslie Nolen
From: Josette Lamoureux
Re: 100 Drawings
Total pages: 2
Fax: 212 727 7467

internal
Loren
Davidson

2000
Nolen

Strategic
Marketing

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The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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THE INSTITUTE FOR CONTEMPORARY ART, INC./LOAN AGREEMENT

Executive Offices: P.S. 1, 46-01 21st Street, Long Island City, NY 11101 (718) 784-2084 Fax (718) 482-9454
Please complete, sign and return. The pink copy is for your records.

EXHIBITION 100 DRAWINGS

DATE: APRIL 18 to JUNE 20, 1999

LOCATION: P.S.1 Exhibition Gallery/Clocktower Gallery

Lender _____ **Telephone (Business)** () _____
(Home) () _____

Address _____
(Unless otherwise instructed below, work will be shipped from and returned to this address)

Credit _____
(Exact form of lender's name for catalogue, labels and publicity)

Name of artist _____ **Date & Place of Birth** _____ **Died** _____
(year)

Title of Work _____

Medium or Materials and Support _____

Size: Painting, drawing, etc. (excl. frame or mat): H _____ W _____ Outer dimensions of frame: H _____ W _____

Sculpture (excl. pedestal) or relief: H _____ W _____ D _____ Approx. Wt _____ Pedestal: H _____ W _____ D _____
Approx. Wt _____ Detachable? _____

Date of Work _____ If date appears on work, where? _____

Signature If work is signed, where? _____

Is Work for Sale? _____ **Selling Price** _____ (See conditions on the reverse)

Insurance Value (U.S. Currency) \$ _____
(See conditions on the reverse; insurance cannot exceed selling price, if any)

Do you prefer to maintain your own insurance? _____ If so, estimated premium _____

Framing: Is the work framed? _____ Glass or plexi? _____ If necessary, may we reframe or remat the work? _____ May we substitute plexiglass for glass? _____

The work will be returned to the lender in its original frame or mat unless other arrangements are made with ICA in writing.

Photographs: Which of the following are available: Black and white photographs for catalogue reproduction and publicity? (If known, please give negative number) _____ Color separations or plates? _____ Transparencies? _____ Videotape? _____
Credit _____

Unless permission is declined here, it is understood that this work may be photographed, videotaped, telecast and reproduced for publicity purposes connected with this exhibition and for illustration in ICA catalogues and other publications, and that slides of it may be made and distributed for educational use.

Special Instructions: Ship from _____ Return to _____
Other _____

Duration of Loan: _____ at ICA only; _____ at ICA and subsequent tour:

APRIL 18 - JUNE 20, 1999

(with possibility of extension upon agreement)

THE CONDITIONS OF THIS LOAN AS STATED ABOVE AND ON THE REVERSE ARE ACCEPTED.

Signed _____ Date _____
(Lender or authorized agent)

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	MoMA PS1	1. A. 24 23

P.S.1 Contemporary Art Center
22-25 Jackson Ave at 46th Ave
Long Island City, New York 11101
t: 718.784.2084 f: 718.482.9454
e: mail@ps1.org

FAXED

PS1

Facsimile

Date: April 15, 1999
To: Vanessa Beecroft
From: Josette Lamoureux
Re: 100 Drawings
Total pages: 4
Fax: 718.782.5795

Dear Vanessa,
Following is the press release for
100 Drawings.

I look forward to speaking
with you tomorrow.

Josette

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	1. A. 24 33

P.S.1 Contemporary Art Center
22-25 Jackson Ave at 46th Ave
Long Island City, New York 11101
t: 718.784.2084 f: 718.482.9454
e: mail@ps1.org

PS1

EXHIBITION PRESS RELEASE

100 DRAWINGS OPENS AT P.S.1 CONTEMPORARY ART CENTER

On view April 18 through June 6, 1999

Long Island City, NY (April 15, 1999) — Beginning April 18, visitors to P.S.1 will find the first, second, and third floor corridors of the building lined with drawings. A diverse collection, *100 Drawings* includes work from the last twenty-five years by prominent, mid-career, and emerging contemporary artists. The exhibition begins with early Minimalist works by Sol LeWitt, Mark di Suvero, and Win Knowlton, among others, and continues with drawings by recently celebrated artists Fiona Banner, Teresita Fernandez, Jutta Koether, and Tracey Emin. A substantial component of the exhibition is dedicated to emerging artists whose work reflects the sensibilities of the *Generation Z* exhibition, also opening April 18. Among this group of young artists are James de la Vega, Danica Phelps, Rob Pruitt, Amy Gartrell, and Olav Westphalen.

100 Drawings is the result of extensive research that involved more than 500 submissions, with recommendations coming from as far away as South America, Japan, and Germany. The exhibition reveals the critical connection between thinking and drawing and demonstrates the broad concept of drawing current in contemporary art. Sol LeWitt's direct, notebook studies of the cube contrast with Sung Baik's computer renditions of cartoon characters laser-printed onto vellum. Fiona Banner's written descriptions of Vietnam films and her recorded reading of these texts contrast with James de la Vega's chalk and tape drawings on the pavement in front of the museum.

(More)

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100 Drawings/Page 2

Artists featured in *100 Drawings* include:

Cecile Abish	Win Knowlton
Carl Andre	Jutta Koether
Brian Austin	Sol LeWitt
Sung Baik	Jeanne Lorenz
Fiona Banner	Melissa Marks
Helen Beckman	Fabio Mauri
Bill Beirne	Brenda Miller
Billy Copley	Mary Miss
E. F. Costa	Arrow Mueller
James de la Vega	Forrest Myers
Jessica Diamond	Max Neuhaus
Mark di Suvero	Richard Nonas
Tracey Emin	Danica Phelps
Tim Evans	Rob Pruitt
Teresita Fernandez	Fred Sandback
Amy Gartrell	Jovi Schnell
John Giglio	Simone Shubuck
Robert Grosvenor	Regina Silveira
Karl Frederick Haendel	P. Gibb Slife
Eva Hesse	Noah Wall
Nancy Holt	William Wegman
Miriam Reekers	Lawrence Weiner
Jonathan Horowitz	Barbara Weissberger
Patrick Ireland	Olav Westphalen
Brad Kahlhamer	Andrew Zarou
Kit Keith	

100 Drawings is organized by Alanna Heiss with assistance from Josette Lamoureux and Ed Leffingwell. Special thanks go to all of the artists participating in the exhibition, and to Walter Abish, Paula Cooper Gallery, Deitch Projects, Virginia Dwan, GreeneNaftali Gallery, Marian Goodman Gallery, Bill Maynes Gallery, and Derek Eller Gallery.

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100 Drawings/Page 3

P.S.1 Contemporary Art Center

Background: P.S.1 was founded in 1971 by Alanna Heiss as The Institute of Art and Urban Resources Inc., a non-profit organization dedicated to the transformation of abandoned and underutilized buildings in New York City into exhibition, performance, and studio spaces for artists. The Center now operates two internationally acclaimed spaces for contemporary art: P.S.1 in Long Island City and The Clocktower Gallery in Tribeca, both of which contain museum-quality galleries and extensive studio facilities for the National and International Studio Program.

P.S.1 is one of the largest and oldest arts organization in the United States solely devoted to contemporary art. Recognized as a defining force of the alternative space movement, P.S.1 stands out from major arts institutions in its cutting edge approach to exhibitions and direct involvement of artists within a scholarly framework. P.S.1 acts as an intermediary between the artist and its audience. Functioning as a living and active meeting place for the general public, P.S.1 is a catalyst for ideas, discourses and new trends in contemporary art. With its educational programs, P.S.1 assists the public in understanding art and provides the tools to appreciate contemporary art and its practices.

Funding: P.S.1 receives annual support from the New York City Department of Cultural Affairs towards operating costs. Programs of P.S.1 are supported by the New York City Department of Cultural Affairs, The Office of the President of the Borough of Queens, The Council of New York City, the P.S.1 Board of Directors, the New York State Council of the Arts, and the National Endowment for the Arts. Additional funding is provided by foundations, corporate and individual contributions, and membership and admission donations.

Directions: P.S.1 Contemporary Art Center is located just across the Queensboro Bridge from midtown Manhattan, at the intersection of Jackson and 46th Avenues, in Long Island City. It is easily accessible by bus and subway. Traveling by subway, visitors should take either E or F to 23 Street-Ely Avenue; the 7 to 45 Road-Courthouse Square; or the G to Court Square or 21 Street-Van Alst. They may also take the Q67 bus to Jackson and 46th Avenues or the B61 to Jackson Avenue.

Hours and: P.S.1 is open from Noon to 6:00 p.m., Wednesday through Sunday. Admission is a
Admission \$5.00 suggested donation; \$2.00 for students and senior citizens; members free.

For more information, please contact:
Chloe Stromberg, Press Officer
T: (718) 784-2084/F: (718) 482-9454/mail@ps1.org

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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04/15/1999 22:36

505-466-4404

NANCY HOLT

PAGE 01/01

Nancy Holt
 HC 75 - Box 716
 16 Camino Libre
 Galisteo, NM 87540

Phone: 505-466-6820
 FAX: 505-466-4404

FAXED

TRANSMITTAL FORM

DATE 4/16/99FAX NUMBER 718-482-9454PLEASE DELIVER TO Josette LemaireauxNUMBER OF PAGES 1 (INCLUDING TRANSMITTAL FORM)SENT BY Nancy

ADDITIONAL COMMENTS

I'd be happy to loan my two "Waterwork" drawings to the "100 Drawings" show. However, you sent me a loan form for only one drawing. The 2 drawings belong together and can be hung one on top of the other.

Please get back to me about this loan.

Thanks —

The two drawings will be hung together — I am attaching another loan form.

Thank you for extending the loan.
 Josette

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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FAXED

THE INSTITUTE FOR CONTEMPORARY ART, INC./LOAN AGREEMENT

Executive Offices: P.S. 1, 46-01 21st Street, Long Island City, NY 11101 (718) 784-2084 Fax (718) 482-9454
Please complete, sign and return. The pink copy is for your records.

EXHIBITION 100 DRAWINGS

DATE: APRIL 18 to JUNE 20, 1999

LOCATION: P.S.1 Exhibition Gallery/Clocktower Gallery

Lender NANCY HOLT Telephone (Business) () 505 466 6820 t.
(Home) () 505 466 4404 f.
Address HC 75 Box 716, 16 Camino Libre, Galisteo, NM 87540
(Unless otherwise instructed below, work will be shipped from and returned to this address)

Credit _____
(Exact form of lender's name for catalogue, labels and publicity)

Name of artist NANCY HOLT Date & Place of Birth _____ Died _____
(year)

Title of Work _____

Medium or Materials and Support _____

Size: Painting, drawing, etc. (excl. frame or mat): H _____ W _____ Outer dimensions of frame: H _____ W _____
Sculpture (excl. pedestal) or relief: H _____ W _____ D _____ Approx. Wt _____ Pedestal: H _____ W _____ D _____
Approx. Wt _____ Detachable? _____

Date of Work _____ If date appears on work, where? _____

Signature If work is signed, where? _____

Is Work for Sale? _____ Selling Price _____ (See conditions on the reverse)

Insurance Value (U.S. Currency) \$ _____
(See conditions on the reverse; insurance cannot exceed selling price, if any)

Do you prefer to maintain your own insurance? _____ If so, estimated premium _____

Framing: Is the work framed? _____ Glass or plexi? _____ If necessary, may we reframe or remat the work? _____ May we substitute
plexiglass for glass? _____

The work will be returned to the lender in its original frame or mat unless other arrangements are made with ICA in writing.

Photographs: Which of the following are available: Black and white photographs for catalogue reproduction and publicity? (If known, please give negative
number) _____ Color separations or plates? _____ Transparencies? _____ Videotape? _____
Credit _____

Unless permission is declined here, it is understood that this work may be photographed, videotaped, telecast and reproduced for publicity purposes connected
with this exhibition and for illustration in ICA catalogues and other publications, and that slides of it may be made and distributed for educational use.

Special Instructions: Ship from _____ Return to _____
Other _____

Duration of Loan: _____ at ICA only; _____ at ICA and subsequent tour:

APRIL 18 - JUNE 20, 1999
(with possibility of extension upon agreement)

THE CONDITIONS OF THIS LOAN AS STATED ABOVE AND ON THE REVERSE ARE ACCEPTED.

Signed _____ Date _____
(Lender or authorized agent)

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The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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Signed _____ Date: _____
(Lender or authorized agent)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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~~THURS~~

April 13 - Nancy - List of works to be picked up:

~~FRIDAY~~

Jeffrey Deitch: Brad Kahlhamer (3 works), Teresita Fernandez (3 works), and Vanessa Beecroft (2 works)
76 Grand Street
NYC 10013
Tel: 212.343.7300

video
audio → cassette tapes.

Janice Guy Gallery: Fiona Banner
453 West 17th Street
NYC 10011
Tel: 212.463.7372

we will need ⇒ 1 or 2 vitrines.
- walkman
+ earphones -
for installation

Carol Greene: Jutta Koether and Amy Gartrell (2 works)
Greene/Naftali
526 West 26th Street, 8th Floor
Tel: 212.463.7770

R. Nonas
14 Harrison St.
Ground floor

around
11 am

~~Handwritten notes and signatures at the bottom left, including "Naftali" and "Greene".~~

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P.S.1 Contemporary Art Center

22-25 Jackson Ave at 46th Ave
Long Island City, New York 11101
t: 718.784.2084 f: 718.482.9454
e: mail@ps1.org

PS1

April 8, 1999

Petah Coyne
Fax: 212.941.6844

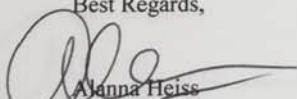
Dear Petah,

Greetings from P.S.1! We are currently in the process of organizing (in true P.S.1 whirlwind fashion) an exhibition entitled "100 Drawings" which opens on April 18, 1999. This exhibition will be an extension of "Primarily Structural," an exhibition of minimalist and post-minimalist works on paper. The emphasis of "Primarily Structural," which opened at P.S.1 on February 20, 1999 and continued through April 3, 1999 was on key figures of minimalism and post-minimalism and on their respective works. With "100 Drawings," we hope to have works by some of these major figures alongside other key artists such as yourself, as well as drawings by younger up-and-coming artists.

During our most recent curatorial meeting this morning, we realized that your work would wonderfully complement this exhibition, and am now taking this opportunity to extend a hearty invitation. Should you have a framed drawing and are interested in participating in "100 Drawings," please contact Josette Lamoureux, Program Associate, upon receipt of this letter so that we may arrange to have your work brought in. Josette may be reached by phone at 718.784.2084, by fax at 718.482.9454, or by e-mail at mail@ps1.org.

I hope that you will join us in the exhibition and the opening festivities.

Best Regards,


Alanna Heiss
Executive Director

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P.S.1 Contemporary Art Center

22-25 Jackson Ave at 46th Ave
Long Island City, New York 11101
t: 718.784.2084 f: 718.482.9454
e: mail@ps1.org

PS1

April 8, 1999

Bill Jensen
90 Prince Street
New York, NY 10012
Fax: 212.226.8464

FAKED

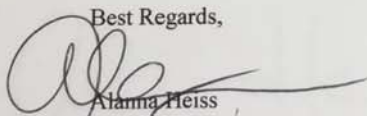
Dear Bill,

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Alanna Heiss
Executive Director

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	MoMA PS1	1. A. 24 23

P.S.1 Contemporary Art Center

22-25 Jackson Ave at 46th Ave
Long Island City, New York 11101
t: 718.784.2084 f: 718.482.9454
e: mail@ps1.org

PS1

April 8, 1999

Mark di Suvero
Fax: (718) 545.8548

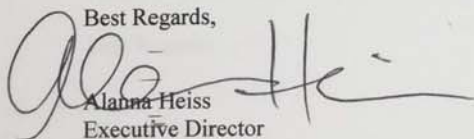
Dear Mark,

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I hope that you will join us in the exhibition and the opening festivities.

Best Regards,


Alanna Heiss
Executive Director

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P.S.1 Contemporary Art Center

22-25 Jackson Ave at 46th Ave
Long Island City, New York 11101
t: 718.784.2084 f: 718.482.9454
e: mail@ps1.org

PS1

April 8, 1999

Robert Gober
119 E. 10th St. # 1
NYC 10003

Fax: 212.673.6414

Dear Robert,

Greetings from P.S.1! We are currently in the process of organizing (in true P.S.1 whirlwind fashion) an exhibition entitled "100 Drawings" which opens on April 18, 1999. This exhibition will be an extension of "Primarily Structural," an exhibition of minimalist and post-minimalist works on paper. The emphasis of "Primarily Structural", which opened at P.S.1 on February 20, 1999 and continued through April 3, 1999 was on key figures of minimalism and post-minimalism and on their respective works. With "100 Drawings," we hope to have works by some of these major figures alongside other key artists such as yourself, as well as drawings by younger up-and-coming artists.

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Best Regards,

Alanna Heiss
Executive Director

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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100 Drawings --- Artist list:

~~Carol Greene~~

Rob Pruitt

Amy Gartrell

Jutta Koether

Site specific windows

Make up

yes, talk to Carol

JL call Carol Greene

~~Drawing Center~~

Edward Del Rosario (212) 663-6667 (SD)

Kit Keith (314) 862-5341

Brian Austin (212) 799-5679

Simone Shubuck (212) 979-5571

Barbara Weissberger (212) 998-1932
(201) 222-8672

Susan Barron (718) 636-4827

Kristy May Knight (718) 246-5717

Jeanne Lorenz (718) 389-7217

Tim Evans (718) 782-3453

~~Julie Umerle (212) 777-7104~~

Michelle Rollman (718) 788-6145

do Edward Barron: The Land of Lincoln (must be small and framed)

What Can Drawing Say

Pencil Drawing 6x98

Untitled Silhouette (3 pieces)

Five Eyes

Self Defending Arizona, A possible Mirage

~~Pierogi 2000~~

Roxy Paine

~~Ink shoe drawings~~

Eung Ho Park (718) 389-8204
Sperm ovoids

Helen B. Kaplan (718) 389-0391
Two small blue monkey drawings

Chris Hammerlein (tel #?)

~~Brown paper pornographic drawings, egyptian~~

*4 framed monkeys @ this size.
3 1/2 X 2 1/2 drawings*

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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~~Jack Tilton~~

call Tilton

Danica Phelps (718) 389-3544 or studio (718) 383-4164

Request a site specific assemblage
of small drawings

~~Plaid drawings (plaid drawings at Pierogi)~~

~~David Seher~~

~~Nicole Eisenman~~

~~Clementine Gallery~~

~~Nina Bovasso~~

Miscellaneous recommendations:

~~Sebastian Tola (Thomas Erben Gallery (212) 966-5283)~~

~~Andrew Dana Zarou (Baby Jupiter) (CS)~~
~~"untitled" - white grid globes rifle magnetism~~

Karen Griswold (CS)

→ Arrow Mueller (CS) 2 vellum drawings -

Danny Yahav-Brown (410) 467-7992

Stratton Cherouny (NH)

Bill Beirne J.L. will discuss (vertical?)

James De la Vega tape or chalk drawing on sidewalk outside ps1

contact:
stephanie

→ Karl Frederick Haendel Basquiat/Mondrian type piece

Laura Napier

→ A. Zarou we have these - get title/date/medium.
2 framed drawings

Gabriel Grippo Book, photo page, or 4 fashion drawings?

~~AA~~ Gibb Slife Alligator Drawing (is framing work)

N.H. two framed drawings with red stamp, get name

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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~~Linda Leslie Brown (2)~~

Lyee Star (212) 343-2397
Blue sheets with white outlines

~~David Scher~~
Cutoff chickenheads tattoo on leg

Sylvan Lionni (212) 721-0144 @Bo-d(?)
Notepaper, graphpaper drawings

Artist Space—

Antonia Agelaius (Lucy Leg)
The Heart....(1987)

Karen Yasinsky (718)935-9159
Cadarre Exquis

Debora Warner (212)721-8156
kitty porn (baby drawings)

Elizabeth Sivers (212) 987-3099

Melissa Marks (212) 243-5613 • Volitia Stays Above Water

John Judge (312) 975-6139 (chicago)

John Giglio (718) 366-0770 • Subarchitecture for an Interior Space

Jeffrey Deitch—

Brad Kahlhamer • I Doz. Franks

~~Cornelia Parker~~

Teresita Fernandez J.L. Contact her

Derek Eller Gallery—

~~David Dupuis~~

~~D.L. Alvarez~~

~~Peter Rudolph~~

Jovi Schnell

~~Peter Rudolph~~

Send N' Tread

shreddy framed

JK call Deitch

EVA Call DA gallery

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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APEX ART C.P. 291 Church Street New York, NY 10013
www.apexart.org

April 3, 1999

To: Eva Barrish
PSI Museum
Fax: 718 482-9454


Dear Ms. Barrish:

I would like to recommend the following two artists to be considered for your upcoming drawing show:

Leonard Lehrer 212 529-9365 - met alanna in Buenos Aires
Olav Westphalen 212 529-0881

Please do not hesitate to contact me or my Assistant Director, Gregory Williams, if you have any questions or need more information.

Best regards,



Steven Rand
Director

ph 212 431-5270 fx 212 431-4447 e-mail: info@apexart.org
apex art c.p. is a tax-deductible (501 c3), not-for-profit organization

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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100 Drawings --- Artist list:

Carol Greene—

Rob Pruitt (window words)	slide
Jonathan Horowitz (notepad doodles)	
Amy Gartrell	slide
Rachel Harrison	slide
Jutta Koether	slide

Drawing Center—

3/29
ms

Edward Del Rosario (212) 663-6667 (SD)	
Kit Keith (314) 862-5341 <i>ending</i>	
Brian Austin (212) 799-5679 <i>ending</i>	
Simone Shubuck (212) 979-5571	
Barbara Weissberger (212) 998-1932 or (201) 222-8672	slides
Susan Barron (718) 636-4827	
Kristy May Knight (718) 246-5717	
Jeanne Lorenz (718) 389-7217	
Tim Evans (718) 782-3453	
Julie Umerle (212) 777-7104	slides
Michelle Rollman (718) 788-6145	

Pierogi 2000—

Roxy Paine Ink shoe drawings	
Eung Ho Park (718) 389-8204 Sperm ovoids	

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	1. A. 24 23

Helen B. Kaplan (718) 389-0391
Two small blue monkey drawings

Chris Hammerlein (tel #?)
Brown paper pornographic drawings, egyptian

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Blue sheets with white outlines

David Scher
Cutoff chickenheads tattoo on leg

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Cadarre Exquis

Debora Warner (212)721-8156
kitty porn (baby drawings)

Elizabeth Sivers (212) 987-3099

Melissa Marks (212) 243-5613

slides

John Judge (312) 975-6139 (chicago)

John Giglio (718) 366-0770

slides

Jeffrey Deitch—

Brad Kahlhamer

color xerox

Cornelia Parker

color xerox

Derek Eller Gallery—

David Dupuis

slides

D.L. Alvarez

slides

Peter Rudolph

slides

Jovi Schnell

slides

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Peter Rudolph

slides

Jack Tilton—

Danica Phelps (718) 389-3544 or studio (718) 383-4164
Plaid drawings (plaid drawings at Pierogi)

slides

David Scher

slides

Nicole Eisenman

slides

Clementine Gallery—

Nina Bovasso

slides

Miscellaneous recommendations:

Sebastian Tola (Thomas Erben Gallery (212)966-5283)

photos

Andrew Dana Zarou (Baby Jupiter) (CS)
"untitled"- white grid globes rifle magnetism

Karen Griswold (CS)

slides

Arrow Mueller (CS)

work

Danny Yahav-Brown (410) 467-7992

artwork

Stratton Cherouny (NH)

artwork

Edward Chu (SD)

slides

Bill Beirne

slides

De la Vega (tape or chalk drawing on sidewalk outside ps1)

Andre the Giant

Keith McCullagh

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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100 Drawings (~~3/17/99~~)

4/2/99

WORKS TO POSSIBLY KEEP FOR 100 DRAWINGS:

Lawrence Weiner

All about Eve, 1992

26" x 40" each (4 pieces)

Marian Goodman Gallery

Carl Andre

Block and Pin Elements for Stainless Steel Sculpture, 1960

Pencil on paper

19 3/4" x 23 1/8"

Patrick Ireland (tel: (212) 362.1183)

Rimbaud's Cradle

35" x 26"

Bob Grosvenor (516.758.1648)

Untitled, 1983

20" x 17 1/4"

Red marking pen on paper

Nancy Holt

Waterwork, 1983

34 1/2" x 42"

Pen and pencil on paper

Courtesy of the artist

Eva Hesse (3)

P.S.1 Collection

Forrest Myers

Atomic Table, ca. 1966

1 ⊕

Fred Sandback

Untitled, 1983

22 1/2" x 30"

Pencil and colored pencil on paper

1 ⊕

Max Neuhaus

Clocktower Project, 1979

Colored pencil and ink on paper

32" x 30 1/2"

Courtesy Alanna Heiss

Cecile Abish (212.982.3074)

At Eight's and Sixteenth's, 1972

19" x 25"

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	1. A. 24 23

Paper, ink, photograph
Collection of Walter Abish

Mary Miss (212.966.4287/ 212.941.5847 f)
Drawing for Underground Pavilion, 1977
24" x 31 1/2"
Pencil on paper

Robert Smithson
Pierced Spiral, 1971
19" x 24"
Pencil on paper

Niele Toroni
I Giornali, 1991
Dimensions?
Acrylic latex on newspaper
Marian Goodman Gallery

Gray Drawings, 1989
60" x 40" each (2 pieces) unframed
Marian Goodman Gallery

GET TUTTLE TO DO A NEW WALL DRAWING

Sol Lewitt
2 framed series of drawings (one w/ 4 and other w/ 6)

Need to be removed:

Maria Nordman
Dyptich -- 14" x 19" folded
For a New City ... Ginko Bilobas, 1992
Marian Goodman Gallery

For a New City... Maples, 1992
Dyptich -- 14" x 19" folded
Marian Goodman Gallery

Carl Andre 8 works:
Untitled, 1959
Graphite on graph paper
8 1/2" x 11"

Keith Sonnier (212.732.1481)
Study for Abaca Code SR-RS X, 1975
Metal powder and pastel on paper
41 1/2" x 52 1/2"

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	1. A. 24 23

Study for Abaca Code SR, 1975
Metal powder and pastel on paper
41 1/2" x 52 1/2"

Joel Shapiro
Untitled, 1980
60" x 40"
Charcoal on paper
Courtesy of the artist and PaceWildenstein

Larry Bell (505.758.3062, assistant Lois)
MSHFBK, 1978
Vapor drawing on black Arches paper
42" x 28" feet framed

Richard Serra
Untitled, 1971
Litho-crayon on transfer paper
30" x 40"
Courtesy of the artist

Richard Tuttle
Wire piece – details TK

Joseph Kosuth
Applied (Metaphor of Limits), 1972
Photocopied paper
Courtesy of the artist

Jene Highstein
5' x 10' framed

Dorothea Rockburne

Brenda Miller (516.477.1572/ 516.477.2446 f)
Nesting Congruents, 1980
36" x 40"
Poloroids and pencil on paper

Nesting Congruents Working Drawing II, 1980
36" x 40"
Pencil and ink on paper

Nesting Congruents Working Drawing I, 1980
36" x 40"
Ink, pencil, watercolor on paper

Nesting Congruents Working Drawing III, 1980
36" x 40"
Pencil and ink on paper

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	1. A. 24 23

Nancy Holt
Waterwork, 1983
29" x 34 1/2"
Pen and pencil on paper
Courtesy of the artist
contact: Elizabeth Mazza 212.741.1633/ 212.924.9728 f)

Fred Sandback
Untitled, 1981
22 1/2" x 30"
Pencil and colored pencil on paper

Mary Miss
Mirror Way, 1980
41" x 46"
Ink and photographs on paper

Study for Staged Gates, 1979
26" x 38 1/2"
Collage, pencil, ink, and photographs on paper

Drawing for Large Tower (Perimeters, Pavilions and Decoys), 1977
31 1/2" x 24"
Pencil on paper

Study for Towers (Perimeters, Pavilions and Decoys)
24" x 31 1/2"
Ink on paper

Richard Nonas (212.966.5879)

Virginia Dwan Collection:
Sol LeWitt
Drawing for Double Cube
12 1/2" x 13"
Ink on paper

Ed: Untitled (Artist's proof for Virginia)
DATE?
16 1/2" x 16 1/2"
Color lithograph on paper

Drawing (Cube Within a Cube), 1967
14" x 12"
Ink on paper

Plan for Wall Dwg. (Virginia's Office), 1969
Ink on paper
14" x 14"

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	1. A. 24 23

Agnes Martin (V. Dwan Collection)

Untitled, 1965

Graphite on paper

9" x 9"

Robert Morris

Untitled, 1966

24" x 30"

Ink on paper

Dan Flavin

Untitled (to Virginia), 1972

Colored pencil and paper

17" x 22"

Larry Poons

Walter de Maria

Bruce Nauman

From Egidio's collection

Bruce Nauman

From Egidio's collection

Michael Heizer

Munich Depression, ca. 1970

24 7/8" 30 11/16"

Photostat drawing on acetate

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	1. A. 24 23

100 Drawings (3/17/99)

WORKS TO POSSIBLY KEEP FOR 100 DRAWINGS:

Lawrence Weiner
All about Eve, 1992
 26" x 40" each (4 pieces)
 Marian Goodman Gallery

Carl Andre
 — *Block and Pin Elements for Stainless Steel Sculpture*, 1960
 Pencil on paper
 19 3/4" x 23 1/8"

Patrick Ireland (tel: (212) 362.1183)
Rimbaud's Cradle
 35" x 26"

Sol Lewitt (c/o Janet: 860.526.4072 Chester, CT)
Working Drawing for Floor Piece, Daniels Gallery
 8.25 x 8.125
 Ink on paper

Bob Grosvenor (516.758.1648)
Untitled, 1983
 20" x 17 1/4"
 Red marking pen on paper

Nancy Holt
Waterwork, 1983
 34 1/2" x 42"
 Pen and pencil on paper
 Courtesy of the artist

— Richard Nonas (212.966.5879)

— Eva Hesse (3)
 P.S.1 Collection

Virginia Dwan Collection:
 Sol LeWitt
Drawing for Double Cube
 12 1/2" x 13"
 Ink on paper

Ed: *Untitled* (Artist's proof for Virginia)
 DATE?
 16 1/2" x 16 1/2"
 Color lithograph on paper

call
to keep

→ get
new
work

7. 2152

Ross Knight
2nd floor
3rd floor + main floor

Frosty
out of
bring
back
for

June

George
Baez
Stuart

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	1. A. 24 33

~~Drawing (Cube Within a Cube), 1967~~
~~14" x 12"~~

~~Ink on paper~~

~~Plan for Wall Dwg., (Virginia's Office), 1969~~

~~Ink on paper~~

~~14" x 14"~~

~~Robert Morris~~

~~Untitled, 1966~~

~~24" x 30"~~

~~Ink on paper~~

~~Dan Flavin~~

~~Untitled (to Virginia), 1972~~

~~Colored pencil and paper~~

~~17" x 22"~~

~~Forrest Myers~~

~~Atomic Table, ca. 1966~~

~~Fred Sandback~~

~~Untitled, 1983~~

~~22 1/2" x 30"~~

~~Pencil and colored pencil on paper~~

~~Max Neuhaus~~

~~Clocktower Project, 1979~~

~~Colored pencil and ink on paper~~

~~32" x 30 1/2"~~

~~Courtesy Alanna Heiss~~

~~Cecile Abish (212.982.3074)~~

~~At Eight's and Sixteenth's, 1972~~

~~19" x 25"~~

~~Paper, ink, photograph~~

~~Collection of Walter Abish~~

~~Mary Miss (212.966.4287/ 212.941.5847 f)~~

~~Drawing for Underground Pavilion, 1977~~

~~24" x 31 1/2"~~

~~Pencil on paper~~

~~Larry Poons~~

~~Walter de Maria~~

~~Joan Jonas~~

~~Bruce Nauman~~

So 1
→ keep
10 framed
in 2.

Brenda Miller (marg)

new notes

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	1. A. 24 33

From Egidio's collection

Bruce Nauman

From Egidio's collection

Agnes Martin (V. Dwan Collection)

Untitled, 1965

Graphite on paper
9" x 9"

WOULD NEED TO SECURE WORK

Robert Smithson

Pierced Spiral, 1971

19" x 24"

Pencil on paper

Need to be removed:

Niele Toroni

I Giornali, 1991

Dimensions?

Acrylic latex on newspaper

Marian Goodman Gallery

ask
MG

Gray Drawings, 1989

60" x 40" each (2 pieces) unframed

Marian Goodman Gallery

Maria Nordman

Dyptich -- 14" x 19" folded

For a New City ... Ginko Bilobas, 1992

Marian Goodman Gallery

For a New City... Maples, 1992

Dyptich -- 14" x 19" folded

Marian Goodman Gallery

Carl Andre

8 works:

Untitled, 1959

Graphite on graph paper

8 1/2" x 11"

Keith Sonnier (212.732.1481)

Study for Abaca Code SR-RS X, 1975

Metal powder and pastel on paper

41 1/2" x 52 1/2"

Study for Abaca Code SR, 1975

Metal powder and pastel on paper

41 1/2" x 52 1/2"

another
Tuttle
Heizer - out

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Ink, pencil, watercolor on paper

Nesting Congruents Working Drawing III, 1980

36" x 40"

Pencil and ink on paper

Nancy Holt

Waterwork, 1983

29" x 34 1/2"

Pen and pencil on paper

Courtesy of the artist

contact: Elizabeth Mazza 212.741.1633/ 212.924.9728 f)

Fred Sandback

Untitled, 1981

22 1/2" x 30"

Pencil and colored pencil on paper

Mary Miss

Mirror Way, 1980

41" x 46"

Ink and photographs on paper

Study for Staged Gates, 1979

26" x 38 1/2"

Collage, pencil, ink, and photographs on paper

Drawing for Large Tower (Perimeters, Pavilions and Decoys), 1977

31 1/2" x 24"

Pencil on paper

Study for Towers (Perimeters, Pavilions and Decoys)

24" x 31 1/2"

Ink on paper

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	1. A. 24 33

100 Drawings --- Artist list:

Carol Greene—

Rob Pruitt
(window words)

Jonathan Horowitz
(notepad doodles)

Amy Gartrell

Rachel Harrison

Jutta Koether

Drawing Center—

Edward Del Rosario (212) 663-6667 (SD)

Kit Keith (314) 862-5341

Brian Austin (212) 799-5679

Simone Shubuck (212) 979-5571

Barbara Weissberger (212) 998-1932 or (201) 222-8672

Susan Barron (718) 636-4827

Kristy May Knight (718) 246-5717

Jeanne Lorenz (718) 389-7217

Tim Evans (718) 782-3453

Julie Umerle (212) 777-7104

Michelle Rollman (718) 788-6145

Pierogi 2000—

Roxy Paine
Ink shoe drawings

Eung Ho Park (718) 389-8204
Sperm ovoids

dirty off encyclopedia
Fry book swaps
slide
slide
slide
slide
William Kentridge
Goodman
Fiona Banner
box on wall
slides
slides
slides
slides
slides
slides
Varese
Brown
slides
and
Carroll
of
Boer
Janice
King

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	1. A. 24 33

Beckman
Helen ~~B. Beckman~~ (718) 389-0391
Two small blue monkey drawings

slides

Chris Hammerlein (tel #?)
Brown paper pornographic drawings, egyptian

Linda Leslie Brown (?)

Lyee Star (212) 343-2397
Blue sheets with white outlines

David Scher
Cutoff chickenheads tattoo on leg

Sylvan Lionni (212) 721-0144 @Bo-d(?)
Notepaper, graphpaper drawings

Artist Space—

Antonia Agelaius (Lucy Leg)
The Heart....(1987)

Karen Yasinsky (718)935-9159
Cadavre Exquis

Debora Warner (212)721-8156
kitty porn (baby drawings)

Elizabeth Sivers (212) 987-3099

Melissa Marks (212) 243-5613

slides

John Judge (312) 975-6139 (chicago)

John Giglio (718) 366-0770

slides

Jeffrey Deitch—

Brad Kahlhamer

color xerox

Cornelia Parker

color xerox

Chen Chen

Derek Eller Gallery—

David Dupuis

slides

D.L. Alvarez

slides

Peter Rudolph

slides

Jovi Schnell

slides

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	1. A. 24 33

Peter Rudolph

slides

Jack Tilton—

Danica Phelps (718) 389-3544 or studio (718) 383-4164
Plaid drawings (plaid drawings at Pierogi)

slides

David Scher

slides

Nicole Eisenman

slides

Clementine Gallery—

Nina Bovasso

slides

Miscellaneous recommendations:

Sebastian Tola (Thomas Erben Gallery (212) 966-5283

photos

Andrew Dana Zarou (Baby Jupiter) (CS)
"untitled"- white grid globes rifle magnetism

Karen Griswold (CS)

slides

Arrow Mueller (CS)

work

Danny Yahav-Brown (410) 467-7992

artwork

Stratton Cherouny (NH)

artwork

Edward Chu (SD)

slides

Bill Beirne

slides

De la Vega (tape or chalk drawing on sidewalk outside ps1)

Andre the Giant

Keith McCullagh

Karl Frederick Haendel

slides

Laura Napier

slides

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	1. A. 24 23

100 Drawings --- Artist list:

Carol Greene—

Rob Pruitt (window words)	slide
Jonathan Horowitz (notepad doodles)	
Amy Gartrell	slide
Rachel Harrison	slide
Jutta Koether	slide

Drawing Center—

3/29 mg

Edward Del Rosario (212) 663-6667 (SD)	
Kit Keith (314) 862-5341 <i>ending</i>	
Brian Austin (212) 799-5679 <i>ending</i>	
Simone Shubuck (212) 979-5571	
Barbara Weissberger (212) 998-1932 or (201) 222-8672	slides
Susan Barron (718) 636-4827	
Kristy May Knight (718) 246-5717	
Jeanne Lorenz (718) 389-7217	
Tim Evans (718) 782-3453	
Julie Umerle (212) 777-7104	slides
Michelle Rollman (718) 788-6145	

Pierogi 2000—

Roxy Paine Ink shoe drawings	
Eung Ho Park (718) 389-8204 Sperm ovoids	

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	1. A. 24 23

Helen B. Kaplan (718) 389-0391
Two small blue monkey drawings

Chris Hammerlein (tel #?)
Brown paper pornographic drawings, egyptian

Linda Leslie Brown (?)

Lyee Star (212) 343-2397
Blue sheets with white outlines

~~David Scher~~
Cutoff chickenheads tattoo on leg

Sylvan Lionni (212) 721-0144 @Bo-d(?)
Notepaper, graphpaper drawings

Artist Space—

Antonia Agelaius (Lucy Leg)
The Heart....(1987)

Karen Yasinsky (718)935-9159
Cadarre Exquis

Debora Warner (212)721-8156
kitty porn (baby drawings)

Elizabeth Sivers (212) 987-3099

~~Melissa Marks~~ (212) 243-5613

slides

John Judge (312) 975-6139 (chicago)

~~John Giglio~~ (718) 366-0770

slides

Jeffrey Deitch—

~~Brad Kahlhamer~~

color xerox

~~Cornelia Parker~~

color xerox

Derek Eller Gallery—

~~David Dupuis~~

slides

~~D.L. Alvarez~~

slides

~~Peter Rudolph~~

slides

~~Jovi Schnell~~

slides

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	1. A. 24 23

~~Peter Rudolph~~

slides

Jack Tilton—

Danica Phelps (718) 389-3544 or studio (718) 383-4164
Plaid drawings (plaid drawings at Pierogi)

slides

~~David Scher~~

slides

~~Nicole Eisenman~~

slides

Clementine Gallery—

~~Nina Bovasso,~~

slides

Miscellaneous recommendations:

Sebastian Tola (Thomas Erben Gallery (212)966-5283)

photos

Andrew Dana Zarou (Baby Jupiter) (CS)
"untitled"- white grid globes rifle magnetism

Karen Griswold (CS)

slides

~~Arrow Mueller (CS)~~

work

Danny Yahav-Brown (410) 467-7992

artwork

Stratton Cherouny (NH)

artwork

Edward Chu (SD)

slides

Bill Beirne

slides

~~De la Vega~~ (tape or chalk drawing on sidewalk outside ps1)

Andre the Giant

Keith McCullagh

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	1. A. 24 23

— April 18 —

100 Drawings --- Artist list:

Carol Green—

Rob Pruitt
(window words)

Jonathan Horowitz
(notepad doodles)

Amy Gartrell

Rachel Harrison

Jutta Koether

Stephanie Diamond—

De la Vega

Andre the Giant

Eddie Chev

Chu

Kieth McCullagh

Drawing Center—

Edward Del Rosario (212) 663-6667 (SD) *left message 3.29*

✓ Kit Kieth (314) 862-5341 *is sending slides & color xerox*

✓ Brian Austin (212) 799-5679 (212) 529-9703 *left message 3.29 will send*

✓ Simone Shubuck 175 Ludlow (212) 979-5571 *left a message will send*

✓ Barbara Weissberger (212) 998-1932 or (201) 222-8672 *left a message is sending slides*

✓ Susan Barron (718) 636-4827 *is going to drop off slides this week*

small drawing
Kristy May Knight (718) 246-5717 *left a message*

Jeanne Lorenz (718) 389-7217 *left a message will bring work.*

✓ Tim Evans (718) 782-3453 *left a message*

✓ Julie Umerle (718) 777-7104 *not framed yet / when will she know to have time to frame?*

✓ Michelle Rollman (718) 788-6145 *will send slides*

will send
left a message

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	1. A. 24 23

✓ *Jeffrey*
Geoffrey Dietch—

Brad Kahlhamer

Cornelia Parker

✓ **Jack Tilton—**

Danica Phelps

David Scher

Nicole Eisenman

Miscellaneous—

✓ Sebastian Tola (Thomas Erben Gallery (212)966-5283)

✓ Andrew Dana Zarou (Baby Jupiter)
"untitled"- white grid globes rifle magnetism

✓ Danny Yahav-Brown (410) 467-7992

Nina Bovasso - clementine gallery 212 243-5937

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	1. A. 24 23

Pierogi 2000— 599 2144

Danica Phelps (718) 389-3544 or studio (718) 383-4164
Plaid drawings

Roxy Paine
Ink shoe drawings

✓ Eung Ho Park (718) 389-8204 ~~left a message~~ will send slides
Sperm ovoids

✓ Helen B. Kaplan (718) 389-0391 will send.
Two small blue monkey drawings

→ Chris Hammerlein (tel #?)
Brown paper pornographic drawings, egyptian

✓ Linda Leslie Brown (?)
~~Lyle~~ Star (212) 343-2397 will call back and send slides
Blue sheets with white outlines

✓ David Scher
Cutoff chickenheads tattoo on leg

Sylvan Lionni (212) 721-0144 @Bo-d(?) telephone out of service
Notepaper, graphpaper drawings

Artist Space—

Antonia Agelaius (Lucy Leg)
The Heart... (1987)

Karen Yasinsky (718) 935-9159 telephone out of service
Cadaf Exquis

✓ ~~red~~ Debra (?) Debora Warner (212) 721-8156 left a message
kitty porn (baby drawings)

Elizabeth Sivers (212) 987-3099 left a message

✓ ~~red~~ Melissa Marks (212) 243-5613 will send slides

(?) John Judge (312) 975-6139 (chicago) ← inactive smart beep account

✓ John Giglio (718) 366-0770 left a message
Yale MFA 8x11

The Museum of Modern Art Archives, NY

Collection:

MOMA PS1

Series, Folder:

1. A. 24 23

• M-F 10-6 ~ Just give some notice so someone will be there
 • Drawing Center - **Mayland Blake**
 219-2116

• Pierogi 2000 left a message
 (918) 599-2144
 Friday 10-6
Wilson

• Artist's Space. (30 Green)
 226-3970
 274-1158

→ Irving Sandler artists file?

non-curved over 3,000 do they have curved art too?

computerized Fri & Sat

↓ ↓

Matt L Sak
 Letha Wilson

putting a show together called
 100 drawings

Wed, Thurs, Fri early morning

• Do I need to make an appt

• Hours

• Recommendations?

• Where else I could call?

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA PS1	1. A. 24 23

Carole Greene:

- Rob Pruitt (window words)
- Jonathan Horowitz (note pad doodles)
- Amy Gartrell
- Rachel Harrison
- Jutta Koether

Stephanie Diamond:

- De la Vega
- Andre le Giant
- Eddie chev
- Keith McMillan

Pierogi 200

ow !
nstallation)

~~red is no good~~

y time except wed.

mailing us stuff

Apex Art

left a message

* Geoffrey Piech

Sending us stuff -

Pierogi

Sat

no. appt. necessary

drawing file 300-500

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA PS1	I. A. 24 23

Dwg Center,

show!
installation)Edward Del Rosario
212 663-6667 (SD)

Kit Keith 314.862 5341

Brian Austin 212 799 5679

Simone Shubuck
175 Ludlow 212 979 5571212 998 1937
201 222 8672

Barbara Weissinger

Susan Barron

30 Plaza 718 636 4827

718
246 5717

Kristy May Knight

Janne Corey 718 389 7217

718
782 3553

Jim Evans (early work)

Julie Umelle 777.7104

my time except wed.

Michelle Rollman
718. 788 6145

mailing us stuff

Apex Art

left a message

* Geoffrey Diech

Sending us stuff -

Pierogi

Sat

no. appt.

necessary

drawing file 300-500

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	1. A. 24 23

Pierogi 2000.

Danica Phelps (plaid drawings)

tel. 718 389 3544

Studio 718 3834164

Roxy Paine —

ink shoe drawings

~~Emily~~ Eung Ho Park

(718) 389-8204

(Sperm ovoids)

Helen B. Kaplan

(718) 389-0391

(two small blue monkey drawings)

- Chris Hammerstein (ask for #3)
(brown paper pornographic drawings, Egyptian)

show !
installation)

~~Wed~~ ~~Thurs~~ ~~Fri~~ ~~Sat~~ ~~Sun~~

my time except wed.

mailing us stuff

Apex Art

left a message

* Geoffrey Diech

Sending us stuff -

Pierogi Sat no. appt. necessary drawing file 300-500

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA PS1	1. A. 24 23

② Pierogi 2000
Linda Leslie Brown
Lynn Star (212) 343 2397
(blue sheets w/white
outlines)

David Scher / entog / quicksand heads
tattoo on leg...

Pierogi 2000 cont.

Sylvan Lionni
(212) 721 - 0144

@ Bond / ~~titt~~

- note paper, graph paper
drawings

show !
installation)

~~Wed is no good~~

my time except wed.

mailing us stuff

Apex Art

left a message

* Geoffrey Diech

Sending us stuff -

Pierogi Sat no. appt. necessary drawing file 300-500

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	1. A. 24 23

Artists Space, Dig. Files

Antonia Agelauer (Lung leg)
The Heart ... (1987)

Karen Yasinsky
(718 935 9159)
→ Cadavre Exquis

? Debora Wanner
212 721 8156 (balmy
kithypon drugs)

Elizabeth Siverb
212 987 3099

Melissa Marks
212 243 5613

Show !
installation)

~~Wed is no good~~

my time except wed.

mailing us stuff

Apex Art

left a message

* Geoffrey Diech

Sending us stuff -

Pierogi Sat no. appt. necessary drawing file 300-500

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	1. A. 24 23

? John Judge
312. 975. 6139
Chicago

show !
installation)

John Giglio, Yale MFA
Ex 11 ~~212~~ 718. 3660. 0770

~~Wed is no good~~

my time except wed.

Baby Jupiter :

Andrew Dana Zaron
"untitled" - white gold
globes
rifle
magnetism

mailing us stuff

Apex Art

left a message

* Geoffrey Diech

Sending us stuff -

Pierogi

Sat

no. appt.

necessary

drawing file 300-500

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	1. A. 24 23

↳ Carol Greene just had a drawing show!
will call back (in the middle of installation)
w/ recommendations

Richard Phillips, nicola tyson ~~red is the good~~
works on paper
just call first and come in any time except wed.
Friedreich Petzel

★ Jack Tilton

was very, oh so nice, and is mailing us stuff

White Columns

no answer

Apex Art

left a message

★ Geoffrey Diech

sending us stuff -

Pierogi Sat no. appt. necessary drawing file 300-500

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	1. A. 24 23

- Carol Green : Green Naftali #463 - 7770
(performance artists)
- Fredreich Petzel # 212 334 - 9466
- ~~Marianne Boesky~~
- Jack Tilton #941 - 1775
- White Columns (artists' registry) 924 - 4212
 - Lauren ~ Nancy Hwang knows her ~
- Apex art - have artists to recommend?
431 - 5270
- Geoffrey Diech (owns a gallery) 343 - 7300

Timeline

(looking for younger artists)
to accompany Gen 2

Biesenbach Chief curator

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	MoMA PS1	1. A. 24 23

100 Drawings --- Artist list:

eva-

get title, date, medium, credit line and dimensions for loan forms.

Tell the artists opening is Sunday April 18th from 12 – 6 and invite them to dinner at Judy's from 7 – 9 after the opening (we will probably mail them something about this)

-eva

Carol Greene—

Rob Pruitt *Site specific windows*

Amy Gartrell *Make up*

Jutta Koether *yes, talk to Carol*

Drawing Center—

Edward Del Rosario (212) 663-6667 (SD)

Kit Keith tel: (314) 862-5341 *The Land of Lincoln*
fax: same

mailing framed work

Brian Austin (212) 799-5679 *What Can Drawing Say*
Called him on wed he did not call back yet

Simone Shubuck (212) 979-5571 *Pencil Drawing 6/1/98*
says drawing is with friend but she should be able to get it and bring it Monday

Barbara Weissberger tel: 212 998-1932 *Untitled Silhouette (3 pieces)*
fax: 212 995 4068

bringing framed work in monady

Susan Barron (718) 636-4827

Kristy May Knight (718) 246-5717

Jeanne Lorenz (718) 389-7217 *Five Eyes*
We selected a new piece from work she brought in because *five eyes* is in another show. She has to pick it up

Tim Evans (718) 782-3453 *Self Defending Arizona, A possible Mirage*
@ work 212 427 5939
Bringing work in Saturday. Pieces unframed – to be pinned to the wall like they are shown in slides.

Michelle Rollman (718) 788-6145

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Pierogi 2000—

Eung Ho Park (718) 389-8204
Sperm ovoids

Helen Beckman (718) 389-0391 *four 3 1/2 X 2 1/2 drawings*
Two small blue monkey drawings

Bringing work on Monday? To fax her @ wk send to Helen Beckman Kaplan rm 4205 212 735 2000

Sylvan Lionni (212) 721-0144 @Bo-d(?)
Notepaper, graphpaper drawings

Artist Space—

Antonia Agelaius (Lucy Leg)
The Heart....(1987)

Karen Yasinsky (718) 935-9159
Cadastre Exquis

Debora Warner (212) 721-8156
kitty porn (baby drawings)

Elizabeth Sivers (212) 987-3099

Melissa Marks (212) 243-5613 *Volitia Stays Above Water*
Dropping off framed work on sat
Fax: 212 242 5505

John Judge (312) 975-6139 (chicago)

John Giglio (718) 366-0770 *Subarchitecture for an Interior Space*
Dec 98 watercolor and ink on paper 14 x 17
Bringing framed wk Friday

Jeffrey Deitch—

Brad Kahlhamer *1 Doz. Franks*

Cornelia Parker

Teresita Fernandez *J.L. Contact her*

Derek Eller Gallery—

David Dupuis

D.L. Alvarez

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Peter Rudolph

Jovi Schnell *Send N' Tread*

This wk has been sold so he is finding us a comparable work. We need to pick the work up at the gallery. Open Tues through Sat 11 - 6

Peter Rudolph

Jack Tilton—

Danica Phelps (718) 389-3544 or studio (718) 383-4164

*Request a site specific assemblage
of small drawings*

Plaid drawings (plaid drawings at Pierogi)

David Scher

Nicole Eisenman

Clementine Gallery—

Nina Bovasso

Miscellaneous recommendations:

Sebastian Tola (Thomas Erben Gallery (212) 966-5283

Andrew Dana Zarou (Baby Jupiter) (CS)
"untitled"- white grid globes rifle magnetism

Karen Griswold (CS)

Arrow Mueller (CS) *2 vellum drawings*
@ Paula Cooper 212 255 1105
is framing work

Danny Yahav-Brown (410) 467-7992

Stratton Cherouny (NH)

Bill Beirne *J.L. will discuss (vertical?)*

James De la Vega *tape or chalk drawing on sidewalk outside ps1*
Stephanie is trying to find him

Karl Frederick Haendel *"Drawing of a cancelled Exhibition"*
98 22 x 28 ink, pencil and oil on paper
is framing the work

Laura Napier

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Andrew Zarou 2 framed drawings
We have framed work but he needs to give us the title for second piece

Gabriel Grippio Book, photo page, or 4 fashion drawings?

Gibb Slife Alligator Drawing (is framing work)

N.H. two framed drawings with red stamp, get name

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	MoMA PS1	1. A. 24 23

Lawrence Rubin • Greenberg Van Doren • Fine Art

Receipt

In

Out

Date:

To:

From:

Pick up by:

Items:

- ① Tracy Green Dren
- ① Box of photographs Karlin
19
- ② two photos Katy Green
- ~~4000~~
- 2 slides Jennia Dren

Signature:

Alan Hein

The Crown Building
730 Fifth Avenue, at 57th Street
New York, NY 10019

212-445-0444 TELEPHONE
212-445-0442 FAX
lrgari@aol.com E-MAIL

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	1. A. 24 23

Dear Leslie:

If you or Inez
wish to rent a space
~~to work with another~~
organization I should
encourage to do so.

My best regards.

A. H.

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The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA PS1	1. A. 24 33

Lawrence Rubin • C

JEANNE GREENBERG ROHATYN

Lender ↑
of Emin

The Crown Building
730 Fifth Avenue, at 57th Street
New York, NY 10019

Lawrence Rubin • Greenberg Van Doren • Fine Art

212-445-0444 TELEPHONE
212-445-0442 FAX
lrgart@aol.com E-MAIL

In

Out

Date:

To:

From:

Pick up by:

Items:

① Tracy Emin draw
from

(19)
- Box of photographs Karlin
19

② two photos Katy Grant

~~two~~
- 2 slides Jennie Dean
Signature: Alan Hein

The Crown Building
730 Fifth Avenue, at 57th Street
New York, NY 10019

212-445-0444 TELEPHONE
212-445-0442 FAX
lrgart@aol.com E-MAIL

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The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA PS1	1. A. 24 33

Lawrence Rubin • Greenberg Van Doren • Fine Art

Receipt

In

Out

Date:

To:

From:

Pick up by:

Items:

① Tracy Kline drawing
from

(19) - Box of photographs Karlin
19

② - two photos Katy Gram

~~two~~
③ - 2 slides Jennie Dean
Signature: Alan Hein

The Crown Building
730 Fifth Avenue, at 57th Street
New York, NY 10019

212-445-0444 TELEPHONE
212-445-0442 FAX
lrgarr@aol.com E-MAIL

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P.S.1 Contemporary Art Center
22-25 Jackson Ave at 46th Ave
Long Island City, New York 11101
t: 718.784.2084 f: 718.482.9454
e: mail@ps1.org

PS1

April 9, 1999

FXED

Janice Guy
453 West 17th Street
New York, NY 10011

Fax: 212.463.7319

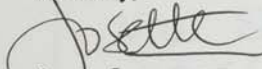
Dear Janice,

It was nice speaking with you earlier today. Thank you for the fax – the images were difficult to make out, but Carolyn described the piece and it sounds like it would be a great addition to the show and would define very nicely the boundaries of drawing.

I am faxing you a preliminary artist list for *100 Drawings* – it is not complete, as pieces are added to this list when the work arrives at the museum.

I look forward to speaking to you early next week.

Sincerely,


Josette Lamoureux
Program Associate

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	MoMA PS1	1. A. 24 23

08/04 '99 15:37

Pg. 01

Josette + Alanna→ PS1.

001-718.7842084

Dear Josette and Alanna,

I hope you got my last e-mail with info about 100 drawings show. If not, do ask me for a copy.

Furthermore, Fabio Mauri agrees to sending you at his expense the work titled "Good and Evil Speak the same language". It's actually an edition of three, but he considers it a "drawing". Please fax him a loan form and he will send it Fed Exp. today. He will also return the drawing to a friend in NY. \$500 insurance value is OK with him.

Fabio Mauri

Via Santa Maria dell'Anima 39

00186

tel/fax: 0039.06/68891634

Ask Fabio to give you the complete caption also (Drawing by Fabio Mauri of Adolf Hitler drawing a portrait of his drawing teacher eating an ice cream cone" I think). Ciao, Carolyn Christy

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P.S.1 Contemporary Art Center
22-25 Jackson Ave at 46th Ave
Long Island City, New York 11101
t: 718.784.2084 f: 718.482.9454
e: mail@ps1.org

PS1

Facsimile

FAXED

Date: April 12, 1999
To: Christine @ Mary Miss Studio
From: Josette Lamoureux
Re: 100 Drawings
Total pages: 2
Fax: 212 944.5847

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Executive Offices: P.S. 1, 46-01 21st Street, Long Island City, NY 11101 (718) 784-2084 Fax (718) 482-9454
Please complete, sign and return. The pink copy is for your records.

EXHIBITION 100 DRAWINGS

DATE: APRIL 18 to JUNE 20, 1999

LOCATION: P.S.1 Exhibition Gallery/Clocktower Gallery

FAXED

Lender MARY MISS Telephone (Business) () 212 966 4287

(Home) () 212 941 5847 fax

Address 349 GREENWICH St #5 NEW YORK, NY 10014

(Unless otherwise instructed below, work will be shipped from and returned to this address)

Credit

(Exact form of lender's name for catalogue, labels and publicity)

Name of artist MARY MISS Date & Place of Birth 5/27/44 Died _____
(year)

Title of Work DRAWING FOR UNDERGROUND PAVILION

Medium or Materials and Support PENCIL ON PAPER

Size: Painting, drawing, etc. (excl. frame or mat): H 24" W 31 1/2" Outer dimensions of frame: H _____ W _____

Sculpture (excl. pedestal) or relief: H _____ W _____ D _____ Approx. Wt _____ Pedestal: H _____ W _____ D _____
Approx. Wt. _____ Detachable? _____

Date of Work 1977 If date appears on work, where? _____

Signature If work is signed, where? _____

Is Work for Sale? _____ Selling Price _____ (See conditions on the reverse)

Insurance Value (U.S. Currency) \$ _____
(See conditions on the reverse; insurance cannot exceed selling price, if any)

Do you prefer to maintain your own insurance? _____ If so, estimated premium _____

Framing: Is the work framed? _____ Glass or plexi? _____ If necessary, may we reframe or remat the work? _____ May we substitute
plexiglass for glass? _____

The work will be returned to the lender in its original frame or mat unless other arrangements are made with ICA in writing.

Photographs: Which of the following are available: Black and white photographs for catalogue reproduction and publicity? (If known, please give negative
number) _____ Color separations or plates? _____ Transparencies? _____ Videotape? _____
Credit _____

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with this exhibition and for illustration in ICA catalogues and other publications, and that slides of it may be made and distributed for educational use.

Special Instructions: Ship from _____ Return to _____
Other _____

Duration of Loan: _____ at ICA only; _____ at ICA and subsequent tour:

APRIL 18 - JUNE 20, 1999

(with possibility of extension upon agreement)

THE CONDITIONS OF THIS LOAN AS STATED ABOVE AND ON THE REVERSE ARE ACCEPTED.

Signed _____ Date _____
(Lender or authorized agent)

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EXHIBITION 100 DRAWINGS

DATE: APRIL 18 to JUNE 20, 1999

LOCATION: P.S.1 Exhibition Gallery/Clocktower Gallery

Lender ROBERT GROSVENOR Telephone (Business) () (516) 758 1648
(Home) () _____

Address 200 STRONG RD. EAST PATCHOGUE NY 11772
(Unless otherwise instructed below, work will be shipped from and returned to this address)

Credit _____
(Exact form of lender's name for catalogue, labels and publicity)

Name of artist ROBERT GROSVENOR Date & Place of Birth _____ Died _____
(year)

Title of Work UNTITLED

Medium or Materials and Support FRAMED DRAWING, RED MARKING PEN ON PAPER

Size: Painting, drawing, etc. (excl. frame or mat): H _____ W _____ Outer dimensions of frame: H 20" W 17 1/4"

Sculpture (excl. pedestal) or relief: H _____ W _____ D _____ Approx. Wt _____ Pedestal: H _____ W _____ D _____
Approx. Wt _____ Detachable? _____

Date of Work 1983 If date appears on work, where? _____

Signature If work is signed, where? _____

Is Work for Sale? _____ Selling Price _____ (See conditions on the reverse)

Insurance Value (U.S. Currency) \$ _____
(See conditions on the reverse; insurance cannot exceed selling price, if any)

Do you prefer to maintain your own insurance? _____ If so, estimated premium _____

Framing: Is the work framed? _____ Glass or plexi? _____ If necessary, may we reframe or remat the work? _____ May we substitute
plexiglass for glass? _____

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(Lender or authorized agent)

— No direct
sunlight

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EXHIBITION 100 DRAWINGS

DATE: APRIL 18 to JUNE 20, 1999

LOCATION: P.S.1 Exhibition Gallery/Clocktower Gallery

Lender ANDREW ZAROU Telephone (Business) () 212 337 0680
(Home) () 718 963 2637

Address 171 LOMBARDY ST. 2nd floor BROOKLYN, NY 11122
(Unless otherwise instructed below, work will be shipped from and returned to this address)

Credit _____
(Exact form of lender's name for catalogue, labels and publicity)

Name of artist ANDREW ZAROU Date & Place of Birth _____ Died _____
(year)

Title of Work UNTITLED (MAGNETISM)

Medium or Materials and Support WHITE OUT AND INK

Size: Painting, drawing, etc. (excl. frame or mat): H _____ W _____ Outer dimensions of frame: H _____ W _____
Sculpture (excl. pedestal) or relief: H _____ W _____ D _____ Approx. Wt _____ Pedestal: H _____ W _____ D _____
Approx. Wt _____ Detachable? _____

Date of Work 1999 If date appears on work, where? _____

Signature If work is signed, where? _____

Is Work for Sale? _____ Selling Price _____ (See conditions on the reverse)

Insurance Value (U.S. Currency) \$ _____
(See conditions on the reverse; insurance cannot exceed selling price, if any)

Do you prefer to maintain your own insurance? _____ If so, estimated premium _____

Framing: Is the work framed? _____ Glass or plexi? _____ If necessary, may we reframe or remat the work? _____ May we substitute
plexiglass for glass? _____

The work will be returned to the lender in its original frame or mat unless other arrangements are made with ICA in writing.

Photographs: Which of the following are available: Black and white photographs for catalogue reproduction and publicity? (If known, please give negative
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EXHIBITION 100 DRAWINGS

DATE: APRIL 18 to JUNE 20, 1999

LOCATION: P.S.1 Exhibition Gallery/Clocktower Gallery

Lender ANDREW ZAROU Telephone (Business) () 212 337 0680
(Home) () 718 963 2637
Address 171 LOMBARDY ST. 2nd floor BROOKLYN, NY 11122
(Unless otherwise instructed below, work will be shipped from and returned to this address)

Credit _____
(Exact form of lender's name for catalogue, labels and publicity)

Name of artist ANDREW ZAROU Date & Place of Birth _____ Died _____
(year)

Title of Work UNTITLED (BOATING SEA DIAGRAM)

Medium or Materials and Support LATEX AND PEN INK

Size: Painting, drawing, etc. (excl. frame or mat): H _____ W _____ Outer dimensions of frame: H _____ W _____

Sculpture (excl. pedestal) or relief: H _____ W _____ D _____ Approx. Wt _____ Pedestal: H _____ W _____ D _____
Approx. Wt _____ Detachable? _____

Date of Work 1999 If date appears on work, where? _____

Signature If work is signed, where? _____

Is Work for Sale? _____ Selling Price _____ (See conditions on the reverse)

Insurance Value (U.S. Currency) \$ _____
(See conditions on the reverse; insurance cannot exceed selling price, if any)

Do you prefer to maintain your own insurance? _____ If so, estimated premium _____

Framing: Is the work framed? _____ Glass or plexi? _____ If necessary, may we reframe or remat the work? _____ May we substitute
plexiglass for glass? _____

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Photographs: Which of the following are available: Black and white photographs for catalogue reproduction and publicity? (If known, please give negative
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EXHIBITION 100 DRAWINGS

DATE: APRIL 18 to JUNE 20, 1999

LOCATION: P.S.1 Exhibition Gallery/Clocktower Gallery

Lender **REGINA SILVEIRA** Telephone (Business) () _____

(Home) () _____

Address **CAPITAL FEDERAL 296, SAO PAULO 01259-010 BRAZIL**

(Unless otherwise instructed below, work will be shipped from and returned to this address)

Credit _____

(Exact form of lender's name for catalogue, labels and publicity)

Name of artist **REGINA SILVEIRA** Date & Place of Birth _____ Died _____
(year)

Title of Work **WORKING DRAWING FOR THE INSTALLATION GONE WILD**

Medium or Materials and Support **MIXED MEDIA ON PAPER**

Size: Painting, drawing, etc. (excl. frame or mat): H _____ W _____ Outer dimensions of frame: H _____ W _____

Sculpture (excl. pedestal) or relief: H _____ W _____ D _____ Approx. Wt _____ Pedestal: H _____ W _____ D _____
Approx. Wt _____ Detachable? _____

Date of Work **1996** If date appears on work, where? _____

Signature If work is signed, where? _____

Is Work for Sale? _____ Selling Price _____ (See conditions on the reverse)

Insurance Value (U.S. Currency) \$ _____

(See conditions on the reverse; insurance cannot exceed selling price, if any)

Do you prefer to maintain your own insurance? _____ If so, estimated premium _____

Framing: Is the work framed? _____ Glass or plexi? _____ If necessary, may we reframe or remat the work? _____ May we substitute
plexiglass for glass? _____

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Photographs: Which of the following are available: Black and white photographs for catalogue reproduction and publicity? (If known, please give negative
number) _____ Color separations or plates? _____ Transparencies? _____ Videotape? _____
Credit _____

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Other _____

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EXHIBITION 100 DRAWINGS

DATE: APRIL 18 to JUNE 20, 1999

LOCATION: P.S.1 Exhibition Gallery/Clocktower Gallery

Lender TIM EVANS Telephone (Business) () 718 782 3453
(Home) ()

Address 308 BEDFORD #1 BROOKLYN, NY 11211

(Unless otherwise instructed below, work will be shipped from and returned to this address)

Credit

(Exact form of lender's name for catalogue, labels and publicity)

Name of artist TIM EVANS Date & Place of Birth _____ Died _____
(year)

Title of Work A POSSIBLE MIRAGE

Medium or Materials and Support WATER SOLUBLE PENCIL ON PAPER

Size: Painting, drawing, etc. (excl. frame or mat): H _____ W _____ Outer dimensions of frame: H _____ W _____

Sculpture (excl. pedestal) or relief: H _____ W _____ D _____ Approx. Wt. _____ Pedestal: H _____ W _____ D _____
Approx. Wt. _____ Detachable? _____

Date of Work 1998 If date appears on work, where? _____

Signature If work is signed, where? _____

Is Work for Sale? _____ Selling Price _____ (See conditions on the reverse)

Insurance Value (U.S. Currency) \$ _____
(See conditions on the reverse; insurance cannot exceed selling price, if any)

Do you prefer to maintain your own insurance? _____ If so, estimated premium _____

Framing: Is the work framed? _____ Glass or plexi? _____ If necessary, may we reframe or remat the work? _____ May we substitute
plexiglass for glass? _____

The work will be returned to the lender in its original frame or mat unless other arrangements are made with ICA in writing.

Photographs: Which of the following are available: Black and white photographs for catalogue reproduction and publicity? (If known, please give negative
number) _____ Color separations or plates? _____ Transparencies? _____ Videotape? _____

Credit _____

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(Lender or authorized agent)

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DATE: APRIL 18 to JUNE 20, 1999

LOCATION: P.S.1 Exhibition Gallery/Clocktower Gallery

Lender TIM EVANS Telephone (Business) () 718 782 34 53
(Home) () _____

Address 308 BEDFORD #1 BROOKLYN, NY 11211

(Unless otherwise instructed below, work will be shipped from and returned to this address)

Credit _____

(Exact form of lender's name for catalogue, labels and publicity)

Name of artist TIM EVANS Date & Place of Birth _____ Died _____
(year)

Title of Work SELF DEFENDING ARIZONA

Medium or Materials and Support WATER SOLUBLE PENCIL ON PAPER

Size: Painting, drawing, etc. (excl. frame or mat): H _____ W _____ Outer dimensions of frame: H _____ W _____

Sculpture (excl. pedestal) or relief: H _____ W _____ D _____ Approx. Wt _____ Pedestal: H _____ W _____ D _____
Approx. Wt _____ Detachable? _____

Date of Work 1998 If date appears on work, where? _____

Signature If work is signed, where? _____

Is Work for Sale? _____ Selling Price _____ (See conditions on the reverse)

Insurance Value (U.S. Currency) \$ _____
(See conditions on the reverse; insurance cannot exceed selling price, if any)

Do you prefer to maintain your own insurance? _____ If so, estimated premium _____

Framing: Is the work framed? _____ Glass or plexi? _____ If necessary, may we reframe or remat the work? _____ May we substitute
plexiglass for glass? _____

The work will be returned to the lender in its original frame or mat unless other arrangements are made with ICA in writing.

Photographs: Which of the following are available: Black and white photographs for catalogue reproduction and publicity? (If known, please give negative
number) _____ Color separations or plates? _____ Transparencies? _____ Videotape? _____

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APRIL 18 - JUNE 20, 1999

(With possibility of extension upon agreement)

THE CONDITIONS OF THIS LOAN AS STATED ABOVE AND ON THE REVERSE ARE ACCEPTED.

Signed: _____ Date _____
(Lender or authorized agent)

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Handwritten signature: Mader

THE INSTITUTE FOR CONTEMPORARY ART, INC./LOAN AGREEMENT

Executive Offices: P.S. 1, 46-01 21st Street, Long Island City, NY 11101 (718) 784-2084 Fax (718) 482-9454
Please complete, sign and return. The pink copy is for your records.

EXHIBITION 100 DRAWINGS

DATE: APRIL 18 to JUNE 20, 1999

LOCATION: P.S.1 Exhibition Gallery/Clocktower Gallery

Lender PATRICK IRELAND Telephone (Business) () 212 362 1183
(Home) () _____
Address 15 W 67th Street NY 10023
(Unless otherwise instructed below, work will be shipped from and returned to this address)

Credit _____
(Exact form of lender's name for catalogue, labels and publicity)

Name of artist PATRICK IRELAND Date & Place of Birth _____ Died _____
(year)

Title of Work RIMBAUD'S CRADLE

Medium or Materials and Support INK AND PENCIL ON PAPER

Size: Painting, drawing, etc. (excl. frame or mat): H _____ W _____ Outer dimensions of frame: H _____ W _____
Sculpture (excl. pedestal) or relief: H _____ W _____ D _____ Approx. Wt _____ Pedestal: H _____ W _____ D _____
Approx. Wt _____ Detachable? _____

Date of Work 1983 If date appears on work, where? _____

Signature If work is signed, where? _____

Is Work for Sale? _____ Selling Price _____ (See conditions on the reverse)

Insurance Value (U.S. Currency) \$ _____
(See conditions on the reverse; insurance cannot exceed selling price, if any)

Do you prefer to maintain your own insurance? _____ If so, estimated premium _____

Framing: Is the work framed? _____ Glass or plexi? _____ If necessary, may we reframe or remat the work? _____ May we substitute
plexiglass for glass? _____
The work will be returned to the lender in its original frame or mat unless other arrangements are made with ICA in writing.

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PS1 Contemporary Art Center
22-25 Jackson Ave at 48th Ave
Long Island City, New York 11101
t: 718.784.2084 f: 718.482.9454
e: mail@ps1.org

FAXED

PS1

Facsimile

Date: April 14, 1999
To: Budin, Ellen - Registrar -
From: Josette Lamoureux
Re: 100 Drawings
Total pages: 2
Fax: 1 212 581 5187

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Please complete, sign and return. The pink copy is for your records.

FAXED

EXHIBITION 100 DRAWINGS

DATE: APRIL 18 to JUNE 20, 1999

LOCATION: P.S.1 Exhibition Gallery/Clocktower Gallery

Lender MARIAN GOODMAN GALLERY Telephone (Business) () 212 977 7160 tel
(Home) () 212 581 5187 fax
Address 24 W 57th St. 4th floor NY 10019
(Unless otherwise instructed below, work will be shipped from and returned to this address)

Credit _____
(Exact form of lender's name for catalogue, labels and publicity)

Name of artist LAWRENCE WEINER Date & Place of Birth _____ Died _____
(year)

Title of Work ALL ABOUT EVE

Medium or Materials and Support COLORED PENCIL ON PAPER

Size: Painting, drawing, etc. (excl. frame or mat): H _____ W _____ Outer dimensions of frame: H _____ W _____

Sculpture (excl. pedestal) or relief: H _____ W _____ D _____ Approx. Wt _____ Pedestal: H _____ W _____ D _____
Approx. Wt _____ Detachable? _____

Date of Work 1992 If date appears on work, where? _____

Signature If work is signed, where? _____

Is Work for Sale? _____ Selling Price _____ (See conditions on the reverse)

Insurance Value (U.S. Currency) \$ _____
(See conditions on the reverse; insurance cannot exceed selling price, if any)

Do you prefer to maintain your own insurance? _____ If so, estimated premium _____

Framing: Is the work framed? _____ Glass or plexi? _____ If necessary, may we reframe or remat the work? _____ May we substitute
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DATE: APRIL 18 to JUNE 20, 1999

LOCATION: P.S.1 Exhibition Gallery/Clocktower Gallery

Lender _____ Telephone (Business) () _____
(Home) () _____

Address _____
(Unless otherwise instructed below, work will be shipped from and returned to this address)

Credit _____
(Exact form of lender's name for catalogue, labels and publicity)

Name of artist _____ Date & Place of Birth _____ Died _____
(year)

Title of Work _____

Medium or Materials and Support _____

Size: Painting, drawing, etc. (excl. frame or mat): H _____ W _____ Outer dimensions of frame: H _____ W _____

Sculpture (excl. pedestal) or relief: H _____ W _____ D _____ Approx. Wt. _____ Pedestal: H _____ W _____ D _____
Approx. Wt. _____ Detachable? _____

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04/09/1999 15:38 12124637319

MURRAY GUY

PAGE 01

MURRAY GUY

453 WEST 17 STREET
NEW YORK NY 10011
TEL 212 463 7372
FAX 212 463 7319

April 9, 1999

PS 1
Tel: 212 463 9454
Attn: Jennifer Lamoureux

Dear Jennifer,

I'm not sure how much you will be able to see from these faxed images.

FIONA BAXTER

France 1931

Talking book, 20 hours

Original: pencil, graphite on paper drawing and plastic tape book

Ed. 1000/1000

The project that I was talking about. It is a 20 hour (22 audio cassette) talking book. Each of the 10 tapes has an original drawing (the copy we have is similar, but not the same as the image I'm sending). The tapes are of Fiona reading her book THE NAM, of which I'm sending you a description. You would have to display the box in a vitrine. We have made 10 copies of some of the tapes, so the ones in the box are not used. We can have these ready by Tuesday.

I've also attached an image of:

FIONA BAXTER

Painting: Hill/Platoon/Full Metal Jacket/

Summer: 1971 of July/ Apocalypse Now/

Two Days in Winter, 1996

Set of 10 drawings in plastic video cases

Each tape: 1/2 x 5 1/2 x 1 1/8 inches

Each book: 1/2 x 5 1/2 x 1 1/8 inches

Let me know what you think of the project.

On Saturday evening we have an opening of our exhibition of sculpture by [name]. We also have drawings of his, which you should see. Perhaps you'll be able to see the show. I'll fax you a press release later today.

Best,
Janice

Janice

6 movies - video boxes

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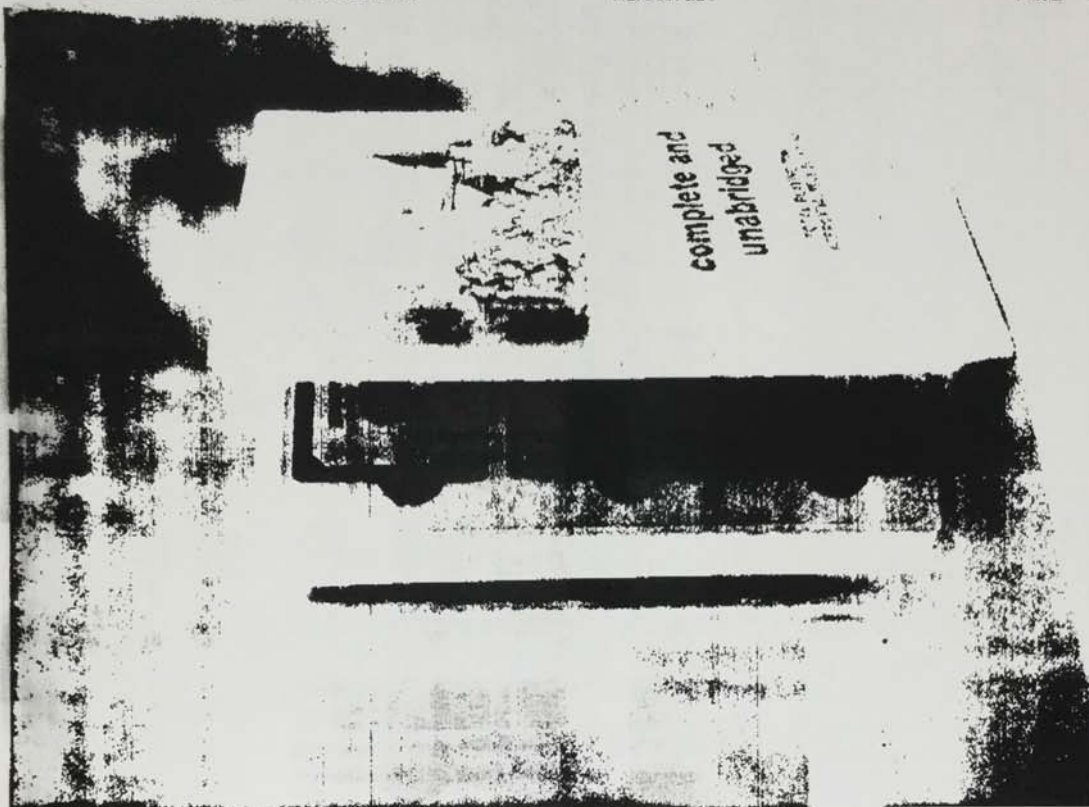
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04/09/1999 15:38

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MURRAYGLY

PAGE 02



967
Book 2, 1992
Tapes, drawing and box

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MURRAYGUY

PAGE 03

FRITH STREET GALLERY

THE HORN

by Murray Guy

A Horn is a collection of 100

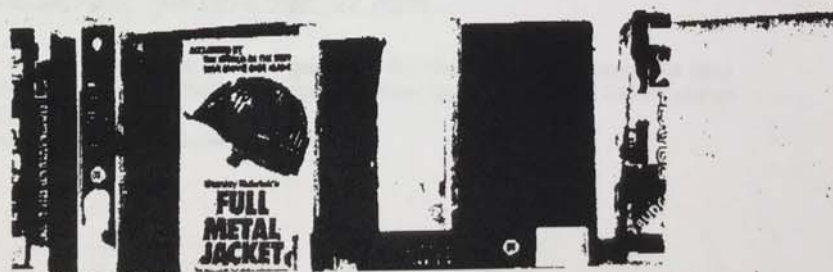
100 100 100

100 100 100

The Horn is a 100 page book which is a collection of 100
 descriptions of 100 objects in the collection of the Frith Street Gallery. The book
 was written by Murray Guy in the month of July, 1980. The book is
 written in a very simple, direct style, and is a collection of 100
 objects, each of which is described in a single sentence.

The book is a collection of 100 objects, each of which is described in a single sentence.
 The book is a collection of 100 objects, each of which is described in a single sentence.
 The book is a collection of 100 objects, each of which is described in a single sentence.

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MURRAYGLY

PAGE 04

FRITH STREET GALLERY

59-60 FRITH STREET, LONDON W1V 5TA
Telephone 0171 494 1550 Facsimile 0171 287 3733

THE NAM

by

fiona banner

it has been described as unreadable

The Nam is a 1000 page all text flick book. It is a compilation of total descriptions of well known Vietnam films, Full Metal Jacket, The Deer Hunter, Apocalypse Now!, Born on the Fourth of July, Hamburger Hill and Platoon. The films apparently never begin or end, but are described in their entirety, spliced together to make a gutting 11 hour supermovie.

Banner describes the films as if she is there, not influencing the plot, but always on set running alongside the action. The Nam is a constantly present, seamless account of the films. You might say that this book is the ultimate unedited text, a world in which *nothing is prioritised, but everything*. As you begin to know, you only see what you see.

'.....read at a stretch, Banner's simple, clear prose is hypnotic, and as exhausting as sitting through a Vietnam all-nighter. The text cascades on front of our eyes, melding and merging, and we read Banner's commentary as she's watching...'

Adrian Searle, Visual Arts, *The Guardian*, 22 April

Published in April 1997 by Frith Street Books with assistance from the Arts Council of England. The Nam is a 1000 page, 280,000 word paperback. Available from Frith Street Gallery, London at £35.00 and all leading bookshops in the UK and abroad.

Fiona Banner's exhibition is at Frith Street Gallery until 21 June.

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P.S.1 Contemporary Art Center
22-25 Jackson Ave at 46th Ave
Long Island City, New York 11101
t: 718.784.2084 f: 718.482.9454
e: mail@ps1.org

FAXED

PS1

DATE: April 13, 1999
TO: Win Knowlton -
FAX: 212.505.1287
FROM: Lissa Rosenthal
RE: April 18th Opening Reception

Bill Maynes Gallery. 741
3318
629 east 6th st.
10009.

We hope that you can attend P.S.1's next opening reception on **Sunday, April 18** to include:

*Generation Z, 100 Drawings, Denise Green
and performances by Star Search and Low Flame*

still on view: *Ronald Bladen: Selected Works*

The opening is from 12:00 – 6:00 p.m., followed by an informal buffet dinner at 7:00 p.m. at Judy's Café for artists, staff, board and special guests.

Additionally, there will be a post-party from 9:00 p.m. – midnight at Joe's Pub (located in the Public Theater building).

Please complete the following RSVP form and fax your response to my attention at: 718-482-9454, or call me at 718-784-2084.

We look forward to seeing you on April 18th. And just a reminder, the second part of the National and International Studio Program Exhibition will open in The Clocktower Gallery on May 20th. Details to follow.

enc.

cc: Alanna Heiss

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APR-12 99 19:46 FROM: VIRGINIA DWAN

2124966438

TO: 7184829454

PAGE: 01

VIRGINIA DWAN COLLECTION
1 West 72nd Street #32
New York, NY 10023
(212) 724-1613 Fax (212) 496-6438

FAX COVER

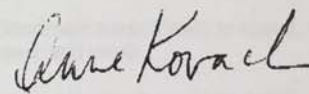
TO: Josette Lamoureux
P.S.I.
718-482-9454

FROM: Anne Kovach
Dwan Collection

Dear Josette,

I've finally reached Virginia in New Mexico. Virginia is quite agreeable to extending the loan of the drawings by Sandback and Myers. However, she feels it is much too short notice for her to consider loaning additional drawings at this time. I am so sorry to have stirred your expectations before confirming things with Virginia. Please extend my apologies to Alana.

Sincerely,



Anne Kovach

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AdmnDesk

P.S.1 Contemporary Art Center
22-25 Jackson Ave at 46th Ave
Long Island City, New York 11101
t: 718.784.2084 f: 718.482.9454
e: mail@ps1.org

From: Pietroiusti Cesare[SMTP:cmp@shareware.it]
Sent: Sunday, April 04, 1999 4:23 PM
To: mail@ps1.org
Subject: for alanna heiiss from carolyn christov, attn Josette



ATT00001.html

PS1

Dear Alanna, it was really great to be in New York with you. I think PS1 has a wonderful energy and it is an important place for art and artists. I hope everything works out for us, and I look forward to working with you.

In the meantime,

Here are some thoughts on the 100 drawing show:

Regina Silveira is a very great artist from Sao Paolo Brasil, she's not young, about 45, but not too known in the US. She made a great wall drawing of shadows on a building of Sao Paolo Biennale 1998 on cannibalism. I had dinner with her the last night in New York. She wants to send a working drawing Fed Ex to PS1 New York for the show. She'll send it to PS1 this week from Sao Paolo but I think it would be nice if Josette could immediately send her by fax a loan form. She says the working drawing for one of her architectural interventions can be pinned to the wall, no frame needed.

She is a good friend and on the jury of the Civitella Ranieri residency centre, Cecilia Galiena and Gordon Knox, Hubert st. Tribeca, New York. 212.2262002

Regina Silveira:

phone: 0055.11.38625087

e-mail: regkunst@uol.com.br

www.uol.com.br/reginasilveira

Early drawing by Vanessa Beekroft: Deitch? Lia Rumma? Does anyone have one in NY, otherwise I can see if someone has one here that I could send over.

William Kentridge: Marian Goodman? I will e-mail william about this. If Marian Goodman doesn't want to loan it, I bet he'll bring one with him from Joburg. He's going to New York for the MOMA project next week.

Cage: rock drawing? Edible drawing? I suppose it might be a problem for insurance, etc., but it would be great.

Fabio Mauri: I will ask him to send drawing to PS1. Tel. 011. 39. 06. 68891634 (also fax). You might fax him a loan form in the meantime.

Fiona Banner: Get the drawn cassette box from Janice Guy, Murray Guy, and put a walkman in the corridor with her 'voice' drawing. I called Janice before leaving New York and she's very happy to loan the work.

Sabrina Mezzaqui? I will contact her here. 011.39.051. 932862. Tel.

Sabrina Torrelli? Bologna: 011.39.051. 264352. Tel. I will contact her here.

Eva Marisaldi: Bologna: 011.39.051. 753657, I will contact her. e-mail: vep4105@iperbole.bologna.it

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Long Island City, New York 11101
t: 718.784.2084 f: 718.482.9454

Dan Perjovski: 2-3 years ago he had drawing erased for Day without art at Franklin Furnace. Civitella will contact him in Bucarest and try to get a drawing. Civitella: 212. 2262002 Gordon Knox, Cecilia Golienat

Mirjana Civic: Bosnian, draws because no money to paint. Tel: 212. 4208530. Joette should call her and say CCB suggested her (and Valerie Daniels). Maybe she could send in some slides and Alanna can see if she wants her in the show.

Kerry James Marshall: I absolutely think we should get a drawing from Jack Shannan gallery (Civitella drawing, not the large woodcuts taken from the drawings). Call Kerry James Marshall, 312.9220592 to see if it's ok. I know that Tom Finkelpearl also thinks he's a good artist.

Carolyn Christov-Bakargiev
P.zza Monte di Pietà 30
I-00186 ROMA
tel/fax +39.06.6877587
e.mail christov@ntt.it

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P.S.1 Contemporary Art Center

22-25 Jackson Ave at 46th Ave
Long Island City, New York 11101
t: 718.784.2084 f: 718.482.9454

Artists to contact for drawings:

Christine Hill
718.330.9103

Calendar drawing

Brice Marden

William Kentridge (M. Goodman)

Fiona Banner (Janice Guy, per CCB)
Janice Guy 29 King St NYC 10003

212.431.3629

Tacita Dean (M. Goodman?)

Robert Gober

119 E. 10th St. # 1 NYC 10003

tel: 212 673 6348

fax: 212 673 6414

Bill Jensen

Elizabeth Murray

27 Cooper Sq.

NYC 10003

Christopher Wool (accident with his work at ps1 10 years ago)

735 E. 9th St. 6th Fl. NYC 10009

tel: 212 349 8089

fax: 212 529 0489

Kiki Smith

Ellen Phelan

Terry Winters

Petah Coyne

asst. npril lcc.

Larry Rivers

404 E 14th St. NYC 10009

212 475 4532

Sue Coe

214 E. 84th St. Apt 8

NYC 10028

PS1

no machine.

229. 145 / no machine.

not in bk.

Mat Mulligan studio.

fax. 431-4302-3052 (212)

not in book

tel. 212 226 8464

fax.

? not in bk.

no machine.

? 260 e. 7th. 674-3885

212 219 9283 no machine.

? 44 white 925-0982. mssg.

- 477 Broome. 941. 6121

fax-941-6844

mssg

photographs
as graphs
drawn.

video
cassette
boxes

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04/14/99 WED 11:42 FAX 212 536 5735

NEW YORKER MAG.

002

Artist
+ for the drawing by P. Gibbs Slife —

title: "Breakfast"

date: January 1999

medium: charcoal on brown paper.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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If possible, could this passage be included with the title of the piece?

SUBARCHITECTURE FOR AN INTERIOR SPACE

Inflated within one room of a house or apartment will be a clear vinyl replica of the room itself, along with all of its contents. The room and its furniture will have been carefully measured, so that this one-piece bladder, like that of a basketball or tire, will fit neatly inside of it. This is the room's 'Subarchitectural compliment'. Because it has been made slightly oversize, it presses against the walls, ceiling, and floor of the room. While the furniture remains functional to the home's occupants, the vinyl of the Subarchitecture comes between them. The room has essentially been fitted with what might be called a 'reverse glove' that stays in place by means of air pressure. The inflated room will not be airtight. Rather, it will be kept inflated by a continuous air source, such as a low-pressure industrial blower.

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DANICA PHELPS
BIOGRAPHY

1971 Born in New York City

Education

1993 Hampshire College, Amherst, Massachusetts, BA

1995 Rhode Island School of Design, Providence, RI, MFA

1994 Skowhegan School, Skowhegan, Maine

Grants and Awards

1994 Zorach Fellowship to attend Skowhegan School

1995 New England Foundation for the Arts, Recipient of a 1995 Individual Artist Fellowship, later withdrawn for student status

1998 Recipient of the 1998 Rema Hort Grant

Selected Exhibitions

1998 *Funny Money*, Jack Tilton Gallery, New York

Inventory, group exhibition at White Columns, New York

1995 *Body Politic*, Maine Coast Artist, Rockport, Maine (2 person exhibition)

These Fantasies are Normal, Here Gallery, New York (4 person exhibition)

1994 Artemesia Gallery, Chicago, Illinois (2 person exhibition)

1993 Annual Invitational, group exhibition at MU Gallery, Boston Massachusetts

Publications

Four books available at Printed Matter, New York City

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DANICA PHELPS

Artist Statement

This work began the year I got out of school having been in school for 21 years. Being the lucky kid I am, I didn't have to work my way through school. Being an artist, when I got out of school, I panic-ed. How was I going to survive. I immediately got a waitressing job. Since then, I have been documenting money earned and money spent as a way to get a hold of it all. I am really trying to understand amounts and how sometimes they are positive, but most of the time they are negative and what's the difference.

The other half is understanding what I'm spending all of the negative amounts on. By drawing everything that I spend money on, I am looking for inspiring details in the mundane. (I've found that people who don't have much money, usually spend money on mundane things.)

Since moving to New York City, a few new elements have slipped into the work.

The first is a concern with time. I wonder about the values of different kinds and amounts of my time. So, I have been drawing maps of where I go and what I do every day as well as charting the amounts here and there. In some ways, the ideal map would be from my home to my studio and back, but the conundrum is that the map is less interesting as a visual image.

The second new element is the purchase of the drawings. As this has begun, the purchases must necessarily enter the work in a documented way. First, a copy is made of each drawing sold, with a visual comparison of the amount of money represented by the original purchase (my purchase) and the amount that the drawing was purchased for. This copy is then canceled by drilling a hole through it. Secondly, the purchase is recorded in my current project as money coming in. Of course, the 2nd generation drawing is for sale as well as the record of it in the current project which would need to be copied and the layers could keep growing. The nature of the project, however, dictates that there would always be a skeleton of the original in my possession.

Through the transaction of purchasing, the work becomes three dimensional because of the relations of one drawing to another. Perhaps if all of the projects were shown together, I would draw red lines down the walls and across the floor to join the 2nd generation purchased drawings to the records of the income.

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THE NEW YORK TIMES, FRIDAY, DECEMBER 11, 1998

ART IN REVIEW

Weekend

The New York Times

Danica Phelps 'Funny Money'

Jack Tilton
49 Greene Street
SoHo
Through Dec. 23

"Funny Money," the auspicious New York debut of Danica Phelps, a young Brooklynite, is about the artist and her money. The interest is not in money per se but in the goofy, chaotic systems by which Ms. Phelps documents its coming and going.

A messy, 4-by-15-foot gridded collage on a free-standing scroll of paper represents a three-month period in the city of Providence, R.I., in 1996. It's a kind of giant calendar on which day-by-day activities (eating, buying clothes, working in the studio) are recorded in words, cartoonish drawings and rows of little green paper tubes that the artist glued on to represent earnings and tore off to represent expenditures.

"Brooklyn" consists of horizontal, shelf-mounted panels bearing scrawled maps of where the artist went everyday, a schedule accounting for every hour of every day and clusters of green or red paint marks, each representing a dollar earned or spent during six months in Brooklyn.

"Plaids," an uncharacteristically condensed work, is a series of small grid paintings on paper (actually paper made of recycled United States currency) in which each line represents a dollar.

Ms. Phelps's work has the crazy, accumulative appearance of a kind of outsider art, but it doesn't look seriously compulsive; rather, it seems she has dedicated herself in a cheerfully clearheaded way to a silly yet demanding game. You want to see how far she can take it.

KEN JOHNSON

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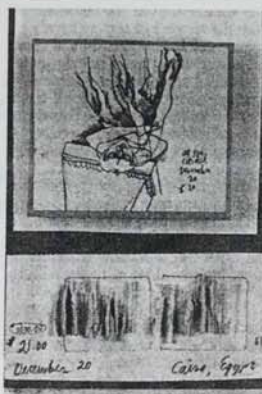
TimeOut
New York

Issue 169/170

December 17-31, 1998

ART

Reviews



Danica Phelps, *Honeymoon*, detail, 1996-97.

Danica Phelps, "Funny Money"
Jack Tilton Gallery, through Wed 23 (see Soho).

The work of Danica Phelps puts a new spin on that old saw "money talks." I don't mean old money or new, or even fuck-you money. Rather, I mean that Phelps charts her daily cash flow—a box of tampons purchased here, a drawing sold there—in a series of loopy, diaristic works on paper. Their look is casual, even cluttered at times—like life, I suppose, which only stands to reason, since Phelps, in counting her pennies, is trying to make sense of it all.

Phelps's compositional scheme punc-

tuates ingenious, diagrammatic notations resembling maps, sheet music or choreography charts with small illustrations rendered in a crabbed but charming line. *Honeymoon*, for instance, is a seemingly haphazard arrangement of small framed drawings on recycled U.S. currency paper. The piece documents Phelps's travels as a newlywed through Ireland, England, Egypt and India, and is dotted with eccentric little studies like one of a light fixture in a Calcutta hotel. Everywhere, expenditures are tabulated, either by columns of numbers or by an abacuslike array of rolled-up slips of currency paper; these are torn off or left glued onto the drawing, depending on what was spent that day.

Elsewhere, Phelps uses strokes of paint as her accounting method: red for debit, green for income. In *Brooklyn*, red brushstrokes mass menacingly around one part of the drawing labeled "Eviction Trauma (Studio)." In her series "Plaids," red and green lines lace together in tiny, abstract compositions that remind me of Richter.

For all of its idiosyncrasies, Phelps's approach is classically conceptual, bringing On Kawara's date-stamped canvases, for example, up-to-date with today's global marketplace. The trick for Phelps will be maintaining the endearing quality of her work. It's easy to root for a struggling young artist, but what happens when Phelps's star begins to rise? Will the details of dinner at Bottino, say, seem as appealing as the one with her husband in *Honeymoon*? ("Chris and I sick, trying to enjoy a nice dinner—\$24.") Stay tuned.

—Howard Halle

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DAVID SCHER
BIOGRAPHY

1952 born in St. Louis, Missouri

Solo Exhibitions

- 1998 Jack Tilton Gallery, New York
1997 *History of the Marching Band*, Miami Dade Community College, Wolfson Galleries, Miami, Florida
1995 Jack Tilton Gallery, New York, New York
The Collected Works, Pierogi 2000, Brooklyn, New York (catalog)
1991 *Four Walls*, Brooklyn, New York

Selected Group Exhibitions

- 1997 *Drawn & Quartered*, Karen McCready Gallery, New York
Current Undercurrent: Working in Brooklyn, Brooklyn Museum of Art, Brooklyn, New York
ersatz musicale, Greenwich House Music School, New York
Art Writing: words in works on paper, Geoffrey Young Gallery, Great Barrington, Massachusetts
"Just What Do You Think You're Doing Dave", Williamsburg Art & Historical Center, Brooklyn, New York
Bedbugs at Snorewalls: the art Moving parasitic trilogy, Four Walls, New York
Road Show, Bronwyn Keenan Gallery, New York
La Tradicion, Performing Paintings, Exit Art, New York
Ceramics, White Columns, New York
1996 *Imaginary Beings*, Exit Art, New York
Drawings, Rupert Goldsworthy, Berlin, Germany
Dissociationism, Four Walls, Brooklyn, New York
Currents, Christies East, New York
Other Subjects, Jack Tilton Gallery, New York
White Columns Benefit, New York
New Museum Benefit, New York

Jack Tilton Gallery 49 Greene Street, New York, NY 10013 (212) 941•1775 Fax 941•1812

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- Constriction*, Pierogi 2000, Brooklyn, New York
 Art Exchange Art Fair, New York
 1995 *Multiples....*, Pierogi 2000, Brooklyn, New York
Boxes II, Gabi Rivet Gallery, Cologne, Germany
Der Grosse Guckkasten, Venice, Italy; Frankfurt, Germany; Budapest, Hungary (curated by Stefan Bohnenberger)
Other Rooms, Ronald Feldman Gallery, New York
Chocolate, The Swiss Institute, New York
Group Show, Earl McGrath Gallery, New York
 1994 Annual Benefit, New Museum of Contemporary Art, New York
 1993 *Seven Rooms*, P.S.1, Long Island City, New York
Four Walls Benefit, David Zwirner Gallery, New York
Four Walls Project, Postmasters Gallery, New York
 1991 *No Germans to the Front*, Rhenania, Cologne, Germany
Birdsong, Fortress Amerika, Cologne, Germany
I (Ich), Storm, Amsterdam, The Netherlands
 1990 *K.K. Kunstraum*, Klapperhof, Cologne, Germany

Curated Exhibitions

- 1997 *Road Show*, Bronwyn Keenan Gallery, New York
 1996 Stefan Bohnenberger, Pierogi 2000, Brooklyn, NY
 1995 *Other Subjects*, Jack Tilton Gallery, New York
 1994 *Bologna, not the city: fear and the spot check*, Four Walls, New York

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 Naha, Dominique "La Tradicion: Performing Painting", *Review*, April 15, 1997, pp. 15-16
 Conley, Brian "Dissociationism, P.S.1 New York, New York", *Zing*, January, 1997
 Ballou, Mike "Transcription of Dissociationism Panel," *Zing*, January, 1997
 Galloway, Munro "Brooklyn, Artist Space: 2001," *Art Press*, #212, April 1996, pp. 19-21
 Smith, Roberta "David Scher," *The New York Times*, Friday, December 22, 1995
 Levin, Kim "Art Short List: David Scher," *The Village Voice*, December 26, 1995, p.10
 "Talent: David Scher," *New York*, December 18, 1995, p.78
 Hagen, Charles "David C. Scher," *The New York Times*, Friday, June 16, 1995
 Erdmann, Andreas "Daheim," Volumes 1-4, Cologne, Germany, 1994-5
 Hein, Wilhelm "Portraits," 16mm film, Cologne, Germany, 1992
 Storm, "I(Ich)," videotape, 110 minutes, Cologne/Amsterdam, 1991

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May 5, 1998 • Vol. XLIII No. 18 • America's Largest Weekly Newspaper • www.villagevoice.com • FREE

the village VOICE

art

GALLERIES

REVIEWS BY KIM LEVIN
UNLESS OTHERWISE NOTED

♦ Recommended

Downtown

♦ **DAVID SCHER:** This show starts off slow but builds to an installation of 84 works on paper. Among Scher's self-deprecating and witty objects are cans of *Artist's Tuna* (dreaming, of course, of Manzoni's sacred shit). Among the images: constellations of numbered blots and stains, and a photo in which Scher inserts himself into Charlie Ray's sculptural orgy. Through 5/16. **Jack Tilton**, 49 Greene, 941-1775.

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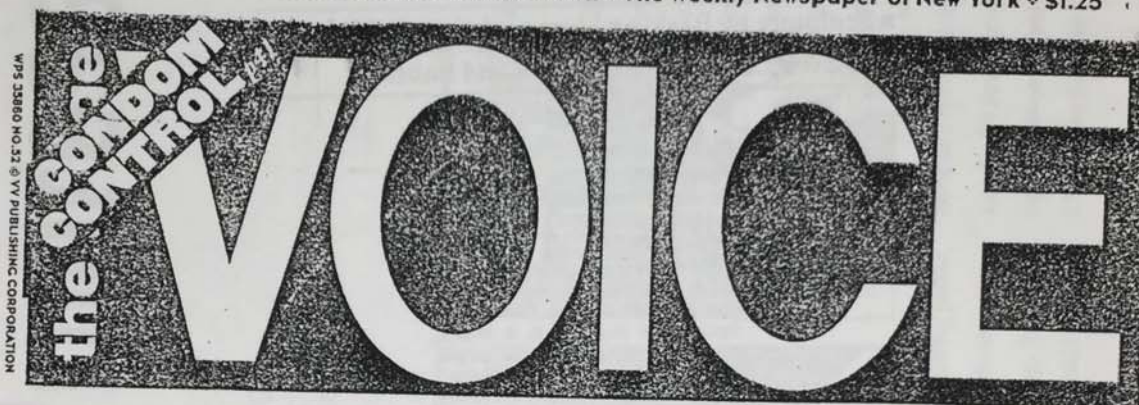


Talent Though David Scher's drawings, photographs, books, and objects are displayed in a sprawling installation that takes over the entire gallery, each work—whether it's a Saul Steinberg-like doodle or a painterly landscape—has its own subtle (and usually humorous) narrative. At Jack Tilton Gallery, 49 Greene Street, through December 23.

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December 26, 1995 ♦ Vol. XL No. 52 ♦ The Weekly Newspaper of New York ♦ \$1.25



GALLERIES

Many galleries close or vary their hours over the holidays; call ahead for schedules.

REVIEWS BY KIM LEVIN
UNLESS OTHERWISE NOTED.

♦ Recommended

ART SHORT LIST

DAVID SCHER

His quirky installation of drawings, photos, paintings, drums, a ceramic nose, a stoic figure in a little boat with no oars, and some other stuff has a nice sense of the preposterous. Mostly it's drawings of all sorts and sizes pinned to the wall ("frames make me puke" scrawled the artist on one). They range from the old-masterly and virtuosic (traditional landscapes with giant mosquitoes) to the cartoony, the doodled, and neatly numbered constellations of blotches. Through December 23, Jack Tilton Gallery, 49 Greene Street, 941-1775. (Levin)

10 VOICE CHOICES

Jack Tilton Gallery 49 Greene Street, New York, NY 10013 (212) 941-1775 Fax 941-1812

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THE NEW YORK TIMES, FRIDAY, JUNE 16, 1995



Art in Review

- Riposte from the 'Relocated' ■ Glorified doodles
- Sculpture by Baskin ■ Homey shrines to high and low ■ Late Bonnard ■ Tires and hubcaps.

David C. Scher

Pierogi 2000
167 North Ninth Street
Greenpoint, Brooklyn
Through Monday

More than a few of the small drawings in this affecting show suggest glorified doodles. Cartoonlike figures are depicted in a shaky, apparently unsophisticated style, isolated on otherwise blank pages.

But there's a troubling wit to the subjects. A giant bird holds a hanged man in its beak; shoes drag slippers chained to them; a decapitated bird perches on a tree stump. Such dark themes fit the drawings' fragile style.

In a few works, Mr. Scher abandons his loser image and undertakes more ambitious watercolors, in one case a landscape and in another an insect study. But even these seem painted at an emotional distance, as if he were reluctant to claim significance for them.

Individual drawings seem important less for themselves than as reflections of Mr. Scher's quirky sensibility. A row of open sketchbooks along one wall reinforces the

idea that the drawings are part of a larger work in progress.

The determinedly pathetic stance has a subtle power. Mr. Scher comes across in his pictures like a talented but troubled teen-ager, the boy whose drawings for the high-school yearbook were rejected by the teacher as, well, strange.

Pierogi 2000 is open only on weekends and Mondays.

CHARLES HAGEN

C26

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Work in Progress

ART AND EXHIBITIONISM IN SOHO

BY KIM LEVIN | Photographs by Robin Holland

April 22, 1997 • Vol. XLII No. 16 •

the village
VOICE

Christopher Knowles (below left), and Sean Mellyn (below right)

Papo Colo, whose curatorial vision and performative aesthetic have been lately escalating exponentially, has somehow convinced a disparate bunch of painters to transfer their studios for a few weeks to Exit Art. His concept: every day during the period of the exhibition, the 10 artists would be on display in the act of painting.



Papo Colo's one-man show?

Even though Colo forbade dividing walls, territorial instincts took over. From the start, it's absolutely clear in the artificial environment of the block-long exhibition space exactly where one "studio" ends and the next begins. Some artists seem oblivious to intrusive eyes; some are

In "Terra Bomba," Exit Art's last show, installation art (the next generation) evolved into a circus of brash, young performance works. This show goes further, turning traditional studio practice into performance

art. By making the private activity of painting public, Colo exposes artists, processes, and works in progress to public scrutiny. And it's fascinating. But is this really painting as performance? Or should we call it

obviously having problems. Four days into the show, Lisa Beck's stray compositions of circles (and bits of tape) dot an unfinished canvas propped on a stepladder. Christopher Knowles stares intently through a magni-

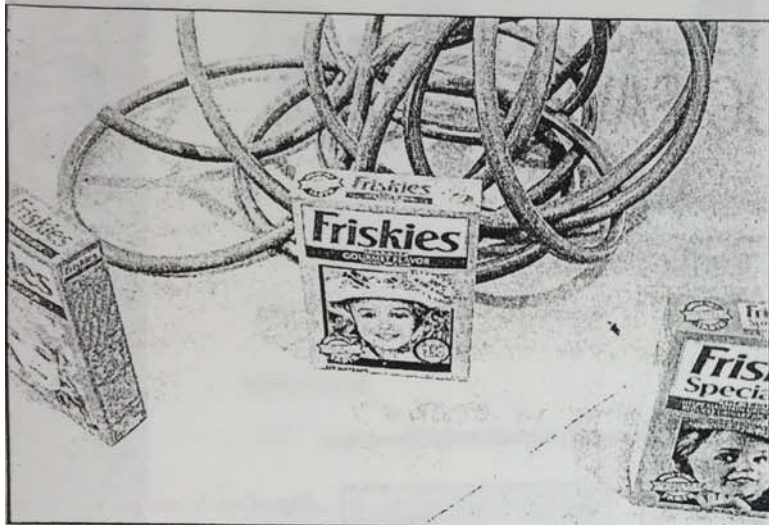
50 **VILLAGE VOICE** April 22, 1997

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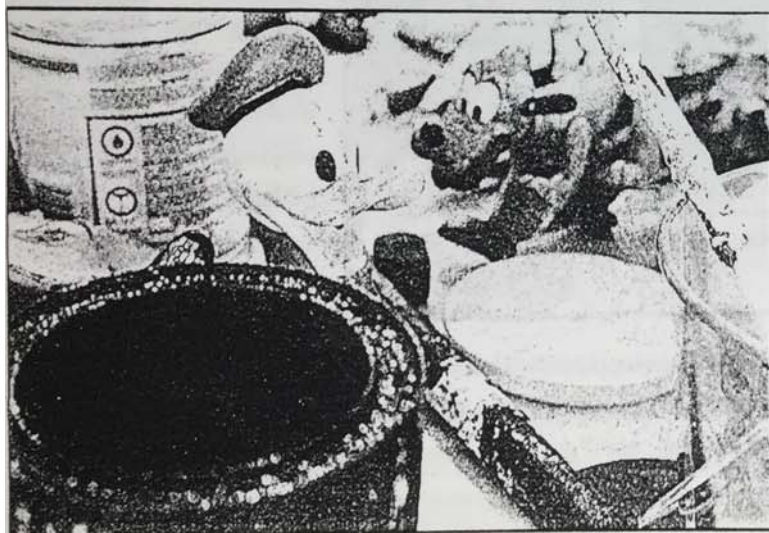
1994 Jack Tilton Gallery, New York
1993 Shoshana Wayne Gallery, Santa Monica, California
Trial Balloon, New York

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Studio still lifes by Sean Mellyn (above) and Joyce Pensato (below)



lying glass as he draws with magic markers. In a corner, David Humphrey's canvases and drawings, peopled with dreamy figures, already climb the walls and a blank canvas awaits attention. Vahap Avsar's work spreads across two long tables and a length of floor.

But the back gallery is where the action is. Sean Mellyn's area—furnished with grassy armchair and plastic swan on a pond-blue floor—is an installation in itself. Joyce Pensato, splattering paint and battered toys everywhere as she paints up a storm, appears to have been there forever. David Scher's setup, with antique easel, plywood worktable, and Oriental carpet, is as composed as a Saul Steinberg cartoon. A melodramatic curtain is draped across Yigal Ozeri's wall to hide his work. Susanna Coffey and Sam Gordon in the back corners have barely begun. A few days later, stacks of blank canvases appear in the passageway. They're Colo's: "I have to confess. I couldn't resist, so I included myself in the show. I'm intoxicated by the turpentine."

A week later, Beck's dots have jumped off the canvases to dangle from wires nearby. Knowles types intently at his second desk. Figures cavort on Humphrey's formerly blank canvas. Avsar is still nowhere in sight and his space hasn't changed visibly. But Mellyn's swan, filled with red candies, is now surrounded by unfinished baby-face paintings, neatly aligned Clorox bottles, red cable, and green garden hose in stark artificial light. ("There are no accidents in Sean's world," comments a neighbor.) "It's really like standing here naked in a really awful way,"

says Mellyn, tuning out the world with earphones as he uses the wall to wipe paint from his brush. Ozeri, spotting a spectator, hoists his curtain with a flourish: "We are all the time jealous because performance artists perform. It's a great opportunity," he says.

Halfway through the five weeks, there are signs of cabin fever. Avsar has disbanded, lock, stock, and barrel. ("I'm not sure why. He's a very private person," says Exit Art's Jeannette Ingberman.) Humphrey and others have taken over his walls. Sheets of transparent plastic newly demarcate four of the territories, and a note is the only sign of activity in Sam Gordon's sparse corner: "LDR: I'll be back by 5:20. S." But Colo is thoroughly settled in. Susanna Coffey, standing with mirror and easel by a window like a live Vermeer, is quietly producing tiny self-portraits. And Pensato, in dim natural light, is still a whirlwind of energy: her demented Donalds, smeared Miceys, Porkies, and Simpsons proliferate wildly. Scher, meanwhile, is paying his bills. "It's an important studio thing. Meet the artist. Dollar a question," he quips. "We all said no immediately. It is a potentially embarrassing situation. Papo Colo would like to see us naked with candles in our butts jumping up and down."

"La Tradicion: Performing Painting" continues through April 26 at Exit Art, 548 Broadway, near Prince Street. Extended hours keep the gallery open Tuesday through Saturday until 8 and Sunday from 1 to 6.

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- 1993 Shoshana Wayne Gallery, Santa Monica, California
- Trial Balloon, New York

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NICOLE EISENMAN

BIOGRAPHY

1965 born Verdun, France

Education

1987 Rhode Island School of Design, Providence, Rhode Island, M.F.A. Painting

Grants, Awards and Projects

1996 John Simon Guggenheim Grant
1995 The Joan Mitchell Foundation Grant
1995 Penny McCall Foundation Grant
1995 Magazine cover project for *Art* magazine, March issue
1994 Centerfold project for *Frieze* magazine, November-December issue
1986 The European Honors Program: Rhode Island School of Design Year in Rome Award

Solo Exhibitions

1999 Entwistle Gallery, London
1998 Shoshana Wayne Gallery, Santa Monica, California
1996 Jack Tilton Gallery, New York
Galerie Cokkie Snoei, Rotterdam, the Netherlands, (with Jason Fox)
1995 Centraal Museum Utrecht, Utrecht, the Netherlands
Walter/McBean Gallery, San Francisco Art Institute, California
1994 Jack Tilton Gallery, New York
1993 Shoshana Wayne Gallery, Santa Monica, California
Trial Balloon, New York

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1992 Shoshana Wayne Gallery, Santa Monica, California

Group Exhibitions

- 1998 *From The Corner of the Eye*, Stedelijk Museum, Amsterdam
- some WOMEN/PRETTY girls*, The Schmidt Center Gallery, Florida Atlantic University, Boca Raton, Florida
- Animal Tales: Contemporary Bestiary and Animal Painting*, Whitney Museum at Champion, Stamford, Connecticut
- The Wolfsonian Mural Project*, Miami (organized by the Drawing Center, New York)
- Gay Games Amsterdam 1998*, poster project, Stedelijk Museum
- 1997 *HEART, MIND, BODY, SOUL: American Art in the 1990's*, Selections from Permanent Collection, Whitney Museum of American Art, New York
- New Work- Drawings Today*, San Francisco Museum of Art, San Francisco.
- Drawn & Quartered*, Karen McCready Fine Art, New York
- Woven In Oaxaca*, A/D Gallery, New York
- Women's Work*, SECCA, Southeastern Center for Contemporary Art, Winston- Salem, North Carolina
- Just What Do You Think You're Doing Dave*, Williamsburg Art and Historical Center, Brooklyn, New York
- Form and Function of Drawing Today*, Frankfurter Kunstverein, Frankfurt, Germany
- Fracturing The Glaze*, Lawing Gallery, Houston, Texas
- The Gaze*, Momena Art, New York
- Dissolution: Made in the U.S.A.*, Laurent Delaye Gallery, London (curated by Margaret Murray)
- The Road Show*, Bronwyn Keenan Gallery, New York
- Vraiment: Feminisme et l'art*, Le Magasine, Grenoble, France (curated by Laura Cottingham)
- Sex/Industry*, Stefan Stux Gallery, New York (curated by John Yau)
- The Name of the Place*, Casey Kaplan, New York (curated by Laurie Simmons)
- 20 x 15"*, Anna Kustera Gallery, New York
- Galerie Rudiger Schöttle, Munich, Germany

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- 1996
- Identity Crisis: Selections from the Whitney Museum of American Art*, Alexandros Soutzos Museum, Athens, Greece, (travels to Museu d'Art Contemporani, Barcelona, Spain, & Kunstmuseum Bonn, Bonn, Germany)
- a/drift*, Bard College Center for Curatorial Studies, Annandale-on-Hudson, New York (curated by Joshua Dector)
- Be Specific*, Rosamund Felsen Gallery, Santa Monica, California (curated by Michael Duncan)
- Gender, fucked*, Center on Contemporary Art, Seattle, Washington (curated by Catherine Lord)
- The Comic Depiction of Sex in American Art: Nicole Eisenman, Erika Rothenberg, Jimmy Shaw, Benjamin Weissman, Sue Williams*, Galerie in Haus 19, Munich
- Sexual Politics: Judy Chicago's "Dinner Party" in Feminist Art History*, Armand Hammer Museum of Art and Cultural Center, UCLA, Los Angeles
- Defining the Nineties: Consensus-Making In New York, Miami and Los Angeles*, Museum of Contemporary Art, Miami, Florida (curated by Bonnie Clearwater)
- Real Fake*, Neuberger Museum, SUNY at Purchase, New York
- Screen*, Friedrich Petzel Gallery, New York (curated by Joshua Dector)
- Playtime*, Whitney Museum of American Art, Stamford, Connecticut
- 1995
- A Glimpse of the Norton Collection as Revealed by Kim Dingle*, Santa Monica Museum of Art, California
- Art on Paper*, Weatherspoon Art Gallery, The University of North Carolina at Greensboro, North Carolina
- Pervert*, The University of California at Irvine, Irvine, California
- Picassoid*, Whitney Museum of American Art, New York
- Inside Out: Psychological Self Portraits*, Aldrich Museum of Contemporary Art, Ridgefield, Connecticut
- Way Cool*, Exit Art, New York
- Odschon Malerei (Painting)*, Gallery Mittelstrasse 18, Potsdam, Germany
- Komix*, Brooke Alexander Editions, New York
- Whitney Biennial*, The Whitney Museum of American Art, New York
- Toys Art Us*, Castle Gallery, College of New Rochelle, New York
- Seduction and Betrayal*, Galerie Krinzinger, Vienna, Austria (curated by Shoshana Blank and Bonnie Clearwater)
- New Museum Benefit Show*, The New Museum of Contemporary Art, New York
- 1994
- Watt*, Witte de With, Rotterdam, Netherlands

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- Kunstverein Munich, Munich, Germany
- Kunsthau Vienna, Vienna, Austria
- Sonnabend Gallery, New York
- White Columns, New York
- The Denver Art Museum, Denver, Colorado
- The Seventh Wave*, Museum of Contemporary Art, Los Angeles
- Sex*, Adam Baumgold Fine Arts, New York
- Bad Girls*, The Center for Contemporary Art, Glasgow, Scotland
- Return of the Cadavre Exquis*, The Drawing Center, New York
- Bad Girls*, Wright Art Gallery, University of California, Los Angeles, (curated by Marcia Tanner)
- Arrested Childhood*, The Center for Contemporary Art, Miami, Florida, (curated by Bonnie Clearwater)
- Wenn die Kinder sind im Dunkeln*, Wiener Secession, Vienna, Austria (curated by Birgit Jürgenssen)
- Bad Girls*, The Ikon Gallery, Birmingham, England
- 1993 *Bad Girls*, Institute of Contemporary Arts, London, England
- bODD*, Basel Art Fair, Basel, Switzerland
- The Seventh Wave*, John Hansard Gallery, University of Southampton, England, (curated by Stephen Foster)
- Urban Analysis*, Barbara Braathen Gallery, New York, (curated by Maynard Munroe)
- Eau de Cologne 83 - 93*, Monica Sprüth Galerie, Cologne, Germany
- Coming to Power*, David Zwirner Gallery, New York
- 1920*, Exit Art/The First World, New York
- Elizabeth Koury Gallery, New York
- 1992 *Fever*, Exit Art/The First World, New York
- Wall Drawings*, The Drawing Center, New York
- Part Fantasy*, Trial Balloon, New York
- The Lesbian Museum: 10,000 Years of Penis Envy*, Franklin Furnace, New York
- Imagining Indians*, Longwood Arts Gallery, Bronx, New York, (curated by Fred Wilson)
- 1991 313 Gallery, New York

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1990 *Figuring Eros*, Newhouse Center for Contemporary Art, Snug Harbor Cultural Center, Staten Island, New York

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- Reilly, Philip J. "Project for Frinze," *Frinze*, Nov. Dec. 1997, pp.50-51
- Patterson, Tom "Catchy: Humor, Satire abound in show at SECCA," *Winston-Salem Journal*, Sep. 7, 1997
- Schjeldahl, Peter "Our Nicole," *The Village Voice*, Dec. 3, 1996
- Levin, Kim "Voice Choice," *The Village Voice*, Dec. 17, 1996
- Doran, Anne "Nicole Eisenman," *Time Out*, Dec. 5, 1996
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May/June 1998 Volume 22 Issue 3

ART PAPERS

NEW TRENDS IN CONTEMPORARY ART



NEWS BRIEF

NICOLE EISENMAN MURAL CONTROVERSY

The Wolfsonian, Florida International University's museum of decorative and propaganda arts in Miami Beach, touched off a controversy which all too pointedly illuminated the competing interests at issue in public art. In conjunction with "Public Works," a show of WPA murals and related studies from the collection, Nicole Eisenman was commissioned to create a new mural on a vast 30 by 16 foot wall in the central open hall flanked by the exhibition (which ran through April 26).

The mural project was organized from outside the Wolfsonian/FIU by the Drawing Center, New York, and was funded locally by the Miami Arts Project. Eisenman boded a good choice, both for her previous figurative mural work and for her familiarity with the area as a frequent visitor here. A historical show also seemed an appropriate background to consider the status of public murals today.

But the Wolfsonian curators did not at first notice that Eisenman's *Underwater Film Shoot* was focused on a "tiny, delicate daisy chain of cavorting lesbian sea monkeys," apparently a new species that the much larger male divers are scrambling to document. It is understandable that this relatively small yet central motif escaped notice, as its details cannot be discerned in a reproduction of Eisenman's preliminary drawing. So after completing the mural in early December, Eisenman agreed to alter the ring of human-looking cavorters, though the visible outcome remains quite explicitly sexual. Still, Eisenman soon regretted the alterations she had made, "It was like being in front of a censoring board. I feel badly that I made those changes." Acting Director Cathy Leff denied censorship: "As part of the public art process, the user, the commissioning agency and the artist work out what is appropriate for that specific site."

This begs the question, however, of at what point in the process there is discussion, and at what point artistic license proceeds unimpeded. There is also the issue of audience. What one worries is inappropriate for visiting school groups is another critic's paradigm of, in Faye Hirsch's words, the "sexuality of gay subculture subject to an overkill of morality to which the dominant culture is immune." And on the daisy chain turns.

The latest wrinkle is that the contest has shifted to the accompanying wall label. Eisenman requested that the Wolfsonian acknowledge its role in the alterations of the mural or cover the whole. As of press time, no resolution had been reached.

—Lewis Kachur

Nicole Eisenman's *Underwater Film Shoot* at Miami's Wolfsonian (photo courtesy of Jack Tilton Gallery).



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SHOSHANA WAYNE GALLERY

LOS ANGELES TIMES

Energy, Rage Result in Unruly 'Behavior'

ART REVIEWS

By CLAUDINE ISE
SPECIAL TO THE TIMES

For her third solo exhibition at Shoshana Wayne Gallery, Nicole Eisenman has transformed the gallery into something that resembles the bedroom enclave of a whip-smart, culturally savvy teenager. Plastered over the walls are cartoon-like drawings and magazine cutouts, to which she's added her own scribbles, while strewn across low-lying pedestals and spilling out onto the floor are shrine-like accumulations of bubble-gum racing cards, soiled stuffed animals, thrift-store doll heads and Mr. T action figures.

Like the 1970s and 1980s pop culture she both reveres and reviles, Eisenman's madcap display offers a gold mine of subversive pleasures—if you're willing to wade through sections of affably unapologetic inanity to find them.



Shoshana Wayne Gallery

"Big Angry Bee," an oil on canvas by Nicole Eisenman, is part of the "Behavior" installation.

Eisenman's work has always been fueled by hyper-caffeinated energy and a genuine rage at sexual oppression and social injustice. Unlike many of her pop-obsessed contemporaries, she is blessedly free of the kind of cynicism that currently passes for post-modern cultural authority. In her newest work, Eisenman celebrates the creative inspiration she derives from her amped-up, manic enthusiasms, yet doesn't fully acknowledge the risks that go with them.

The collective detritus in "Behavior" takes aim at the so-called gender wars by targeting familiar clichés about the birds and the bees. The first section of this sprawling installation involves a make-believe plot in which a SWAT team (gleefully enacted by Eisenman and her friends in a series of color photographs) is called out to exterminate a swarm of bumblebees. The remaining parts include an island-like shrine filled with marshmallow ducks and artificial flowers, and a flock of winged creatures that are half-

bird, half-bee, all umbilically connected with plastic hot-rod tracks and curlicue coils of orange rope.

Counterbalancing Eisenman's romance with speed is a persistent threat of entropy and social breakdown. In the painting "Spiral Car," a ridiculously distended vehicle circles in on itself, its grimacing male passengers powerless to stop the impending collision. On the floor below, Eisenman stages a mini fender-bender, using clumsy figurines driving plastic bread-bag cars (and comically invoking director Jean-Luc Godard's famous car-wreck scene in "Weekend").

Although Eisenman is an expert at pumping up a single cliché to ridiculous proportions, she also tends to run things straight into the ground. After a while, you begin to notice that her ideas don't always add up to something greater than the sum of their parts. This makes Eisenman something of a kamikaze artist who prefers to dive-bomb her prey from above rather than deal with the far messier ground wars below.

■ Shoshana Wayne Gallery, Bergamot Station, 2525 Michigan Ave., Santa Monica, (310) 453-7535, through June 20. Closed Sundays and Mondays.

Friday, May 29, 1998
PP.F24-F25

Bergamot Station 2525 Michigan Avenue B1 Santa Monica California 90404
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SHOSHANA WAYNE GALLERY

Nicole Eisenman at Shoshana Wayne

When viewing Nicole Eisenman's immense amalgam of paintings, photographs, installations and works on paper, one can't help but recall Marcel Duchamp's explanation for his antics: "I wanted to amuse myself." Eisenman's witty works upend our culture's shallow disregard for flesh's vulnerability, as her characters exhibit strength and autonomy despite apparent limitations. Whether or not one appreciates Eisenman's somewhat grotesquely rendered brownish figures or gritty readymades, her controversial style reifies humanity's unattractive aspects. *Spiral Car* (1998), a painting that depicts the blank stares of scores of men seated in a single downward-spiraling stretch auto, establishes a spectator symbolically protected behind the windshield. Meanwhile, *Blinded by Beauty* (1998) explores the problematic response provoked by a female's radiant family jewels and is perhaps the exhibit's most hilarious painting, complete with an unflappable gaping gash in the canvas that parodies the bravado of "destructive" art. (An adjacent photograph features a woman's head eagerly poking through the crash site.) Another humorous painting, *Divers* (1998), poses a netherworld of copious oral copulation.

The series *Support Systems for Women I-IV* (1998) openly addresses the female body's aging process, offering empathy in a world that, not coincidentally, stood by as the media made a state emergency of Hillary's rather normally fleshy thighs. Here, women gain comfort from one another's nakedness, employ *Flintstones*-like breast lifters and tools to pull, drag and cart themselves, and lounge on armatures designed to counter gravity's undeclared war on breasts, arms, belly and knees. In contrast to the Spice Girls, who divvy up particular traits among members, Eisenman's *Portrait of a Lady* (1998) captures individual complexity. Her lady sports a flannel shirt, scary blue eye shadow, a posh zircon stud that pierces her painted ear, and a sexy flip hairdo that extends into an angelic baby's halo. A mini-installation, *Bread Racers* (1998), entails about a dozen clay-figurine racers and a motley crew of exhausted spectator-dolls seated in a grandstand before a backdrop of race-car-driver trading cards. With fast and furious female drivers gripping bread steering wheels derived from each car's corporate sponsor (Manischewitz Matzos, Weber's and Wonderbread, among

others), one wonders whether the fans have grown weary waiting for economic parity, cheering on heroines to no avail or participating merely as passive spectators.

This exhibition's focal point is *Behavior* (1998), a massive installation that fills up nearly half of the gallery space. This operatic fairy tale restages the age-old morality tale known as "the birds and the bees" from the perspective of "S.W.A.T.," a group of rather entrepreneurial chicks bent on destroying a swarm of pestilent bees (the letter "B" also crops up to connote "buggers," "buddies" and "Bubbas"). S.W.A.T.'s tactical maneuvers entail luring bees from their op-art hive on one side of the gallery to a paradise island designed to seduce them (floral-scented candles, marshmallow chicks, bunches of faux flowers dripping with resin dew) on the other. Like Tamara Fite's thematic stage sets, Eisenman's War Room displays a wide variety of relevant S.W.A.T. products like S.W.A.T. uniforms, gold military fringe, fly swatters, Surge cola, honey bears, Wizard's Spring Floral (air freshener) and a tactical map revealing the bees' imminent menace to the Jersey Shore. Photographs depict S.W.A.T. members devising strategies to "stop the damn bees," including an oscillating sprinkler hooked up to a propane tank ostensibly to spray fire. Dressed in a Barbie-size gown seemingly fashioned from tarantula legs, a Queen Bee presides over the Honey Pot, which is actually a disco that attracts "buggers" to its bug-friendly tunes.

One shouldn't dismiss this far-flung tale's silliness, since the battle's significance easily carries over into human relationships. Maybe the paradise island is really a "be" trap, rich in alluring products that deter humans from experiencing being. Eisenman's work offers a raucous respite from life's trials — heroic moments, spaces where one imagines driving race cars, being Wonder Woman, surviving physical impairments and waging war on atrocity (bees, bodies and the booboisie).

—Sue Spaid

LA Weekly
June 4 - 11, 1998
p. 55



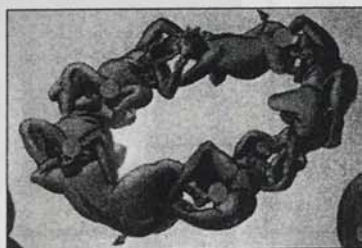
Nicole Eisenman,
Bread Racers
(installation detail) (1998)

NICOLE
EISENMAN
At SHOSHANA
WAYNE GALLERY
Bergamot Station
2525 Michigan Ave.
Santa Monica
Through June 20

Art Reviews

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Museum officials rejected the artist's first attempt to "clean up" the mural — by placing blue dots over the sexual detail.

Florida

Lesbian Sea Monkeys Painted Over

New York artist Nicole Eisenman twice repainted a portion of her mural *Underwater Film Shoot* after museum officials at Miami's Wolfsonian-Florida International University complained that its lesbian imagery was inappropriate for the museum's audience. But unhappy that the museum would not publicly acknowledge that the sexual content had been removed, Eisenman requested that the entire mural be painted over. Museum officials refused.

Artistic

The mural will remain on display until the exhibit closes in April, at which time it will be painted over as scheduled. A sign indicates that the mural was altered but does not say how or why.

The 30 by 16 foot mural depicted a circle of scuba-diving men with filmmaking gear focused on an inner chain of women, described by Eisenman as a "daisy chain of cavorting lesbian sea monkeys." Eisenman styled *Underwater Film Shoot* after the Depression-era Works Progress Administration murals.

The mural was specially commissioned for the Wolfsonian as part of an exhibit examining New Deal art projects.

Soon after the mural was painted, Wolfsonian staff objected to the sexual content and requested that Eisenman alter the work. Museum staff were concerned that the piece was inappropriate for local grade school students who attended the museum's educational programs. Museum staff also feared any controversy engendered by the mural would threaten state funding.

Eisenman's first alteration, the placement of blue dots over the objectionable parts to indicate that they had been censored, was rejected by the museum. She ultimately agreed to repaint the mural, altering the sexual content "from NC-17 to PG-13."

However, after the museum refused her request for a sign explaining that sexual content was removed, and why, she asked that the entire mural be painted over. Again the museum refused. Eisenman, who is well known for incorporating strong lesbian imagery into her work, reports that she informed the museum's officials of the work's sexual content before it was completed. Wolfsonian officials disagree.

"Me and the museum—we should be on the same side," Eisenman said, expressing frustration and betrayal over the museum's refusal to acknowledge its censorship. "If they want to present contemporary art, they've got to be willing to toe the line a little bit."

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December 3, 1996 • Vol. XLI No. 49 • America's Largest Weekly Newspaper • FREE

Our Nicole VOICE

Nicole Eisenman
Jack Tilton Gallery
49 Greene Street
Through January 11

BY PETER
SCHJELDAHL

A star is born—and borne, proving by a certain margin bearable. Nicole Eisenman's installation of paintings, drawings, collages, assemblages, and, well, stuff at Tilton is one small step for a colorful 31-year-old lesbian and one giant leap for the present art season. It advances a fashion for personality-intensive art that gestures with winsome irony toward the wider culture—outer space of Disney, talk shows, and the Internet—while confirming gritty survival on the little planet of the art world. The local scene of the late 1990s is lurching into focus as one medium-sized scrappy family.

Eisenman bids to be every art person's favorite difficult daughter, niece, sister, girlfriend, or friend, an adorable trial in each sophisticated life. Her rise to fame answers recent fears that there may no longer be a coherent art world or, if there is, that it may be hopelessly boring. Like a teenager's room, an Eisenman show affirms the existence of a family that is on hand to ward off the proper authorities. She presents herself as someone to be talked to with fond exasperation: *aher* constellating a war at a time when art culture affords the first person plural precious little morale. Her work poses a problem that is a kind of solution.

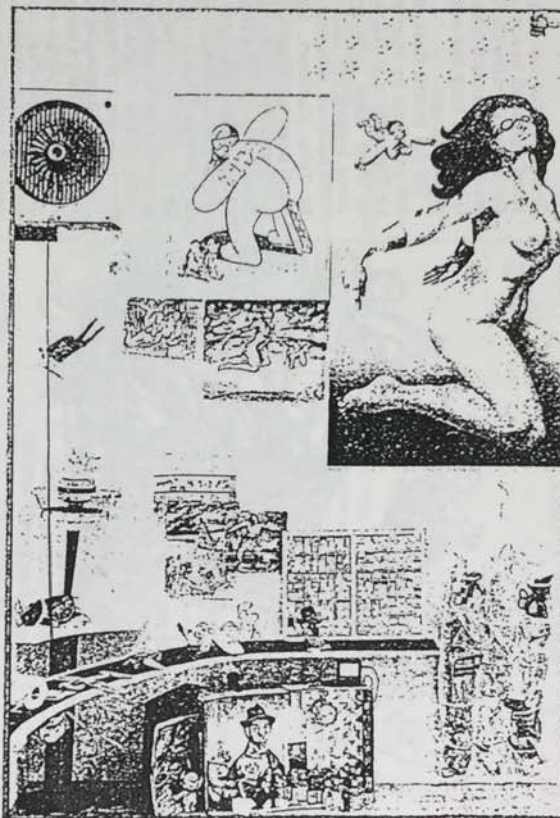
The last artist of Eisenman's type who made a major splash in New York was Jonathan Borofsky almost 20 years ago. An avatar of the spookily brilliant weird kid in every class in every art school ever, Borofsky undid a circus of self-involvement, perking up another art world that had become sick with worry about what, where, and whether it was. He abolished distances between artist and audience that had curdled in the institutionalized, post-Minimalist '70s. Borofsky's moment was brief, swallowed by the '80s art boom that it presaged.

Is a new boom in the offing? I suspect so, though I have no sense of its likely shape beyond a conviction that it will differ from the market-driven last one. If coming art has no better story than high-rolling salability, no one who is interesting will be interested. (That said, I note that, according to the gallery, this show was largely sold out before it opened.) Eisenman's heyday may prove no more enduring than Borofsky's was. The demands of her high-maintenance presence are apt to be tolerable to most people for only as long as today's poignantly desperate artistic appetite—for *anything, anything*—lasts. She could suddenly become everybody's favorite moved-away daughter or ex-whatever.

Meanwhile, she's huge, and the great fun that she has and shares is more than the sum of its yuks. This show speaks charismatically, in tongues, of a tough synthesis made to look easy: exploded subjectivity—of an ingenious, teen-spirited kind—meshed with self-aware wit and exciting craft. Eisenman's most impressive content is embodied in neither her sub-

ject matter nor her form, though she

takes pains to make both enjoyable. What counts is her touch. She maintains a finely graded panache that draws you in close to absorb the nu-



A tough synthesis made to look easy: Nicole Eisenman's *Airport* (detail, 1996)

stance of her every decision. Now and then, someone rediscovers the oddly elusive secret of good art: start where you are with what you've got. For Eisenman, this means a sensibility saturated, to the point of nonchalance, with image culture and sexual politics and a giddy assortment of stylistic chops. Her hand is practiced in old-tinny modes of vaguely James Thurber-esque cartooning and WPA-era painting, recalling the likes of Thomas Hart Benton, Reginald Marsh, and Paul Cadmus. Nor is she

averse to showing the influence of contemporaries like Jessica Stockholder, Karen Kilimnik, and George Condo, while lifting motifs from *Ingår*, *Picaso*, and Matisse. It's all in her (and,

installation pieces here is based on fantasies of naked women as airplanes. *Airport* comes complete with housing for passengers (marshmallows with faces painted on them) who are transported by cable tram to a runway lined with dubiously aerodynamic contraptions of balsa wood and, say, a paintbrush or a roll of toilet paper. It would take the length of this column to detail *Airport*'s inventions, which add up to something rudely funny and haunting in the way of half-awake, hypnagogic visions. Among other things, Eisenman's alternately idealized and derisive female nudes make for an imposing lexicon of lesbian sexiness.

Ship Wreck, the other installation, comprises cascading piles of wood scraps backed by a mural of broken masks and surrounding a floor painting of victims perishing in a whirlpool. And that's only the beginning. There are thrift-store paintings, postcards,

goofy handmade box-things, and fascinating clonchies. Dominating the ensemble is a painting in which the artist, as a black-eye-patched pirate, presides at a card game in captain's quarters. Contemplating the whole, one is whirled into what it may feel like to be Eisenman: happily preoccupied and oh, by the way, out of control.

One of Eisenman's cartoons, a riff on American obsessions with fitness, appeared in a recent *New Yorker*. Cartooning—topical, humorous expression of collective mania—comes easily to her, in a range of tones from nice to nasty. (At the latter extreme, she neatly literalizes the good old Americanism "Jesus fucking Christ.") She might end up mainly a cartoonist, one of our holders of a license to be witty in public. Her paintings, though extremely adept, are really substantialized cartoons. For now, she overfulfills any job description except "artist," into which she breathes refreshing life.

This show is sheerly art and very '90s. It could not be anything else, mainly on account of its defiant, shambling complexity. Eisenman rejects packaging principles that have governed artistic success since Andy Warhol, such as the Hollywood rule that a hot creative property is one whose plot can be summarized in one sentence. Think of any major artist of the '80s and early '90s, and you will sense that rule in operation. The goal was art with a streamlined, annealed warhead for punching out through the wall of the art world to detonate in the world at large. It rarely worked as planned, though it incidentally reduced the art world to rubble.

Because Eisenman is permanently in process, you have to be there with her, moment by moment, to belong to her audience. (In return, she tacitly promises not to abandon us for a better offer.) Her project is as nearly uncommodifiable—in the vein of Joseph Beuys, with a marketable output amounting to souvenirs, spin-offs, and examples—as material art can be. This makes for a good short-term answer to art culture's marginalization by ever more clever and rampaging mass entertainment. To be higher and finer than pop culture doesn't cut it any more. (Pop culture can do high and fine, no problem.) To be specific and free, in real space and time, with the juice and smell of life and with actual other people there, too, is the ticket, not to be had via triple-doubly-w-dee anything.

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DAILY NEWS



50c

NEW YORK'S HOMETOWN NEWSPAPER

Wednesday, March 22, 1995

ART REVIEW

Two Years of Not Living Dangerously

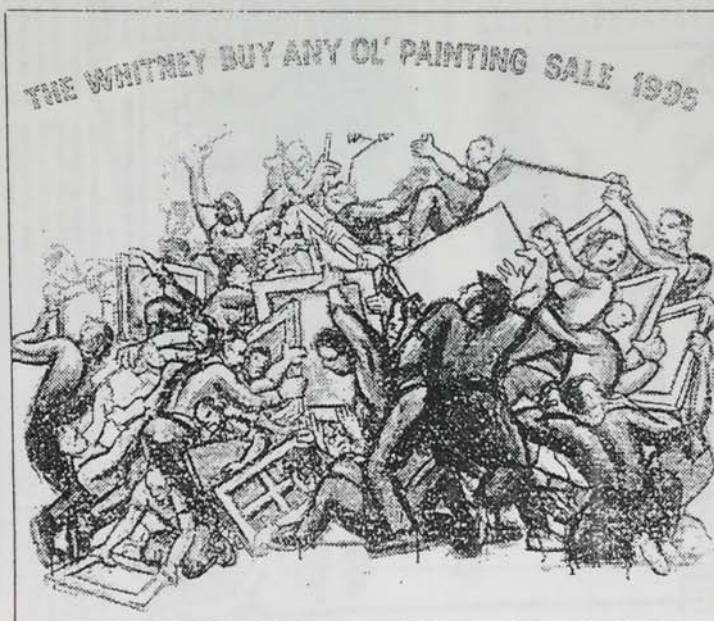
Display at Whitney
Bi-passes controversy

By STUART KLAWANS

THIS YEAR, JUST POSSIBLY, the gutters outside the Whitney Museum will not flow with blood.

The No. 1 show of what's happening in American art, the Whitney Biennial, opens tomorrow for a 10-week run. The last time this happened, with the so-called Political Biennial in '93, even people from outside the art world got mad. This go-round, curated by Klaus Kertess, turns out to be a much calmer affair. You hit a few highs, a few lows and a wad of respectable, faintly stodgy stuff in-between.

The '95 Biennial: mishmash or carnival? Carnival, if you go by Nicole Eisenman's contributions (we'll get to them) and the concerts, readings and MTV art-breaks surrounding the show. Mishmash, if you'd hoped for the sort



of overarching theme the Biennial provided in '93. Some quick impressions:

Two sorts of art are in evidence on the second floor. One is represented by Robert Ryman's square, all-white painting — about just plain looking with a clear head. The other type would be Lawrence Weiner's writing on the wall — about how your mind works when you try to read puzzling, incomplete data. One thing you don't see on this floor is much hint of the hu-

man body — except for the screenings in the film and video gallery, which give you some idea of what's to come.

On the third floor, disaster looms — in the best way possible. Right off the elevator, you're hit with Nancy Rubins' sculpture: about 10 tons of old mattresses with pieces of cake stuck in them, the whole shebang hanging overhead. You could stand under it — but, do you want to?

Other engaging pieces that allude to

flesh and what can happen to it: Nari Ward's greased hearse in a cage; Bessie Harvey's Afro-Christian totems, made of painted tree limbs; John O'Reilly's tiny sex-art-and-religion photo-collages.

On the fourth floor, the best things are paintings by Harriet Korman and Cy Twombly, a wall's worth of photos by Judy Linn (another how-to-read piece, teasing you into making connections between subjects) and two works by Toba Khedoori, with maniacally small drawings floating on huge sheets of paper. Otherwise, you've got themes from the second and third floors, often with a major "so what?" factor.

The artist who really mixes it all up is Eisenman, with her mural-collage on the third floor (see detail, left). It's thrown together from dozens of different pieces: a tacked-up photo of Whitney Houston ("Welcome to My Show!" she says); cartoonlike drawings made right on the wall; a ledge of marshmallows with faces drawn on them; a self-portrait of the artist, combining an oil-on-canvas of her head and torso with a real-life pair of her jeans (with more drawings tumbling out of the pockets).

People actually laugh when they see this mural. They point things out to each other and talk about what they've found. Eisenman's pieces (there's also a mural downstairs by the restaurant) are like parties that have broken out in the middle of an earthquake. That's the Biennial at its best.

Whitney Museum of American Art, Madison Ave. at 75th St., tomorrow-June 4. Info: (212) 570-3600.

(Klawans writes on art for The News.)

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THE NEW YORK TIMES, SUNDAY, MARCH 12, 1995

A Critic's Dozen to Catch at the Biennial

THE WHITNEY BIENNIAL IS AN extended ritual, and its essentials rarely change. The roster gets leaked months ahead. Opinions start circulating. The verdict is always mixed. "Too much of this, not enough of that. Where's so-and-so, and why are they bringing back you-know-who?" This is, after all, the show the art world loves to hate. Witness the highly political 1993 version, a crucial washout that left people in an unforgiving, enough-already mood.

But maybe things will be different this time (it will have a staggered opening — one floor on Wednesday, another on Saturday, the third on March 23 — and run through June 4). Compared with those of 1993, the 89 artists in this year's show are a more circumspect lot. And with metaphor as its stated theme and beauty as its big idea, this biennial, organized by Klaus Kertess, the Whitney's adjunct curator of drawings (with John G. Hanhardt assisting in the film and video selection), may make a lot of friends.

It even has a statistical distinction or two. The term American artist now extends to Canadians (Stan Douglas, a film maker, and Jeff Wall, a photographer) and Mexicans (Julio Galan and Gabriel Orozco), and there's a far higher proportion of painters than last time around.

Of greatest interest, as always, are the individual artists. Mr. Kertess keeps to a time-honored biennial mix of tutelary deities (Brice Marden, Agnes Martin and Richard Serra), heroes of the moment (Robert Rauschenberg and Cy Twombly) and alumni of the previous show (Nan Goldin, Jack Pierson, Lari Pittman, Cindy Sherman and Sue Williams, among others). But he also makes some offbeat choices, among them intriguing artists who have rarely shown in New York (John O'Reilly, Ellen Gallagher) and others who carry an "underknown artist" cachet (James Bishop, Andrew Lott).

Here are a dozen of this year's artists — most of them first-time participants at various points in their careers — whose works are worth seeking out. **HOLLAND COTTER**

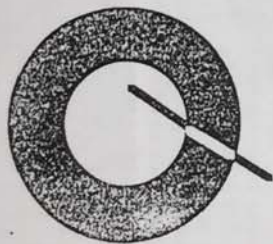
Nicole Eisenman

For a quick dose of raucous good humor, visit Nicole Eisenman's wrap-around anti-biennial mural in the Whitney's basement-level restaurant. The mural won't be finished until the last minute, but Ms. Eisenman, 29, plans to depict the museum blowing up around her as she calmly paints on its only remaining wall, thus becoming the star of this year's show by default. More of Ms. Eisenman's amazingly inventive work — which in the past has included hilarious feminist assaults on Picasso — will be upstairs.



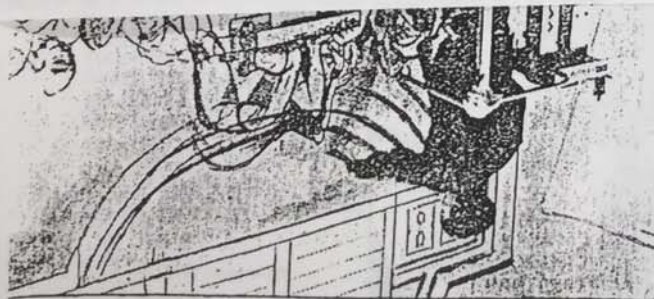
Erma Estwick/Jack Tilton Gallery

"Any Ol' Painting Sale," by Nicole Eisenman.

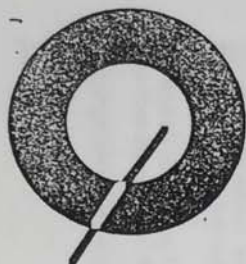


The New York Times

Arts & Leisure



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Nicole Eisenman's style is rooted in history

David Bonetti
ART CRITIC

NICOLE EISENMAN, a 29-year-old, "out" lesbian who draws in a traditional style that goes back to the Italian Renaissance, trades in taboo.

Eisenman came to attention in the early '90s with vigorous drawings of frenzied, nude and big-breasted Amazons castrating pines on remote islands where they are free of the patriarchy, but not without need of what they themselves lacked. (You can imagine the source to which Eisenman's women are the disembodied phalluses.) Eisenman's arrival coincided with Anna Bobbitt's act of radical surgery upon her husband that amazed and fascinated America.

One suspects if Eisenman hadn't existed, at that point the cure would have had to invent. The question remains whether as any further use of her provocations now that her original 15 minutes are up.

In a one-person exhibition that continues through Jan. 15 at the San Francisco Art Institute, 800 Chestnut St., Eisenman has concocted a couple of her signature is-bobbing images, but they have been hung in the small upstairs gallery space many viewers must overlook. You sense both she and the gallery are trying hard to play her notoriety, to present her in a different light as an artist who is capable of sounding more than just one note.

Indeed, the work that dominates the exhibition is "Family Feud," a 20-by-55-foot mural, inspired by the popular game show. Painted directly on the wall — and fated to be painted over when the exhibition ends in two weeks — it allegorizes America as a brawling dysfunctional family. Even Eisenman's vaunted technical fluidity doesn't save it, however, from collapsing under its own ponderous weight.

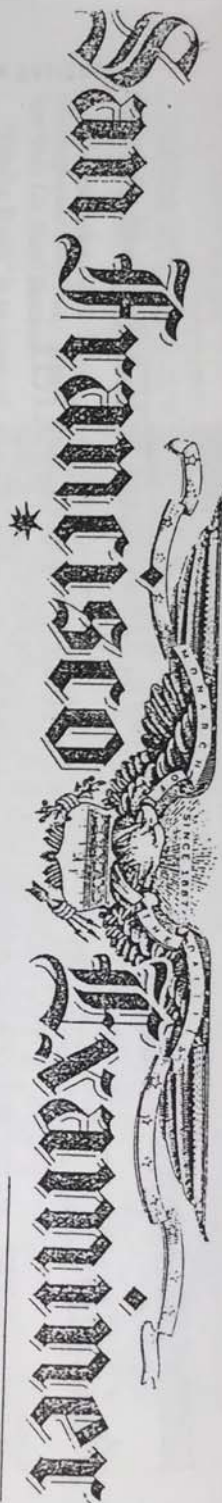
Haven't we seen this before? If Renaissance sources do not spring immediately to mind — Antonio del Pollaiuolo's print "Battle of the Ten Nudes" or Luca Signorelli's mural "The Damned Cast into Hell" in Orvieto Cathedral, for instance — how about '80s art star Robert Longo's equally fluid drawings of Wall Street types battling in the streets of lower Manhattan? Longo's work was equally timely in its own day, but is already almost totally forgotten.

It is no problem that Eisenman's work is rooted in history, but it is a problem when there is nothing going on in her work to distinguish it from history. Referencing "Family Feud," a television experience whose evocative powers are at best limited, is not enough. She hasn't brought any special insight to the social and political forces that are dividing Americans today. You almost wish she had resorted to the old cut-and-chop for which she is best known.

[★]
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Those looking for sexual titillation of a taboo-flaunting nature will not be totally disappointed by the show, however. The wall facing the mural is covered with unframed drawings pinned directly to the wall that more adequately reprise Eisenman's talents than the main event does. Pastiche of high (Italian Renaissance, WPA-era social realism) and low (cartoons, pornography), they vibrate in a ter-

[See EISENMAN, C-3]



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e Eisenman at the Art Institute he Displeasure Principle

◆ EISENMAN from C-1

Lesbian art cuts to the quick

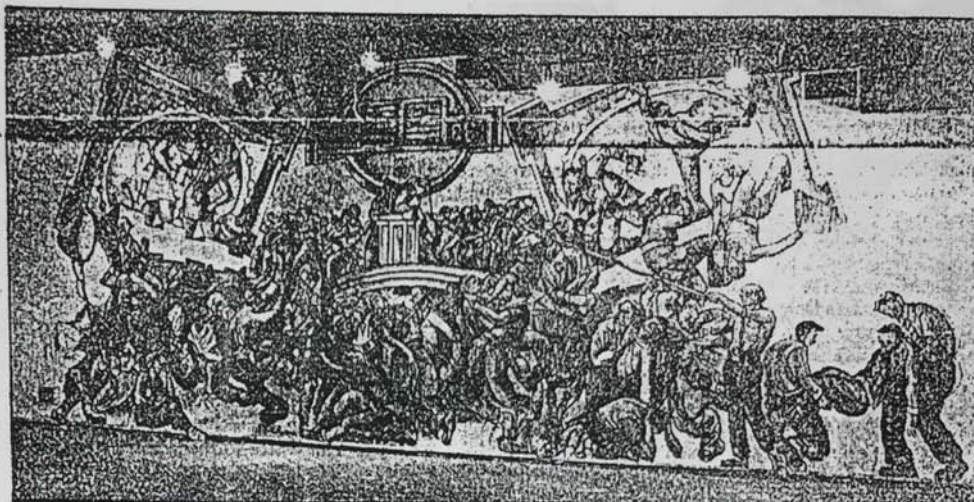
ra incognita where both William Burroughs and Betty Boop (to borrow from Liz Kotz) flourish.

"Kissing Booth" is an image of children lined up, not to meet Santa, but to orally pleasure a buxom nude sitting in a throne-like chair. If child/adult sex is not your cup of tea, how about "Hi, Honey! I'm Home," an image in which a wife is surprised in the act of extravagant masturbation upon the living room rug by her husband returning from work.

Lesbians looking for identity-affirmation will find what they're looking for: "Game Show Prize" shows two big-breasted sapphists making love on stage. And, in a concession to fame, Eisenman has included two images of men being burned at the stake surrounded by women. The wittier shows a man providing marshmallow roast opportunities for a troop of Camp Fire girls.

Eisenman is one of the artists of the moment cresting to fame on the tsunami that has dumped explicitly lesbian and queer art on the contemporary art world's main stage. (Stay tuned for "In a Different Light," an exhibition exploring gay and lesbian experience in 20th century American art, opening Jan. 11 at the University Art Museum in Berkeley.)

And it's about time, I might add. But that doesn't mean that strange

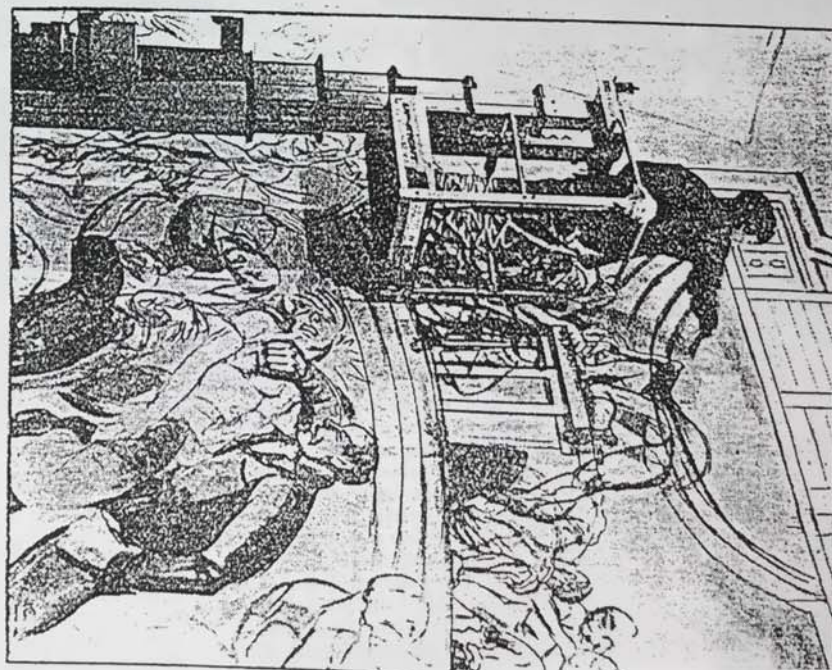


"Family Feud," a 20-by-55 foot mural, dominates Nicole Eisenman's exhibit at San Francisco Art Institute.

and morbid symptoms don't receive a disproportionate share of attention.

Eisenman, who disingenuously separates her artist and lesbian selves — "I'm a dyke and I love being gay and I love women, but I was born to be an artist, not a female or lesbian artist," she told OUT magazine — doesn't understand that the only reason anyone is paying any attention to her is because of what is perceived to be her angry lesbian message. If she defuses it or tones it down, there's no real reason to continue paying attention. Her technique isn't that good.

During the next few seasons, it will be interesting to watch how she negotiates the shoals and sinkholes of fame.



trist, longer than I've been a lesbian."

The London problem issued from a mural featuring "Paloma [Picasso] stabbing a Minotaur

way, like how to think about yourself in a certain way."

Eager to counter the man-hater image, Eisenman insists

upcoming inclusion in the prestigious Whitney Biennial, Eisenman confesses, "I'm defensive about it still, but I'll get over it." ▼

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She's a classicist born of a marriage between Penelope Pitstop and Picasso.

Art Drawing Fire

FOR MANY ARTISTS the process of establishing a career is fraught with difficulty, but for killer muralist Nicole Eisenman, it's been astoundingly easy. "Maybe too easy," she says, enumerating a comfortable if somewhat delinquent childhood, cushy schooling, and commercial and critical success from the jump. "Maybe I should start lookin' for a little trouble."

She may not have far to look. When on December 3 the San Francisco Art Institute unveiled the New York artist's latest 50-by-20-foot mural (on view until January 15), aficionados expecting to see her signature scenes of monumental bodies in epic lesbian debauchery found instead a battle of both sexes; in one panel, "Family Feud," couples of every stripe lock horns on a cavernous, sepia-toned game show set.

It doesn't matter to the 29-year-old Eisenman if her political incorrectness ruffles a few feathers. It's not the subversive content of the work that concerns her as much as defining her place in a tradition of American realist painting known as the Ash Can School. "I'm a dyke and I love being gay and I love women, but I was born to be an artist, not a female or lesbian artist," she says.

Eisenman lives in a two-story loft she shares with two friends on the far reaches of Manhattan's Lower East Side. Her images are the observed details of daily life there, from the seedy to the cartoony—private obsessions projected on a larger-than-life scale and expressive of a heightened sensitivity to sex and pain. "Maybe I'm worse than the worst misogynist," she says, dismissing gender politics as "fashion" that

has no place in art. "My subject is flesh," she declares.

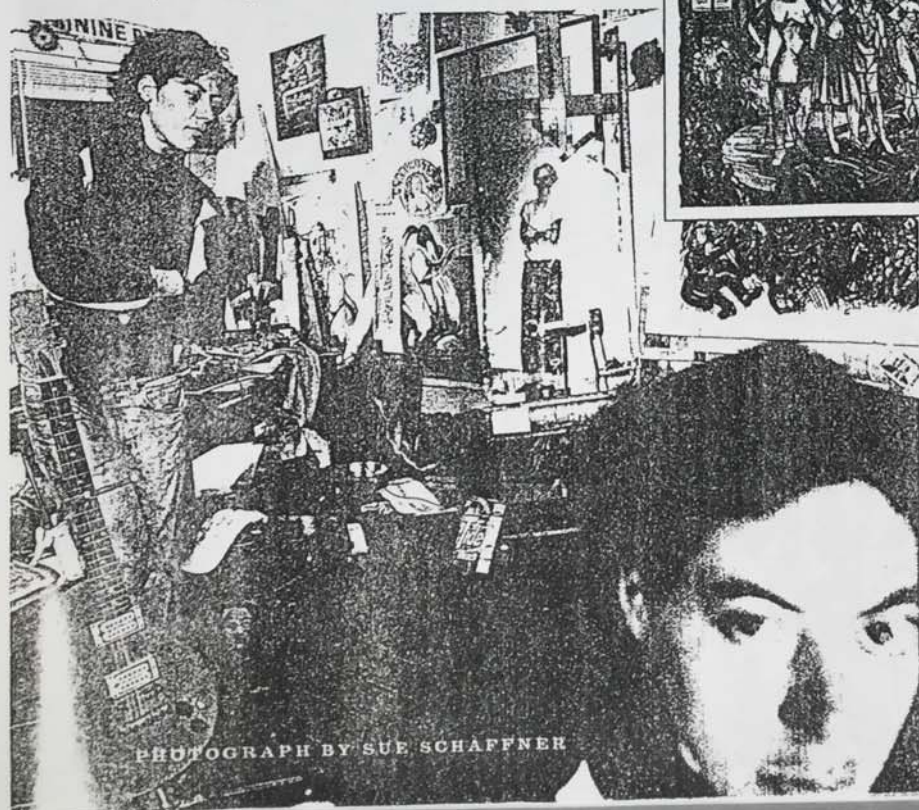
Eisenman's star in the art world rose after her first public exhibition, a show of masturbatory, dyke-emblazoned drawings in a group show at the Trial Balloon Gallery in New York. She later improvised an enormous charcoal-and-ink mural on a wall of The Drawing Center. A first solo show of paintings at Jack Tilton, her current dealer, followed last year. Her success came at the peak of what was dubbed "lesbian chic," and Eisenman found herself welcomed into every so-called "Bad Girls" exhibition mounted.

But it isn't trendy subject matter that has won her accolades in the press, brisk sales in the gallery, and inclusion in the prestigious 1995 Whitney Biennial. It's because she paints with the assurance of a budding master, a classicist born of an unusual marriage between Penelope Pitstop and Picasso. Her colossal figures are

drawn with an expert draftsman's feel for line and put into formal compositions that explode from the picture plane with a lubricious vigor rarely associated with feminine sensibilities. They also carry an emotional impact unusual in the cerebral tents of current art investigation. "I love psychodrama," says this daughter of a Scarsdale psychiatrist. "Any kind of drama, and humor—anything that seems really corny and bad about art are things I like."—LINDA YABLONSKY

LESBIAN PIQUE:
Eisenman and her Untitled (1994).

A New York-based writer, art critic, and producer of literary events, Linda Yablonsky has contributed to Artforum, Interview, and High Times.



PHOTOGRAPH BY SUE SCHÄFFNER

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he Eisenman at the Art Institute ne Displeasure Principle

by Erin Blackwell

When you enter the Walter/McBean Gallery at the Art Institute, you'll be assaulted, entranced, disturbed and amused by a feverish bunch of characters that leap off the walls into your own psychic space. Using conventional figurative techniques to depict the unconventional recesses of her 29-year-old mind, Nicole Eisenman's one-woman show looks like visual Kathy Acker. Sexy, violent, non-sequitur, stream-of-consciousness doodles, paintings, and one Diego Rivera-size mural comprise this most ambitious and imaginative installation.

Not so long ago, the MFA graduate from the Rhode Island School of Design was doing murals. "Thomas Hart Benton-style factory scenes, for Coach," the leather belt and bag people. Eisenman's break came when Amy Silven of New York's Drawing Center "really took a chance," inviting Eisenman to paint a mural for a 1992 group show. "In New York," explains the artist, "everybody's always looking for something new, so when somebody comes along, and does a 60-foot mural and they're a young, fucked-up lesbian, then it makes a lot of news."

No categories, please

Having recently exhibited in Vienna, Munich and Scotland, Eisenman was part of the highly-publicized Bad Girls show, whose restrictive label she's still trying to shake. For the London version, Eisenman was reviewed as some kind of man-hating dyke revolutionary, a role she refuses. As an artist, the out lesbian resents any label that "cubbyholes the work." It got to the point where, she says, "I got so sick about it, I was saying I was a widow. I couldn't even say the word *lesbian* any more." She wishes people would remember that "I've been a white, Jewish female, born in the middle class to a psychiatrist, longer than I've been a lesbian."

The London problem issued from a mural featuring "Paloma [Picasso] stabbing a Minotaur

with her henchwomen, these big Amazons," Eisenman explains. "Then the blood that came out was perfume and they were catching it in bottles and that's her new perfume — called Minotaur — that she put on the market this year. In London they wrote about me as an angry feminist getting back at Picasso, that 'misogynist artist,' in a really limited way of looking at the work. That was a crying shame, because the issue I was thinking about got totally lost in the politics. Lesbianism being the hot thing."

Eisenman takes a surprisingly sincere view of Paloma's choice to trade on her father's reputation. Never questioning the designer's profit motive, Eisenman sees only a reflection of her own psychological process. "I think I have something in common with her," she says, "having a father to contend with, a large personality — how she's taken her father's work and made it into her own work. I just think a lot about this."

The influence of Eisenman's father on her work can only be guessed at, both in her taboo-twisting free associations and in her resistance to socio-political analysis. "Some of the most interesting feedback I get on my work is from my father, who's a psychoanalyst and who also really understands me really well," she says. "And I really love to hear what he has to say, because it seems pertinent. And then when you take it out into the world, into the galleries, it becomes this political thing. And always about topical, political issues that come and go. What issues are hot today won't be hot tomorrow, so it doesn't even enter into my brain when the work is made. And I've done years in therapy. And that really helps train you how to think that way, like how to think about yourself in a certain way."

Eager to counter the man-hater image, Eisenman insists

that in her universe everybody suffers, not just men. "It's just bodies abusing each other. I don't really consciously think, 'Am I going to draw women castrating men today? Or men dragging women by the hair today?' Everybody abuses everybody, everybody's a victim. I have a painting of this bee stinging a flower; something that seems so ordinary can become very vicious and violent."

She points to a slide of her painting called "Little Lotta and Dot," which shows a beefy woman with a mindless cartoon face forcefully caressing another woman, who tries to pull away, her face full of woe. Eisenman's reading is simple: "Here's a woman who's raping another woman, or seducing, like coming on to another woman. This is reality. Dykes can be just as fascistic as the worst men, especially very, very political dykes. Any extreme is what I'm going to pick on."

Why does Eisenman choose to portray the grotesque and the gruesome? "I think I get off on it," she says. "I think I'm in my studio and I'm thinking, 'What is the worst possible thing I can paint?' I had a painting that was very popular in my last show: a woman, she was hanging from a tree, like, being hung, and also giving birth at the same time."

Claiming the artist's prerogative to draw or paint whatever she feels like, when, how and as big as she likes, she gets "nervous about surviving" the bad girl wave on which "a lot of artists rode into the art scene." Subsequently, she's seen "a lot of girls got shows and did really shitty work, so I didn't want to be thrown out with the trash." Reassured and excited by her upcoming inclusion in the prestigious Whitney Biennial, Eisenman confesses, "I'm defensive about it still, but I'll get over it." ▼

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The New York Times Art in Review

FRIDAY, APRIL 8, 1994

Nicole Eisenman

Jack Tilton Gallery
47-49 Greene Street
SoHo
Through May 7

This show of recent work by the 28-year-old Nicole Eisenman is among the smartest, funniest, most inventive solo exhibitions of the season. Tilton's walls are crammed with dozens of unframed drawings and paintings whose mini-narratives, visual puns and mythological burlesques, executed in a fluid draftsmanly style, bring Reginald Marsh and comic-book fantasy together in audacious combinations.

That Ms. Eisenman is a lesbian is very much a part of her art, and feminist images of women with women recur in her work. Among them, for example, is a witches' Sabbath depicted as a sensuous, all-female floating orgy and a bloody tableau in which Leda, with a little help from her friends, finesses that creepy swan problem once and for all.

But a hard-line political reading of Ms. Eisenman's work really misses the point. The artist is just as ready to send up her own image as anyone else's (check out the photo of her standing, bright-eyed and beribboned, among her slavish "studio staff"). Her mélange of funnies, porn and Saturday Evening Post pieties is inspirationally perverse. And her straightforward drawing of homeless men standing around a fire or her charming picture titled "Sleepwalking to Work," with a barefoot, briefcase-toting man and woman carrying their bed strapped to their shoulders, are images any city dweller can identify with. They're all part of a show in which provocative ideas go whizzing by at every turn and where confrontation and humor — surely the subversive strategy — meet in audacious combinations. Be there.

HOLLAND COTTER

Jack Tilton Gallery

49 Greene Street, New York NY 10013 212•941•1775 Fax 941•1812

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Seeing Queer Through

By Arlene Raven

Maureen Mullarkey
"Gender in the Crucible"
First Street Gallery
560 Broadway
Through May 15

Nicole Eisenman
Trial Balloon
484 Broadway
Closed on May 5

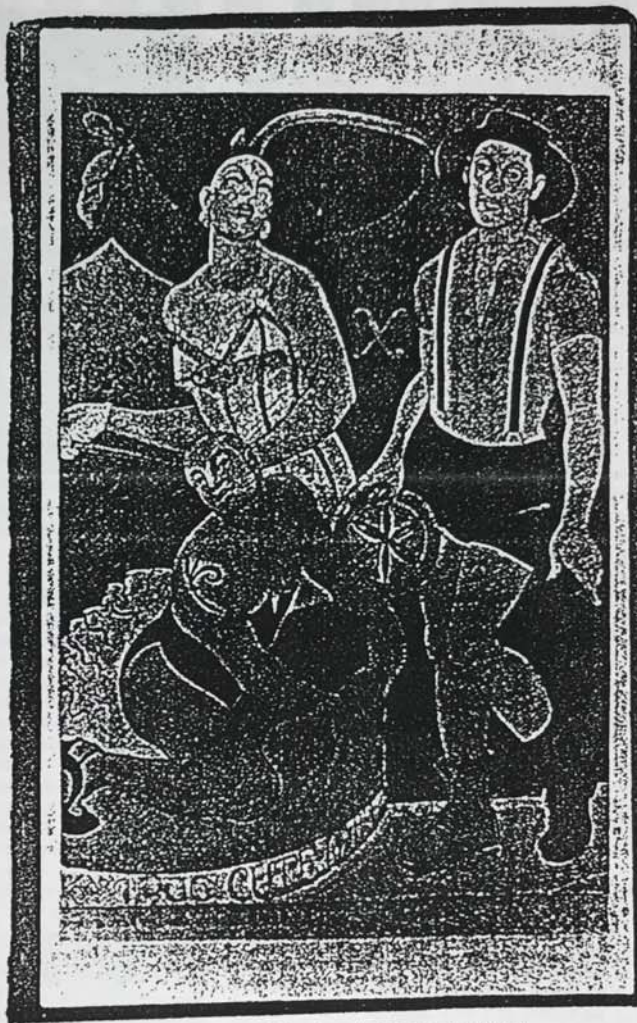
Oscar Wilde believed that the mission of artists is to teach others how to be themselves. But he did not foresee only a populist art. In his chimerical community, the entire commonwealth of a place could create an artistic society. Imagine the scary surrealism that invaded Wilde's dream of a world whole and complete with the beauty of individuality when he found himself tried, convicted, and imprisoned for his sexuality and self-expression in 1895.

Wilde's ordeal of a century ago is but one episode in a continuum that clings to the whole of human history. Recent affairs concerning gays in the military, the interchangeability of "queer" and "obscene," and authority over the principles by which children will be educated are in fact shape-shifting redundancies. The substance of the struggle is consistent and has to do most of all with seeing: (when) will the collective mind and heart acknowledge the presence of queer sensibilities directly named? In the current climate, tipped toward denial, the unseen are invisible. Those who wish to remain nameless, on the other hand, may find themselves naked before stage lights glaring harshly at their private parts.

While Wilde suffered his captivity, his friend Natalie Barney ran wild. She played out their shared dramaturgic aesthetic in her elegant, urbane Paris salon as an all-encompassing multimedia solo and repertory art/lifework. Art being everything, beauty was a weighty enough value to justify anything. Romantic unions were inspired partnerships—potentially original societies in the making. These alliances were no less headfully tended nor ever categorically separated from the visual, literary, or theatrical creations that might issue from their starlit convergence.

For Barney and Wilde, as for homosocial artistic enclaves since Sappho's time, the theatrical arena was wide open and could uniquely outlandish or plain different. "Queering" the internal integrity of the hidden self in structure, language, color, or movement provided a mirror in which audience and artist could become not only mutually visible but essentially identical.

Of course there is also a lot of laughing on the outside/crying on the inside and vice versa. Theater of all sorts is a congenial sphere of virtuoso queer self-consciousness and at the same time a long-standing cliché of homosexual unhappiness. Even in its most pandemic forms, the stage—in its broadest sense—is a site and the spotlight, a target pregnant with oppression, irony, ambiguity, duplicity, and confusion. Consider the responses of



Maureen Mullarkey: *Plain n Fancy* (work in progress, 1993)

professionals and general audiences to any self-defined queer art show this year. The distance between seeing and meaning is indeed a long and winding, too little traveled or mindfully observed, road. Markers of hope are regarded as disheartening; isolation perceived as uplifting; death witnessed as deserved and/or glorious; procreation out of sight altogether.

In Sappho's era, the curtain was already coming down on a relatively tolerant earlier Greece. And by the 10th century, death was the penalty for getting caught queer. Yet later medieval literature, replete with storytelling parades as well as righteous crusades, suggests that there is something special about homosexuality. The medieval association of queer nature with the religious

life prefigures the modern fraternity of gay blades with the arts. In Maureen Mullarkey's "Gender in the Crucible," new paintings originating from her interpretation of gay culture and the Gay Pride parade, costumed circus performers and art aficionados take their stylistic and spiritual inspirations from the Middle Ages.

Mullarkey's affirmations of the extraordinary are complicated by her haunting Gothic color compositions and dolorous tones. Uniformly matte finishes absorb the light of the room at the First Street Gallery into a space behind the walls, without a reflection back. Viewers must consistently look down on the elongated shapes and outlines of weary folks with sad-sack faces and turned-down features. But they neither cower nor vogue. Mullarkey's am-

biguities don't signal indecision, but the difficulty inherent in holding more than one gospel.

Bulldaggers and drag queens, cross-dressers and cross-gendered impersonators, clowns and clones, are not merely personal styles of self-abnegating lampoon but inventions that make a masked culture manifest. We can see such queer nations in every geographical area and time period in the history of the arts—at the Metropolitan, the Modern, the Whitney, and the Guggenheim, to name only a few New York venues. But there are two problems for the scholar and the audience. For one thing, these master/mistress works have never been seriously or comprehensively gathered together in the game room anywhere to compare, contrast, evaluate, and appreciate their qualities. And for

another, self-identified gays and lesbians appear to be a tiny fringe, whereas undesignated queer artists are legion among the most prominent and accomplished in the select pantheon that has determined the very nature of art itself.

Natalie Barney met queer poet Renee Vivien in 1900 at the theater. Barney introduced Vivien to the poetry of Sappho and acquired the villa of the queen of Lesbos above Mitylene. There the two spent months at a time reenacting the glorious golden age of ancient lesbian letters.

But revisionist history is written with an odd disappearing ink. Sappho loses focus and fades. Who was she? The artistic leader and lover of women in the grandest possible style, or, as is commonly written, a waitress so spurned that she leapt from the cliffs of Leucadia? My favorite reading of Sappho's end is that the greatest love lyricist ever known died elderly, at peace, and "eternally maiden," in her own home.

Barney's sense of style produced a superb chic that made her home an imaginative milieu of permissive and precious passion. Fond of costume parties, Natalie often appeared in elaborate riding drag. In the same service of the uncommon, the horsewoman sometimes galloped through the Paris woods stark naked. Her ardor for horses was not a passing phase. Being eternally maiden, Barney's fervor was a lifelong love.

A magnificent horse rears up in the center of *Minotaur Hunt*, the left-hand scene of Nicole Eisenman's 33 x 10-foot wall drawing at Trial Balloon. The horse's bare rider, her skin shining like gold, points a spear at the Minotaur head Picasso used so frequently as a self-portrait. Body twisted in a Picasso jumble of limbs, all of the Minotaur's extremities touch the ground. Hunted down and laid low, the king is now road kill for painting in the lesbian salon.

A tree bisects the wall and frames this scene. Roots anchor the sturdy trunk. Branches stretching in one direction become a curvilinear ironwork cornice for *Minotaur Hunt*. Sheltering and supporting *Penelope in the Pit*, which occupies the right-hand portion of the long wall, branches evolve here into a heavy-hanging theater curtain. The folds of the richly fashioned material are given the human weight and spiritual presence of queer Caravaggio's 400-year-old red mourning cloth suspended mysteriously above the bloated body of Mary in his *The Death of the Virgin*.

The sinister side of Eisenman's work features "Penelope Pit Stop," a cartoon gal adapted from a Hanna Barbera character of the early '70s. Rising from her morose beginnings to be taken seriously here as a race-car driver, pink Penny is a baby dyke dream.

The wall is again white and Eisenman's painting, now erased, remains a phantom behind my eye. Trial Balloon, an all-female, woman-run gallery, will itself close as a permanent space on New Year's Eve. This is not, however, the end.

This is the first part of a two-part piece on queer art.

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Art in America

Nicole Eisenman

Born 1963, Verdun, France. Studied at Rhode Island School of Design, Providence, MFA 1987. Currently lives in New York. Most recent solo exhibition at Jack Tilton Gallery, New York, 1994.

A few years back I got a job doing commercial murals: Thomas Hart Bentonish factory scenes—nice, but pretty straight stuff. For a while there I was doing a mural a month and I just painted myself sick. That's how I got back to drawing and then to painting on canvas.

At first I tried to keep the mural format in some way. I did ink paintings on pieces of sheetrock, then leaned them against the wall, but they looked contrived. Then I painted on canvas but kept the ground empty like a wall. Now, with a couple years of rabid, avid drawing under my belt, the paintings are a lot looser, almost like drawings. I don't understand the big distinction made between drawing and painting. If it's ink on the wall it's called a wall drawing, but if it's ink on gessoed canvas it's a painting. It doesn't make sense when I compare a little dinky painting with some of the 60-foot drawings I worked so hard on! Maybe the delicacy is the difference. Maybe the history of the two mediums explains it.

I was born in France and raised in Scarsdale, New York. I have a lot of artists in my family—my great grandmother is an excellent painter—so I got a lot of support. I went to Rhode Island School of Design where I did very tight, cartoony figurative work. Caravaggio meets Harvey comics is the way I described it. I was just discovering the joys of painting then, all the tricks of the trade, like how realistic you could make a comic figure. The WPA look of my recent work really happened because of the nature of ink on latex wall paint. It has this gorgeous look, like oil paint with glazing. But I never actually thought much about the WPA painters themselves.

My wall drawings are sometimes political in subject. A three-part piece I did at the Drawing Center in 1992 around the time of the election dealt with economics, family values and the military—three subjects that were being talked about at the time. My paintings also have a lot of violence in them, with people hacking each other up. Bees sting flowers and men drag women across the floor and women cut up men. It's weird making jokes about serious subjects. You don't want to bore people and you don't want to offend them. You can be offensive by being too funny and you can be offensive by taking yourself too seriously. The advantage of humor is that it shifts the focus onto what you're laughing at. When you laugh at something that's tragic you have to ask yourself why you're laughing. Then you can learn something about the issue and about yourself.

I think if you look at my whole body of work, which is the way I think it makes sense, and start treating the little doodles the same as the big paintings, it becomes clear that my art isn't primarily about politics. It's not issue art; I don't feel angry. I think it mainly has to do with the nature of humor and of taking everything—the whole world—as your



Nicole Eisenman: Nic's Looking Pretty Rough, 1994, oil on cardboard, 43 by 33 1/2 inches. Courtesy Jack Tilton Gallery.

subject matter, and trying to understand how it works. Everything's fair game.

I have a problem with having my work seen primarily as feminist. I am a feminist, but in a way that I don't even think about. It seems like second nature. I think we're all feminists by now. We know it's right. But I'm not making "feminist art" any more than I'm doing "lesbian art." I mean those things are there in the work because they're part of my life. But I spend more time watching TV every day than sleeping with my girlfriend.

It's amazing how things get misread. I did a show in London last fall. Part of it was a mural about Paloma Picasso and her father, very interesting material to work with. My subject was about her taking his art and transforming it into something totally different, something of her own. The subject occurred to me when I saw ads of Paloma promoting a perfume called "Minotaur." In my painting she and her henchwomen have a Minotaur hanging upside down; they're spearing him and they're catching the blood in perfume bottles. The London press said it was a painting by an angry lesbian-feminist getting back at a misogynist artist. But Picasso's one of my art heroes! And Paloma's so great because she keeps taking these themes of his, like the Minotaur, and crystallizing them in another form. I could relate to her. She probably had problems with her father a little like I do with mine. She's dealing with a Big Father and she had to overcome his influence. In the mural she's doing that in the most obvious and amusing way. But none of the reviews even mentioned Paloma and her father. It was all about angry amazons.

What I value in other people's art and my own is imagination and personal things. Politics just seems to me to be mean-spirited and trendy. I like to think my work, seen as a whole, isn't like that. I don't see myself as being in a combative stance. □

Jack Tilton Gallery 49 Greene Street, New York, NY 10013 (212) 941-1775 Fax 941-1812

June 1994

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ARTFORUM

SEPTEMBER 1994 \$7.00 37r 13 I N T E R N A T I O N A L

NICOLE EISENMAN

JACK TILTON GALLERY

Oxymoronic when institutionally sanctioned and otherwise just plain moronic, the "bad girl" moniker went from epithet to epitaph in less than the allotted 15 minutes. Nevertheless, the trajectory of the term—from the pejorative to the laudatory and back again—has in most cases been a star far brighter than the practices it sought to illuminate.

The work of Nicole Eisenman, however, might well be one of the few exceptions. Though within the rubric of the "bad"—subversive, funny, and not incidentally lesbian—it successfully exceeds the terms of the debate, finding a voice that is neither that of a ventriloquism of good/bad nor indebted to the tertiary politics of its predecessors. If traditional stereotypes of misogynists had men thinking with their dicks, Eisenman redresses the imbalance with a body of work emanating from what in the dyke parlance of the show was referred to as the "little woman in the boat."

Saturated with sexual and anatomical references, this most recent installation of work bore all the marks of visual incontinence: Urination itself was clearly a preoccupation: yellow streams of piss accented the predominant blue of *The Lemonade Stand*, 1994; a father obliviously urinated into a hat held out by a

child as the mother adjusted his tie in *Father Pissing*, 1994; and a line of Amazonian women who waited for the loo in postures of pained restraint, male plumbing as much as female biology conspiring to persecute women for their lack.

Eisenman herself refuses to be demure or to exercise restraint. Incapable of containment, her work spills from every (sexual) frame, sweeping the viewer along in a stream of visual ribaldry and Rabelaisian irreverence with a narrative that stages a showdown between peep-show scatology and bawdy good humor. While such a glut of imagery and a scattered approach are often a subterfuge (disguises for a lack of specific skills—drawing, the application of paint and color, not to mention composition), in Eisenman's oeuvre they are the logical compliment to the proliferation of the female form over virtually every available surface. The pleasure of drawing is here as evident as the pleasure of biology. Fusing the esthetic codes of social realism—echoes of the Ashcan school as well as Reginald Marsh—with her own homegrown variety of sapphic fantasy, Eisenman inflates her cartoon-like figures to the point where their generic outlines threaten to burst beneath the pressure of the specific. The result is a sort of social realism invaded by lunatic humor in which pleasure, castration, and mutilation are never more than a giggle and the flick of a brush away.

For all its lack of editing, this latest show succeeded as a bombast of half-developed thought and images that cajoled as they seduced. Sifting through the heroic and the mythic, Eisenman took on everything in the name of the Father from Pablo Picasso and Henri Matisse to Donald Judd and John Travolta. But despite the barrage of irreverence directed toward an art history wrought from misogyny and creative testosterone, Eisenman's own style is never quite able to escape its spell.

—Neville Wakefield



Nicole Eisenman, *The Lemonade Stand*, 1994, oil on canvas, 92 x 64".

Jack Tilton Gallery 49 Greene Street, New York, NY 10013 (212) 941-1775 Fax 941-1812

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ART

Feudal attraction

Nicole Eisenman's paintings navigate a stream of images that reaches from the Italian Renaissance to TV reruns

By Glen Feldman

NICOLE EISENMAN LUNESSES ABBOTT, she draws while watching television. Her expansive mural at the San Francisco Art Institute, however, quickly proves she has nothing to be ashamed of. The tone of Eisenman's work is the antithesis of a cool, broadcast aesthetic — even if it has TV generation written all over it.

Across a wide gallery wall, Eisenman has painted a frenetic, 35-by-19-foot brawl on the set of *Family Feud*. The scene is more than a minor squabble; it's an epic battle between members of one big American family. In a homogenous, social-realist style, Eisenman envisions hand-to-hand combat pitting contestants against camera crew against audience. Large, muscular women duke it out in the upper left-hand corner while men pound each other with equally potent punches.

What's striking about Eisenman's work is her mixture of style and content. With astute artistic instincts and well-honed draftsmanship, she combines classic figurative art with sex-tinged pop cultural references. Perverse television memories are in the same visual continuum as Italian Renaissance drawings — the resulting fusion seduces with humor and socially conscious pathos. In the same way that *Natural Born Killers* unpeeled the candy coating from the sitcom to reveal the dysfunction at its genre's core, Eisenman deconstructs seemingly benign cultural moments in a humorous yet realistic light. In her mural *mélée*, for example, Richard Dawson's sloppy kisses are replaced by a broad new definition of domestic violence. The fact that Eisenman's temporary work is just a few steps from a 1930s mural by Diego Rivera only adds to the stylistic power of the younger artist's project.

While Eisenman claims not to be a political artist, her subject matter is obviously rooted in social concerns. "When I sit at my desk on the Lower East Side and look out the window, I can see the bread lines on Saturday mornings," the artist says during a coffee and cigarette break from completing her massive painting. "But there's also a television set where I work, and *Family Feud* is another part of the same urban landscape. The thing is, you don't have to live on the Lower East Side to understand the condition that society is in. You can see it anywhere."

And she does. Eisenman pursues an astounding variety of media for inspiration; her works — populated by cartoon characters, knife-wielding Amazons and sexually adventurous children — betray the artist's hungry eye. Below the hydraulic lift that raises Eisenman to the high corners of her mural is a long table heaped with her source materials. Scattered on it are fashion magazines, art books, transparencies, film stills and a board game. (She'll contribute a similarly studioloike installation at Berkeley's University Art Museum in next month's show, *In a Different Light*.)

"Imagine this is a river of information and it's just streaming by you," the artist suggests. "There's every magazine every month, every TV show, every book you read — everything that comes into your sight. You're just grabbing whatever you can out of the river and you just draw it. Everything is subject matter."

IN PERSON, EISENMAN EXHIBITS THE TUGGED LOOK of someone haunted around by all that visual information — and who lives every bit of it.



THE SURVEY SAYS "There's a difference between appropriating history and being inspired by history," says Nicole Eisenman, whose *Family Feud* (above) references both Richard Dawson and Peter Paul Rubens.

witty, active imagination. The artist quietly confesses she produced most of the works on paper for her SFIAI show in a couple of weeks.

A graduate of the Rhode Island School of Design, Eisenman is as concerned with artistic merit as she is about content and identity issues. Like many artists of her generation, there are particularly resonant subjects in a post-postmodern age. "There's a difference between appropriating history and being inspired by the drawings of history. To me, this stuff is so gorgeous," she says, glancing at a Michelangelo reproduction. "I've found my own handwriting. The mural might have aspects that are reminiscent of Rubens, who did a lot of fight scenes, but it's not a copy of Rubens. There's no irony, it's just drawing."

Critics, however, see considerably more. Eisenman has garnered a good deal of attention for the lesbian content of her work — a politicizing scenario she feels has a tawdry edge. "Lesbianism as a trend helped me to get my foot in the door and into all these *Bad Girl* shows," she says. "But I've been more influenced by being a white middle-class Jewish female — I've been that all my life. And I've been watching TV since I was one, but I only came out in college. These influences are relative. It's a little too trendy, just being gay."

Still, it's refreshing to see her unashamed pictures of campfire girls burning a man at the stake, a luxuriant fleshy woman pleasuring herself as her cartoon husband announces he's home from work or voluptuous versions of Betty Rubble and Wilma Flintstone hunking within the concentric circles of a Jasper Johns-like target.

inspired by Pablo Picasso's *Guernica*, with female warriors wearing only a perfume created by the artist's daughter Paloma. "A reviewer called me an angry feminist getting back at misogynist artists," Eisenman recalls. "Picasso's one of my heroes, but he was a misogynist for sure. He treated his women like shit."

"I was interested in his daughter's relation to his work," she continues, "and dealing with this big father." It's an intriguing comment, as Eisenman also mentions that her dad is a psychiatrist. "His feedback is the most interesting because he talks about my work personally."

One can only imagine Pop's feedback on the recurring castration theme in her work, which she produces with Picasso-like prolificness. Eisenman's tribal acts of penis removal provocatively echo America's love-hate affair with the Bobbitt. *Monstrous Ona No Man's Land*, for example, presents a heated tribe of women with sharpened survivors who have tied naked men to poles. In the background looms a misty Disneyland, a world of gothic fantasy castles and futuristic transportation systems. Characteristically, Eisenman highlights the draftsmanship of this oddly alluring work.

"Some of the details in this drawing are really sweet — like the hands," she says proudly. "I can't think about why I'm drawing this stuff, but I don't imagine I'm going to make drawings about castration forever."

► **Nicole Eisenman: New Work** continues through Jan. 13 at the SF Art Institute's W. Dean Miller Gallery, 500 Chestnut, S.F.

MIXED MEDIA
Sniffs Myriad ribc cuttings and scarily precise reactions will accompany opening of the new and in SF MOMA next month certain segment of the voice industry, however, g sorbe earlier this week — drivers were given a "form introduction to the spunk art installation. With Four Bombs-like panache, hun bag lunches were distrib a promotional party favo cabbies also received an erier shaped like the dist. Maria Boto-designed bu. The xromas are also entu SF MOMA's recently open: eatery. Café Muse: SF-style foodie food w "country Mediterranean. While the ground-floor r rant offers the first but into the museum's inspire lobby, the menu doesn't cater to an artist's vag checked the place out o road trip and noted the price of snack-size Muse covered a full-course r highway. But then, the Horse Truck Shop doesn't stock the wide selection of fruit-flavored wine.

Pay Parties This time the always-unhappy connection between money heights to a holiday re. Here's a mix consumer guide to a 1 auctions: The 10th Artist Auction at Store at New Langston Art (Folsom) on Thurs. Dec. 8, rules fa. The gallery's community profile mu little shaky, but the large list of cc ranges convincingly from Cindy Shi Jerome Case. And the opening part a "surprise performance by San Fr favorite performance artist." Call ... Shooting Gallery, a ne this scene, ranks better on the nig entertainment scale. A benefit for and the Harm Reduction Coalition 15 event at 1015 Folsom features live artworks by nearly 400 artis' with gender-busting MCs and qu ances by Alexis and Patricia Arq. Plus you can dance til 3 am, call 7.

Star Booty Manah for the Arts is barking on its Art of Star Wars exhibit a cash cow. The expanded gift sh Dec. 17 in advance of the show — week to pick up that Darth Vader Yoda holograph watch for mom's The Center is also stocking its co posters and T-shirts to comm: celestial event, the resident Ops in the so-fa-hun by heaving their include such partially named dish: Won Cannon and Princess Leia C to the blockbuster excitement, people in line opening day get in free. Better air out that R202 s. The gallery opens Dec. 27 at 11 s.

Bye Bye After almost 20 as a highlight on the alternative Kiki will vacate its premises at Street in February. Owner/curt Jacobson made the dedicat free of the storefront establish centrate on producing the show projects. Fantz a neo-pop sho the gallery through Dec. 17. M exhibition, called Piece and co artist Wayne Smith, is describe elegant "response" to what Y woman blamed for being shut. That once, their opens in late

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Some people don't seem to cotton to Eisenman's choice of content, featuring as it does women warriors, castrating Amazons, sexual orientations at odds, and a lot of cheeky highlighting of body parts, biological functions, and other uncomfortable subject matters. With so much current emphasis on body politics, you would imagine this not to be much of a big deal, but some viewers find it disturbing in its alleged violence. Eisenman lifts her imagery out of the mire of sophomoric humor well known to us by now from that Ode-to-a-White-Boy's-Adolescence school of arrivistes, and while she also uses cartoon animals, homosexual references, and icky-but-cute scenarios, it is interesting to see that her work is different and better. She pulls it off because she has fully integrated the techniques of placing figures in space at will by studying the Top 40 of the last twenty centuries, and it makes a difference. This is enhanced through the use of original composition, rather than just slapping something in the projector.

As to the overarching tone of this work, the medium is the message, and this work is about painting on a grand scale and its attendant issues of propaganda. Eisenman draws from both high and low culture: worlds collide when the Uffizi meets the advertising agency. These paintings are replete with archetypal narratives and individual heroism. While the artist is apparently well grounded in the feminist critiques of culture, which often have a Marxist bent, she does not beat us over the head so much as she's just out to have fun. Her women run amok might be an army of lesbian Stepford wives, but they might also be revolutionary workers casting aside their chains. Documenting the switch of mythologies from ancient female deity cults to the Greco-Judeo patriarchy, Eisenman's trio of murals, "No-Man's Land," "Family Values: fire," and "Lesbian Kissing Booth," is a sweeping refutation of the packaged idealization of pre-industrial pastoralism and the modern relationship, the key to which is the idea of family, and hence, woman as procreative receptacle.

Eisenman offers us a dystopia in which the women have surrendered to a brutish inculcation of violence, and rendered everything unto Caesar in his own blood-thirsty terms. With dry irony, Eisenman sets medallions at the base of her architecturally splendid mural, the legends reading, "Freedom from want, freedom from fear, freedom of speech, freedom of worship." The figures in Eisenman's mural don't look especially free to enjoy any of those things, suggesting that we need a new model of history where endless repetition of the same cycle may not be required. That's called bringing ideas to the table of art. Although Eisenman may not yet have all the answers, at least she's got the tiger by the tail.

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Flash Art International

The Leading European Art Magazine Vol. XXVII n° 178 October 1994 US \$7

NICOLE EISENMAN

JACK TILTON

Enough of righteous works of art using big, bold lettering telling us what to do. Maybe it is an artist's legacy to be irresponsible. Mothers of Invention. To care and not to care. Show independence and be free. Nicole Eisenman goes from paintings to drawings, to scribbling directly on the wall to clipping out from magazines, treating any subject that crosses her mind.

Eisenman is as angry and fed up as the next guy, but without letting this spoil any of her fun. This kind of public toilet humor wouldn't really appeal to me if it weren't for the no-bounds energy of it all. What about marshmallows climbing up a stick to watch a small, framed print of some of their own kin being roasted over a fire? Or racing cars made from household cardboard boxes driving up the wall in some kind of accident formation?

Giving up her trademark mural format for now, Eisenman has filled the gallery to the brim with a weird mix of current art practices. She toys with ideas surrounding what is expected of someone wanting to call him/herself an artist. Some of it could have been done by a free-form Sean Landers, or by an early Mike Kelley before everything happened to him.

Karl Holmqvist



NICOLE EISENMAN, MATISSE INSTALLATION, 1994. WATERCOLOR AND DOLL PARTS. 22 X 16".

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Her Inferno

Nicole Eisenman at
Shoshana Wayne Gallery

BY ELIZABETH CONVERSE

Nicole Eisenman has been let loose to impregnate the elegance and austerity of the Shoshana Wayne Gallery. Like a handmaiden of cultural disaster, she rampages across walls with thrill-seeking work, revealing a high level of art-historical, mass-media and popular culture saturation; with deft hands, she rips innuendo and perversion from the visual texture of culture and lays it out in a revelatory, sadomasochistic array. The aftereffects are licentious, free-spirited nightmares, filled with heady but dour ridicule. It is intriguing, even liberating, to watch such baroque and wanton deconstruction.

The tri-part mural subverts traditional grand scheme painting. It's Dante's sister's version, a feminized Inferno called America, Daumier gone 'round the bend, or the mad Marquis savoring the details of degeneration. The wall oozes the stench of stress, excess and toxicity, confusion and anger, misanthropy.

The central panel poignantly provides a circular keyhole

central delusion of middle America, the *family*. In a foreground, mother, father and children huddle around a burning trash can for warmth. Nearby, poor old Mr. Monopoly roasts a wiener on a stick and sits on his sleeping bag. The sky is haunted above distant spires. Clearly, we are running on empty. In the surrounds, America dissipates beneath the underbelly of activities sometimes referred to as cultural movements. On the left is a bloody war where Amazons orgy and males are castrated and cast below; on the right, a garish street scene is packed with a crowd that waits in line at the *Lesbian Kissing Booth*. Above the inscriptions "Freedom from Want, Freedom of Worship, Freedom from Fear," storybook characters and animals copulate with children, and stuffed animals turn violent.

No theme is too sensitive. At the *Amazon Birthday* celebration,



the little hostess holds up the knife. Mommy videotapes for posterity, and other guests brandish their mastectomy scars while stringing up a youthful victim with a big bow. Amazed little girls search inside their blouses for breasts, or scars. Not

even Bambi escapes from growing the hairy legs of a mammoth spider instead of prancing limbs.

The exhibition included a studio-style assemblage of works-in-progress, sketches for murals, and a vast array of cameo potshots, mostly done in India ink on paper and pinned to the

Puff. Jump, jump, jump. Jump, Puff, jump. Run, Puff. Run, Puff, run. Run, run, run. Jump, jump, jump. Oh Puff. Oh, oh, oh. Funny, funny Puff?

Nicole Eisenman closed October 30 at Shoshana Wayne Gallery, Santa Monica.

Elizabeth Converse is a writer who

Nicole Eisenman, *Family Values—fire*, 1993, center mural, 15' x 25', at Shoshana Wayne Gallery, Santa Monica.

tural or artistic icons reveal the merciless cruelty, libidinous excess, mindless physical and sexual brutality that grovel below the illusions which hold us together. As we tear each other and all meaning limb from limb, we might as well rut, too. Breasts are penises, penises are breasts—and everyone just wants to do it. The funny thing is, this orgy of the imagination looks like Hell but comes off feeling like a dose of oxygen. I wonder. Has Nicole Eisenman read *Dick and Jane*: "Oh

at your ankles and gnawing on your socks, Eisenman alternately lavishes you with attention and smacks you upside the head.

Chuck Jones maneuver, it is contextualized within a traditional canon and seamlessly blended with these older icons, offering a glimpse into a universe where Wilma Flintstone and Olympia share equal footing, rather than trying to compete.

its relevance. By being sincere and engaging, Eisenman hooks us happily into her venue, where we get a chance to operate with a different art scoreboard, one that denotes merit for content, wit and style, with a dollop of irony on the side.

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VOLUME 93, NUMBER 3
FOUNDED 1902

ARTnews

MARCH 1994

ON THE EDGE

Nicole Eisenman

The Ultimate Bad Girl

NEW YORK—Cluttering the white brick walls of Nicole Eisenman's East Village studio are photos and paraphernalia from which she draws her material: Michelangelo's emphatic studies of human limbs; black hockey face masks; John Travolta in his signature *Saturday Night Fever*

dance pose. Books lie open on what space is available.

A fake Greek mural left over from the space's nightclub days decorates the vaultlike ceiling of Eisenman's kitchen. This is fitting to her work, in which she transforms busy classical scenes (usually uprisings) into modern conflicts, often depicting the key participants as women rather than men. The women hold definite, sometimes violent, sway over the situation, killing or castrating their victims.

The 28-year-old artist has been pegged the ultimate bad girl, and in the last year she has been included in two exhibitions by that name in Los Angeles and London. "I think the way people look at me is too narrow," she says. "I can be curated as a bad girl, and being a gay woman is a fashionable thing—but there's lots of stuff in the

work besides castration."

Indeed, the figures in an Eisenman drawing, painting, or mural (she was trained in the basics at the Rhode Island School of Design) can be staunchly academic or along the comic-book lines of the Ashcan School and Reginald Marsh—with a bit of Travolta thrown in. She cites Michelangelo ("If you're drawing the figure, he's seminal"), Marc Chagall ("in his compositions, all those little things that happen—my drawings have a lot of things happening"), and Norman Rockwell's "dry painting style" as formative influences, as well as her great grandmother, who began painting in her 70s and kept going through her 90s. Asked what element she feels people miss most in the work, Eisenman answers without hesitation. "The humor."

It is humor that sets Eisenman apart from the glut of political work currently in vogue. In London last fall, Eisenman showed a mural at the Institute of Contemporary Art about Picasso—a group of women spear Minotaurs while the master's daughter, Paloma,

"catches yellow liquid that flows from them in a glass bottle for her newest (fictitious) perfume: Minotaur," explains Eisenman. "People saw it as very angry, but I was thinking more about Paloma's psychology—dealing with a famous

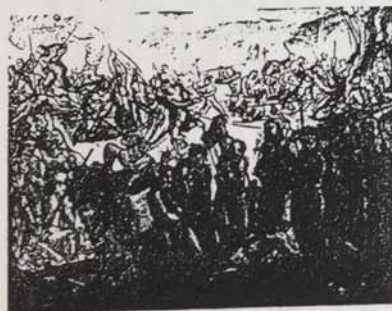


COURTESY JACK TILTON GALLERY

"There's lots of stuff in the work besides castration," says Eisenman.

father and reconciling." She'll bring the same boldness to her first solo show at Jack Tilton next month. Psychological layers of interpretation—and the layers of trendiness and tradition that make up the actual images—should keep her viewers on tenterhooks.

—Deborah Gimelson



ARTIST PHOTOGRAPH BY TONY STARR

In *Minotaur Hunt*, 1993, Paloma Picasso collects liquid flowing from wounded Minotaurs for a new perfume.

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ART



PHOTOGRAPH BY ANNE COLEMAN

'Lesbian Kissing Booth'

Wilma Flintstone, Meet Olympia

In Nicole Eisenman's Universe, Nothing Is Sacred

■ NICOLE EISENMAN. SHOSHANA WAYNE GALLERY, 1454 FIFTH ST., SANTA MONICA. (310) 451-3733. TUE.-FRI. 10 A.M.-5 P.M., SAT. 11 A.M.-5 P.M. THROUGH OCT. 23.

By Tobey Crockett

Like Diana and her hounds, Nicole Eisenman's stupendous mural and pack of paintings and sketches hunt you down from the walls of the Shoshana Wayne Gallery. Challenging you with in-your-face rabidity or gently pulling at your ankles and gnawing on your socks, Eisenman alternately lavishes you with attention and smacks you upside the head.

At thirty, Eisenman is still a young painter, but she has a surefooted command of the space and her medium, which is so refreshingly excellent that every art student in L.A. should go to the show to see how it's done. More seasoned artists should go back to their studios and think again.

Eisenman knows how to draw and obviously loves doing it. Because she doesn't have to sweat the task of representation, she is free to play with her figures so that the ideas blossom across the canvas and really go somewhere. She has a good and eclectic grasp of art history and of the draftsmen that have come before her, her references ricocheting from Picasso to Bellows to Rubens. When she launches a Disney or a Chuck Jones maneuver, it is contextualized within a traditional canon and seamlessly blended with these older icons, offering a glimpse into a universe where Wilma Flintstone and Olympia share equal footing, rather than trying to compete.

Young bicoastal artists working with cartoon icons and the visual vocabulary of the sixties and seventies frequently make the mistake of believing that nothing that has come before their birth could be as important as their sentimental attachment to these figures. Eisenman offers us a chance to understand why that is a fallacy that serves no one, least of all the artist, and how having a longer view of the Old Masters' old tricks can make the difference between self-indulgent copying and astute apprehension about our divine comedy.

Much like L.A. artist Kim Dingle, known for her own brand of bad-girl imagery, Eisenman conceives of humanity in such immediate terms that the work does not struggle to convince us of its relevance. By being sincere and engaging, Eisenman hooks us happily into her venue, where we get a chance to operate with a different art scoreboard, one that denotes merit for content, wit and style, with a dollop of irony on the side.

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mine.

Only a few works of art have the power of such *word* cultural crystallisation. Emanating from a disenfranchised world, from the dark nihilistic side of postmodernity, it gives visual exposition to the radical transformations in the social and art systems. Elsewhere, the reaction to this eruption of infinite relativity and indeterminacy has been met with a battle cry for Moral Rearmament, but here we find only the celebratory abandonment of traditional values. For some, this inversion of Goya's indictment of war into a chilling indictment of reality is probably more terrifying than the horrific battle scenes on display. For others, who find in the intense spiralling of imploded meaning an exhilarating emancipation, this miniature war-scape will be seen as nothing but a pleasure.

Carl Freedman

Nicole Eisenman

Trial Balloon, New York

Nicole Eisenman's work is like cowboys and Indians. Good guys, bad guys and worse guys. It's a frontal assault, and you can clearly see the toed lines in the sand. Eisenman plays the cock-chopping psycho dyke incarnate, a caricature born of a homophobic nightmare. There are no subtle efforts to conjoin with the 'other side' in her drawings. She has no desire to pass, to please, to be polite.

In her first one-person show, she sifts through the heroic and the mythic as they are attributed to the artist as persona. One wall is taken up with a

split mural. Half features the race-car-driving cartoon character Penelope in her pit stop, the other, a Grecian landscape of women hunting Minotaurs. The two together suggest a timeless Artemis. Eisenman's women, like the celibate huntress, move through her world unpert, sometimes violent and completely unimpressed with dick. She is intent on devising a newer kind of lesbian camp and collapsing it into classical painting. Unlike G.B. Jones, who takes Tom of Finland men and gives them breasts and muff bulges, Eisenman's camp is feminine and sensual, more curve and less thrust, her mural lush and more romantic.

The remaining three walls are part of an assemblage subtitled 'the artist's studio'. Here, doodles, sketches, clippings and fragments sprawl lackadaisically. Similar to Jack Pierson's studio recreation at the Whitney Biennial, her haphazard collage builds on the aura of the artist's secret making place. While Pierson's was tighter, a corner of after-effects (i.e. cigarettes, books, paint etc.), Eisenman's is a bombardment of images. Within this structure, finished and unfinished works sneak out. The editing process - often a collaboration with dealers and collectors - is foregone... It can be a perfect moment where everything is good, or interesting or valid.

By giving viewers access to her 'studio', as well as an accompanying videotape of the 'artist at work', she makes a study of the art world's fascination with the Crowned Princes it so quickly manufactures. References are made throughout the show to two power groups - the big male painter and the feminist clique which achieved some

influence in the 80s. Mural-making in itself bespeaks a meaty Rivera-type arm. Towering and often larger than life, it links a certain athleticism to the prissy notion of 'artist'. Eisenman's Minotaur, a sketch of livestock entitled *Bull Market* (also read Lesbian) and a signature piece coupling her own with Picasso's, address the concept of genius as the attribute of male artists. At the other end of the power spectrum lies a women's art movement whose major voices have been heterosexual and whose works focused less on dialogues between women than on issues concerning their relationships to men. Here, a photo of Freud is laid out underneath a Barbara Kruger 'I Hate Myself' text. A sketch of a woman squirting breast milk onto a canvas reads 'The advantage of being a woman artist' and borrows the Guerrilla Girls' logo. This world too could be impermeable, so Eisenman draws herself into 'their' pictures.

Like Rosanne Arnold, it's a thin line between the character and the real person, the act and the actress. It's hard to tell how much of Eisenman's hand is involved in what could be construed as a portrait of an artist's ego, and how much is her own desire to function within the paradigm she seeks to redress. There is a sense that she is caught up in the idea of her own celebrity, an 'Übermensch' posture she assumes while standing on only one leg.

Collier Schorr

Nicole
Eisenman
Penelope
the Pit 10
ink on W

Eugenio Dittborn

Institute of Contemporary Arts, London

Much has been made of the airmailness of Eugenio Dittborn's airmail paintings, but this is possibly the least meaningful thing about them. Dittborn describes the work as 'Trojan Horses': paintings disguised as letters designed to infiltrate and deceive the 'agents of the Metropolis' who are taken unawares by this apparently innocuous package that opens up to claim a large amount of physical and conceptual space. This is rather hard to believe when the paintings' packages are almost a foot square and have 'An Airmail Painting by Dittborn' printed on the front in block capitals over an inch high.

The fact that their origin in Santiago, Chile, is made immediately visible by hanging the envelopes, with their neatly itemised itinerary in copperplate script, next to the unfolded paintings they contained doesn't even seem important. The envelopes still look like DHL packs - quasi-official, custom printed 'document pouches' with the occa-

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ART MARKET

What's hot in Manhattan

Sex and race are the dominant themes in New York's galleries and salerooms. Geraldine Norman takes the temperature of contemporary art this spring

IN AMONG the rats, cockroaches, Cadillacs, charity galas at the Metropolitan Museum, hamburgers and bag people that give New York its inimitable tone can be found around a thousand contemporary art galleries. Like it or not, this is the only city in the world where residents dig it, make it, talk about it and buy it with enough enthusiasm to give new art a central position in daily life.

May is the month of the big contemporary art auctions at Sotheby's and Christie's, the commercial galleries put on special shows to attract the out-of-towners. On this occasion there is also the Whitney Biennial, a regular exhibition at the Whitney Museum of American Art devoted to the best of the nation's contemporary art.

Manhattan in May is thus the place and the time to pick up what's happening to art in the Nineties. The main thrust is an accent on content rather than form: the day-to-day tragedies of late 20th-century life are favoured subjects, while artists use the ephemera of the consumer society as media — among them graffiti, photographs, pulp magazines, kitch ceramics, video screens. Many of the works are elaborate installations, but saleable artefacts are created on the side to ensure the artists eat.

The Whitney show has been reviled in every newspaper and art magazine for its "political" bias, but insiders consider it a very accurate reflection of what young art is doing in New York — where artists come from every corner of the world. It is an odd use of the word "political"; here it is taken to mean an accent on race — the curator, Elizabeth Sussman, prefers to talk of "marginal communities" — and sex. The latter counts as political because of Aids and government censorship of artists such as Robert Mapplethorpe — the author of stunning photographs of black nudes, occasionally with an erotic content, who died of Aids four years ago.

It was gallery owner Wendy Olhoff who first told me that "political" art was the hot ticket — and that was two years ago. "Yes," she laughed last week. "It's taken two years to reach the Whitney."

Wendy Olhoff and Penny Pilkington, daughter of the London dealer Godfrey Pilkington, run the PPOW gallery in SoHo, the old warehouse district "South of Houston Street", which has been transformed over the past 15 years into an increasingly bohemian art community. The galleries that show young artists are concentrated there and they have become so popular that established dealers have moved to SoHo as well — Caselli, Sonnabend, Pace, Gagosian.

The new trend in SoHo that Wendy Olhoff drew my attention to this time

round was feminist art. My other guru, Jeffrey Deitch, a leading art consultant, freelance curator and inordinately successful art dealer, agreed. "Post-feminism," he said, "is one trend you can get a handle on right now."

"Coming to Power: 25 Years of Sexually X-Plicit Art by Women" is the title of a show at the David Zwirner gallery in Greene Street. There is a 1966 sculpture by Yoko Ono on show called *Object in Three Parts* — *Revolution* — one Dares sheath, one Dutch cap and one pill on three pedestals, price \$20,000 (£13,000). Kind expensive at \$75,000 (£49,000) is Louise Bourgeois's *Jane of 1968*, a double-headed penis cast in bronze. And right up to date are Lutz Bacher's black

The ephemera of consumer society are used as media: graffiti, video screens, pulp magazines

and white photographs of oral sex, in editions of three, at \$1,200 (£780).

Lutz Bacher is one of the women artists who have been featured at the new exhibition space, Trial Balloon, which opened in March 1992. It is up two flights of insouciant stairs, in a large grubby room — hardly an effort has been taken to "convert" it into a gallery. But Trial Balloon has become a cult focus of "post-feminism" — it is run by an English artist, Nicola Tyson, only four years out of St Martin's. Last week she was showing a Californian lesbian called Nicole Eisenman: there was a giant wall painting of Amazons hunting Minotaur — the latter clearly taken from Picasso, who Eisenman scorns as a sexist, misogynist male. The other walls are collaged with bits of colour magazines and graffiti. Eisenman is "hot". The price for her drawings — she doesn't work in oil — has jumped to around \$1,000 (£650) in recent months, or around \$2,000 (£1,300) for the very big ones — she sometimes does five-footers.

The strongest sector of the New York market at the moment is at the young, cheap end of the spectrum. It is perhaps not surprising that the emerging SoHo artists who sell their wares at prices equivalent to £500-£1,000 are capable of selling out, where works by old-timers priced at £20,000-£300,000 (or more) are proving much more difficult to move.

The contemporary auctions, mostly focused on expensive old-timers, were lacklustre affairs. The art-on-offer ran roughly from the 1940s to the 1980s, and bidders were only prepared to compete if something was special — such as the Pollock drip painting that ran to \$2,422,500 (£1.5m).

An enormous crowd turned out for the evening sales, however — at least a thousand people. Most of them didn't come to buy; they could be called art groupies and their sheer number reflects New Yorkers' fascination with art. The secondary sales, held during the day, attracted a smaller turnout but more serious buyers, since prices were lower — there was plenty around \$5,000-£20,000 (£3,000-£15,000). The most popular buys were cut-price Eighties paintings and sculptures; auction prices are still much lower than those of dealers.

The exception to the rule was a doll's house created by Robert Gober in 1980, a faithful replica of the kind of clapboard Connecticut house he grew up in, which was bid to \$12,300 (£8,000) against an estimate of \$15,000-£20,000 (about £10,000). It was bought by Jeffrey Deitch, who points out that Gober is one of the only stars of the 1980s who has had a seminal influence on what younger artists are doing. His sculptures of objects such as beds, sinks and doors were all developments of the turnings of his early doll's houses, of which this was a rare example; Gober's "political" significance lies in presenting these everyday objects as reminders of the seething passions of the ordinary American home — he himself is witty and gay.

Gober has made an understated but key contribution to the Whitney show, entitled *Newspaper*. What it looks like is a pile of old newspapers tied up with string. He has adjusted the stories and advertisements on those surfaces that are visible, however. They all treat "that debate over the body and sexuality that has been at the centre of our cultural struggles", as the catalogue puts it. The younger artists in the show treat the theme in a louder, more obvious fashion.

The photographer Cindy Sherman is a case in point, the only artist who manages to appeal simultaneously to auction buyers, Whitney curators and the buzzy young dealers of SoHo. Her early images, where she photographed herself adopting various bourgeois roles, were selling nicely in the auctions; at the Whitney she had made a "political" statement by showing close-up photographs of the penis of one elephant and the vagina of another; at Zwirner's in SoHo you could pick up her 1987 photograph of suppurating sores on a pair of big breasts for \$15,000 (£10,000).



Above: chocolate box fashioned from chewed chocolate pieces and lusciously carved from bark, by Janine Antoni. Below: 'Sweet and Sour Babies' by Thomas Woodruff

