

CONDITIONS OF USE FOR THIS PDF

The images contained within this PDF may be used for private study, scholarship, and research only. They may not be published in print, posted on the internet, or exhibited. They may not be donated, sold, or otherwise transferred to another individual or repository without the written permission of The Museum of Modern Art Archives.

When publication is intended, publication-quality images must be obtained from SCALA Group, the Museum's agent for licensing and distribution of images to outside publishers and researchers.

If you wish to quote any of this material in a publication, an application for permission to publish must be submitted to the MoMA Archives. This stipulation also applies to dissertations and theses. All references to materials should cite the archival collection and folder, and acknowledge "The Museum of Modern Art Archives, New York."

Whether publishing an image or quoting text, you are responsible for obtaining any consents or permissions which may be necessary in connection with any use of the archival materials, including, without limitation, any necessary authorizations from the copyright holder thereof or from any individual depicted therein.

In requesting and accepting this reproduction, you are agreeing to indemnify and hold harmless The Museum of Modern Art, its agents and employees against all claims, demands, costs and expenses incurred by copyright infringement or any other legal or regulatory cause of action arising from the use of this material.

NOTICE: WARNING CONCERNING COPYRIGHT RESTRICTIONS

The copyright law of the United States (Title 17, United States Code) governs the making of photocopies or other reproductions of copyrighted material. Under certain conditions specified in the law, libraries and archives are authorized to furnish a photocopy or other reproduction. One of these specified conditions is that the photocopy or reproduction is not to be "used for any purpose other than private study, scholarship, or research." If a user makes a request for, or later uses, a photocopy or reproduction for purposes in excess of "fair use," that user may be liable for copyright infringement.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.2694



No. 51, 1997
Wood, dirt, glue,
HO-scale models,
envirotex
Courtesy of the artist
and Andrea Rosen
Gallery, NY

Michael Ashkin

Michael Ashkin was born in Morristown, NY in 1955 and came to New York City in 1994. Solo exhibitions have been organized at Andrea Rosen Gallery, NY (2000 and 1998) and at Emily Tsingou Gallery in London (1999). His work has been featured at the Whitney Biennial (1997) and in group exhibitions at the Museum of Contemporary Art in San Diego, CA (2000), at Der Kunstverein in Dusseldorf, Germany (1999), and at the Saatchi Gallery in London (1998).

Selected Bibliography

Exley, Roy. "Michael Ashkin," *Flash Art*, February, 2000.

Gabriel, Trip. "Trafficking in Toxic Waste and Human Loneliness," *The New York Times*, April 6, 1998.

Gellatly, Andrew. "Michael Ashkin," *Frieze*, November-December, 1999.

Kliner, Dion. "After the Disasteroid," *Flash Art*, Summer, 1998.

Perchuk, Andrew. "Michael Ashkin," *Artforum*, Summer, 1998.

Catalogue Essays from the Writing Project

New essays will be posted as they are submitted and selected.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.2694



Bonsai 21, 2000
Hardshell suitcase,
wood, aluminum, mixed
media
Courtesy the artist

Toland Grinnell

Toland Grinnell was born in Brooklyn, NY in 1969. His work is on permanent display at the Venetian Hotel Resort and Casino in Las Vegas, the Playboy Mansion in Beverley Hills, CA, at His Royal Highness The Sultans Dining Hall, North-Tanizar Palace, Bandar Seri Begawan, Brunei, and in a Chase Bank's deposit box number 1462. His work was also included in the Gramercy Park Hotel Art Fair.

You may contact the artist at
grinnell_greaterny@hotmail.com

"This work is an aesthetic turn on the typical complex sense of layering (both narrative and literal) and mechanized folding (both literal and philosophical) found in my work. Its structure was derived from mediating upon the 'digital architecture' of *Windows* and a recent excursion to a distant land."

Selected Bibliography

Anders, Donnie. "The Gilded World of Toland Grinnell," *The Strip*, June, 1999.

Hildred-Schwartz, Inga. "A New Artist Takes up an Old Tradition - 'The Folio'," *Oxfords Library Science Quarterly*, January-April, 2000.

Hogrefe, Jefferey. "1999's Michelangelo: A Man with a Brand," *The New York Observer*, August 2nd, 1999.

Lesser, Guy. "Art and Crafts - Contemplating the work of Toland Grinnell and Tom Sachs," *Madison*, January-February, 2000.

"The 50 Most Beautiful People in the World," *People*, May 10, 1999.

Catalogue Essays from the Writing Project

New essays will be posted as they are submitted and selected.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.2694



Walkabout Figment,
1996
Silver gelatin print
Courtesy the artist

Sharon Harper

Sharon Harper was born in Stamford, CT in 1966 and moved to NY in 1994. Her work has been included in group exhibitions at The Center for Curatorial Studies, Bard College, Annandale-on-Hudson (2000), at White Columns Gallery, NY (1997), at Hunter College Art Gallery, NY (1997), and at the New York Area MFA Exhibition, NY (1997).

You may contact the artist at
harper_greaterny@hotmail.com

"As an aboriginal travels songlines on a walkabout, each contour of land evokes the words he sings. His ancestors designated a specific word for each step he takes. Because there are no words embedded within unfamiliar terrain, the song cannot be sung if he should become separated from the land his ancestors traveled and sang. Such is the connection between land and individual history; one evokes and brings to life the other.

The photographs in *Walkabout* explore the relationship between the landscape and a Traveler. *Walkabout* melds a journey's physical environment with its psychological function, photographically depicting the inner machinations of a journey."

Selected Bibliography

Krissy Foley "On Site: Contemporary Photography of Place," 2000.

Catalogue Essays from the Writing Project

New essays will be posted as they are submitted and selected.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.2674



Exploding Car, 2000
C-print
Courtesy of the artist

Timothy Hutchings

Timothy Hutchings was born in St. Louis in 1974 and moved to New York in 1998. Solo exhibitions have been organized at The National Museum of Transport, St. Louis, Missouri (2000), and at Cranbrook Academy of Art, Bloomfield Hills, Michigan (2000). His work has been included in group exhibitions at Dechiara Stewart Gallery (1999), at P.S.1's "Some Young New Yorkers, Part 2" (1998) and at Galerie Krinzinger, Vienna, Austria (1998).

You may contact the artist at
hutchings_greaterny@hotmail.com

"The image of the exploding car is representative of a series of video images captured from mainstream films. each image is the first frame of an explosion. this is an awkward moment in a film because the framing is set up to contain the explosion itself more than the object that is exploding, thus the trope of the film creates a brief instant of awkwardness in the positioning of the objects and the framing of the camera.

in this photograph the actual explosion itself has yet to develop into the cloud of fire and smoke which is properly called an 'explosion,' an explosion which would grow to fill and command the entire frame. it is small and strange, the light glowing from the windows of the car looks almost alien or mystical in origin. explosions in the dirt (not in the submitted slide) are little plumes that look like thin bushes. revealed is an impossible instant of transformation when the transforming force itself is unfurling, and thus the photographs produced are doubly strange in that they are often empty, waiting for something (an explosion) which will never fully develop across the pictorial plane."

Selected Bibliography

Adamson, Glenn, "Timothy Hutchings," *NYArts*, p. 32, March 1998

Henry, Max, 'Keep Fit/ Be Happy', *Flashart*, October 1999

Smith, Roberta, "Headstand," *New York Times*, August 4, 1998

Catalogue Essays from the Writing Project

New essays will be posted as they are submitted and selected.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.2694



Clay Balls, 1999
Oil, joint-com, sheetrock
Courtesy of the artist
(image of work in the
show not yet available)

Sermin Kardestunder

Sermin Kardestunder was born in Gemlik, Turkey in 1957 and moved to New York in 1980. Solo exhibitions include Pierogi 2000 in Brooklyn and Cavin Morris Gallery, NY (both in 1999) and group shows at P.S.122 (1999), Pierogi 2000 (1999), the New Museum of Contemporary Art (1998) and Art in General (1998).

"Since 1992, I've stitched such materials as linen, paper, concrete, metal, wood, and sheet rock. My work is labor intensive, task-oriented and repetitive. P.S.1 curators asked me to stitch part of a floor. Instead, I chose to stitch the entire area of the smallest exhibition room as a site-specific installation. This will be the largest work I have made to date.

The work consists of twelve painted and stitched 4' x 4' x ½" plywood boards. When installed, the plywood will be tailor fit to the existing floor of room S302. Visitors will be able to walk freely across the room."

Special thanks to project coordinator Danny Talpers.

Selected Bibliography

Kino, Carol. *Art In America*, February 2000.

Ragland, Will. "For the Sake of Art" *Arts & Living*, November, 1996.

Raynor, Vivien. "Religious Symbols at the Altar of Artistic Invention" *New York Times, Westchester Section*, June, 1989.

Volk, Gregory. "The Chelsea Alternative" *Flash Art*, Summer, 1999.

Catalogue Essays from the Writing Project

New essays will be posted as they are submitted and selected.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.2694



Hobbie, 1997
Sculpy, appliances,
furniture, etc.
Courtesy Andrew Kreps,
NY

Lawrence Seward

Lawrence Seward has held one-man exhibitions at Richard Heller Gallery, CA (1999) and at Andrew Kreps Gallery, NY (1998). His work has been featured in group shows at Andrew Kreps Gallery, NY (2000), Pacific Northwest College of Art in Portland, OR (1999), Exit Art, NY (1999), Museo del Chopo in Mexico City (1998) and at P.S.1's *Some Young New Yorkers* (1998).

Selected Bibliography

Firstenberg, Laurie. "Lawrence Seward Studio Visit" *NY Arts Magazine*, December 1998.

Henry, Max. "Lawrence Seward" *Flash Art*, March-April, 1999.

Johnson, Ken. "Lawrence Seward" *The New York Times*, December 1998.

Johnson, Ken. "Strange Days" *The New York Times*, January 1998.

Mumford, Steve. "Lawrence Seward." *Review Magazine*, December 1998.

Catalogue Essays from the Writing Project

New essays will be posted as they are submitted and selected.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.2694



Untitled, 1999
Gouache on paper
Courtesy of Brent
Sikkema (image of work
in the show not yet
available)

Amy Sillman

Amy Sillman was born in Detroit, MI in 1955 and moved to New York in 1975. Solo exhibitions have been organized at Brent Sikkema Gallery, NY (2000) and at Casey Kaplan Gallery, NY (1998). Her work has been included in group exhibitions at Susquehanna Art Museum, Harrisburg, PA (1999), at The Cincinnati Center for Contemporary Art (1999), at The Aldrich Museum, Ridgefield, CT (1998), and at Team ShaG, NY (1998).

Selected Bibliography

Goodman, Jonathan, "Medrie Macphee and Amy Sillman," *Contemporary Visual Art*, 1999

Koestenbaum, Wayne, "The Best of 1998," *Artforum*, 1999

Schjeldahl, Paul, "Thanks for Painting" *The Village Voice*, 1999

Volk, Gregory, "Regarding Amy Sillman's New Paintings," *Exhibition Catalogue*, 1999

Catalogue Essays from the Writing Project

No essays on this artist yet. New essays will be posted as they are submitted and selected.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.2694



Untitled, 1999
Oil and marker on paper
Courtesy Andrew Kreps
Gallery, NY

Ruth Root

Ruth Root was born in Chicago, IL, in 1967 and came to New York in 1993. Solo exhibitions have been organized at the Nylon Gallery, London, England (2000) and the Andrew Kreps Gallery, New York (1999). Her work has been featured in group shows at Greene Naftali Gallery, New York (1999), Gavin Brown Gallery, New York (1998), Andrew Kreps Gallery, New York (1998) and the New Museum Benefit Auction, New York (1998).

You may contact the artist at
ruthroot@earthlink.net

Selected Bibliography

Cotter, Holland. "Ruth Root". Art in Review. *The New York Times*, March 1999.

Schmerler, Sarah. "Ruth Root". *Time Out New York*, March 1999.

Spaid, Sue. "Met Life". *The Village Voice*, March 1999.

Turner, Grady. "Beautiful Dreamers". *Flash Art*, January 2000.

Turner, Grady. "Son of a Guston". *Flash Art*, January 1999.

Catalogue Essays from the Writing Project

New essays will be posted as they are submitted and selected.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.2694

Greater New York Writing Project

White clouds suspended in an infinite depth of azure sky, mirror dreams in the shallow lake bed set amid a barren gray landscape of shale and slate. Virgin territory opens to a theatre of ceaseless narratives. Signs of habitation dot the cinematic landscape insignificant before the expanse of blue and gray. The story is all too common, the assurance of infinite expansion, uninhibited progress -- modernism.

Far to the Canadian North, Resolute Bay and its silent inhabitants evoke a familiar vision. Punctuated by the affects of utopian speculation, Le Corbusian prefabs -- practical, efficient -- reveal genuine desire. The promise of inclusion made manifest in sheet rock and cement. Only television and the internet break the isolation, delimiting the region from the non-site just beyond. The satellite dish brings culture to societies margins CNN, the "X-files", "Who wants to be a millionaire?" present the world, define enemies, offer solutions to daily existence. Dictating urbanization they are the standard by which reality is measured, the standard by which it is created.

Here, amenities establish place and place, identity. In the semi-inhabited regions that lie between and beyond major urban centers, the specter of modernism once again takes center stage. Bleak, infertile, identity cannot develop in seclusion. It must render itself useful to a greater social aggregate. True survival is found in the rejection of the inherited pursuit of self-sufficiency. It is not until consumption affirms potential, creates an economic site, that a community fully comes into being. Outside of this, nothing is defined. Against the backdrop of globalization, marginalization itself implies incorporation. Existence through conformity, privileges the repeated adoption of second hand utopias.

In its endless replication, the modernist vision turns dystopic. The marginalized are force to act out the melodrama of modernist expansion. Always, it is the periphery, the very edge of urbanization, those regions where density gives way to desolation, that betray the illusion. The end of civilization or perhaps only the end of our modernist hope, we wake to the nightmare of failed ambitions, of inequality, of comforts denied.

Then there are those skies, blue and limitless above an unblemished landscape. Extending far beyond quotidian discontents. They seduce with the promise of new utopias, of a reality made to order, of infinite consumption.

Nina Servizzi

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.2694



GIFT/GIFT, 1998
Video
Courtesy Debs & Co.
Gallery, NY.

Nina Katchadourian

Nina Katchadourian was born in Stanford, CA in 1968 and moved to New York in 1995. Solo exhibitions have been organized at Debs & Co. Gallery, NY (1999), The Atheneum in La Jolla, CA (1996). Her work has been featured in group exhibitions at Catharine Clark Gallery in San Francisco (1999), at Bard College, NY (1999), at Steffany Martz Gallery, NY (1997) and at Artists' Space, NY (1997).

You may contact the artist at
katchadourian_greaterny@hotmail.com

"The 'Mended Spider-webs' series came about during a six-week period of summer '98 spent on an island in the Finnish archipelago. Broken spider-webs were mended using tweezers and red sewing thread, and the resulting webs with thread patches were then photographed. The spider would always reject the patch and re-mend the web according to its own methods. The 10-minute video 'GIFT/GIFT' (in Swedish, the primary language spoken on this island, the word 'gift' means 'poison') takes advantage of a particularly aggressive spider who battles the tweezers for control of the web. The tweezers manage, with great difficulty and damage to the web, to insert small thread letters spelling out the word 'GIFT.' The spider picks out the letters in order and makes a few small repairs before settling back in."

Selected Bibliography

Bhatnagar, Priya. "Nina Katchadourian at Debs & Co.," *ArtByte*, April 1999.

Lauterbach, Ann. *NEST magazine*, Spring 1999.

Kino, Carol. "Nina Katchadourian at Debs & Co.," *Art in America*, July 1999.

Moody, Tom. "Nina Katchadourian at Debs & Co.," *ArtForum* June 1999.

Mumford, Steve. "Nina Katchadourian at Debs & Co.," *Review Magazine*, January 1999.

Catalogue Essays from the Writing Project

New essays will be posted as they are submitted and selected.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.2694



Row Housing, 1999
C-print
Courtesy Greene Naftali
Gallery, NY

Joachim Koester

Joachim Koester was born in Copenhagen, Denmark in 1962. Solo shows include: Greene Naftali Gallery, NY (2000) and AstrupFearnley Museet in Oslo (1999). His work has been featured in groups shows at the Moderna Museet in Stockholm, Sweden (2000), at White Columns, NY (1998), at the Museum of Contemporary Art in Helsinki, Finland (1998) and at Documenta X in Kassel (1997).

"The small settlement of Resolute Bay is a similar site of hubris and in the work Row Housing, 1999, Koester has presented an almost straight documentation in black and white and color of the locality. The most northerly town in Canada, it perches on a barren landscape. Special amenities have been constructed there for the largely Inuit population, but the photographs make it clear that the usual rules of urbanization just do not apply. Swedish architect, Ralph Erskine was commissioned to design a development plan for the whole community, but only one block was ever built now named Row Housing by the residents. Here at the very extremes of nature, at the peripheries of civilization, the modernist dream has gotten frozen into the pack ice."

Selected Bibliography

Birnbaum, Daniel "little d big x Documenta X: The Artforum Questionnaire," *Artforum*, September, 1997.

Johnson, Ken Review, *The New York Times*, October 10, 1997.

Larsen, Lars Bang, "Joachim Koester: Greenwich Meridian", *artext*, February-April, 2000.

Schmerler, Sarah Review, *Time Out New York*, September 25 - October 2., 1997

Sirmans, Franklin, "Aperto Copenhagen", *Flash Art*, Summer 1998.

Catalogue Essays from the Writing Project

No essays on this artist yet. New essays will be posted as they are submitted and selected.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.2694



The Swingers Project
(53), 1999
Fugiflex print
Courtesy of Leslie
Tonkonow Gallery, NY

Nikki S. Lee

Nikki Lee was born in Kye-chang, Korea in 1970 and moved to New York in 1994. Solo shows include Stephen Friedman Gallery in London (2000) and Leslie Tonkonow Artworks + Projects, NY (1999). Her work is included in the *Kwangju Biennale* in Kwangju, Korea (2000) and has been featured at the Fondazione Sandretto Re Rebaudengo Per L'Arte in Turin (1999), P.S.1's *Generation Z* (1999), and at Leslie Tonkonow Artworks + Projects, NY (1998).

Selected Bibliography

Arning, Bill. "The Cultural Tourist" *Time Out New York*, December 3, 1998.

Cotter, Holland. "Nikki S. Lee" *The New York Times*, September 10, 1999.

Pollack, Barbara. "Nikki S. Lee" *Flash Art*, January-February 2000.

Schwabsky, Barry. "Openings: Nikki S. Lee" *Artforum*, September 1999.

Spector, Nancy. *Nikki S. Lee* catalogue essay in *Guarne Arte 99*, Fondazione Sandretto Re Rebaudengo Per L'Arte, Turin, 1999.

Catalogue Essays from the Writing Project

No essays on this artist yet. New essays will be posted as they are submitted and selected.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.2694



Grant Proposal, 1999.
C-print
Courtesy Fredrick Petzel
Gallery, NY (image of
work in the show not yet
available)

Dana Hoey

Dana Hoey was born in San Francisco in 1966 and moved to NY in 1989. Solo exhibitions have been organized at Friedrich Petzel Gallery, NY (1999 and 1998). Her work has been included in group exhibitions at Galerie fur Zeitgenossische Kunst Leipzig, Germany (2000), and at The Fotomuseum Winterthur, Switzerland (1999).

"I arrived in New York in 1989. The
perverse ways that modern women make
money inspired these photos."

Selected Bibliography

Alberro, Alexander, *Artforum*, January, 1998

Halle, Howard, "New Wave: Four Emerging
Photographers," *On Paper*, March/April, 1998

Humphrey, David, "New York Fax Oct. 1, '97 3:33AM",
Art Issues, November/December, 1997

Scott, Andrea K, *Time Out*, May/June, 1999

Catalogue Essays from the Writing Project

No essays on this artist yet. New essays will be posted as
they are submitted and selected.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.2694



Bottled Waters,
1998-present
Bottles
Courtesy the artist

Mi Young Sohn

Mi Young Sohn was born in South Korea in 1972 and moved to New York in 1991. Solo exhibitions have been organized at Yale University School of Art Gallery, New Haven (1998), and at Parsons Exhibition Center, NY (1996). Her work has been included in group exhibitions at The World Trade Center, NY (1999), at The Hudson River Museum, Yonkers, NY (1999), at CRG, NY (1998), and at Exit Art/ The First World, NY (1996).

"This project started with a bottle of Store 24 water from New Haven, Connecticut in 1998. I have been collecting bottled water, rather many different kind of 'bottled waters' from all over. It has been an active process of looking and seeing. It is a process I often use in my work. I am influenced by what surrounds me.

This particular project occurred to me when I started drinking bottled water and realizing how water plays a big part in our well-being. Water is good for the skin, cures cold, and stops constipation. It used to be that only high-class and movie stars drank bottled water. Demi Moore washes her hair in Evian water. Now it's as common as Gap clothes. Gap bottles their own for corporate meetings. Tired and thirsty from shopping? Go buy a pair of shoes from Kenneth Cole and you get a drink too.

It's not so much about the water anymore. It's so much about the label. What looks good and what you're in the mood for. Some say you shouldn't have to pay for water. I don't think you are. You pay for the image. I wonder if people know that bottled water expires?"

Selected Bibliography

Gouveia, Georgette. "Drip, Blow, Burn: Forces of Nature in Contemporary Art," *The Journal News*, March 5, 1999.

Levin, Kim. "Voice Choice," *The Village Voice*, July 21, 1998.

Lombardi, D. Dominick. "Drip, Blow, Burn: Forces of Nature in Contemporary Art," *The New York Times*, June 6, 1999.

Raczka, Robert. Review of "Terra Bomba," *New Art Examiner*, April 1997.

Weaver, Tom. *The Hudson River Museum, exhibition catalogue*, 1999.