

## 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 They may not be published in print, posted on the internet, or exhibited.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. 2981

09/03 01 FR 16:56 FAX +49 89 41555124

VILLA STUCK

010

In the *Tagesspiegel* from Berlin the critic writes:

- "The exhibition rooms are filled to capacity but not over full. On the contrary: the projections which run here and there and everywhere across the room between the exhibition objects facilitate that "Independence and Freedom Movements in Africa from 1945 to 19942 - as defined in the subtitle to the exhibition - are literally everywhere... A 'Rundgang' (fixed path) through Enwezor's exhibition is not really possible... one is constantly confronted by something new... Cynical, ironic, documentary? It is not easy to find an answer. Repeatedly new sounds (ideas) blend into one another in one's mind."

In the *Hannoversche Allgemeine* one refers to "overlapping" and "non-linear perspectives".

In the *Berliner Zeitung* the critic writes of an

- "affirmative mixture of genres. Fact and fiction, documentary source material next to private mythologies, historical quotations next to artistic interpretations... The determined desire for a Total Context appears as a subversive strategy designed to generate insecurity... Documentary videos, series of photographs and explanatory materials, which flow around the art works, function like a permanent, cacophonous whisper and are hardly able to be absorbed in a visit even several hours long. Nearby, literature is presented in cases and paintings hang on the wall in a conventional manner... Secretly one wishes more help with orientation in this 'multimedia archive'... Finally the whole concept of single meaning is placed in question. Even in the catalogue one seems to have consciously ignored European linear structures... what is created is an associative space constructed out of voices, pamphlets, images, dates, artistic fantasy and research."

In the *Frankfurter Rundschau* the critic writes

- "it is clear that one does not have here a chronology or clearly defined causal relationships between politics and art. Enwezor does not attempt to tell a clearly defined story; instead he blends everything together, establishing a discursive field."

I have quoted in such depth to show how important the architecture is to Okwui's concept and to stress that the presentation is in fact designed to avoid the classic "European curatorial approach" as the *Sueddeutsche* wrote.

This is really a matter to be discussed directly with Okwui, however, and recommend that we assume that the architecture will come to New York until such time as you have discussed this with him. As I wrote earlier I would also highly recommend saving this decision until you have seen the installation in Berlin. They have nearly 2,000 square metres - about a third more space than you have. Okwui will be creating some individual rooms in Berlin and

The Museum of Modern Art Archives, NY	Collection: MoMA PS1	Series/Folder: I.A. 2981
---------------------------------------	-------------------------	-----------------------------

(week) Hyatt hotel per diem  
 Fee  
 Ser  
 15,000 Curator  
 \$000 Asst  
 3 Amer  
 1 S. Africa  
 \* ① Tram 800 Gen Cur  
 ② 400 Cur at/gate  
 ③ 600 Nass Lark  
 ④ 1000 hori. John  
 (600) \* (Lauri. Becker)  
 \* \* ⑤ 600 Michael Buhr  
 ask cheap  
 Hotel → ① No note - 5 days  
 ②  
 4,500 + Hotel  
 \* +  
 Per Diem - 5.  
 700 a day



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A. 2981

**alanna**

**From:** Bandy, Mary Lea [MaryLea\_Bandy@moma.org]  
**Sent:** Friday, March 23, 2001 1:15 PM  
**To:** 'alanna@ps1.org'  
**Cc:** Hirniak, Natalie  
**Subject:** RE: Short Century meeting in NY March 27

Oh, reading my emails in the wrong order, I see what this is and will try to attend. Natalie please see if I can.

-----Original Message-----  
**From:** Alanna Heiss [SMTP:alanna@ps1.org]  
**Sent:** Friday, March 23, 2001 5:33 PM  
**To:** 'Fitzpatrick, Robert'  
**Cc:** 'glenn\_lowry@moma.org'; 'michael\_margitich@moma.org'; 'marylea\_bandy@moma.org'; 'jennifer\_russell@moma.org'  
**Subject:** RE: Short Century meeting in NY March 27

Dear Bob,

We have just learned that Glenn will be unable to join us Tuesday 27th for the meeting.

My assumption is that we should keep the meeting on schedule, with Munich and Chicago as planned.

Michael Margitich and his senior staff members are currently intending to attend. I will attend with Tom Finkelpearl, the Assistant Director of

P.S.1. It is possible that Glenn will ask an additional MoMA staff members such as Jennifer Russell, Director of Exhibitions and/or Mary Lea Bandy, DDCA and Chief Curator to attend to brief him fully upon his return.

Meanwhile, I look forward to seeing you.

Alanna

cc: Glenn Lowry  
Michael Margitich



The Museum of Modern Art Archives, NY	Collection: MoMA PS1	Series.Folder: I.A.2981
---------------------------------------	-------------------------	----------------------------

> required for Chicago and New York.  
>  
> Alanna and I will exchange the individual letters we received and  
> coordinate  
> a response. Jo-Ann is scheduled to be in New York March 26 and 27, and I  
> am  
> prepared to come to NY if a meeting would be useful.  
>  
> Despite Jo-Ann's request that we sign a final contract by the end of  
> March,  
> we are not prepared to do so until we have received all the information  
> requested.  
>  
> Congratulations, again, on the Gursky exhibition. We are excited to be  
> having it (and relieved that it is MOMA, not Villa Stuck that is  
> organizing  
> it!)  
>  
> regards,  
>  
> Bob

> -----Original Message-----  
> From: Tom Finkelpearl [mailto:tom@ps1.org]  
> Sent: Friday, March 09, 2001 3:53 PM  
> To: Glenn Lowry (E-mail)  
> Cc: Robert Fitzpatrick (E-mail); 'alanna@ps1.org'  
> Subject: Message from Alanna Heiss

> From Alanna:  
>  
> Dear Glenn:  
>  
> More on Munich. Bob Fitzpatrick and I had a phone meeting this afternoon  
> on  
> Jo-Ann Birnie Danzker's response to our memo. I have asked him to  
> summarize  
> his thoughts in an e-mail directly to you. Please note his report on  
> Okwui's  
> recent Chicago visit and the architectural discussion. Bob's home number  
> in  
> Chicago is: 312-274-0056, and his Chicago cell number is: 312-208-0566. I  
> note that the contract was never signed, and it is being reviewed by  
> MoMA's  
> legal department.  
>  
> Best wishes,  
>  
> Alanna

The Museum of Modern Art Archives, NY	Collection: MoMA PS1	Series.Folder: I.A.2981
---------------------------------------	-------------------------	----------------------------

alanna

**From:** Lowry, Glenn [Glenn\_Lowry@moma.org]  
**Sent:** Monday, March 12, 2001 6:49 PM  
**To:** 'Fitzpatrick, Robert'; 'Alanna Heiss'  
**Cc:** "glenn\_lowry@moma.org"; "michael\_margitich@moma.org"  
**Subject:** RE: Message from Alanna Heiss

This feels right.

> -----Original Message-----

> From: Fitzpatrick, Robert [SMTP:fitz@mcachicago.org]  
 > Sent: Monday, March 12, 2001 9:08 PM  
 > To: 'Alanna Heiss'; Fitzpatrick, Robert  
 > Cc: "glenn\_lowry@moma.org"; "michael\_margitich@moma.org"  
 > Subject: RE: Message from Alanna Heiss

> Hi Alanna,

> I have faxed to your office a copy of the letters I received from Jo-Anne,  
 > and asked you to send yours to make sure we are in synch.

> I think we should probably reply individually to her, and copy one  
 > another.

> I am attaching below a draft of what I propose to send to Jo-Anne. I also  
 > faxed a copy. Let me know your thoughts before I send. I will be leaving  
 > for Rome Wednesday afternoon, returning Sunday, and would like to send  
 > before I go.

> DRAFT

> March 12, 2001

> JoAnne Birnie Danzker, Director  
 > Museum Villa Stuck  
 > Prinzregenten Str. #60  
 > D-81675 Munich  
 > Germany

> Via Fax: 49.89.455.5124

> Dear Jo-Anne,

> Thank you for your response to my letter. We are still very concerned  
 > about  
 > the costs but are hopeful that things can be worked out. Lela Hersh will  
 > be  
 > in touch with you regarding the details and is looking forward to  
 > receiving  
 > a detailed transportation estimate with an indication of how these costs  
 > are  
 > being divided between the MCA and PS1. We are also looking forward to  
 > receiving a list of those couriers that are expected to come to Chicago  
 > for  
 > installation and for deinstallation.

> Okwui came to Chicago and had a very productive day with Francesco. Both  
 > agreed that the architecture, which was extremely relevant for the Villa  
 > Stuck space, will not be required at the MCA because of our gallery



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.2981

**alanna**

**From:** Russell, Jennifer [Jennifer\_Russell@moma.org]  
**Sent:** Friday, March 23, 2001 11:45 AM  
**To:** 'alanna@ps1.org'  
**Cc:** Lowry, Glenn; Margitich, Michael; Bandy, Mary Lea; Pulling, Diana; Peterson, Elizabeth  
**Subject:** RE: Short Century meeting in NY March 27

As I told Tom Finkelpearl last week, I cannot attend the meeting that afternoon. I could do it between 12 and 2:30, but I will be out of the museum from 3 till about 6.

> -----Original Message-----

> From: Alanna Heiss [SMTP:alanna@ps1.org]  
> Sent: Friday, March 23, 2001 5:33 PM  
> To: 'Fitzpatrick, Robert'  
> Cc: 'glenn\_lowry@moma.org'; 'michael\_margitich@moma.org';  
> 'marylea\_bandy@moma.org'; 'jennifer\_russell@moma.org'  
> Subject: RE: Short Century meeting in NY March 27

>

>

> Dear Bob,

>

> We have just learned that Glenn will be unable to join us Tuesday 27th for

>

> the meeting.

>

> My assumption is that we should keep the meeting on schedule, with Munich  
> and Chicago as planned.

>

> Michael Margitich and his senior staff members are currently intending to  
> attend. I will attend with Tom Finkelpearl, the Assistant Director of

> P.S.1. It is possible that Glenn will ask an additional MoMA staff

> members

> such as Jennifer Russell, Director of Exhibitions and/or Mary Lea Bandy, DDCA

>

> and Chief Curator to attend to brief him fully upon his return.

>

> Meanwhile, I look forward to seeing you.

>

>

> Alanna

>

>

>

>

> cc: Glenn Lowry

> Michael Margitich



The Museum of Modern Art Archives, NY	Collection: MoMA PS1	Series.Folder: I.A. 2981
---------------------------------------	-------------------------	-----------------------------

alanna

From: Lowry, Glenn [Glenn.Lowry@moma.org]  
 Sent: Monday, March 12, 2001 6:54 PM  
 To: 'Fitzpatrick, Robert'; Glenn Lowry (E-mail)  
 Cc: 'alanna@ps1.org'; 'Tom Finkelpearl'  
 Subject: RE: Message from Alanna Heiss

I am very encouraged by this. I would counsel holding out the issue of the loan fee to keep the pressure on Jo-Ann to perform. I still have real worries about her ability to control costs and I would hate to see this spiral away from us.

> -----Original Message-----

> From: Fitzpatrick, Robert [SMTP:fitz@mcachicago.org]  
 > Sent: Sunday, March 11, 2001 1:30 PM  
 > To: Glenn Lowry (E-mail)  
 > Cc: 'alanna@ps1.org'; 'Tom Finkelpearl'  
 > Subject: RE: Message from Alanna Heiss

> Dear Glenn,

> The response from Jo-Ann was disappointing, but not unexpected. I do not  
 > believe we will be successful in negotiating any reduction in the loan  
 > fee,  
 > although i am still hopeful we can bring some of the other costs down.  
 > Francesco Bonami had a lengthy meeting with Okwui at the MCA this week and  
 > based upon their conversations and layout of the exhibition, I now feel  
 > very  
 > comfortable that what we present will be far superior to what we saw in  
 > the  
 > cut up spaces of Villa Stuck.  
 > On the fund raising front, I feel very encouraged by my conversations with  
 > the Rockefeller Foundation. We completed the grant application on Friday  
 > and have sent it for your signature and that of Alanna, so that it can be  
 > messengered to the foundation on Monday night or Tuesday morning. The  
 > request is for \$200,000, split equally between the two institutions.  
 > I had a very good meeting with the Knight Foundation in Miami, and we will  
 > submit an application at the end of this week for \$400,000, again split  
 > 50%/50%. The application will be decided at the foundation's June  
 > meeting.  
 > I have spoken to Mike M. and he indicated that he will explore other  
 > opportunities for joint funding.  
 > While I remain underwhelmed by Villa Stuck's organizational skills, I feel  
 > considerably more confident that we can make this exhibition work well.  
 > While Jo-Ann has provided us with some of the information we requested  
 > (e.g.  
 > equipment), we are still awaiting a final check list, and a clarification  
 > of  
 > what she means by "additional loans". We are also awaiting the actual  
 > transportation costs of objects excluding architectural elements. Despite  
 > her statement that Okwui wants these elements, he has confirmed to  
 > Francesco  
 > that this is not the case. We are also awaiting the list of courriers

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA PS1	I.A.2981

Francesco Bonami had a lengthy meeting with Okwui at the MCA this week and based upon their conversations and layout of the exhibition, I now feel very comfortable that what we present will be far superior to what we saw in the cut up spaces of Villa Stuck.

On the fund raising front, I feel very encouraged by my conversations with the Rockefeller Foundation. We completed the grant application on Friday and have sent it for your signature and that of Alanna, so that it can be messengered to the foundation on Monday night or Tuesday morning. The request is for \$200,000, split equally between the two institutions.

I had a very good meeting with the Knight Foundation in Miami, and we will submit an application at the end of this week for \$400,000, again split 50%/50%. The application will be decided at the foundation's June meeting.

I have spoken to Mike M. and he indicated that he will explore other opportunities for joint funding.

While I remain underwhelmed by Villa Stuck's organizational skills, I feel considerably more confident that we can make this exhibition work well.

While Jo-Ann has provided us with some of the information we requested (e.g. equipment), we are still awaiting a final check list, and a clarification of what she means by "additional loans". We are also awaiting the actual transportation costs of objects excluding architectural elements. Despite her statement that Okwui wants these elements, he has confirmed to Francesco that this is not the case. We are also awaiting the list of courriers required for Chicago and New York.

Alanna and I will exchange the individual letters we received and coordinate a response. Jo-Ann is scheduled to be in New York March 26 and 27, and I am prepared to come to NY if a meeting would be useful.

Despite Jo-Ann's request that we sign a final contract by the end of March, we are not prepared to do so until we have received all the information requested.

Congratulations, again, on the Gursky exhibition. We are excited to be having it (and relieved that it is MOMA, not Villa Stuck that is organizing it!)

regards,



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA PS1	I.A. 2981

Symposium	\$ 10,000
Catalogue Purchases 200 @ \$50	\$ 10,000
MoMA Film Programming	\$ 20,000
Contingency	\$ 35,000

---

Exhibition Total

---

\$515,040

October 11, 2000



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A. 2981

09/03 01 FR 16:51 FAX +49 89 45555124

VILLA STUCK

006

The Short Century – Museum Villa Stuck, Munich

Couriers/Institutions

Name	Museum	Country	Days	Per diem	Hotel	Flight	Sum
Mona Khazinder	Institut du Monde Arabe, Paris	France	2	100.00 DM	265.00 DM	1,306.67 DM	1,671.67 DM
Angela Zehnder	South African National Gallery, Kapstadt	South Africa	6	300.00 DM	927.50 DM	1,807.47 DM	3,034.97 DM
Natasha Fuller	Billiton Collection, Johannesburg	South Africa	8	400.00 DM	1,590.00 DM	1,604.35 DM	3,594.35 DM
Teresa Wimberly	Johannesburg Art Gallery	South Africa	8	400.00 DM	1,590.00 DM	1,604.35 DM	3,594.35 DM
Rebecca Nagy	North Carolina Museum of Art, Raleigh	U.S.A.	4	Did not act as courier for Munich, but will be attending the following venues.			
<b>Total</b>							<b>11,895.34 DM</b>

Artists for Installation

Name	Country	Days	Per diem	Hotel	Flight	Sum
Georges Adéagbo	Benin	15	750.00 DM	1,620.00 DM	1,321.00 DM	3,691.00 DM
Stephan Köhler	Benin	15	750.00 DM	1,620.00 DM	1,321.00 DM	3,691.00 DM
Kay Hassan	South Africa	5	250.00 DM	662.50 DM	1,380.00 DM	2,292.50 DM
Touhami Ennadre	France	2	100.00 DM	Privat	545.00 DM	645.00 DM
Pascale Marthine Tayou	Belgium	2	100.00 DM	132.50 DM	1,589.15 DM	1,821.65 DM
Oladélé Ajiboyé Bamgboyé	The Netherlands	2	100.00 DM	132.50 DM	1,327.11 DM	1,559.61 DM
<b>Total</b>						<b>13,700.76 DM</b>

Guests invited for the opening

Name	Country	Days	Per diem	Hotel	Flight	Sum
Ibrahim El Salahi	UK	3	150.00 DM	265.00 DM	1,490.00 DM	1,905.00 DM
Iba Ndiaye	France	3	150.00 DM	Privat	Privat	150.00 DM
Kendell Geers	South Africa	4	200.00 DM	530.00 DM	Privat	730.00 DM
Gavin Jantjes	Norway	He was invited to attend the opening but had to cancel his trip.				
<b>Total</b>						<b>2,785.00 DM</b>

1 Monitor with VCR  
2 Slide Projectors (dissolve)

Documentary Footage  
Historical Material

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.2981

09/03 01 FR 16:51 FAX +49 89 45555124

VILLA STUCK

006

# The Short Century / Technical Equipment @ Museum Villa Stuck, Munich

## LOBBY

### Documentation

1 Monitor with VCR	Documentary Footage <i>Zambia, Malawi, Zimbabwe, Tanzania</i>
1 Monitor with VCR	Documentary Footage <i>Ghana</i>
1 Monitor with VCR	Documentary Footage <i>Kenya</i>

### Feature Films

1 Flat Screen with VCR	Programme of Feature Films
------------------------	----------------------------

### Music

2 CD-Players with Headphones	African Music Programme
------------------------------	-------------------------

## GROUND FLOOR: GALLERIES 1 AND 2

### Gallery 1 / Documentation

1 Video Projector with VCR	Documentary Footage <i>Nigeria</i>
2 Monitors with VCR's	Documentary Footage <i>Algeria</i>

### Gallery 1 / Feature Film

1 Monitor with VCR	Jean Rouch "Les Maîtres Fous"
--------------------	-------------------------------

### Gallery 2 / Documentation

1 Monitor with VCR	Documentary Footage <i>Duro Ladipo</i>
--------------------	--

## MEZZANINE FLOOR: GALLERY 3

### Documentation

1 Monitor with VCR	Documentary Footage <i>South Africa</i>
1 Monitor with VCR	Documentary Footage <i>Angola</i>
1 Monitor with VCR	Documentary Footage <i>Mozambique</i>
1 Monitor with VCR	Documentary Footage <i>Zimbabwe</i>
2 Slide Projectors (dissolve)	Historical Material

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA PS1	I.A. 2981

09/03 01 FR 16:52 FAX +49 89 45555124

VILLA STUCK

007

**FIRST FLOOR: GALLERY 4****Feature Films**

1 Monitor with VCR	Isaac Julien, Mark Nash "Frantz Fanon: Black Skin, White Mask"
1 Monitor with VCR	John Akomfrah "Testament"
1 Monitor with VCR	Abderrahmane Sissako "October"
1 Monitor with VCR	Raoul Peck "Lumumba: Death of a Prophet"
1 Monitor with VCR	Chris Marker "Sans Soleil"
1 Monitor with VCR	Manthia Diawara "In Search of Africa"

**Installations**

1 Monitor/VCR-combined	Pascale Marthine-Tayou "Cameroon Embassy"
1 Video Projector with DVD-Player	William Kentridge "Ubu and the Truth Commission"
1 Slide Projector	Santu Mofokeng "Black Photo Album / Look at me"

**FIRST FLOOR: GALLERY 5****Installation**

2 Monitors with 2 DVD-Players	Oladélé Ajiboyé Bamgboyé
-------------------------------	--------------------------

**LOWER LEVEL: GALLERY 6****Installation**

1 Monitor/VCR-combined	Kay Hassan "Flight"
------------------------	---------------------

**Feature Film**

1 Monitor with VCR	Ousmane Sembène "Borom Sarret"
--------------------	--------------------------------

**Total**

20	Monitors	(rented / gemietet)
2	Monitor/VCR-combined	(rented / gemietet)
20	VCR'S	(rented / gemietet)
2	Video Projectors	(Museum Villa Stuck)
1	Flat Screen	(rented / gemietet)
3	DVD-Players	(rented / gemietet)
3	Slide Projectors	(rented / gemietet)
2	CD-Players	(Museum Villa Stuck)



The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA PS1	I.A.2981

## The Museum of Modern Art

To: Alanna Heiss  
Carolyn Christov-Bakargiev  
**Tony Guerrero**  
Gordon Smith  
Brad Greenwood  
Mary Hannah  
NEA file  
P.S.1 file

cc: Elizabeth Burke, Monika Dillon, Lisa Mantone

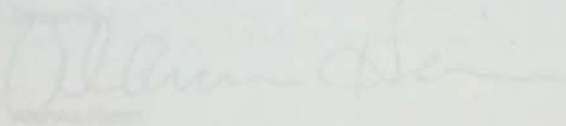
From: Caroline Tinker

Date: March 23, 2001

Re: Copy of NEA 2002 Creativity \$100,000 request for *The Short Century* exhibition on behalf of P.S.1

Please find for your files a copy of the FY02 Application to the National Endowment for the Arts (NEA) requesting funding of \$100,000 to support *The Short Century: Independence and Liberation Movements in Africa 1945-1994*. This is an exhibition of African contemporary art to be presented at P.S.1 Feb.-May 2002 after an international tour that includes the Museum of Contemporary Art, Chicago.

Enormous thanks to everyone who provided help on this proposal.



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA PS1	I.A. 2981

**P.S.1**  
**MoMA**

Alanna Heiss  
Director

March 26, 2001

Ms. Saralyn Reece Hardy  
Director  
Museums and Visual Arts  
National Endowment for the Arts  
Nancy Hanks Center  
1100 Pennsylvania Avenue, NW  
Washington, DC 20506-0001

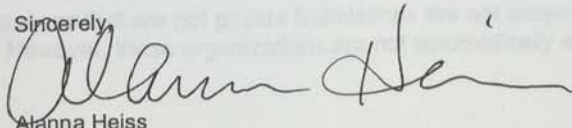
Dear Ms. Hardy:

I am pleased to enclose P.S.1 Contemporary Art Center's Fiscal Year 2002 proposal in the Museum category to the National Endowment for the Arts Creativity grant program. Please know how grateful we are for the Endowment's past support of P.S.1, and we appreciate your consideration of this grant request of \$100,000 for an exciting exhibition to be presented at P.S.1, *The Short Century: Independence and Liberation Movements in Africa 1945-1994*.

*The Short Century* is an unprecedented exhibition of African art of the twentieth century and the result of a collaborative international effort between the Villa Stuck, Munich; the House of World Cultures in the Martin-Gropius-Bau, Berlin; the Museum of Contemporary Art, Chicago; and P.S.1 Contemporary Art Center. The exhibition will be presented to a broad audience at P.S.1 in New York from February 10 to May 5, 2002. *The Short Century* includes a fascinating interdisciplinary program of outstanding artwork, film, photography, music, literature, and performance with the goal of engaging audiences towards a better understanding of African contemporary art, culture, and history during the post-colonial period.

We would welcome the National Endowment for the Arts' support of *The Short Century*. We anticipate that this exhibition will be ground-breaking due to its potential for fostering civic dialogue and a better appreciation and understanding of African art and culture. P.S.1 plans extensive outreach initiatives associated with this exhibition to serve diverse audiences in the New York metropolitan area and beyond. If you have any questions or require additional information, please do not hesitate to contact me at (718) 784-2084 (\*817) or Lisa Mantone, Director of Development at The Museum of Modern Art, at (212) 708-9671. Thank you again for your consideration of this request.

Sincerely,



Alanna Heiss

AH:ct



The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA PS1	I.A. 2981

**Internal Revenue Service**

**Department of the Treasury**  
P. O. Box 2508  
Cincinnati, OH 45201

**Date:** January 10, 2001

**Person to Contact:**

Trish Rothgeb 31-07210  
Customer Service Representative

P S 1 Contemporary Art Center, Inc.

**Toll Free Telephone Number:**

8:00 a.m. to 9:30 p.m. EST  
877-829-5500

% Jerald Ordober

22-25 Jackson Ave.

Long Island City, NY 11101

**Fax Number:**

513-263-3756

**Federal Identification Number:**

23-7379091

Dear Sir or Madam:

This is in response to the Restated Articles of Incorporation filed with the state on January 7, 2000 changing the name of the organization from Institute for Art & Urban Resources, Inc. to the name shown above. We have updated our records to reflect this change.

Our records indicate that a determination letter issued in July 1981, granted your organization exemption from federal income tax under section 501(c)(3) of the Internal Revenue Code. That letter is still in effect.

Based on information subsequently submitted, we classified your organization as one that is not a private foundation within the meaning of section 509(a) of the Code because it is an organization described in sections 509(a)(1) and 170(b)(1)(A)(vi).

This classification was based on the assumption that your organization's operations would continue as stated in the application. If your organization's sources of support, or its character, method of operations, or purposes have changed, please let us know so we can consider the effect of the change on the exempt status and foundation status of your organization.

Your organization is required to file Form 990, Return of Organization Exempt from Income Tax, only if its gross receipts each year are normally more than \$25,000. If a return is required, it must be filed by the 15th day of the fifth month after the end of the organization's annual accounting period. The law imposes a penalty of \$20 a day, up to a maximum of \$10,000, when a return is filed late, unless there is reasonable cause for the delay.

All exempt organizations (unless specifically excluded) are liable for taxes under the Federal Insurance Contributions Act (social security taxes) on remuneration of \$100 or more paid to each employee during a calendar year. Your organization is not liable for the tax imposed under the Federal Unemployment Tax Act (FUTA).

Organizations that are not private foundations are not subject to the excise taxes under Chapter 42 of the Code. However, these organizations are not automatically exempt from other federal excise taxes.



The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA PS1	I.A. 2981

## Basic Information, Part 1

-2-

P S 1 Contemporary Art Center Inc.  
23-7379091

Donors may deduct contributions to your organization as provided in section 170 of the Code. Bequests, legacies, devises, transfers, or gifts to your organization or for its use are deductible for federal estate and gift tax purposes if they meet the applicable provisions of sections 2055, 2106, and 2522 of the Code.

Your organization is not required to file federal income tax returns unless it is subject to the tax on unrelated business income under section 511 of the Code. If your organization is subject to this tax, it must file an income tax return on the Form 990-T, Exempt Organization Business Income Tax Return. In this letter, we are not determining whether any of your organization's present or proposed activities are unrelated trade or business as defined in section 513 of the Code.

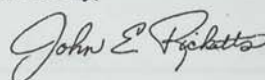
The law requires you to make your organization's annual return available for public inspection without charge for three years after the due date of the return. If your organization had a copy of its application for recognition of exemption on July 15, 1987, it is also required to make available for public inspection a copy of the exemption application, any supporting documents and the exemption letter to any individual who requests such documents in person or in writing. You can charge only a reasonable fee for reproduction and actual postage costs for the copied materials. The law does not require you to provide copies of public inspection documents that are widely available, such as by posting them on the Internet (World Wide Web). You may be liable for a penalty of \$20 a day for each day you do not make these documents available for public inspection (up to a maximum of \$10,000 in the case of an annual return).

Because this letter could help resolve any questions about your organization's exempt status and foundation status, you should keep it with the organization's permanent records.

If you have any questions, please call us at the telephone number shown in the heading of this letter.

This letter affirms your organization's exempt status.

Sincerely,



John E. Ricketts, Director, TE/GE  
Customer Account Services

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA PS1	I.A. 2981

## Basic Information, Part 1

OMB No. 3135-0112  
Expires 07/31/2003Is this your first application to the Arts Endowment? ☒ No ☐ YesIf no, please check here if your name or address has changed since your last application: ☐Have you received a federal grant before? ☐ No ☒ Yes

Applicant (official IRS name): P.S.1 Contemporary Art Center

Mailing Address:

22-25 Jackson Avenue

Long Island City, NY 11101-4309

Street Address (if different):

Taxpayer ID Number (9-digit number): 23-7379091

Goal (check one):

MARCH 26, 2001 DEADLINE:

- ☒ Creativity: Creation and presentation of artistic work, and development of professional artists. (5)  
☐ Organizational Capacity (Services to the Field): Developing strong and valued arts organizations. (9)

MAY 14, 2001 DEADLINE:

- ☐ Arts Learning: Children and youth learning in and through the arts. (8)  
 Also choose a focus area:  
☐ Pre-K through 12 Arts Learning ☐ Youth Arts

AUGUST 13, 2001 DEADLINE:

- ☐ Access: Access to the arts for all. (4)  
☐ Heritage/Preservation: Preservation of our cultural heritage. (6)

Project Field/Discipline (check one; see page 19):

- |   |   |   |   |
|---|---|---|---|
| <input type="checkbox"/> Media Arts (34)              | <input type="checkbox"/> Presenting (54)        | <input type="checkbox"/> Literature (52)      | <input type="checkbox"/> Opera (36)       |
| <input type="checkbox"/> Folk & Traditional Arts (55) | <input type="checkbox"/> Multidisciplinary (70) | <input type="checkbox"/> Music (31)           | <input type="checkbox"/> Theater (32)     |
| <input type="checkbox"/> Local Arts Agencies (62)     | <input type="checkbox"/> Dance (33)             | <input type="checkbox"/> Musical Theater (28) | <input type="checkbox"/> Visual Arts (41) |
| <input checked="" type="checkbox"/> Museums (44)      | <input type="checkbox"/> Design (42)            |   |   |

Project Director First: Alanna Last: Heiss (Check one) ☐ Mr. ☒ Ms.

Title: Director E-mail: alanna@ps1.org

Telephone: (718)784-2084 ext. \*817 Fax: (718)482-9454

I certify that the information contained in this application, including all attachments and supporting material, is true and correct to the best of my knowledge. I also certify that the applicant is in compliance with the federal requirements specified under "Assurance of Compliance" on pages 52-54.

1. Authorizing Official Alanna Last: Heiss (Check one) ☐ Mr. ☒ Ms.

Title: Director E-mail: alanna@ps1.org

Telephone: (718)784-2084 ext. \*817 Fax: (718)482-9454

Signature of Authorizing Official:  Date: 3/26/01Optional:  
2. Additional Authorizing Official n/a Last: (Check one) ☐ Mr. ☐ Ms.

Title: E-mail:

Telephone: ( ) ext. Fax: ( )

Signature of Additional Authorizing Official: Date: / /



The Museum of Modern Art Archives, NY	Collection: MoMA PS1	Series/Folder: I.A. 2981
---------------------------------------	-------------------------	-----------------------------

## Basic Information, Part 2

OMB No. 3135-0112  
Expires 07/31/2003

Read the instructions on page 32 before you start.

Applicant (official IRS name): P.S.1 Contemporary Art Center

City, State: Long Island City, NY

World Wide Web Address: www.ps1.org

## Responsibility for organization and project:

Enter the name and title of the individual(s) with primary artistic and managerial responsibility for:

The organization: Artistic: Alanna Heiss, Director

Managerial: Alanna Heiss, Director

The project: Artistic: same as above

Managerial:

## Summary of project:

P.S.1 is presenting a special exhibition "The Short Century" in 2002, which explores the political, philosophical, cultural, and social developments that led to the dismantling of colonialism in Africa through an interdisciplinary program of artwork, film, photography, music, literature and performance.

For this application, the applicant is serving as a (check if applicable; otherwise leave blank):

☐ Lead Member of a Consortium
 ☐ Fiscal Agent
 ☐ Parent of a Component

If you have checked one of the boxes above, list here the members of your consortium (other than the lead applicant), or the group or entity on whose behalf you are applying:

Period of Support (e.g., 06/01/02 to 12/31/03): 1/1/02 to: 6/30/02 Number of Months: 6

## Project Budget Summary:

Amount Requested \$ 100,000

PLUS

Total match for this project + 581,500

MUST EQUAL

Total Project Costs \$ 681,500

 Total organizational operating expenses for the most recently completed fiscal year: \$ 2,717,880  
 (restatement of the "Total Expenses" listed on the Financial Information form on page 00)

For year ending (Month/Year): 6/00



The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA PS1	I.A.2981

## Organizational Background

OMB No. 3135-0112  
Expires 07/31/2003

Read the instructions on page 34 before you start.

Applicant (official IRS name): P.S.1 Contemporary Art Center

Date organization was 7/1/71 Date organization was incorporated: / /

### Mission/purpose of your organization:

P.S.1's exhibitions, presentations, educational activities, studio programs, and publications investigate the dynamic and provocative nature of contemporary art. P.S.1 focuses on recognizing the work of emerging artists, placing disparate media into new and meaningful contexts, and defining alternative movements and endeavors.

### Organization overview:

P.S.1 Contemporary Art Center, founded in 1971, is one of the world's oldest and largest organizations devoted solely to the advancement of contemporary art. Housed in a hundred-year-old Romanesque Revival school building in Long Island City, Queens, P.S.1 presents an extensive program of exhibitions and events in its nearly 125,000 square foot facility. It also operates the Clocktower Gallery in lower Manhattan, maintains a vibrant national and international studio program, and offers a diverse range of educational programs. P.S.1 distinguishes itself from other major art institutions with its progressive approach to exhibitions and by involving artists within its organizational framework. In October 1997, P.S.1 reopened to the public after a three-year renovation project which expanded the building's facilities to include a large outdoor gallery, dramatic entryway, and two-story project space, also insuring handicap accessibility. Following its reopening, more than 100,000 visitors have attended its exhibitions and programs annually.

Since its inception, P.S.1 has exhibited the work of more than 2,000 artists and mounted some of the most provocative visual arts exhibitions of the last quarter century. P.S.1 functions as a living and active meeting place for the general public and the artistic community. Its Education Department has offered community outreach programs at both its Long Island City and Tribeca locations in schools, community centers, homeless shelters, and senior citizens' homes since 1986. School programs provide training for over 16,000 K-12 students from Queens and Brooklyn school districts. Among its many initiatives, the Education Department offers the National and International Studio Program for promising young artists, an Internship Program for high school and college students, and a Teen Curator Series. In addition, Public Programs accompany each major exhibition, providing an opportunity for the public to participate in informal, moderated panels where artists, curators, writers, and critics discuss the relevant issues and trends highlighted by the work on view. Teacher Tours and Workshops offer teachers of elementary school through college the chance to participate in artist-run curriculum workshops inspired by the exhibitions. School Tours and Workshops bring together students and artists for visits to the galleries and Education Studios.

P.S.1 and The Museum of Modern Art formalized their affiliation in January 2000, bringing together a leader in cutting-edge art and one of the foremost modern art museums in the world. The principal objective of the partnership is to promote the enjoyment, appreciation, study, and understanding of contemporary art to a wide and expanding audience. Our collaborative programs of exhibitions, educational activities, and special projects allow us to reach a broader public as well as draw on our respective strengths and resources.



The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA PS1	I.A. 2981

## Details of the Project

OMB No. 3135-0112  
Expires 07/31/2003

Read the instructions on page 36 before you start. You may attach up to two additional pages if necessary.

Applicant (official IRS name): P.S.1 Contemporary Art Center

### *The Short Century: Independence and Liberation Movements in Africa, 1945-1994* Presented at P.S.1 February 10-May 5, 2002

#### Overview

As a result of globalization, African culture has a more vivid presence in America and Europe than ever before. Although highly visible, African culture is still often misunderstood by the international community. By exploring the richness and complexity of African contemporary art, *The Short Century: Independence and Liberation Movements in Africa 1945-1994* is an exhibition that seeks to address the present lack of discourse on this subject. Through an interdisciplinary program of artwork, film, photography, music, literature, and performance, *The Short Century* investigates the political, philosophical, cultural, and social developments that led to the dismantling of colonialism in Africa. The exhibition is the result of a significant collaborative effort between the Villa Stuck, Munich; the House of World Cultures in the Martin-Gropius-Bau, Berlin; the Museum of Contemporary Art, Chicago; and P.S.1 Contemporary Art Center. (For touring information please see attached Exhibition Schedule.) *The Short Century*, presented at P.S.1 February 10-May 5, 2002 after an international tour, is the first exhibition of contemporary African art that explores how art and liberation movements in particular have been inextricably bound together in forging a unique new global African culture.

*The Short Century* represents an extraordinary opportunity to reach a broad public to advance discourse on African culture. By educating the public about African politics, culture, and identity formation in the eras that followed liberation, the exhibition will encourage the re-evaluation of Africa's historical place in the context of the 20<sup>th</sup> century, foster substantial civic dialogue, inform African-American heritage, and promote mutual respect. We anticipate that *The Short Century* will influence the way Africa is perceived by the average visitor as well as the academic community, engendering a deeper understanding of how African society and politics have evolved up to the present day.

We hope the National Endowment for the Arts will help us present this multidisciplinary exhibition to a diverse public. We intend to make this exhibition meaningful and relevant to as wide an audience as possible, helping to bridge the cultural distance between the United States and Africa. The exhibition's American venues include P.S.1 and the Museum of Contemporary Art in Chicago, resulting in a combined estimated attendance to *The Short Century* of 80,000 – 120,000 visitors nationally.

#### Preconceptions of African Culture

*The Short Century* was created by scholar Okwui Enwezor, founder of *Nka: Journal of Contemporary African Art*, who has become widely respected for his efforts to bring African art into mainstream discussion and encourage re-evaluation of African art in the Western canon of art history. (Please see attached biographies of project personnel.) All too many Americans predicate their understanding of African art and culture on a certain notion of African art as tribal. Contemporary artistic production is often viewed with a distinct lack of appreciation for the differences in geography, politics, and collective and individual aspirations that comprise the African continent. *The Short Century* thus has a broad mandate to reassess the relationship between Africa and European colonial powers, relate it to narratives of the 20<sup>th</sup> century, and chronicle how new narratives and paradigms were formed in the wake of colonialism.

(continued on attached pages)



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.2981

**P.S.1 Contemporary Art Center**  
**Application to the National Endowment for the Arts**

**Details of the Project**

**Exhibition Schema**

A total of fifty-seven artists and numerous filmmakers, architects, and writers are represented in this exhibition. (Please see attached Working Artist List.) The exhibition will present artwork in seven distinct subject areas, intimately linked to a wider historical framework:

**1. Modern and Contemporary Art:** This section examines the way artists, many of whom were dedicated to revolutionary ideals, responded to political change through the idiom of African modernism. Although African artists adopted European styles to depict African subject matter, the exhibition challenges the perception that African modernism was merely a weak derivative of European modernism. Included in this section are examples of 'nativist' art from Nigeria, Senegal, Tanzania, Zaire, and Uganda; Egyptian state-sponsored socialist art; works by members of Nigeria's Zaria Art Society; and South African contributions that evidence subtle political engagement.

**2. Film:** *The Short Century* examines film's role as a medium for documenting political activity and as a creative art form in its own right. In the former category is footage of political leaders like Gamel Abdel Nasser, Patrice Lumumba, and Jomo Kenyatta, as well as French newsreels from the years following independence; in the latter are films by Africans and foreigners that document liberation struggles (i.e. Raoul Peck's *Lumumba*, *Death of a Prophet*) and films intended purely for entertainment.

**3. Photography:** Photography had a powerful impact on Africa in the latter half of the 20<sup>th</sup> century: it was a tool of resistance, influenced the construction of modern subjectivity, furthered political propaganda, and captured moments of transition. On view will be reportage from *Life*, *Paris Match*, *South African Guardian*, *West African Pilot* and other publications; photographic portraiture of key political figures; and archival shots of demonstrations and other events.

**4. Graphics:** This section brings together some fascinating primary source materials, including historical maps that bear witness to the redefinition of territory; commemorative textiles that reinforce the cult of personality; printed media; and political posters that circumvent "official" news outlets.

**5. Architecture/Space:** Colonial expansion led to legislation restricting Africans' access to certain spaces and land rights. These restrictions form the backdrop to theoretical and practical questions regarding space and architecture. As national identities emerged, African and non-African architects alike drew attention to the uniqueness of the African context, either by modifying "traditional" aesthetics or by departing from Western planning. The exhibition will look at architects' responses to the demands of newly independent African states and consider the role architecture has played in these states' ideological and political programs through public works projects, zoning, and plans for new cities.

**6. Music/Recorded Sound:** To date, there has been limited scholarship on the role of popular music in Africa during the waning years of colonialism. This section will examine the social, cultural, and political uses of music—from Highlife, Juju, Mbaqanga, and Marabi to jazz, blues, and township jive—and present the work of African composers who adopted the formal structures of European compositional technique. Audio recordings, album covers, photographs, performance posters, and sheet music will be on display.

**7. Literature and Theater:** *Negritude* was the name of a movement launched by Francophone writers in the late 1930s to advance the idea that literature could serve as an important ideological instrument for African emancipation. This section will examine its proponents, members of an avant-garde circle that became increasingly political and Marxist-oriented, and its detractors. The colonial experience and its aftermath will be examined through excerpts from theater productions, such as Aime Cesaire's *A Season in Congo* in memory of Patrice Lumumba and John Pepper Clarke's *Song of a Goat*.

**Scholarly Publication**

The many perspectives brought to bear on the exhibition's contents are thoroughly developed in the 400-page illustrated catalogue, which combines thought-provoking essays on topics



The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA PS1	I.A. 2981

**P.S.1 Contemporary Art Center  
Application to the National Endowment for the Arts**

**Details of the Project**

such as "A Moment of Hope: Cultural Developments in Nigeria before the First Military Coup" and "Architecture and Nationalism in Africa, 1945-1994" with fascinating primary source materials, including seminal speeches, manifestos, and charters; influential song lyrics; reprints of historic journal articles; and outside commentaries like Jean-Paul Sartre's *Black Orpheus*. Also included is a chronology of the continent that covers everything from landmark events to publication dates of important literary and artistic works, as well as detailed biographical sketches of cultural figures. By interweaving political narrative and cultural expression, the catalogue demonstrates the mutual influence of these domains. The catalogue's content and structure make it an invaluable reference work for scholars and laymen alike.

**Education Programs and Promotion**

P.S.1 recognizes the importance of an exhibition like *The Short Century* to the African and African-American communities and plans extensive outreach activities in Queens and in the New York metropolitan area, in addition to a wide variety of programs geared toward the general public. (Please see the attachment on education programs for more information.) For *The Short Century*, P.S.1 will offer an array of programming including:

- Tours and art-making workshops led by local artists for groups of school children, college students and teachers;
- A free exhibition brochure featuring text, images, and artist statements;
- Daily tours of the galleries led by P.S.1 staff;
- Year-round art classes, after-school "Art Camp," and "High School to Art School" with sessions based on work featured in the exhibition;
- Informal dialogues with artists and critics on weekends in P.S.1's studio wing; and
- A series of films selected by Okwui Enwezor and Mark Nash in collaboration with Laurence Kardish, Senior Curator, Department of Film and Video at The Museum of Modern Art, to be presented at MoMA venues, providing further examination of an influential art form and themes raised in the exhibition.

The Museum of Modern Art is also planning two or three panels, one featuring several of the artists in the exhibition who will be traveling here for the opening. Another will address the relationship between the art and the politics and history of Africa and a third, perhaps in conjunction with the United Nations, will deal with the broader political and social issues. Additionally, P.S.1 / MoMA hopes to partner with the New York University School of African Studies Graduate Program to offer at least one Professional Development session for teachers focusing exclusively on this exhibition.

To ensure the exhibition reaches a large audience, the Press Office at P.S.1 Contemporary Art Center works with local, national, and international print and electronic media to generate publicity. Promotional activities for all exhibitions include an advance press release mailing to 350 select national and international publications. Press releases are also posted on the interactive P.S.1 Web site, [www.ps1.org](http://www.ps1.org). (Please see attached examples.) For major exhibitions such as *The Short Century*, designed promotional invites are hand-distributed at select contemporary art events and locations in New York City. P.S.1 currently has a mailing list of 15,000 who receive black-and-white invitations regarding information on upcoming exhibitions. (Please see attached examples.) We anticipate an attendance of 50-100,000 individuals at this exhibition. Evaluation of the success of the exhibition will be based in part on attendance levels, media response, and audience feedback.

**Conclusion**

P.S.1 Contemporary Art Center is grateful for the National Endowment for the Art's thoughtful consideration of this request. *The Short Century* is an extraordinary opportunity for P.S.1 to offer this significant exhibition to a diverse audience to help generate and encourage civic dialogue on African culture and art.



The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA PS1	I.A. 2981

## Project Budget

OMB No. 3135-0112  
Expires 07/31/2003

Page 1 of 2. Read the instructions on page 38 before you start.

Applicant (official IRS name): P.S.1 Contemporary Art Center

### INCOME

1. Amount requested from the Arts Endowment: \$ 100,000

2. Total match for this project Be as specific as possible. Asterisk (\*) those funds that are committed or secured.

	Amount
<b>Cash</b> (Refers to the cash donations, grants, and revenues that are expected or received for this project)	
International Council of The Museum of Modern Art*	250,000
P.S.1 Institutional Support	291,500
Admissions Revenue	40,000

Total cash a. \$ 581,500

Donated space, supplies, volunteer services (These same items also must be listed as direct costs under "Expenses" below or on page 39; identify sources)

Total donations b. \$ n/a

Total match for this project (a. + b.) \$ 581,500

### EXPENSES

1. Direct costs: Salaries and wages

Title and/or type of personnel	Number of personnel	Annual or average salary range	% of time devoted to this project	Amount
Curatorial Assistants	4	\$18-24,000	25%	20,400
Designer	1	\$35-45,000	15%	6,000
Custodians	4	\$15-18,000	15%	9,000
Preparator	1	\$18-24,000	30%	6,000
PR Assistant	1	\$25-35,000	10%	3,000
Gallery Attendants	20	\$14-18,000	5%	14,000
Education Director	1	\$30-35,000	25%	8,000
Marketing Assistant	1	\$25-30,000	15%	4,000
(Note: For certain personnel, salary and wages information based on part-time and/or hourly rates.)				
Total salaries and wages a. \$				70,400
Fringe benefits				
Total fringe benefits b. \$				0
Total salaries, wages, and fringe benefits (a. + b.) \$				70,400

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA PS1	I.A. 2981

## Project Budget

OMB No. 3135-0112  
Expires 07/31/2003

Page 2 of 2. Read the instructions on page 40 before you start.

Applicant (official IRS name): P.S.1 Contemporary Art Center

## EXPENSES, CONTINUED

2. Direct costs: Travel (Include subsistence) \*Please see attached sheet for description.

# of travelers	From	To	Amount
6 artists	Africa	New York	42,000
3 couriers	Africa	New York	13,000
3 couriers	within US		7,000

Total travel \$ 62,000

3. Direct costs: Other expenses (Include consultant and artist fees, honoraria, contractual services, sign-language interpretation, closed or open captioning, large-print brochures/labeling, telephone, photocopying, postage, supplies and materials, publication, distribution, translation, transportation of items other than personnel, rental of space or equipment, and other project-specific costs)

Amount

Please see attached page.

Total other expenses \$ 549,100

4. Total direct costs (1.+2.+3.)	\$	681,500
5. Indirect costs (if applicable)		
Federal Agency:	Rate (%)	x Base = \$ n/a
6. Total project costs (4.+5.)	\$	681,500



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A. 2981

**P.S.1 Contemporary Art Center**  
**Application to the National Endowment for the Arts**  
**The Short Century Project Budget, continued**

**3. Direct Costs: Other expenses**

Supplies and materials	32,000
Rent/utilities/insurance	5,000
Postage and shipping	94,600
Marketing*	99,500
Exhibition rental fee	100,000
Symposium	10,000
Documentation	8,000
Project manager for education and outreach	15,000
Educators / Education Programs*	25,000
Web Designer	3,000
Film Programming	20,000
Special Conservator	7,000
Installers (installation/de-installation)*	130,000
<b>Total other expenses:</b>	<b>\$549,100</b>

\*There are a few budget items for *The Short Century* that warrant further description:

*Travel* – This is an unusually high expense for P.S.1, but extremely important to the success of the exhibition. The travel figure for *The Short Century* represents travel by the registrar and couriers, who safeguard works of art being delivered to the Museum; selected travel by key staff in the Curatorial staff to other venues of the exhibition in Europe in preparation for our own presentation; and travel costs for the African artists, scholars, and critics who will be participating in related education programs at the Museum. Every living artist in the show will be invited to New York for the opening. The most basic premise of this show is that outsiders should not interpret developments in Africa for the visitor; rather, participants in cultural and political life in various African countries should have the opportunity to tell their story first-hand. Naturally, there are considerable expenses associated with travel to and from the African continent.

*Installation* – *The Short Century* will occupy the large third floor galleries at P.S.1. These galleries will need to be reconfigured, including construction of new walls, and the darkening of certain spaces for video installations. The expenses in this category represent the costs for installation materials, as well as the work conducted by the full-time employees on the installation staff and costs incurred for outside contract labor.

*Education Programs* – P.S.1 relies on artists to interpret exhibitions. There will need to be considerable interaction between the African artists and scholars who are in New York for the exhibition with the artists we hire to interpret the exhibition for groups of children and adults alike. This will be a fruitful but costly interaction. Extensive interpretive materials will accompany *The Short Century* so that visitors can familiarize themselves with a range of ideas and events about which they will have little or no knowledge.

*Marketing* – P.S.1 generally does not spend large amounts of money on marketing. However, for *The Short Century*, this will be a significant budget item. Working with a specifically hired outreach manager, P.S.1 will seek to identify interested parties across the city and the region that will be interested in the historical, artistic, and social aspects of the exhibition. This outreach manager will straddle the intersection of marketing and education. This marketing will stretch to African and African American communities, but also to historians, political science students, African Studies Departments, and members of the general public who are interested in major developments of the twentieth century.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA PS1	I.A. 2981

## Financial Information Profile

OMB No. 3135-0112  
Expires 07/31/2003

Read the instructions on page 41 before you start. If you are a fiscal agent or a parent organization, this information should refer to the group or component on whose behalf you are applying.

Applicant (official IRS name): P.S.1 Contemporary Art Center

OPERATING BUDGET	Most recently completed fiscal year		Current fiscal year (estimated)		Next fiscal year (projected)	
	(7/1/99 – 6/30/00)		(7/1/00 – 6/30/01)		(7/1/01 – 6/30/02)	
	start date	end date	start date	end date	start date	end date
<b>Income:</b>						
Earned	\$	363,490	\$	667,360	\$	700,728
Contributed	\$	2,458,770	\$	2,786,590	\$	2,925,920
<b>Total Income</b>	\$	2,822,260	\$	3,453,950	\$	3,626,648
<b>Expenses:</b>						
Artistic salaries and fees	\$	148,410	\$	153,780	\$	161,469
Production/exhibition/service expenses	\$	535,350	\$	1,171,780	\$	1,230,369
Administrative expenses	\$	2,034,120	\$	1,972,450	\$	2,071,073
<b>Total Expenses</b>	\$	2,717,880	\$	3,298,010	\$	3,462,911
<b>Operating surplus/(deficit)</b>	\$	104,380	\$	155,940	\$	163,737

In the space below, explain 1) any changes of 15% or more in either your income or expenses from one year to the next, and 2) plans for reducing a deficit:

1) The increase in both income and expenses from FY00 to FY01 of approximately 20% is related to the affiliation between P.S.1 and MoMA.



The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA PS1	I.A. 2981

## Organization & Project Profile (cont'd.)

OMB No. 3135-0112  
Expires 07/31/2003

Applicant (official IRS name): P.S.1 Contemporary Art Center

This form is used by the National Endowment for the Arts to develop statistical profiles of the applications it receives. Your responses will not be a factor in the review of your application.

### PART I

This section requires information about the applicant. If you are a fiscal agent, a parent organization, or the lead member of a consortium, your responses should relate to your organization, not the group or component on whose behalf you are applying.

A. ORGANIZATIONAL STATUS: Using the following list, select the one item which best describes the legal status of the organization:

- |                        |  |                   |                             |                   |                             |
|------------------------|--|-------------------|-----------------------------|-------------------|-----------------------------|
| Nonprofit organization | 02 <input checked="" type="checkbox"/> | State government  | 05 <input type="checkbox"/> | County government | 07 <input type="checkbox"/> |
| Municipal government   | 08 <input type="checkbox"/>            | Tribal government | 09 <input type="checkbox"/> | None of the above | 99 <input type="checkbox"/> |

B. ORGANIZATIONAL DESCRIPTION: The following codes work in conjunction with the Organizational Discipline codes in C. below (e.g., select "Performing Group" here and "Theater" below to indicate that your organization is a theater company). Using the following list, select the one item which best describes the organization:

- |  |  |                                   |                             |  |                             |   |                              |
|--|--|-----------------------------------|-----------------------------|--|-----------------------------|---|------------------------------|
| Artists' Community   | 49A <input type="checkbox"/>           | Fair or Festival                  | 14 <input type="checkbox"/> | Media - Film                           | 11 <input type="checkbox"/> | School District   | 19 <input type="checkbox"/>  |
| Arts Center  | 15 <input checked="" type="checkbox"/> | Foundation                        | 30 <input type="checkbox"/> | (e.g., a cinema or film exhibitor)     |                             | School of the Arts  | 48 <input type="checkbox"/>  |
| (e.g., a multi-purpose arts facility)  |  | Gallery/Exhibition Space          | 10 <input type="checkbox"/> | Media - Radio                          | 45 <input type="checkbox"/> | Social Service  | 50 <input type="checkbox"/>  |
| Arts Council or Agency   | 16 <input type="checkbox"/>            | Government                        | 38 <input type="checkbox"/> | (e.g., a NPR station)                  |                             | Organization (a governmental or private agency, e.g., a public housing authority) |                              |
| (includes regional arts organizations)   |  | (state, county, local, or tribal) |                             | Media - Television                     | 46 <input type="checkbox"/> | State-wide  | 17A <input type="checkbox"/> |
| Arts Institute or Camp   | 49 <input type="checkbox"/>            | Historical Society/Commission     | 28 <input type="checkbox"/> | (e.g., a PBS station)                  |                             | Assembly  |                              |
| Arts Service Organization  | 17 <input type="checkbox"/>            | Humanities Council or Agency      | 29 <input type="checkbox"/> | Museum - Art                           | 08 <input type="checkbox"/> | Union or Professional   | 18 <input type="checkbox"/>  |
| College or University  | 26 <input type="checkbox"/>            | Independent Press                 | 12 <input type="checkbox"/> | Museum - Other                         | 09 <input type="checkbox"/> | Association (includes artists'/designers' guilds, societies, etc.)                |                              |
| Community Service Organization (a non-arts service organization, e.g., youth center, chamber of commerce, or YMCA) | 32 <input type="checkbox"/>            | Library                           | 27 <input type="checkbox"/> | Performance Facility                   | 07 <input type="checkbox"/> | None of the above   | 99 <input type="checkbox"/>  |
|  |  | Literary Magazine                 | 13 <input type="checkbox"/> | Performing Group                       | 03 <input type="checkbox"/> |   |                              |
|  |  |                                   |                             | Presenter/Cultural Series Organization | 47 <input type="checkbox"/> |   |                              |

C. ORGANIZATIONAL DISCIPLINE: Using the following list, select the one item which best describes the organization's area of work in the arts (not the project for which it is applying):

- |                         |                             |                    |                              |  |  |
|-------------------------|-----------------------------|--------------------|------------------------------|--|--|
| Crafts                  | 07 <input type="checkbox"/> | Media Arts         | 09 <input type="checkbox"/>  | Visual Arts  | 05 <input type="checkbox"/>            |
| Dance                   | 01 <input type="checkbox"/> | (audio/film/video) |                              | Interdisciplinary                                      | 11 <input type="checkbox"/>            |
| Design                  | 06 <input type="checkbox"/> | Music              | 02 <input type="checkbox"/>  | (art forms/works integrating more than one discipline) |  |
| Folk & Traditional Arts | 12 <input type="checkbox"/> | Musical Theater    | 03B <input type="checkbox"/> | Multidisciplinary                                      | 14 <input checked="" type="checkbox"/> |
| Humanities              | 13 <input type="checkbox"/> | Opera              | 03A <input type="checkbox"/> | (more than one discipline)                             |  |
| Literature              | 10 <input type="checkbox"/> | Photography        | 08 <input type="checkbox"/>  | None of the above                                      | 99 <input type="checkbox"/>            |
|                         |                             | Theater            | 04 <input type="checkbox"/>  |  |  |

The Museum of Modern Art Archives, NY	Collection: MoMA PS1	Series/Folder: I.A. 2981
---------------------------------------	-------------------------	-----------------------------

## Organization & Project Profile (cont'd.)

OMB No. 3135-0112  
Expires 07/31/2003

Applicant (official IRS name): P.S.1 Contemporary Art Center

D. ORGANIZATIONAL RACE/ETHNICITY (OPTIONAL): Using the designations below, select the one item which best describes the predominant racial/ethnic identity of the organization. If at least half of the board, staff, or membership belongs to one of the listed racial/ethnic groups, use that designation. If no one group predominates, select "General".

American Indian or Alaska Native	N <input type="checkbox"/>	Hispanic or Latino	H <input type="checkbox"/>	General (No predominant racial/ethnic identity)	G <input checked="" type="checkbox"/>
Asian	A <input type="checkbox"/>	Native Hawaiian or Other Pacific Islander	O <input type="checkbox"/>		
Black or African American	B <input type="checkbox"/>	White	W <input type="checkbox"/>		

E. ACCESSIBILITY: Check below as applicable to indicate if the organization's board or staff includes an older adult (65 years of age or older) or a person with a disability (a physical or mental impairment that substantially limits one or more major life activities); otherwise leave blank.

Older Adults ☐

Individuals with Disabilities ☐



The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA PS1	I.A. 2981

## Organization & Project Profile (cont'd.)

OMB No. 3135-0112  
Expires 07/31/2003

Applicant (official IRS name): P.S.1 Contemporary Art Center

### PART II -- This section requires information about the project.

A. PROJECT DISCIPLINE: Using the following list, select the one item which best describes the project discipline:

Crafts	07 <input type="checkbox"/>	Media Arts --	09 <input type="checkbox"/>	Musical Theater	03B <input type="checkbox"/>	Interdisciplinary	11 <input type="checkbox"/>
		Audio	09B <input type="checkbox"/>			(art forms/works integrating	
Dance --	01 <input type="checkbox"/>	Film	09A <input type="checkbox"/>	Opera	03A <input type="checkbox"/>	more than one discipline)	
Ballet	01A <input type="checkbox"/>	Video	09C <input type="checkbox"/>	Photography	08 <input type="checkbox"/>	Multidisciplinary	14 <input checked="" type="checkbox"/>
Modern	01C <input type="checkbox"/>			Theater	04 <input type="checkbox"/>	(more than one discipline)	
Design	06 <input type="checkbox"/>	Music --	02 <input type="checkbox"/>	Visual Arts	05 <input type="checkbox"/>	None of the above	99 <input type="checkbox"/>
		Chamber	02B <input type="checkbox"/>				
Folk & Traditional Arts	12 <input type="checkbox"/>	Choral	02C <input type="checkbox"/>				
		Jazz	02F <input type="checkbox"/>				
Literature	10 <input type="checkbox"/>	New	02D <input type="checkbox"/>				
		Orchestral	02I <input type="checkbox"/>				

B. ACTIVITY TYPE: Using the following list, select the one item which best describes the main activity of the project:

Artwork Creation	04 <input type="checkbox"/>	Publication	17 <input type="checkbox"/>	Professional Support:	15 <input type="checkbox"/>	Arts Instruction	12 <input type="checkbox"/>
Includes media arts, design projects, and commissions		(e.g., books, manuals, newsletters)		Artistic (e.g., artists' fees, payments for artistic services)		Includes lessons, classes, and other means to teach knowledge of and/or skills in the arts	
Concert/Performance/Reading	05 <input type="checkbox"/>	Writing About Art/ Criticism	28 <input type="checkbox"/>	Professional Development/Training	29 <input type="checkbox"/>	School Residency	20 <input type="checkbox"/>
Includes production development		Repair/Restoration/Conservation	18 <input type="checkbox"/>	Activities enhancing career advancement		Artist activities in an educational setting	
Exhibition	06 <input checked="" type="checkbox"/>	Seminar/Conference	22 <input type="checkbox"/>	Research/Planning	19 <input type="checkbox"/>	Other Residency	21 <input type="checkbox"/>
Includes visual arts, media arts, design, and exhibition development		Apprenticeship	25 <input type="checkbox"/>	Includes program evaluation, strategic planning, and establishing partnerships		Artist activities in a non-school setting	
Fair/Festival	08 <input type="checkbox"/>	Audience Services	02 <input type="checkbox"/>	Building Public Awareness	33 <input type="checkbox"/>	Curriculum Development/Implementation	31 <input type="checkbox"/>
Identification/Documentation (e.g., for archival or educational purposes)	09 <input type="checkbox"/>	(e.g., ticket subsidies)		Activities designed to increase public understanding of the arts or to build public support for the arts		Includes the design and distribution of instructional materials, methods, evaluation criteria, etc.	
Recording/Filming/Taping (e.g., to extend the audience for a performance through film/tape; do not include archival projects)	16 <input type="checkbox"/>	Distribution of Art (e.g., films, books, prints; include broadcasting)	24 <input type="checkbox"/>	Technical Assistance	34 <input type="checkbox"/>	None of the above	99 <input type="checkbox"/>
		Marketing	13 <input type="checkbox"/>	with technical/administrative functions			
		Professional Support: Administrative (includes consultant fees)	14 <input type="checkbox"/>				

C. PROJECT DESCRIPTORS: Using the following list, select up to four items that represent a significant aspect of the project:

Arts for Older Adults	90 <input type="checkbox"/>	Arts for Inner-City Communities	9D <input type="checkbox"/>	Minority Programming	9H <input checked="" type="checkbox"/>	Presenting	9M <input checked="" type="checkbox"/>
Projects for artists/audiences 65 years of age or older				Projects by non-minority organizations whose content clearly reflects minority groups or their heritage		The presentation of exhibitions, productions, etc., created elsewhere	
Arts for Youth	9L <input type="checkbox"/>	Arts for Rural Communities	9C <input type="checkbox"/>	Touring	9B <input checked="" type="checkbox"/>	Computer/Digital Technology	9A <input type="checkbox"/>
Projects for young people 18 years of age or younger				The movement of artworks or artists for performances, etc., to benefit audiences in different geographic areas		The use of new technology for the creation or dissemination of artworks, building a Web site, etc.	
Arts for "At Risk" Persons (Adults or Youth)	9E <input type="checkbox"/>	International Activity	9I <input checked="" type="checkbox"/>				
		Projects involving U.S. artists in other countries, visiting foreign artists, cultural exchanges, etc.					
Arts for Individuals with Disabilities or Individuals Living in Institutions	9P <input type="checkbox"/>	Minority Outreach	9G <input type="checkbox"/>				
		Outreach programs by non-minority organizations aimed at minority populations					

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA PS1	I.A. 2981

## Organization & Project Profile (cont'd.)

OMB No. 3135-0112  
Expires 07/31/2003Applicant (official IRS name): P.S.1 Contemporary Art Center

D. SCHOOL/AFTER-SCHOOL ACTIVITY: If your project involves pre-K through 12 students, answer the following questions by selecting yes or no; otherwise leave blank.

Will activity take place in a pre-K through 12 school facility? ☐ Yes ☐ NoWill activity take place outside the regular school day? ☐ Yes ☐ No

E. ARTS EDUCATION: Of the following responses, select the one that best characterizes the extent to which this project involves arts education (i.e., systematic educational efforts with measurable outcomes designed to increase knowledge of and/or skills in the arts):

None	99 <input type="checkbox"/>	50% or more with activities primarily directed to:	
		K-12 Students 01A <input type="checkbox"/>	Pre-Kindergarten Children 01C <input type="checkbox"/>
Some, but less than 50%	02 <input checked="" type="checkbox"/>	Adult Learners 01D <input type="checkbox"/>	Higher Education Students 01B <input type="checkbox"/>
		Includes teachers and artists	Multiple Groups of Learners 01 <input type="checkbox"/>

F. PROJECT ACTIVITY: Provide an estimate, to the extent possible, for each of the following that is relevant to your project. Leave blank any items that are not applicable or that do not represent a significant aspect of the project.

_____ # of artwork(s) to be created (include media arts, design projects, and commissioning; exclude student works)	_____ # of artists' residencies to occur (artists' activities in schools or other community settings over an extended period of time)
_____ # of concerts/performance/readings to be presented	_____ # of pre-K through 12 schools expected to participate
1 _____ # of exhibitions to be curated/presented (include visual arts, media arts, and design)	_____ # of community organizations partnered with to carry out the project
1 _____ # of books and/or catalogues to be published (# of different titles)	_____ # of apprenticeships to be offered
_____ # of artworks to be conserved/restored	_____ # of programs to be broadcast on radio or television (# of different programs)
	For state/regional/local arts agencies only: _____ # of subgrants to be awarded

G. PARTICIPANTS/AUDIENCES BENEFITING: Provide an estimate, to the extent possible, for each of the following that is relevant to your project. Include only those persons expected to directly participate in or benefit from the project during the grant period. Leave blank any items that are not applicable.

57 _____ # of artists (include all members of performing groups and living artists whose work is presented, e.g., in an exhibition or concert)	50-100,000 _____ Total # of individuals benefiting (include all figures in the left column and all other participants/audiences – except broadcast audiences)
_____ # of teachers/administrators	
_____ # of children/youth (18 years of age or younger)	_____ Total estimated audience for radio or television broadcast



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.2981

**P.S.1 Contemporary Art Center**  
**Application to the National Endowment for the Arts**  
**Biographies of Key Project Personnel**

**Biographies of Key Project Personnel**  
***The Short Century***

African-born scholar **Okwui Enwezor** was the driving creative force behind *The Short Century*. As director of the upcoming Documenta in Kassel, Germany (opening in summer 2002), Mr. Enwezor has become widely respected for his efforts to bring African art into mainstream discussion. His passion for presenting contemporary African culture in all its complexity led him to found *Nka: Journal of Contemporary African Art* and organize "Trade Routes: History and Geography, the Second Johannesburg Biennale" in 1997, which showed work by 160 artists from 63 countries. The year before, he co-curated *In/Sight: African Photographers, 1940 to the Present* at the Guggenheim Museum in New York. This landmark exhibition critically examined representations of African political, social, and individual identities through portraiture, photojournalism, and photographic installations. With his colleague Olu Oguibe, Mr. Enwezor initiated and edited a groundbreaking anthology of readings entitled *Reading the Contemporary: African Art from Theory to the Marketplace*, published by the Institute of International Visual Arts/MIT Press in 1999.

**P.S.1 Project Personnel**

**Carolyn Christov-Bakargiev** has been Senior Curator at P.S.1 Contemporary Art Center since 1999. Before coming to P.S.1, she published the first monograph on the work of South African artist William Kentridge, which accompanied Kentridge's first touring retrospective exhibition (Palais des Beaux Arts, Brussels, Serpentine, London, MACBA, Barcelona, and other locations) in 1998-1999. She has written extensively and curated numerous international exhibitions on Italian artists. Her book, 'Arte Povera', was published by Phaidon Press in 1999. At P.S.1, she was a co-curator of "Greater New York" in 2000, and curated an exhibition on international art in the eighties "Around 1984: A Look at Art in the Eighties" (2000). She also organized a group show of young New York artists "Some New Minds" (December 2000) and the first U.S. survey exhibition of Luigi Ontani's work (March 2001). She is currently working on the first retrospective exhibition of Janet Cardiff's works for P.S.1 and on a group exhibition provisionally titled "Animations." Christov-Bakargiev graduated Magna cum Laude at the University of Pisa, Faculty of Letters and Philosophy, in 1981, majoring in literature and art history.

**Alanna Heiss**, Founder and Executive Director of P.S.1 Contemporary Art Center and the Clocktower Gallery, is recognized as one of the most influential curators and organizers of exhibitions in the world. In 1971 Heiss became one of the founders of the alternative space movement in the United States; recognizing that New York was the worldwide magnet for contemporary artists and believing that traditional museums were not providing adequate exhibition opportunities for site-specific art, Heiss decided to establish a formal, alternative arts organization. In 1971, she and architect/theater critic Brendan Gill founded the Institute for Art and Urban Resources, with the mission of turning abandoned, underutilized buildings in New York City into artists' studios and exhibition spaces. By 1976, the Institute had concentrated its activities in two facilities: P.S.1 Museum (now P.S.1 Contemporary Art Center), a deserted Romanesque revival

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A. 2981

**P.S.1 Contemporary Art Center**  
**Application to the National Endowment for the Arts**  
**Biographies of Key Project Personnel**

public school building in Long Island City, Queens, and the Clocktower Gallery, located in a municipal building in lower Manhattan.

In addition to her role as Executive Director of P.S.1, Heiss has curated and/or organized over 200 exhibitions at P.S.1 and elsewhere. Her shows at P.S.1 Contemporary Art Center include: *John Coplans; A Body of Work* (1997); Alex Katz *Under the Stars, American Landscapes 1951-1995* (1997); *Stalin's Choice: Soviet Socialist Realism, 1932-1956* (1993), co-curated with Joseph Bakshtein, Kathrin Becker and Zdenka Gabalova; and most recently *John Wesley: Paintings 1961-2000* (2000). Heiss also served as an organizer of numerous landmark shows, including, *The Knot: Arte Povera*, 1985, curated by Germano Celant; *New York, New Wave* 1981, curated by Diego Cortez; and the *Rise and Fall of Pop* 1987-88. Heiss served as the Commissioner of the 1986 American Pavilion at the Venice Biennial and 1985 Paris Biennial, and curated special projects for the 1993 Venice Biennial and 1995 Lausanne Textile Biennial. Heiss has edited and written texts for numerous catalogs and anthologies. She frequently lectures and participates in symposiums in the U.S. and abroad on the re-use of existing urban structures and on developments in contemporary art. Heiss has received the Mayor's Award for Contributions to the Artistic Viability of New York City, and she is a recipient of France's prestigious Chevalier des Arts et des Lettres in the Legion d'Honneur. She is also a member of the Royal Swedish Order of the Polar Star for her contributions to the promotion of the arts in Sweden and is a recipient of the Skowhegan Award for outstanding work in the arts.

**MCA Project Personnel**

**Francesco Bonami**, Senior Curator at the Museum of Contemporary Art, Chicago, joined the MCA in January 1999. For the past several years, he has been an independent curator and writer, a contributing writer for various art periodicals and international publications, author of numerous essays for museums and artists' catalogues, and lecturer for an extensive list of international symposia and classes. From 1990-1997, Mr. Bonami served as a United States Editor of *Flash Art International*. Born and raised in Italy, Mr. Bonami holds a degree in Architectural Studies from the University of Florence and an MFA in Stage Design and Contemporary Art from the Academy of Fine Arts in Florence.



The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA PS1	I.A. 2981

P.S.1 CONTEMPORARY ART CENTER  
BOARD OF DIRECTORS

**Robert J. Denison, *Chairman***

**Lawton W. Fitt, *Vice Chairman***

**Alanna Heiss, *Director***

**Dennis LaBarre, *Secretary***

**John Comfort, *Treasurer***

**Emilio Ambasz**

Emilio Ambasz and Associates

**agnès b.**

Fasion Designer

**Paul Beirne**

Bernstein Investment Research and Management

**Christo and Jeanne-Claude**

Artists

**Douglas S. Cramer**

The Cramer Company

**Peter A. Gordon**

Private Investment Consultant

**Agnes Gund**

President, The Museum of Modern Art

**E. William Judson**

Judson Realty, Inc.

**Michael Levin**

e-steel

**Dorothy Lichtenstein**

President, Roy Lichtenstein Foundation

**Glenn D. Lowry**

Director, The Museum of Modern Art

**Donald B. Marron**

PaineWebber Group, Inc.

**Egidio Marzona**

Art Collector and Publisher

**Peter Norton**

The Norton Family Foundation

**Robert Rauschenberg**

Artist

**Renny Reynolds**

Renny Reynolds Inc., Landscape Design and

Event Organizer

**Maria Rosa Sandretto**

Art Collector and Philanthropist

**B.Z. Schwartz**

Art Collector and Philanthropist

**David Teiger**

Management Consultant, Collector of Folk Art

**Enzo Viscusi**

ENI

**Michel Zaleski**

Chairman, Zaleski Sherwood & Co., Private  
Investment Consulting

**EX OFFICIO**

**Schuyler G. Chapin, *Commissioner,***

*New York City Department of Cultural Affairs*

**Ronald S. Lauder, *Chairman, The Board of  
Trustees, The Museum of Modern Art***

**Walter L. McCaffrey, *Councilmember,  
The Council of the City of New York***

**Claire Shulman, *President,***

*Borough of Queens, City of New York*

**INTERNATIONAL COUNCIL**

**Giulio di Gropello**

**Eberhard Mayntz**

**Professor Dr. T.E. Olbricht**

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA PS1	I.A. 2981

**P.S.1 Contemporary Art Center**  
**Proposal to the National Endowment for the Arts**

**P.S.1 Exhibition Programming Schedule**  
**Fiscal Years 1999-2001**

**Fiscal Year 1999**

Work by Mario Merz  
The Edge of Awareness  
Inside Out: New Chinese Art  
Cities on the Move  
Criss Cross: Some Young New Yorkers III  
1999: P.S.1 Studio Program Exhibition  
  
Ronald Bladen: Selected Works  
Primarily Structural: Minimalist and Post-Minimalist  
Works on Paper  
Generation Z  
Denise Green: Resonating  
0044  
Animal.Anima.Animus.  
David Reed Paintings: Motion Pictures  
Anna Oppermann: Being Different

July 1, 1998 – January 17, 1999  
September 13 – October 18, 1998  
September 13, 1998 – January 3, 1999  
October 18, 1998 – January 3, 1999  
February 7 – April 3, 1999  
February 7 ( P.S.1), May 20  
(Clocktower Gallery) - June 6, 1999  
February 7 – May 30, 1999  
February 7 – April 3, 1999  
  
April 18 – June 6, 1999  
April 18 – June 6, 1999  
June 20 – August 29, 1999  
June 20 – August 29, 1999  
June 20 – August 29, 1999  
June 20 – August 29, 1999

**Fiscal Year 2000**

When I Paint my Name is Konrag Lueg  
The Artist Out of Work: Art & Language 1972-1981  
The Promise of Photography: Selections from  
the DG Bank Collection  
Sol Lewitt: Concrete Block  
On Your Own Time  
0 To 9: Artists Born in the 1990s  
Children of Berlin: Cultural Developments  
1989-1999  
Min Tanaka "Subject: Heuristic Ecdysis"  
Juan Sanchez: Ricanstructions  
Greater New York: New Art in New York Now  
Clockwork 2000  
Around 1984: A Look at Art in the Eighties

September 12 – October 24, 1999  
September 12 – December 12, 1999  
September 12 – October 24, 1999  
  
October 10, 1999 – January 2, 2000  
October 10, 1999 – January 2, 2000  
November 7, 1999 – January 2, 2000  
November 7, 1999 – January 2, 2000  
  
December 5 – 19, 1999  
December 19, 1999 – February 13, 2000  
February 27 – May 14, 2000  
May 11 – June 17, 2000  
May 21 – September 24, 2000

**Fiscal Year 2001**

Warm Up 2000 DJ Series  
Dunescape: An urban beach by SHoP  
Volume: Bed of Sound  
Max Neuhaus: Drawings

Saturdays, July 2 - September 2, 2000  
July 2 - September 2, 2000  
July 2 - September 2, 2000  
July 2 - September 2, 2000



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A. 2981

**P.S.1 Contemporary Art Center**  
**Proposal to the National Endowment for the Arts**

Min Tanaka: Dreaming Trees—Flying in Nexus	July 7-16, 2000
Dive-in Movies: Flix from the Great Beyond	August 17 and 24, 2000
John Wesley: Paintings 1961-2000	September 17 - November 2000
Takashi Murakami's Second Mission Project ko2	September 17 - November 2000
Santiago Sierra's Person Remunerated for a Period of 360 Consecutive Hours	September 17 - November 2000
Disasters of War: Francisco de Goya, Henry Darger, Jake and Dinos Chapman	November 19, 2000 - March 25, 2001
Mick O'Shea's Toy Box	November 19, 2000 - February 2001
Georges Adéagbo's Abraham: L'ami de Dieu	November 19, 2000 - February 2001
Some New Minds	December 17, 2000 - February 28, 2001
Almost Warm and Fuzzy: Childhood and Contemporary Art	February 4 - April 8, 2001
Erik Steinbrecher's Couch Park	February 4 - May 2001
Massimo Bartolini	Opening March 11, 2001
Luigi Ontani Retrospective	Opening March 11, 2001
Special Event: "Driven"	Opening March 11, 2001
Miri Segal	Opening March 2001
Animations	Opening May 2001
Moving Image Japan	Opening May 2001
Perfect Acts of Architecture	Opening May 2001
Los Carpinteros	Opening May 2001
Public Art Studio	Opening May 2001

**P.S.1 Education Programming**

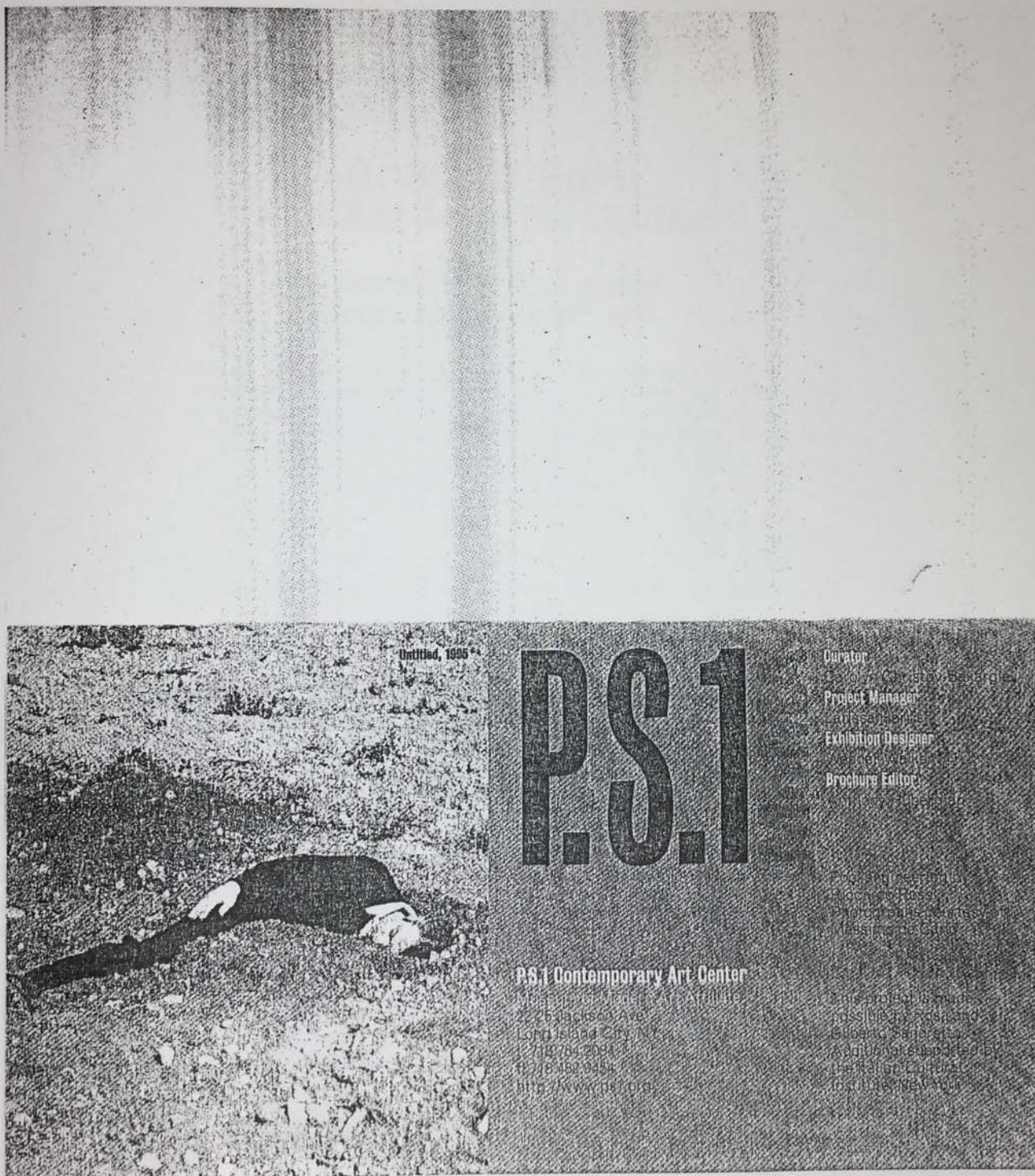
Since 1986, P.S.1's Department of Education has offered programs at both its Long Island City and Tribeca locations, in schools, community centers, homeless shelters and senior citizens' homes. The program is a collaborative effort to strengthen P.S.1's ties to the community and to expand museum and arts audiences. The Education Program is committed to bringing a wide public in contact with contemporary artists. Panels, tours and print materials consistently feature working artists instead of educators.

- \* **Programs for Adults** include exhibit-related panel discussions, teacher tours and professional development workshops.
- \* **School Programs** include school tours and workshops; an internship program; Avant Guard Guide Art Education Workshops for P.S.1's security guard staff; college preparatory and drawing courses for high school students; and the Teen Curator Series, where high school students curate and organize a temporary exhibit. These programs are free for NYC students.
- \* **Youth and Family Programs** include Art Camp After School, Toddler Art Camp, and Summer Art Camp for children of ages 3 to 12; and the annual Day for Families, which combines contemporary art, performances, music, workshops, food and fun for both children and adults.



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA PS1	I.A.2981





FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A. 2981

## Around 1984 A Look at Art in the Eighties

A Roundtable Discussion  
Sunday, September 18<sup>th</sup>, 1988

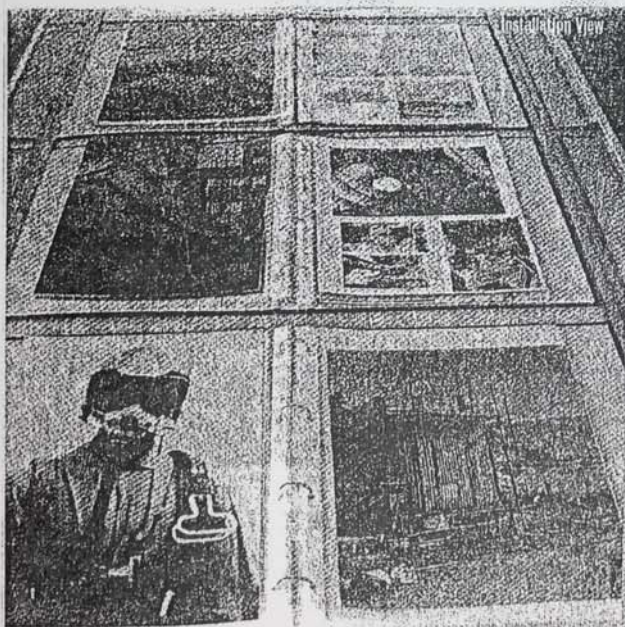
The roundtable discussion will feature a group of engaging artists from around the world, and 125 of their works in the exhibit. This program focuses on the diverse range of artistic practices and developing narratives that have emerged in the past decade, and the importance of that time.

Moderated by: [Name]  
[Name]

The roundtable will be moderated by [Name]

What are the relationships between art and consumer culture in the 1980s?

How do the artists of the 1980s and what do they produce? It is a question that has been asked in the past.



# PS.1

Curator  
Project Manager  
Exhibition Designer  
Brochure Editor  
Artistic Assistant

**PS.1 Contemporary Art Center**  
Museum of Modern Art Affiliate  
25 Jackson Ave.  
Long Island City, NY  
11101-7044  
Tel: 718-482-9451  
<http://www.ps1.org>

PS.1 Contemporary Art Center  
is a non-profit organization  
dedicated to the promotion  
of contemporary art and  
culture. It is a part of the  
Museum of Modern Art  
and is located in Long Island  
City, New York. PS.1 is  
dedicated to the promotion  
of contemporary art and  
culture. It is a part of the  
Museum of Modern Art  
and is located in Long Island  
City, New York.



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A. 2981

## **Around 1984**

### **A Look at Art in the Eighties**

#### **A Roundtable Discussion** **Sunday, September 10<sup>th</sup>, 2000**

This exhibition presents some few examples of engaging artworks made around 1984 in Europe, the U.S., and other parts of the world. This project focuses on the diverse field of practices reflecting different overlapping narratives, some full blown in 1984, some merely beginning at that time.

Moderated by P.S.1 Senior Curator  
Carolyn Christov-Bakargiev

Why does everybody still hate the 1980s?

What was the relationship between American art and consumer culture during the 1980s?

Why was New York a center for 80s culture and what distinguished it from European art at the time? Why were the artists from other parts of the world excluded from the mainstream?

Why was there a shift towards theory and theoretically-based art works in the 1980s?

How have the 1980s influenced the issues and styles of the art of today?

In what ways could art in the 1980s be political? What impact did it have?

How did street culture and music interact with the art of the early 1980s?

Was there a significant relationship between art and technology around 1984?

What happened at the intersection between psychoanalysis, media, and feminism?

How did curatorial practice react to art of the 1980s and what is its legacy in contemporary curatorial practice?



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA PS1	I.A. 2981

PS1

PS1

**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; http://www.ps1.org

**Greater New York**

**Artist/Writer Public Dialogues**

To document *Greater New York: New Art in New York Now*, P.S.1 and MoMA invited up-and-coming writers to contribute creative and analytical essays on works in the exhibition for the exhibition catalog. Every Sunday in April, selected *Greater New York* artists will hold public discussions with the writers who have submitted essays on their work. All events are FREE.

**Sunday, April 2nd, 2pm:**

Artists: Gareth James, Jimbo Blachly, Mick O'Shea  
Moderated by Larissa Harris, P.S.1 Curatorial Assistant

**Sunday, April 9th, 2pm:**

Artists: Dylan Stone, Elizabeth Campbell, Adriana Arenas  
Moderated by Paulo Herkenhoff, Adjunct Curator, Painting & Sculpture, MoMA

**Sunday, April 16th, 2pm:**

Artists: Emily Jacir, Olu Oguibe, Pia Lindman  
Moderated by Carolyn Christov-Bakargiev, P.S.1 Senior Curator

**Sunday, April 23rd, 2pm:**

Artists: Jordan Crandall, Stephen Vitiello, Jeremy Blake  
Moderated by Anthony Huberman, P.S.1 Public Programs Coordinator

**Sunday, April 30th, 2pm:**

Artists: Julian Laverdiere, Ricci Albenda, Inka Essenhigh  
Moderated by Laura Hoptman, Assistant Curator, Drawings, MoMA

Writers joining these panels include Tim Griffin, Alan Moore, John Menick, Bennett Simpson, Susan Swenson, John Powers, Andrea Legge, among others.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.2981

PS1

a MoMA affiliate

Beach Party  
DJ Series

Saturdays 3 - 9 p



The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA PS1	I.A. 2981

P.S.1 Contemporary Art Center  
Application to the National Endowment for the Arts  
*The Short Century* Exhibition Schedule

### Exhibition Schedule: *The Short Century*

*The Short Century* has just begun an international tour that will take it from the organizing institution, the Villa Stuck in Munich, to international venues. The exhibition will be presented at the following institutions:

#### Germany

February 15 – April 22, 2001: Villa Stuck, Munich

May 18 – July 22, 2001: House of World Cultures in the Martin-Gropius-Bau, Berlin.

#### United States

September 8 – December 30, 2001: Museum of Contemporary Art, Chicago.

February 10 – May 5, 2002: P.S.1 Contemporary Art Center, New York.

Both the MCA and P.S.1 have firmly established reputations as centers with an international focus. Both museums have had, and continue to have, solo shows of African artists, but neither the MCA nor P.S.1 have yet had the internal expertise to curate an ambitious continent-wide survey of African art in the modern era such as this.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.2981

P.S.1 Contemporary Art Center  
Application to the National Endowment for the Arts  
The Short-Circuit Working Artist List

## Disasters of War

November 19, 2000 - March 25, 2001

### current exhibitions

Opening November 19, 12-6pm

- general information
- online tours
- studio program
- education
- online projects
- past exhibitions
- store

(January 15, 2001) – P.S.1 Contemporary Art Center is pleased to extend the exhibition date for *Disasters of War*: Francisco de Goya, Henry Darger, Jake and Dinos Chapman to March 25, 2001. *Disasters of War*, curated by P.S.1 Senior Curator Klaus Biesenbach, debuted this summer at Kunst-Werke Berlin and featured Jake and Dinos Chapman's etchings *Gigantic Fun* for the first time alongside its inspiration, an original cycle of the *Desastres de la Guerra* by Francisco de Goya. The Chapman's *Gigantic Fun* consists of 83 etchings never before exhibited in this country. The exhibition's U.S. incarnation will also include never before exhibited works by American artist Henry Darger.

The selections included in this exhibition are from Darger's series of watercolors *The Realms of the Unreal* with many never before seen in public exhibition. The watercolors themselves are a supplement to Darger's 15,000-page epic battle between good and evil forces and echo the Boschian phantasmagoria of Dinos and Jake Chapman's newly commissioned series of large-scale photographs: *What the Hell I – IX*, also included in *Disasters of War*.

Together, the works of the Chapmans, Goya and Darger mediate a selection of horrific events in our history. With each artist, the frenetic chaos, pathos and terror of war are made palpable for examination. The *Desastres de la Guerra* cycle to be presented in this exhibition consists of 80 etchings and was created between 1810 and 1816 and printed in 1892. It is a reaction to Napoleon's occupation of Spain and is considered the first genuine, non-heroic record of war. While Goya witnessed many atrocities first-hand, the Chapmans' work is based in part on the Spanish master, and in part on images that, according to the artists, exist in the subconscious imaginations of most people.

Darger's depiction of war seemingly follows the events of World War I and visually narrates "The Realms of the Unreal" (the full title of the work: "The Story of the Vivian Girls in What is Known as the Realms of the Unreal or the Glandelinian War Storm or the Glandico-Abbiennian Wars, as Caused by the Child Slave Rebellion").

Darger's work illuminates war as it might exist in our collective psyche: where "innocents" are innocent and the menacing bad guys are horrifically evil. Though Darger (1892 – 1973) never directly witnessed war - he was drafted but then rejected from the Army at the beginning of World War I - he experienced it by obsessively scouring newspapers and magazines, often appropriating these images from popular culture into his work. The paintings, which took him more than 30 years to complete, span a range of periods. They portray battles between seven heroic little girls known as the Vivian Girls who hail from a Catholic republic and the evil, butchering Glandolinians - wayward followers of the faith. The Darger works are at once naive, darkly charming, grotesque and disturbing.



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A. 2981

**P.S.1 Contemporary Art Center  
Application to the National Endowment for the Arts  
The Short Century Working Artist List**

**THE SHORT CENTURY EXHIBITION WORKING ARTIST LIST**  
\*Items confirmed

**The Short Century Working Artist List**

A total of fifty-seven artists, filmmakers, architects, and writers are represented in this exhibition from numerous countries. Please see attached list.

Also, we have hired a staff member expressly devoted to rights clearance.

**\*1. JACQUES-ALAIN FLORES (France)**

\*2. *The Short Century*, 1981-82, mixed media (collage, paint, text, wood, woven fabric), 124x124x124 cm, 501.3x501.3x501.3 in., South African National Gallery, Cape Town

**\*3. CANADA: AMOS (Egypt)**

\*4. *La Loi*, 1987, embroidery on canvas, 18x113 cm / 7 1/8x44 1/2 in., courtesy of Jeffrey Deitch

\*5. *Two Women Working*, 1988, mixed media (collage, text, wood, fabric), 10x10 cm, Collection of the artist, New York

\*6. *Unfold*, 1988, mixed media (collage, text, wood, fabric), 10x10 cm, Collection of the artist

**\*7. GEORGIA: NINA (Georgia)**

\*8. *Unfold*, 1988, mixed media (collage, text, wood, fabric), 10x10 cm, Collection of Nina and Georgia Baker

\*9. *Unfold*, 1988, mixed media (collage, text, wood, fabric), 10x10 cm, Collection of Nina and Georgia Baker

\*10. *Unfold*, 1988, mixed media (collage, text, wood, fabric), 10x10 cm, Collection of Nina and Georgia Baker

\*11. *Unfold*, 1988, mixed media (collage, text, wood, fabric), 10x10 cm, Collection of Nina and Georgia Baker

**\*12. CANADA: NINA (Georgia)**

\*13. *Unfold*, 1988, mixed media (collage, text, wood, fabric), 10x10 cm, Collection of Nina and Georgia Baker

**\*14. CANADA: NINA (Georgia)**

\*15. *Unfold*, 1988, mixed media (collage, text, wood, fabric), 10x10 cm, Collection of Nina and Georgia Baker

**\*16. CANADA: NINA (Georgia)**

\*17. *Unfold*, 1988, mixed media (collage, text, wood, fabric), 10x10 cm, Collection of Nina and Georgia Baker

\*18. *Unfold*, 1988, mixed media (collage, text, wood, fabric), 10x10 cm, Collection of Nina and Georgia Baker

\*19. *Unfold*, 1988, mixed media (collage, text, wood, fabric), 10x10 cm, Collection of Nina and Georgia Baker

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A. 2981

MAR-19-2001 15:33

MCA

3123974097 P.02

*1/16/01 MCA*

# THE SHORT CENTURY EXHIBITION WORKING ARTIST LIST

\*loans confirmed

## \*1. GEORGES ADEAGBO (Benin)

- \*1. *From Colonialization to Independence*, 1999, mixed media, dimensions variable, collection of artist, courtesy of Stephan Koehler

## \*2. JANE ALEXANDER (South Africa)

- \*2. *The Butcher Boys*, 1985-86, mixed media (plaster, paint, bone, horns, wooden bench), 1285x2135x885 cm / 505.9x840.6x348.4 in., South African National Gallery, Cape Town

## \*3. GHADA AMER (Egypt)

- \*3. *Le Lit*, 1997, embroidery on cotton, 181x132 cm / 71x52in, courtesy of Jeffrey Deitch

~~\*4. *Ken Loves Barbie, Barbie Loves Ken*, embroidery, canvas, and hanger, Collection of Mareo Notre-Gallery~~

- 5. *Untitled*, 1990, fabric on socle, 40x70x90 cm. / 16x28x36 in., Collection of the artist

## \*4. GEORGINA BEIER (UK/Nigeria)

- \*6. *Masked Rider I*, 1966, woodcut, 37.5x51cm. / 14.8x20 in., Collection of Ulli and Georgina Beier

- \*7. *Masked Rider II*, 1966, woodcut, 60x45 cm. / 23.7x17.2 in., Collection of Ulli and Georgina Beier

- \*8. *Gelede I*, 1966, woodcut, 37.5x51 cm. / 14.8x20 in., Collection of Ulli and Georgina Beier

- \*9. *Gelede II*, 1966, woodcut, 61x45 cm. / 24x17.7 in., Collection of Ulli and Georgina Beier

## 5. ZARINA BHIMJI

- 10. *Untitled*, photographs of Uganda/Zanzibar, selection of 5, dimensions to come, Collection of artist

## 6. OLADELE BAMBOYE

- 11. *Homeward Bound*, video, 2, monitors, 1995, Collection of the artist

## 7. SKUNDER BOGHOSSIAN (Ethiopia)

- \*12. *Ju Ju's Wedding*, 1964, Tempera and metallic paint on cut and torn cardboard, 53.6x50.7cm. / 21 1/8x 20 in., Museum of Modern Art, New York

- \*13. *Night Flight of Dread and Delight*, 1964, oil on canvas with collage, 143.8x159.1cm. / 56 5/8x62 5/8 in., North Carolina Museum of Art



The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA PS1	I.A. 2981

MAR-19-2001 15:34

MCA

3123974097 P.03

\*14. *Devil Descending*, 1972, oil, mixed media, canvas, 152.7x122.4cm / 60x48 in., Smithsonian National Museum of African Art, Washington DC, Number 99-22-1

\*15. *Ghosts of the Atlantic*, 1964, mixed media (including opaque watercolor, acrylic, and ink) on paper board, 71x101cm. / 27 5/8x40 1/4 in., Collection of Hampton University, 67.369, gift of the Harmon Foundation

\*8. WILLEM BOSHOFF (South Africa)

\*16. *KykAfrikaans*, book, 1980, Collection of Okwui Enwezor

17. *Cube*, 1981, aluminum, cloth, contact adhesive, closed .3x4.5 cm/opened 4.5x23.5x10.5 cm. / 1.8x9.3x4.1 in., Collection of the artist

18. *Kaartland*, (Library Cards) 1980, 163x92.5x5.5 cm. / 64x36x2.2 in., Collection of Pierre Lombart

\*9. FRÉDÉRIC BRULY BOUABRÉ (Cote d'Ivoire)

\*19. *Signes sur Noix de Cola*, 38 drawings, 1980-83, pen on cardboard, 12x9 / 4.7x3.7, Musée National d'art Moderne Centre National d'Art et de Culture Georges Pompidou, AM 1990-46D, 1990x121

\*20. *Les Grands Figures*, 1987-88, crayon, stylo bille, sur carton emballage produit capillaire, 15.5x9.5 / 6x3.8, Musée National d'art Moderne Centre National d'Art et de Culture Georges Pompidou, AM 1990-39D, 1990x113

10. AHMED CHERKAOUI (Morocco)

21. *Les Trois Soeurs*, 1963, Oil on canvas, 200x150cm / 78.7x59in.

22. *La Prière*, 1963-64, oil on canvas, 115x 88cm / 45x37in., Musée d'Art Moderne de la Ville de Paris, Inv: AMVP 1528

23. *Homage a Fatimah*, 1961-62, oil on canvas, 116x189cm / 45.67x74.4 in., Institut du Monde Arabe

\*11. GEBRE KRISTO DESTA (Ethiopia)

\*24. *Golgotha*, 1963, oil on hard-board, 183x122 cm / 72x48 in., Staatliches Museum für Völkerkunde, Munich

\*12. UZO EGONU (Nigeria/UK)

\*25. *Picadilly Circus*, 1966, oil on canvas, 82x115cm / 32.3x45.3 in., Collection of Hiltrud Egonu

\*26. *Collage, Cuttings from Magazines*, 1965, gouache on paper, 51x61cm / 20x24 in., Collection of Hiltrud Egonu

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.2981

MAR-19-2001 15:34

MCA

3123974097 P.04

## 13. IBRAHIM EL SALAH (Sudan)

27. *The Mosque*, 1964, Oil on canvas, 30.7x46cm. / 12 1/8x18 1/8 in., Museum of Modern Art, New York

\*28. *The Embryo and the Child and the Bird*, 1964, dimensions to come, Collection of the artist

\*29. *Woman, The Bird, and the Pomegranate*, dimensions to come, Collection of the artist

\*30. *Yoama la Dhillia Illa Dhillah*, 1966, oil on canvas, 30x30 cm. / 11.8x11.84, Collection of the artist

\*Selected drawings from the collection of the artist

## 14. ERHABOR OGIEVA EMOKPAE (Nigeria)

\*31. *Blue Dialogue*, 1965, 91x122cm. / 36x48in., Collection of Folabi Kofo-Abayomi

\*32. *The New Seekers*, 1969, 94x154 cm. / 36.5x60 in., Collection of Folabi Kofo-Abayomi

\*33. *Struggle Between Life and Death*, 1962, oil on board, 61x122 cm. / 24x48in., Collection of Folabi Kofo-Abayomi

## \*15. TOUHAMI ENNADRE (Tunisia/Paris)

\*34. *Les Mains, Le Dos, Les Pieds*, 1978-1982, black and white photo triptych, dimensions to come, Collection of the artist

## \*16. BEN ENWONWU (Nigeria)

\*35. *Kano Market Scene*, 1950, gouache on canvas board, 51x61cm / 20x24 in., Hampton University Collection

\*36. *Tete-a-Tete*, 1950, oil on canvas, 63.5x45.7cm. / 24 1/8x 18 in., Hampton University Collection

## 17. DUMILE FENI (MSLABA) (South Africa)

37. *The Scream*, Bronze, 26,5x18x17cm / 10.4x6.7 in. University of Fort Hare

38. *African Guernica*, early 70's, Charcoal on paper, 330x270cm / 130x106in., De Beers Centenary Art Gallery, University of Fort Hare

\*39. *Railway Accident*, 1966, drawing, charcoal or black conte?, 102.4x237.2cm / 93.4x40.3 in., South African National Gallery, Cape Town, Number 68/32

## 18. SAMUEL FOSSO

40. *Untitled*, 16 photographs, 1977, gelatin-silver print, 40x40 cm. / 16x16 in., Collection of Mai Olliver, Paris



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A. 2981

MAR-19-2001 15:34

MCA

3123974097 P.05

# 19. KENDELL GEERS (South Africa)

41. *Untitled*, (ANC, AVF, AWB, CP, DP, IFP, NP, PAC, SACP) 1993-1994, dimensions to come, collection of the artist, on Global Conceptualism tour (loan form to Stephen Friedman Gallery, London)

# 20. DAVID GOLDBLATT

42. 35 photographs from *The Structure of Things Then*

The Apostolic Multiracial Church in Zion of SA, Crossroads, Cape Town, Cape, 11 October 1984, photograph, dimensions to come, Collection of the artist

*Mother and child in their home after the destruction of its shelter by officials of the Western Cape Development Board, Crossroads, Cape Town, Cape, 11 October 1984, photograph, dimensions to come, Collection of the artist*

*The Destruction of District Six under the Group Areas Act, Cape Town, Cape, 5 May 1982, photograph, dimensions to come, Collection of the artist*

*Flushing Meadows and lighting masts. Site B, Khayelitsha, Cape Town, 11 October 1987, photograph, dimensions to come, Collection of the artist*

*Remnant of a hedge planted in 1660 to keep the indigenous Kohikhoi out of the first European settlement in South Africa, Kirstenbosch, Cape Town, 16 May 1993, photograph, dimensions to come, Collection of the artist*

*Flagpoles commemorating President P W Botha's declaration on 29 August 1986 of this as Africa's most southerly point, and footprints of Afrikaner torchbearers made on 9 December 1988 before they ran from here to Pretoria in celebration of the 150<sup>th</sup> anniversary of the Great Trek, Cape Agulhas, Cape, 15 May 1993, photograph, dimensions to come, Collection of the artist*

*Vlieekraal, the Corral of Flies, a sheep farm in the Calvina district, Cape, 2 September 1986, photograph, dimensions to come, Collection of the artist*

*Racially segregated beach areas and the boundary between them, Strand, Cape, 16 April 1983, photograph, dimensions to come, Collection of the artist*

*Billboard: When this is his, we will still be here. First National Bank The Professional people who care, Sannieshof, Transvaal, 19 February 1989, photograph, dimensions to come, Collection of the artist*

*Frankfort Resettlement Camp with lavatories, Ciskei, 12 July 1983, photograph, dimensions to come, Collection of the artist*

*Luke Kgatitsoe at his house, destroyed by government bulldozers in February 1984, Magopa, Ventersdorp district Transvaal, 21 October 1986, photograph, dimensions to come, Collection of the artist*

*Memorial to those killed by police in the "Langa Massacre" 21 March 1985, and to others who died in "the struggle" vandalized in 1987 by Black vigilantes funded by military intelligence Kwanabuhle Cemetery, Uitenhage, Cape, 15 September 1990, photograph, dimensions to come, Collection of the artist*

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A. 2981

MAR-19-2001 15:35

MCA

3123974097 P.06

*2586 Zone 2, Pimville with the registered tenant Michael Meleba and his wife, Soweto, Transvaal, September 1970, photograph, dimensions to come, Collection of the artist*

*Location in the sky, the servants' quarters of Essanby House, Jeppe Street, Johannesburg, Transvaal, 4 April 1984, photograph, dimensions to come, Collection of the artist*

*The maid's room: in the backyard of a suburban house, Johannesburg, Transvaal, 24 July 1969, photograph, dimensions to come, Collection of the artist*

*Sunday afternoon during the time of resistance against removal, Oukasie, Brits, Transvaal, November 1986, photograph, dimensions to come, Collection of the artist*

*The Cross Roads People's Park, Oukasie, Brits, Transvaal, 22 November 1986, photograph, dimensions to come, Collection of the artist*

*The Place to which the government wanted the people of Oukasie to move, Letlhabile Removal Camp, Transvaal, 30 November 1986, photograph, dimensions to come, Collection of the artist*

*Hassimia Sahbi's butchery before the start of forced removals and demolitions under the Group Areas Act, Pageview, Johannesburg, Transvaal, April 1976, photograph, dimensions to come, Collection of the artist*

*Detail of a shop on 14<sup>th</sup> Street before its destruction under the Group Areas Act, Pageview, Johannesburg, Transvaal, December 1976, photograph, dimensions to come, Collection of the artist*

*Hassimia Sahbi's butchery still in business after the destruction of part of the building under the Group Areas Act, Pageview, Johannesburg, Transvaal, 8 March 1986, photograph, dimensions to come, Collection of the artist*

*Government "ethnic architecture": The Tourist Information Center in the style of the Basotho hat Location: Phuthaditjhaba, Qwa Qwa, 21 May 1990, photograph, dimensions to come, Collection of the artist*

*The City Hall with monuments to various wars, Pietermaritzburg, Natal, 10 January 1988, photograph, dimensions to come, Collection of the artist*

*Monument to "The Brave men of Albany" local volunteers who died fighting against the Boers in the Anglo-Boer War, 1899-1902, unveiled on 9 March 1906, Grahamstown, Cape, 10 April 1993, photograph, dimensions to come, Collection of the artist*

*The City Hall opened on 12 April 1910, and the Cenotaph, unveiled 7 March 1926, Durban, Natal, 29 August 1980, photograph, dimensions to come, Collection of the artist*

*Memorial to Cecil John Rhodes, dedicated 5 July 1912, Cape Town, Cape, 20 November 1993, photograph, dimensions to come, Collection of the artist*

*A whole and a headless monument to the "triumph of the Dutch language" together with other Afrikaner monuments, Burgersdorp, Cape, 29 September 1990, photograph, dimensions to come, Collection of the artist*



The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA PS1	I.A. 2981

MAR-19-2001 15:35

MCA

3123974097 P.07

*The Dutch Reformed Church with a monument depicting Sarel Cilliers making a covenant with God before the Battle of Blood River, Kroonstad, Orange Free State, 20 April 1992, photograph, dimensions to come, Collection of the artist*

*Gereformeerde Kerk, inaugurated on 13 June 1959, Totiusdal, Waverly, Pretoria, Transvaal, 25 September 1983, photograph, dimensions to come, Collection of the artist*

*Dutch Reformed Church inaugurated on 31 July 1966, Op-die Berg Koue Bokkeveld, Cape, 23 May 1987, photograph, dimensions to come, Collection of the artist*

*Monument to struggle for Boer Independence which continued with the pen when armed resistance was over, unveiled on 30 March 1968, Soetwater, Calvina, Cape, 6 November 1993, photograph, dimensions to come, Collection of the artist*

*Voortrekker Monument dedicated in 1968, Winburg, Orange Free State, 27 December 1990, photograph, dimensions to come, Collection of the artist*

*Cemented tracks of the wagon and oxen which stopped here in 1938 in celebration of the 100<sup>th</sup> anniversary of the Great Trek, and handprints of AWB leaders of the 150<sup>th</sup> anniversary of the Great Trek in 1988, Ventersdorp Transvaal, 21 December 1988, photograph, dimensions to come, Collection of the artist*

*Monument to the Afrikaans Language inaugurated on 10 October 1975, Paarl Cape, 5 April 1992, photograph, dimensions to come, Collection of the artist*

*Dutch Reformed Church completed in 1984, Quelerina Johannesburg, Transvaal, 3 November 1986, photograph, dimensions to come, Collection of the artist*

#### \*21. KAY HASSAN (South Africa)

\*43. *Flight*, 1995, installation, mixed media (bicycle with television monitor) dimensions variable, Collection of the artist

#### 22. KAMALA ISHAQ (Sudan)

44. *Zar, (Spiritual Possession) from the Zar Cult Series*, 1968?, print and mixed media, dimensions to come, collection of the artist

45. *Gossip at the Dinner Table*, 1966, colored ink on paper, dimension to come, collection of the artist

46. *A Sad Day in November*, 1968, print and acrylic, dimensions to come, collection of the artist

47. *At the Theatre*, 1968, ink and acrylic, dimensions to come, collection of artist

48. *The Rider*, 1966, colored ink and acrylic, dimensions to come, collection of artist

#### \*23. GAVIN JANTJES (UK/South Africa)

\*49. *South African Colouring Book*, 1974-1975, 12 Silkscreen prints, 45x60cm each / 18x27in., Collection of the artist

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA PS1	I.A. 2981

MAR-19-2001 15:36

MCA

3123974097 P.08

#### 24. SEYDOU KEITA

50. *A young man in traditional dress*, 1940's-50's, photograph, dimensions to come, Courtesy of Agnes B Gallery

51. *A female Wolof with her hair curled and tied with wool*, 1940's-50's, photograph, dimensions to come, Courtesy of Agnes B Gallery

52. *A young couple*, 1940's-50's, photograph, dimensions to come, Courtesy of Agnes B Gallery

53. *A group of young girls (bogo tigi flan bolo)*, 1940's-50's, photograph, dimensions to come, Courtesy of Agnes B Gallery

54. *A young woman in an open-collared back horizontal-striped dress*, 1940's-50's, photograph, dimensions to come, Courtesy of Agnes B Gallery

55. *An elegant young man in European clothes holding a flower*, 1940's-50's, photograph, dimensions to come, Courtesy of Agnes B Gallery

56. *Two elegant Wolof women from the former French Sudan*, 1940's-50's, photograph, dimensions to come, Courtesy of Agnes B Gallery

\*57. *Untitled (Man Leaning Over Radio)*, 1955, dimensions to come, Bohen Foundation Collection

\*58. *Untitled (Woman Lying on Elbow)*, 1955, dimensions to come, Bohen Foundation Collection

#### \*25. WILLIAM KENTRIDGE (South Africa)

\*59. *Ubu and the Truth Commission*, 1997, Goodman Gallery, Johannesburg

#### 26. SYDNEY KHUMALO (South Africa)

60. *Killed Horse*, 1962, Bronze, 17,6x63,2x26,3cm / 7x25x10in., Gertrude Posel Gallery, University of Witwatersrand Art Galleries

#### 27. BODYS ISEK KINGELEZ

61. *Kinshasa Label*, 1989, mixed media, 90x49x69.5cm. / 35x19.3x27.4 in., Collection of Bruno van Lierde

62. *Stars Palme Bouyeus*, 1989, paper, cardboard, mixed media, 100x40x40 cm. / 39.4x15.7x15.7 in., Collection of Bruno van Lierde

#### 28. VINCENT KOFI (Ghana)

63. *Cow Couchant*, 1957, stone, dimensions to come, Collection Vincent Matey Kofi



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A. 2981

MAR-19-2001 15:36

MCA

3123974097 P.09

## 29. RACHID KORAICHI (Algeria)

64. *Untitled Banner*, 1993, gold and blue indigo hand woven silk, 200x300cm / 78.8x118 in., collection to come.

65. *Untitled Banner*, 1989, black acrylic on ivory colour hand woven silk, 200x300cm / 78.8x118 in., collection to come.

66. *Carnets de croquis*, tk.

## 30. MOSHEKWA LANGA (South Africa)

67. *Untitled*, 1996- Notebooks, dimensions to come, Collection of the artist

## 31. CHRISTIAN LATTIER (Cote d'Ivoire)

68. *The Chicken Thief or the Victory of Samothrace*, statue of woven string, 1962, 129x61x52cm / 51x24x20 in., Musee des Civilisations de Cote d'Ivoire

69. *Etienne's First Days*, statue of woven string, 1962, 126x50x36cm / 50x20x14 in., Musee des Civilisations de Cote d'Ivoire

## 32. VALENTE MALANGATANA NGWENYA (Mozambique)

\*70. *Untitled*, 1961, oil on canvas, 123.5x61.5 cm. / 48.6x24.2 in., Iwalewa Haus, Accession Number I/A 00304

\*71. *Untitled*, 1961, oil on canvas, 84.5x97.8 cm. / 33.3x38.5 in., Iwalewa Haus, Accession Number I/A 00303

\*72. *Nude With Crucifix*, 1960, oil on board, 83.2x45.1 cm / 33x18 in., Collection Professor Amanciod Alpoim Guedes Collection

\*73. *Jagoas With Officious*, 1962, pencil on paper, 51x73.3cm. / 20x29 in., Iwalewa Haus, Accession Number G00319

## 33. ERNEST MANCOBA (South Africa)

74. *Composition*, 1948, oil, 33x24 cm. / 13x9 in., Nete og Ib Munkvads samling. Erhvervet direkte fra kunstneren (Kunst Hallen catalogue page 31)

75. *Composition*, 1940, oil, 61x50 cm. / 24x20 in., Erhvervet direkte hos kunstneren af den nuvoerende ejer, (Kunst Hallen catalogue, page 42)

76. *Composition (Untitled)*, oil on canvas, 55x38 cm. / 22x15 in. Sold November 11, 1998 (Kunst Hallen catalogue page 46)

77. *Composition*, oil on canvas 1948, 33x24 cm. / 13x9.5 in., Collection Karel van Stuijvenberg, Venezuela (on long term loan to Cobra Museum, Amsterdam)

78. *Composition*, oil on canvas, 1951, 65.5x 51.5 cm. / 26x20 in., Collection Karel van Stuijvenberg, Venezuela (on long term loan to Cobra Museum, Amsterdam)

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA PS1	I.A. 2981

MAR-19-2001 15:36

MCA

3123974097 P.10

79. *Skulptur af traie*, H. 25.7 1945

Proviens: Nete og Ib Munkvads samling. Erhvervet direkte fra kunstneren. (Kunst Hallen catalogue page 30)

## 34. PASCALE MARTIN-TAYOU (Cameroon)

80. *Cameroon Embassy*, 1997, dimensions to come, Collection of Artist

## \*35. SANTU MOFOKENG (South Africa)

\*81. *Black Photo Album/Look At Me*, 1997, slide projection of archival photographs from 1890-1950, dimensions variable, Collection of the artist

## \*36. ZWELETHU MTHETHWA (South Africa)

\*82. *Untitled* 1996, 10 photographs, 20x24 in. each Collection of the artist

## \*37. JOHN MUAFANGEJO (Namibia)

\*83. *Death of A Chief, Mandume*, 1971, Linocut, 37.0x33.2cm. / 14.5x13 in., Collection of Orde Levison\*84. *An Interview of Cape Town University in 1971*, 1971, Linocut, 33.9x40.1cm. / 13.4x15.7 in., Collection of Orde Levison\*85. *Kuanyama Chief Mandume*, 1971, Linocut, 25.4x30.5cm. / 9.8x12.2in., Collection of Orde Levison\*86. *Hope and Optimism*, 1984, Linocut, 42.6x32.0 cm. / 17x13 in., Collection of Orde Levison\*87. *Battle of Rorke's Drift*, 1981, linocut on cartridge paper, 60.8x85.9cm. / 24x34 in., Collection of Orde Levison

## 38. THOMAS MUKAROGWA (Zimbabwe)

88. *Dying People in the Bush*, 1962, Oil on cardboard, mounted on composition board, 23 1/4 x 36 1/4 (59.0 x 91.9 cm), Museum of Modern Art, New York89. *View You See from the Middle of a Tree*, 1962, Oil on composition board, 23 7/8 x 23 7/8 (60.4x60.4cm), Museum of Modern Art, New York

## 39. IBA NDIAYE (Senegal)

\*90. *La Ronde Qui Le Tour?*, 1970, oil on canvas, dimensions to come, Collection of the artist91. *Tabaski I*, 1963, oil on canvas, Paris, 250x150 cm. / 98.4x59 in., Collection of Senegalese Ambassador, Embassy of Senegal,92. *Tabaski*, 1970, oil on canvas, New York, 250x150 cm. / 98.4x59 in., Collection of Mr. Viscusi

## 40. AMIR NOUR (Sudan)



The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA PS1	I.A. 2981

MAR-19-2001 15:37

MCA

3123974097 P.11

93. *Grazing at Shendi*, 1969, Steel, 202 pieces, 304x411 cm. / 119 3/4x161 1/4 in., measurements contingent on composition of installation, Collection of the artist

## 41. DEMAS NWOKO (Nigeria)

94. *Bathing Women*, 1961, 152.4x121.9 cm. / 60x48 in., Collection of the artist

95. *Nigeria in 1959*, 1960, Oil on hardboard, 136x96.5cm. / 54x38 in., Collection of the artist

## \*42. UCHE OKEKE (Nigeria)

\*96. *Dilemma of the Colonial Politician*, 1962, pen and ink on paper, 25.9x20.7cm. / 10x8.26 in., Collection of Staatliche Graphische Sammlung, Munich.

\*97. *Ana Mmuo*, 1961, board, oil paint, 91x121.9cm. / 36 1/4x48 in., National Museum of African Art, DC, Number 97-3-1.

\*98. *Oyoyo*, 1965, oil on board, 182.8x152.4cm. / 72x60 in., Asele Institute

\*99. *Women's Revolt*, 1965, 182.9 x 121.9 cm, Asele Institute

## \*43. ASIRU OLATUNDE (Nigeria)

\*100. *The Garden of Eden*, no date, aluminum relief, 123.5x61.5 cm. / 48.6x24 in., Iwalewa Haus, Accession Number P00225WN

\*101. *Ancestral Spirits*, no date, aluminum relief, 83.5x83cm. / 32.9x32.7 in., Iwalewa Haus, Accession Number P00226WN

## 44. ANTONIO OLÉ (Angola)

102. *Margem da Zona Limite: Township Wall: Installation*, mixed media, 1994-1995, Installation, dimensions to come, Detroit Institute of Arts

## \*45. BEN OSAWE (Nigeria)

\*103. *Caucasian Girl*, 1960, bronze, 43cm. / 17 in., Nimbus Gallery, Lagos, Nigeria

\*104. *Head of Mashood*, 1958, bronze, 40cm. / 15.7 in., Nimbus Gallery, Lagos, Nigeria

## 46. OUATTARA (Cote d'Ivoire)

105. *Hip-hop, Jazz, and Makoussa*, 1995, mixed media on wood, 282x366cm. / 109 1/2x144 1/2 in. courtesy Gagosian Gallery

## 47. RICARDO RANGEL

106. *Pres et loin simultanément*, Natal, 1962, photograph, dimensions to come, Collection of the artist

107. *Avant l'indépendance*, 1960, photograph, dimensions to come, Collection of the artist

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA PS1	I.A. 2981

MAR-19-2001 15:37

MCA

3123974097 P.12

108. *Paradoxe du contexte Portier du cabaret du Moulin Rouge Beira*, 1964, photograph, dimensions to come, Collection of the artist

109. *Le mythe de l'instant*, 1974, photograph, dimensions to come, Collection of the artist

110. *Toilettes Lourenco Marques Ou seul le noir pouvait être servante (petit personnel) et seul le blanc était un homme*, 1957, photograph, dimensions to come, Collection of the artist

111. *Porteur ayant désormais une Carte d'identité dans le dos. Lourenco Marques Le numéro dans le dos du porteur correspond à l'immatriculation du camion de l'entrepreneur*, 1971, photograph, dimensions to come, Collection of the artist

112. *L'autre destin des héros*, 1975, photograph, dimensions to come, Collection of the artist

113. *Chiens de luxe promenant le boy*, 1964, photograph, dimensions to come, Collection of the artist

114. *Pretention. Xipmanine. Lourenco Marques*, 1959, photograph, dimensions to come, Collection of the artist

115. *Café du petit matin. Kiosque Olimpia. Lourenco Marques*, 1963, photograph, dimensions to come, Collection of the artist

116. *Arrivée de colons II. Lourenco Marques*, 1964, photograph, dimensions to come, Collection of the artist

117. *Ramadan à Lourenco Marques*, 1969, photograph, dimensions to come, Collection of the artist

118. *Début de l'écroulement de l'empire colonial portugais Panneau à Lourenco Marques annonçant l'annexion de Goa par l'Inde*, 1961, photograph, dimensions to come, Collection of the artist

#### 48. GERARD SEKOTO (South Africa)

\*119. *Song of the Pick*, 1946-1947, Oil on canvas board, 49x59.5cm. / 19x24 in., Billiton collection

120. *Yellow Houses. A Street in Sophiatown*, 1940, oil on board, 50.8x74.5cm / 20x29 in., Johannesburg Art Gallery

121. *Houses: District Six*, 1943-1945, signed oil on canvas, 50.5x58 cm. / 20x23 in., Collection Dr. I Grayce.

122. *Child with an Orange*, 1943-44, Oil on canvas, 48,3x40cm. / 19x16 in., Professor T. Couzens?, Johannesburg Art Gallery

123. *Two Friends*, 1941, Oil on canvas board, 50,2x40,2 cm. / 20x16 in., Johannesburg Art Gallery

124. *The Store (Two Women)*, 1940-42, oil on board, dimensions to come, Collection Mr. R. Cassirer



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A. 2981

MAR-19-2001 15:37

MCA

3123974097 P.13

125. *Interior With Woman Sophiatown*, 1940-42, oil on canvas, 40.7x50.8cm / 16x20 in., Mrs. M. Bloom?

126. *Four Figures at a Table*, date and dimensions to come, University of South Africa collection

127. *Looking Down the Hill. Sophiatown*, 1939-42, oil on canvas, 40.7x50.8cm / 16x20 in., Mrs. J. Cohen?

#### 49. YINKA SHONIBARE (UK/Nigeria)

128. *One Hundred Years*; dimensions to come, Courtesy of Stephen Friedman Gallery

129. *How Does a Girl Like You Get to Be A Girl Like You?*, 1995, three costumes in wax-print cotton textiles, dimensions to come, The Saatchi Collection, London

130. *He/She*, dimension to come, Courtesy of Stephen Friedman Gallery

#### 50. MALICK SIDIBE

131. *Family Party*, 1966, photograph, dimensions to come, Courtesy of Bohen Foundation

132. *Masquerade at the officer's mess in Kati*, 1962, photograph, dimensions to come, Courtesy of Agnes B Gallery

133. *I am crazy for records*, 3 November 1973, photograph, dimension to come, Courtesy of Agnes B Gallery

134. *Party of Les Chaussettes Noires (The Black Socks)*, 14 February 1964, photograph, dimensions to come, Courtesy of Agnes B Gallery

135. *Look At Me*, 1962, dimensions to come, Bohen Foundation Collection

136. *Christmas Eve*, 1963, dimensions to come, Bohen Foundation Collection

137. *Amigos Party*, 1969, dimensions to come, Courtesy of Agnes B Gallery

#### \*51. GAZBIA SIRRY (Egypt)

\*138. *The Kite*, 1960, oil on canvas, 96x51cm. / 38x20 in., courtesy of the artist

\*139. *Martyr*, 1961, oil on canvas, 134x50cm. / 53x20 in., courtesy of the artist

#### 52. LUCAS SITHOLE (South Africa)

140. *Title? (Dog)*, 1962, dimensions to come, University of Fort Hare Gallery

141. *Untitled*, 1958, concrete on board, 96x127cm. / 38x50 in., Billiton collection

#### 53. CECIL SKOTNES (South Africa)

142. *Woodcut Number 9, African Form*, 1958, Woodcut on paper, 24x27cm. / 9.5x10.6 in., Johannesburg Art Gallery

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA PS1	I.A. 2981

MAR-19-2001 15:38

MCA

3123974097 P.14

143. *Woodcut Number 7, Figure Composition*, 1958, 51x38cm. / 20x15 in., Johannesburg Art Gallery

144. *Woodcut Number 4, Figure Composition*, 1957, 38,2x28,5cm. / 15x11 in., Johannesburg Art Gallery

#### 54. TSHIBUMBA (Democratic Republic of Congo, former Zaire)

145. *The History of Zaire Series: Lumumba Leading the Leopoldville Uprising* (The speech of January 4, 1959. The martyrs of independence), January 18, 1974, 41x69cm/ 16x27in., Collection of TropenMuseum

146. *The History of Zaire Series: Lumumba in Buluo Prison*, (At Buluo Before Flying to Rounda Table in Belgium), October 25, 1974, 54x43cm / 21x16.9 in., Collection of TropenMuseum

147. *The History of Zaire Series: Lumumba Signs the Golden Book* (Long Live the 30th of June. Zaire Independent, Lumumba and King Badouin), November, 1973, 37x69cm. / 14.5x27in., Collection of TropenMuseum

148. *The History of Zaire Series: Lumumba Makes His Famous Speech*, November 1973, 44x69cm. / 17.3x27in., Collection of TropenMuseum

149. *The History of Zaire Series: African Calvary*, (Lumumba as Prisoner at Elisabethville airport), November 21, 1974, 44x69cm. / 17.3x27in., Collection of TropenMuseum

150. *The History of Zaire Series: The Deaths of Lumumba, Mpolo, and Okito*, (On January 17, Bob Denard killed Lumumba, Mpolo, and Okito), November 12, 1974, 40x50cm. / 15.7x19.6in., Collection of TropenMuseum

151. *The History of Zaire Series: The Kasavubu-Lumumba Conflict*, black and white version, March 1974, 44x61cm. / 17.3x24in., Collection of TropenMuseum

#### 55. TWINS SEVEN SEVEN

152. *The Lively Ghost in Spider's Bush*, 1964, etching, 45.1x55.6 cm. / 17.7x21.9 in., Iwalewa Haus, Inventory Number I/G 00071 WN

153. *Anti-Bird Ghost*, no date, etching, 51x 38 cm. / 20x15 in., Iwalewa Haus, Inventory Number I/G 00077 WN

154. *The Palm Wine Drinkard*, 1964, etching, 39.6x50.7cm./ 16x20 in., Iwalewa Haus, Inventory Number I/G 00078 WN

#### 56. SUSAN WENGER (Austria/Nigeria)

155. *The Imprisonment of Obatala*, Wax batik, 292x427 cm. / 115x168 in.

#### \*57. SUE WILLIAMSON (South Africa)

\*156. *For Thirty Years Next to His Heart*, 1990, Laser prints, handmade frames, 49 in total, 196x262cm. / 77x103 in., Collection of the artist



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA PS1	I.A. 2981

FEB-28-2001 11:55

MUSEUM OF CONTEMP ART

312 397 4098 P.01

## Museum of Contemporary Art

### Fax



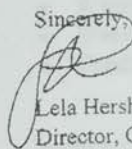
To: Alanna Heiss, Executive Director  
Company: PS1  
FAX Number: 718/482-9454  
From: Lela Hersh  
Telephone Number: 321/397-3878  
Subject: Short Century  
Date: 2/27/01  
cc: Bob Fitzpatrick  
Pages, including cover page: 2

Dear Alanna,

Bob asked me to send the attached fax to you. As you will see, we are in the midst of our conversations with the Villa Stuck. I've not had a chance to review these points with Francesco since he has been out sick. However, we thought it would be useful for you to see where we are in our negotiations.

Please feel free to call me at 312/397-3878 should you have any questions.

Sincerely,

  
Lela Hersh

Director, Collections & Exhibitions

This facsimile may contain privileged and/or confidential information intended for the use of the addressee. If you are not the addressee, or the person responsible for the delivering to the addressee, you may not copy or deliver this to anyone else. If you received this facsimile by mistake, please immediately notify us by telephone. Thank you.

220 EAST CHICAGO AVENUE \* CHICAGO, ILLINOIS 60611.2604 T 312.280.2660 \* F 312.397.4095

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A. 2981

FEB-28-2001 11:55

MUSEUM OF CONTEMP ART

312 397 4098 P.02

# Museum of Contemporary Art

## Fax



To: Bob Fitzpatrick, room 609  
 Company: Four Seasons Hotel  
 FAX Number: 202/944-2076  
 From: Lela Hersh  
 Telephone Number: 312/397-3878 CELL 847/525-8239  
 Subject: Short Century  
 Date: 2/27/01  
 cc: Francesco Bonami, Sylvia Chivaranond, Elizabeth Smith,  
 Pages, including cover page: 1

### OUTSTANDING QUESTIONS:

- Summary of reimbursable expenses (exactly how numbers are broken up --crating, storage, shipping to US, shipping to NY, shipping back to Germany, etc.)
- New shipping estimate now that the MCA is not taking the exhibition furniture
- Ceiling on couriers with maximum number of courier hotel nights
- What exact equipment is needed for each work
- What exact equipment will travel with exhibition (Villa Stuck is not providing maintenance)
- Compatibility of traveling European equipment to US equipment (Pal or NTSC).
- Whether the Villa Stuck wants catalogue payment by wire or check
- Whether it's acceptable not to take all printed materials through Villa Stuck
- Confirmation of exhibition dates at MCA

### EXPENSES REQUIRED BY CONTRACT:

- Rental Fee: 100,000 (includes the portable architecture)
- Shipping: 75,000 (need breakdown)
- Couriers 35,000 (to pay couriers directly--estimate from Villa Stuck)
- Catalogues 19,850 (500 x \$38.50 and \$600 in shipping if we pay by 3/31/01)
- Equipment 37,400 (purchase directly -MCA rough estimate, could split with PS1)
- Okwui/Asst: 12,000 (for Okwui/Asst hotel, airfare, per diem)
- Film Rights 5,000 (to pay directly to Rights organization-- estimate)
- Architect/Designer 15,000 (to pay directly if we use Architect/Designer services -- may delete from budget if Francesco doesn't plan to use this for another designer)

TOTAL: \$299,250

This facsimile may contain privileged and/or confidential information intended for the use of the addressee. If you are not the addressee, or the person responsible for the delivering to the addressee, you may not copy or deliver this to anyone else. If you received this facsimile by mistake, please immediately notify us by telephone. Thank you.

220 EAST CHICAGO AVENUE \* CHICAGO, ILLINOIS 60611.2604 T 312.280.2660 \* F 312.397.4095

TOTAL P.02



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A. 2981

**alanna**

**From:** Chivaratanond, Sylvia [SChivara@mcachicago.org]  
**Sent:** Friday, March 23, 2001 1:19 PM  
**To:** 'alanna@ps1.org'; 'tom@ps1.org'  
**Cc:** Hersh, Lela  
**Subject:** Additional emails: FW: The Short Century: 15.03.01

-----Original Message-----

From: Hersh, Lela  
Sent: Thursday, March 15, 2001 10:44 PM  
To: Chivaratanond, Sylvia; Draffen, Jennifer; O'Shea, Dennis; Meckley, Don  
Subject: FW: The Short Century: 15.03.01

DO - see info on equipment  
JD - see info on couriers  
SC- see info on artists  
DM - see info on framing

-----Original Message-----

From: Hersh, Lela  
To: 'Birnie-Danzker@t-online.de'; 'villastuck@compuserve.com'  
Cc: Bonami, Francesco; 'bbonami@aol.com'  
Sent: 3/15/01 10:42 PM  
Subject: RE: The Short Century: 15.03.01

Dear Jo-Anne,

Saturday morning at 9:30 a.m. Chicago time would be fine to call me. My home number is 847/266-0607.

**TRANSPORTATION**

As we have discussed from the beginning, the MCA needs ceilings on all costs in the contract before we sign. We have provisionally agreed to the \$75,000 shipping fee, but you first need to let me know how that number was developed and exactly what it entails.

**COURIERS**

Thank you for sending us the list of couriers that Villa Stuck had for installation. I am not surprised by the number of couriers you estimated. My concern is that we need, at minimum, to cap the expenses at the estimate you gave us of \$35,000. We also need to work on reducing the amount of days for couriers. I would appreciate if you could find out exactly which couriers must come to Chicago, how many days they require in Chicago, and if they are only coming for installation. We do not expect any couriers for deinstallation. As the Organizer, you should be handling the couriers directly. That's part of organizing the exhibition. We will make the arrangements once you inform us of our specific obligations. In many incidences, MCA will use American Airlines, our official airline, so the Saturday night stay is not necessarily important for us.

**ARTISTS**

If artists are required for installation, we will need a ceiling on that expense. If they are not needed for installation, we will choose who we want to bring to Chicago and handle those expenses separately.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.2981

#### FRAMES

I will check with our preparators, but we really cannot accept any additional costs in any area. We tend to have standard sized frames -- 16 x 20 in. and 20 x 24 in.

#### EQUIPMENT

I appreciate your sending the equipment list. In initial negotiations, no discussion was made of MCA being responsible for providing equipment. So as I've said before, this is an unbudgeted cost. Villa Stuck should send as much equipment as possible. In order to cut these escalating costs, we would like to combine videos. Therefore we will need the exact running time of each video. Also, we need to receive all the videos in the NTSC format.

#### ARCHITECTURE

Francesco has discussed this with you already.

I think this covers the main areas that need to be resolved. I certainly look forward to speaking with you on Saturday.

With kind regards,

Lela

-----Original Message-----

From: Birnie-Danzker@t-online.de  
To: fbonami@mcachicago.org; LHersh@mcachicago.org  
Cc: villastuck@compuserve.com  
Sent: 3/15/01 5:21 AM  
Subject: The Short Century: 15.03.01

March 15, 2001

Dear Francesco and Lela,

I must say I am feeling much better this morning since receiving your emails from yesterday. I now have a better understanding of your difficulties and above all I know that there are no doubts about the exhibition itself. This makes our search for solutions much easier. It means that we have common goals.

I agree, Lela, that it would be much better to discuss this on the phone and we will do so. My only problem is with the time difference and my schedule in the next couple of days. Today, at 9.30 am your time I am giving a tour of the exhibition for VIPS and will be leaving immediately afterwards with them for an evening meal and meeting so I won't be able to call today. Tomorrow afternoon my time (morning your time) I am at the Department of Culture at a special meeting for all state and municipal museum directors. Immediately afterwards there is a dinner meeting which will last until very late as well.

I am working on Saturday at the museum and will be either in my office (Tel. 011 - 49 - 89 - 4 55 55 113) or that of Michael Buhrs (011 - 49 - 89 - 4 55 55



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.2981

123) around 4.30 pm which is 9.30 am your time if I am correct. Is there a number where I could reach you then? If not we will have to speak on Monday. At that point, however, I will have only one day before I leave for the States.

In the meantime let me see if I have understood some of the problems.

#### COURIERS

I think that one complication could be that I see the number of couriers as being very low - perhaps a consequence of working largely on historical shows - and you apparently see the number as being high.

Looking at the list closely let's see where savings may be possible.

#### COURIERS / INSTITUTIONS

The Institut du Monde Arabe, Paris will probably insist on a courier. Hopefully it would be Mona Khazinder again who would come. Her stay here was minimum, she is very professional and I think an excellent contact for you also for the future. She is a colleague with whom you can negotiate very easily.

Capetown will probably send Emma Bedford instead of Angela Zehnder. I think you could negotiate here - and we will help - to keep the stay to a minimum. These are the people who lent the extremely fragile and extremely important "Butcher Boys" and are an absolutely key, key institution for this exhibition. You need them! You could keep the stay to your 4-5 days you wanted. What I should mention here - although it is something that you know yourselves - is that often if someone stays a Saturday night or longer than 4-5 days, the flight costs can be reduced dramatically. One has extra hotel and per diem costs but over all the costs are lower than if the courier stays for a shorter time. One often saves money by re-imbursing flights that are booked there. This was the case with Capetown which is a major tourist destination. They managed to obtain cheaper flights for themselves and for the shipment. We had to send the money in advance, however, because the museum has no money whatsoever!

With Natasha Fuller from Billiton we can help as well. They lent "Song of the Pick" by Sekoto. They wanted business class flight so we negotiated a longer stay for a cheaper flight. I think negotiation here is possible but I recommend that we first write a letter saying that your means are limited and you are proposing the

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.2981

following....

Johannesburg is difficult. They are the people who did not agree to lend outside of Munich and I had to fight very very hard for these loans. I have promised to be personally responsible for these loans. Again, I would suggest that I write first.

North Carolina is in the States, close by and I think you can keep that to a minimum. You should deal with them directly.

#### ANY OTHER INSTITUTIONAL COURIERS?

Yesterday we went through all 90 contracts to see if anyone could possibly insist on a courier. The only possible addition might be the Staatliches Museum fuer Voelkerkunde here in Munich who own the Kristos Desta. As you know they do not want to lend to the States. I need your guidance here. This work is really one of the major pieces in the show. It will possibly need a climatized crate and may well require a courier. Do you want me to fight for this work or not?

The Royal Tropical Institute (Tropenmuseum) in Amsterdam have in their contract that they could insist on a courier but for us they didn't. I am assuming they won't for you but since you are the third venue they may want to check the work. I don't expect it.

#### ARTISTS FOR THE INSTALLATION

##### ADEAGBO /Köhler

We obtained a sponsor who helped finance this project which included commissioning paintings from other artists, buying materials, travel etc. In other words these preliminary costs have been covered.

Adeagbo's installation for Munich was very time consuming to prepare. He purchased materials while he was here and worked on it for the whole two weeks. He absolutely needs Stephan Koehler with him. How we have seen the situation is that the work that is here will be sent with the show, and that in each venue he will add some local material. We assume that you could negotiate with Stephan Koehler to keep the stay to a minimum. We could write a preliminary letter to pave the way but the direct negotiation will have to be with you. If you have someone who could offer an apartment for the two of them they would be happier and you would save hotel costs.



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A. 2981

This installation is extremely popular with the public and the press.

#### KAY HASSAN

The work here is available to you. He was here for only 5 days and it was very straightforward. In Berlin Michael Thoss and Okwui want to do something larger but this is being negotiated directly between Berlin and Hassan.

#### ENNADRE

These are the marvellous large black and white photos. He insisted on coming for the lighting and we thought it was unnecessary but gave in. It was absolutely necessary. He is a genius with the lighting and his works don't work unless he does it himself. He only came for 2 days.

#### TAYOU

Okwui wanted him to do two works and Berlin said they couldn't afford the second work. So now he will do something much larger than for us - which frankly was pretty miserable! I should add it will be the same work, not just reduced in size and content as in our case. We just ran out of space. He was also only here for 2 days.

#### BAMGBOYE

The piece is here, ready on DVD and monitors. If indeed you hold to the present work his presence may not be necessary. The question is whether you project the work or not.

#### GEERS

He came for a couple of days. It all depends on whether you do a larger installation or not.

The next issue is transportation.

#### TRANSPORT

We are working, as I have said, very very hard to obtain exact costs here. Part of the problem is that many many works arrived here unframed or very poorly packed. For those requiring frames we purchased new ones, framed the works and the question now is how to transport them to you - framed or unframed.

For Berlin the problem is not so great because we are able to truck the works with simple packing. If, however, we are shipping by plane then we have to have new crates or very solid packing.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A. 2981

For example, we have about 170 graphic and photographic works which arrived unframed. Should you have the appropriate frames we could send the works to you unframed. This saves transport costs. However, if you have to buy the frames the costs could be much higher! As well there are material and labour costs should you have to re-frame yourselves. For example, all our matts have been cut to European frame sizes. Should your frames be different then you will need new matts as well. We also have a mixture of wood frames and aluminium for the different kinds of materials. The more I think about it I think the works need to be sent framed.

In any case we will send you the list of frames with the inner measurements - the matt size. (All of our measurements for the shipping company are outer measurements.) As well we will indicate what material they are.

Do you have a large supply of frames?

#### ARCHITECTURE

I think that Francesco's suggestion that he talk directly with Okwui is an excellent. There really was a misunderstanding here. Okwui is still convinced that you are taking the architecture and only modifying it.

I must say that one is running a risk by completely dispensing with the architecture. The show does have a special feel - the feel of the "archive" and one has unusual projection surfaces which define its character. One might well end up with the classic white cube and a very ordinary show. All our collective efforts and your financial commitment will not be rewarded by the kind of response you had hoped for.

What to do!

The key question here is how much would it cost to transport the materials. Here we have been waiting for over a week - and are still waiting - on the volumes. Once we have them we can obtain an estimate.

It could well be that the money which you save on transport might be minimal in comparison with the costs of constructing new - and maybe less successful - architecture. Berlin is your testing ground. You really need to see how it works there.

I also think that Okwui will be much more open to negotiation on these matters



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A. 2981

when Berlin is up because he will have a very good feel for what has worked, and what not!

#### TECHNICAL EQUIPMENT

The list we provided is really complete. The only information which you don't have is the size of the monitors. They were

Sony PVM 2950 QM  
Diagonal measurement of the screen: 73 cm  
The size of the monitor: 68.7 x 53.8 x 52.9 cm

What is important here is the screen size because the entire architecture was based on these measurements (cut outs in the walls)

The flat screen we had was:

Pioneer PDP 501 MX  
Diagonal measurement of the screen: 127 cm  
The size of the monitor: 121.8 x 71.4 x 98 cm

Have you tried to obtain quotes for renting the equipment? Have you considered doing what we are doing - renting for the two institutions and sharing the costs?

The main issue here from my perspective is what will be negotiated between Okwui and Francesco? Should you shift from monitors to projections everything changes again.

We will gain a lot of experience in Berlin which will be helpful for you.

Francesco and Lela, I hope that this information is helpful to you. Is there more that I can help you with?

Our key goal now is to obtain the transport costs for you. That will effect every other area as well.

With best regards,

Jo-Anne

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A. 2981

**alanna**

**From:** Heiss, Alanna [Alanna\_Heiss@moma.org]  
**Sent:** Thursday, March 08, 2001 5:24 AM  
**To:** alanna@ps1.org  
**Subject:** FW: Short Century

> -----  
> From: Margitich, Michael  
> Sent: Thursday, March 08, 2001 8:23:43 AM  
> To: Dillon, Monika; Heiss, Alanna; Greenwood, Brad  
> Cc: Lowry, Glenn  
> Subject: Short Century  
> Auto forwarded by a Rule  
>

I had a conference call last night with Bob Fitzpatrick re Short Century here and at Chicago MOCA and we agreed to the following:

-jointly going back to Phillip Morris now that Stephanie French is gone. If you recall I went to her early on and she passed. Let's do a joint approach for \$400k. \$200k for each venue.

-ditto the Knight Foundation which Bob pitched to recently and they have shown some interest. Same amount. Stress quirky contemporary art with them.

-the proposal for the Rock Fund should serve in both cases with some tweaks.

Monika, I know you are on top of this already with Janine in Chicago. Also please bring Brad up to speed on this.

Thanks.

Also, Bob is looking for a head of Development if you know of anyone. I don't.

Michael Margitich  
Deputy Director, External Affairs  
(p) 212-708-9850  
(f) 212-708-9852  
michael\_margitich@moma.org



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A. 2981

# The Short Century, Independence and Liberation Movements in Africa 1945-1994

***The Short Century, Independence and Liberation Movements in Africa*** is a multidisciplinary exhibition which explores the impact of independence and liberation movements on the African continent between 1945 and 1994. Organized by Okwui Enwezor, director of the up-coming edition of Documenta in Kassel, Germany, (Summer 2002), in collaboration with the Department of Film and Video at The Museum of Modern Art, ***The Short Century*** will be presented at P.S. 1 Contemporary Art Center from February - April 2002. The exhibition opens at the Museum Villa Stuck in Munich on February 14<sup>th</sup>, 2001 and is currently scheduled to tour to the Haus der Kulturen der Welt in Berlin, and to the Museum of Contemporary Art in Chicago before its New York showing.

Aided by a group of international scholars, Enwezor has assembled a fascinating mix of notable examples of contemporary African painting, sculpture and installation art. ***The Short Century*** also includes significant sections devoted to photography, film, architecture, literature, music, theatre and graphic design. Covering an entire continent and a half-century, this extensive exhibition will address the question of how political, philosophical, and cultural production fueled and reflected the dismantling of colonialism in Africa.

Comprised of the work of fifty-seven artists and a large number of filmmakers, architects and writers, ***The Short Century*** is the first exhibition of contemporary African art that explores how liberation movements and art have been inextricably bound together in the forging of a unique new culture. This exhibition seeks to re-evaluate Africa's historical place in the context of an accurate understanding of the 20<sup>th</sup> century. The artists are from South Africa (Dumile Feni, Gerard Sekoto, Jane Alexander, Ernest Mancoba, William Kentridge, Kendell Geers, Sue Williamson, among others), Nigeria (Georgina Beier, Susan Wenger, Oladele Bamgboye, Uzo Egonu), Benin (Georges Adeagbo), Sudan (Ibrahim El Salahi), Ethiopia (Gebre Kristo Desta), Ivory Coast (Frédéric Bruly Bouabré, Ouattara), Mali (Seydou Keita), Egypt (Ghada Amer), Uganda, Morocco, Tunisia, Democratic Republic of Congo, Algeria (Rachid Koraichi), Ghana (Vincent Kofi), Mozambique (Valente Malangatana Ngwenya), Cameroon, Namibia (John Muafangejo), Zimbabwe, Senegal, and Angola (Antonio Olé).

The visual arts, literature, and film that flourished during this period depict a close interaction between Africa and Europe. Therefore, the exhibition includes work by artists who participated in international cultural debates of their time. Among these are Ernest Mancoba from South Africa, one of the co-founders of the radical European avant-garde group, COBRA; the Ethiopian painter, Gebre Kristos Desta who lived and exhibited in Germany until his death in 1981; the Senegalese artist Iba Ndiaye, a member of the French Groupe de la Ruche and Gazbia Sirry who sought to create a discourse between the Egyptian Pharoanic past and 20<sup>th</sup> century modernism.

In an unprecedented artistic exchange, the Mozambican-Brazilian artist Ruy Guerra worked with French filmmakers Jean Rouch and Jean-Luc Godard to train local filmmakers in Mozambique. Work resulting from these endeavors contributes to the rich variety of mediums represented in this exhibition.

Also included are the published works of Leopold Sedar Senghor, Aime Cesaire and Leon Damas, who together began a movement they called *negritude*, co-authoring a manifesto, as well as a literary magazine *L'Etudiant Noir*. Senghor defined *negritude* as "... the

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.2981

consciousness of being black...the refusal to assimilate, to see oneself in the 'Other'. Refusal of the Other is affirmation of the Self". Among the ranks and supporters of the *negritude* movement were notable French intellectuals, writers and artists such as Jean-Paul Sartre, Albert Camus, Pablo Picasso, Wilfredo Lam, and Andre Breton.

Conversely, other African writers saw the preaching of black consciousness as a limitation rather than an asset, thus fueling vigorous debates in publications such as *Transitions*. This radical, erudite journal founded in 1961 by the Indian-Ugandan writer Rajat Neogy featured the works of John Pepper Clarke, Chinua Achebe, Amos Tutuola, Ngugi WaThiongo, and Nobel prize winner Wole Soyinka whose *Dance in the Forest* was written about Nigerian independence.

The distinctive studio photography that evolved in the late 1940s and 1950s in African cultural centers like Bamako, Dakar, Lagos, Accra, Johannesburg and Nairobi, is characterized by dramatic *tableau vivants* in which modern "self-fashioning" results in portraits by master photographers such as Malian Seydou Keita. Okwui Enwezor comments that similar works by photographers throughout the African continent give testimony to the joy of the modern individual, delighted in his/her self-invention.

A complementary film program will be presented at MoMA venues in conjunction with **The Short Century**. This program is organized by Okwui Enwezor and Mark Nash in collaboration with Laurence Kardish, Senior Curator, Film Exhibitions, Department of Film and Video at The Museum of Modern Art.



The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA PS1	I.A. 2981

### The Short Century Exhibition Budget

#### Administrative costs

<del>Curatorial</del> 20% of P.S.1 senior curator salary	\$	16,350	
<del>Project management</del>	\$	5,190	
<del>Education programs</del>	\$	30,000	
<del>Web design</del>	\$	2,000	
<del>Exhibition maintenance</del>	\$	2,000	
<del>Administrative overhead</del>	\$	5,000	
<del>Fine Arts Insurance</del>	\$	5,000	
<del>Security</del>	\$	4,000	
			\$69,540

Loan Fee \$ 100,000

Shipping (\$100,000 Round Trip Split with MOCA, Chicago) \$ 50,000

#### Installation/Deinstallation

<del>Director of Exhibition Design 10%</del>	\$	6,000	
<del>Installers (Including Deinstallation)</del>	\$	35,000	
<del>AV Equipment</del>	\$	15,000	
<del>Courier cost</del>	\$	5,000	
<del>30 Plinths for Architecture Section</del>	\$	6,000	
<del>LIV Protection (3rd Floor)</del>	\$	6,000	
<del>Vitrine Construction</del>	\$	2,500	
<del>5 Special Installations</del>	\$	5,000	
<del>Wall Construction</del>	\$	10,000	
<del>Graphics</del>	\$	7,000	
<del>Exhibition Maintenance</del>	\$	5,000	
Installation/Deinstallation Total			\$102,500

#### PR and Marketing

<del>Opening Invitation</del>	\$	4,000	
<del>Advertising</del>	\$	30,000	
<del>Press Mailings</del>	\$	8,000	
<del>Brochure</del>	\$	10,000	
<del>Floor plans</del>	\$	1,000	
<del>Celebration</del>	\$	25,000	
<del>Catalogues for press 50 @ \$50</del>	\$	2,500	
PR and Marketing Total			\$80,500

#### Travel

Pre exhibition travel	\$	2,500	
Artists travel, per diem and fees	\$	35,000	
Travel Total			37,500

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA PS1	I.A. 2981

02/28/2001 17:57 7184829454

FEB-28-2001 11:55

MUSEUM OF CONTEMP ART

PS1 CONTEMP ART CNTR

312 397 4098

PAGE 03/03

P.02

## Museum of Contemporary Art

## Fax



To: Bob Fitzpatrick, room 609  
 Company: Four Seasons Hotel  
 FAX Number: 202/944-2076  
 From: Lela Hersh  
 Telephone Number: 312/397-3878 CELL 847/525-8239  
 Subject: Short Century  
 Date: 2/27/01  
 cc: Francesco Bonami, Sylvia Chivatanond, Elizabeth Smith,  
 Pages, including cover page: 1

OUTSTANDING QUESTIONS:

- Summary of reimbursable expenses (exactly how numbers are broken up --crating, storage, shipping to US, shipping to NY, shipping back to Germany, etc.)
- New shipping estimate now that the MCA is not taking the exhibition furniture
- Ceiling on couriers with maximum number of courier hotel nights
- What exact equipment is needed for each work
- What exact equipment will travel with exhibition (Villa Stuck is not providing maintenance)
- Compatibility of traveling European equipment to US equipment (Pal or NTSC)
- Whether the Villa Stuck wants catalogue payment by wire or check
- Whether it's acceptable not to take all printed materials through Villa Stuck
- Confirmation of exhibition dates at MCA

EXPENSES REQUIRED BY CONTRACT:

- 50,000  
 ?  
 ? -
- Rental Fee: 100,000 (includes the portable architecture)
  - Shipping: 75,000 (need breakdown)
  - Couriers: 35,000 (to pay couriers directly—estimate from Villa Stuck)
  - Catalogues: 19,850 (500 x \$38.50 and \$600 in shipping if we pay by 3/31/01)
  - Equipment: 37,400 (purchase directly -MCA rough estimate, could split with PS1) →
  - Okwui/Asst: 12,000 (for Okwui/Asst hotel, airfare, per diem)
  - Film Rights: 5,000 (to pay directly to Rights organization— estimate)
  - Architect/Designer 15,000 (to pay directly if we use Architect/Designer services -- may delete from budget if Francesco doesn't plan to use this for another designer)
- 15,000

TOTAL: \$299,250

maintenance

ONT. House

200,000

+ 20,000

This facsimile may contain privileged and/or confidential information intended for the use of the addressee. If you are not the addressee, or the person responsible for the delivering to the addressee, you may not copy or deliver this to anyone else. If you received this facsimile by mistake, please immediately notify us by telephone. Thank you.

220 EAST CHICAGO AVENUE \* CHICAGO, ILLINOIS 60611.2604 T 312.280.2660 \* F 312.397.4095

TOTAL P.02



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A. 2981

EXHIBITION CHECKLIST FOR P.S.1 CONTEMPORARY ART CENTER  
LONG ISLAND CITY, NEW YORK  
FINAL LIST OF WORKS  
MAY 28, 2001

WORKS OF ART

1. **Georges Adéagbo**  
*Le Socialisme Africain*  
2001  
Mixed media installation  
Collection of the artist  
Courtesy of Georges Adéagbo and Stephan Koehler, Joint Adventures Art Projects

(Loan subject to conditions of lender/artist being met by borrowing institution – acceptance of negotiated costs with each venue, presence of artist and Stephan Koehler for installation)

2. **Jane Alexander**  
*Butcher Boys*  
1985-86  
Mixed media installation (plaster, paint, bone, horns, wooden bench)  
128,5 x 213,5 x 88,5 cm  
South African National Gallery, Cape Town

(Loan subject to conditions of lender/artist being met by borrowing institution – strict conservation conditions, courier and security)

3. **Ghada Amer**  
*Le Lit*  
1997  
Embroidery on cotton  
181 x 132 cm  
Private collection, Paris  
Courtesy Galerie Hervé Loevenbruck, Paris

4. **Ghada Amer**  
*Untitled*  
1990  
Fabric, wood  
40 x 70 x 90 cm  
Collection of the artist

5. **Oladélé Ajiboyé Bamgboyé**  
*Reuben Ayo Ibitoye* (from the series *Paradigm Shift, African Stories*)  
1997  
DVD, monitor  
Collection of the artist

(Loan subject to conditions of lender/artist being met by borrowing institution – presence of artist depending on installation. Not necessary in Berlin)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A. 2981

EXHIBITION CHECKLIST FOR P.S.1 CONTEMPORARY ART CENTER  
LONG ISLAND CITY, NEW YORK  
FINAL LIST OF WORKS  
MAY 28, 2001

6. **Oladélé Ajiboyé Bamgboyé**  
*Spray*  
1997  
DVD, monitor  
Collection of the artist  
  
(Loan subject to conditions of lender/artist being met by borrowing institution -  
depending on installation, presence of artist? Not in Berlin)
7. **Georgina Beier**  
*Masked Rider I*  
1966  
Woodcut  
37.5 x 51 cm  
Collection of Ulli and Georgina Beier, Australia
8. **Georgina Beier**  
*Masked Rider II*  
1966  
Woodcut  
60 x 45 cm  
Collection of Ulli and Georgina Beier, Australia
9. **Georgina Beier**  
*Gelede I*  
1966  
Woodcut  
37.5 x 51 cm  
Collection of Ulli and Georgina Beier, Australia
10. **Georgina Beier**  
*Gelede II*  
1966  
Woodcut  
61 x 45 cm  
Collection of Ulli and Georgina Beier, Australia
11. **Zarina Bhimji**  
*Untitled*  
2000  
Photograph  
122 x 182 x 3 cm  
Collection of the artist
12. **Zarina Bhimji**  
*Untitled*  
2000  
Photograph  
122 x 182 x 3 cm  
Collection of the artist



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A. 2981

EXHIBITION CHECKLIST FOR P.S.1 CONTEMPORARY ART CENTER  
LONG ISLAND CITY, NEW YORK  
FINAL LIST OF WORKS  
MAY 28, 2001

13. **Skunder Boghossian**  
*Ju Ju's Wedding*  
1964  
Tempera and metallic paint on cut and torn cardboard  
53,6 x 50,7 cm  
The Museum of Modern Art, New York  
Blanchette Rockefeller Fund 109.66  
  
(Loan subject to conditions of lender/artist being met by borrowing institution –  
climate conditions, see letter)
16. **Skunder Boghossian**  
*Ghosts of the Atlantic Ocean*  
1964  
Mixed media (including opaque watercolor, acrylic, and ink) on paper board  
71 x 101 cm  
Collection Hampton University Museum  
Gift of the Harmon Foundation  
  
(Loan subject to conditions of lender/artist being met by borrowing institution –  
strict climate conditions, might request courier although not anticipated)
17. **Willem Boshoff**  
*KykAfrikaans*  
1980  
Book  
Private collection
18. **Willem Boshoff**  
*Cube*  
1981  
Aluminum  
4,5 x 23,5 x 10,5 cm when open  
Collection of the artist
19. **Willem Boshoff**  
*Kaartland*  
1980  
Library cards  
163 x 92,5 x 5,5 cm  
Collection Pierre Lombart, Johannesburg  
  
(Loan subject to conditions of lender/artist being met by borrowing institution –  
lighting conditions)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A. 2981

EXHIBITION CHECKLIST FOR P.S.1 CONTEMPORARY ART CENTER  
LONG ISLAND CITY, NEW YORK  
FINAL LIST OF WORKS  
MAY 28, 2001

22. **Ahmed Cherkaoui**  
*Homage à Fatimah*  
1961-62  
Oil on canvas  
116 x 189 cm  
Institut du monde arabe, Paris  
  
(Loan subject to conditions of lender/artist being met by borrowing institution – strict climate conditions, courier for New York, individual Loan Agreement Form with each venue)
23. **Gebre Kristos Desta**  
*Golgotha*  
1963  
Oil on hardboard  
183 x 122 cm  
Private Collection. Extended loan, Staatliches Museum für Völkerkunde, Munich  
  
(Loan subject to conditions of lender/artist being met by borrowing institution – courier from Völkerkundemuseum possibly to each venue, strict climate conditions)
24. **Uzo Egonu**  
*Picadilly Circus*  
1969  
Oil on canvas  
82 x 115 cm  
The Artist Collection, courtesy Hiltrud Egonu  
  
(\* Okwui Enwezor may wish to exchange this work for another.)
25. **Uzo Egonu**  
*Man Stealing a Shoe for his Wife*  
1965  
Gouache and collage on paper  
51 x 61 cm  
The Artist Collection, courtesy Hiltrud Egonu  
  
(\* Okwui Enwezor may wish to exchange this work for another.)
26. **Ibrahim Mohammed El-Salahi**  
*The Woman, the Bird and the Pomegranate*  
1964  
Oil on canvas  
91 x 91 cm  
Museum of Arab Modern Art, Doha, Qatar
27. **Ibrahim Mohammed El-Salahi**  
*Yoama la Dhillla Illa Dhillloh*  
1966  
Oil on canvas  
76,5 x 76,5 cm  
Collection Ibrahim Mohammed El-Salahi



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A. 2981

EXHIBITION CHECKLIST FOR P.S.1 CONTEMPORARY ART CENTER  
LONG ISLAND CITY, NEW YORK  
FINAL LIST OF WORKS  
MAY 28, 2001

28. **Ibrahim Mohammed El-Salahi**  
*The Embryo, and the Child and the Bird*  
1964  
Oil on canvas  
30,5 x 46 cm  
Museum of Arab Modern Art, Doha, Qatar
  
29. **Ibrahim Mohammed El-Salahi**  
*The Mosque*  
1964  
Oil on canvas  
30,7 x 46 cm  
The Museum of Modern Art, New York  
Elizabeth Bliss Parkinson Fund, 1965  
  
(Loan subject to conditions of lender/artist being met by borrowing institution –  
strict climate conditions, see letter.)
  
30. **Ibrahim Mohammed El-Salahi**  
*Untitled (Head)*  
1957  
Drawing  
29,2 x 39,4 cm  
Collection Ibrahim Mohammed El-Salahi  
  
(Very sensitive to light due to length of loan. No higher than 35 lux.)
  
31. **Ibrahim Mohammed El-Salahi**  
*Untitled (Lion)*  
No date  
Drawing  
31,8 x 22,9 cm  
Collection Ibrahim Mohammed El-Salahi  
  
(Very sensitive to light due to length of loan. No higher than 35 lux.)
  
32. **Ibrahim Mohammed El-Salahi**  
*They always appear*  
1964  
Drawing  
61 x 45,7 cm  
Collection Ibrahim Mohammed El-Salahi  
  
(Very sensitive to light due to length of loan. No higher than 35 lux.)
  
33. **Ibrahim Mohammed El-Salahi**  
*Untitled*  
No date  
Drawing  
62,2 x 48,3 cm  
Collection Ibrahim Mohammed El-Salahi  
  
(Very sensitive to light due to length of loan. No higher than 35 lux.)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A. 2981

EXHIBITION CHECKLIST FOR P.S.1 CONTEMPORARY ART CENTER  
LONG ISLAND CITY, NEW YORK  
FINAL LIST OF WORKS  
MAY 28, 2001

34. **Ibrahim Mohammed El-Salahi**

*Untitled*

1951

Drawing

59 x 45,7 cm

Collection Ibrahim Mohammed El-Salahi

(Very sensitive to light due to length of loan. No higher than 35 lux.)

35. **Ibrahim Mohammed El-Salahi**

*Untitled (Horse)*

No date

Drawing

57,2 x 45,7 cm

Collection Ibrahim Mohammed El-Salahi

(Very sensitive to light due to length of loan. No higher than 35 lux.)

36. **Ibrahim Mohammed El-Salahi**

*Untitled (Hippotamus)*

No date

Drawing

32,4 x 23,5 cm

Collection Ibrahim Mohammed El-Salahi

(Very sensitive to light due to length of loan. No higher than 35 lux.)

37. **Ibrahim Mohammed El-Salahi**

*Untitled (Masks on pedestal)*

1958

Drawing

52,7 x 45,7 cm

Collection Ibrahim Mohammed El-Salahi

(Very sensitive to light due to length of loan. No higher than 35 lux.)

38. **Ibrahim Mohammed El-Salahi**

*Float*

No date

Drawing

61 x 44,5 cm

Collection Ibrahim Mohammed El-Salahi

(Very sensitive to light due to length of loan. No higher than 35 lux.)



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A. 2981

EXHIBITION CHECKLIST FOR P.S.1 CONTEMPORARY ART CENTER  
LONG ISLAND CITY, NEW YORK  
FINAL LIST OF WORKS  
MAY 28, 2001

39. **Touhami Ennadre**  
*Le Dos, Les Pieds, Les Mains*  
1978-1982 / 2001  
Triptych, gelatine-silver prints  
Each 150 x 120 cm  
Collection of the artist

(Loan subject to conditions of lender/artist being met by borrowing institution – presence of artist for lighting and opening; conservation conditions, see letter of January 23, 2001)

40. **Ben Enwonwu**  
*Kano Market Scene*  
1950  
Gouache on board  
51 x 61 cm  
Collection Hampton University Museum  
Gift of the Harmon Foundation

(Loan subject to conditions of lender/artist being met by borrowing institution – strict climate conditions, might request courier although not anticipated)

41. **Ben Enwonwu**  
*Tête-à-Tête*  
1950  
Oil on canvas  
63,5 x 45,7 cm  
Collection Hampton University Museum  
Gift of the Harmon Foundation

(Loan subject to conditions of lender/artist being met by borrowing institution – strict climate conditions, might request courier although not anticipated)

42. **Dumile Feni (Mslaba)**  
*Railway Accident*  
1966  
Drawing, charcoal or black conte  
102,4 x 237,2 cm  
South African National Gallery, Cape Town

(Loan subject to conditions of lender/artist being met by borrowing institution – strict conservation conditions, courier. Extremely fragile work.)

44. **Samuel Fosso**  
*Untitled*  
c. 1977  
16 gelatine-silver prints  
Each 45 x 40 cm  
Collection of the artist  
Courtesy Mai Ollivier, Paris

(Loan subject to conditions of lender/artist being met by borrowing institution – low light levels due to length of loan)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.2981

EXHIBITION CHECKLIST FOR P.S.1 CONTEMPORARY ART CENTER  
LONG ISLAND CITY, NEW YORK  
FINAL LIST OF WORKS  
MAY 28, 2001

- 44.1. **Samuel Fosso**  
*Untitled*  
c. 1977  
gelatine-silver print  
45 x 40 cm  
Collection of the artist  
Courtesy Maï Ollivier, Paris  
  
(Fosso with painted backdrop)
- 44.2. **Samuel Fosso**  
*Untitled*  
c. 1977  
gelatine-silver print  
45 x 40 cm  
Collection of the artist  
Courtesy Maï Ollivier, Paris  
  
(white shirt, black pants, one white glove)
- 44.3. **Samuel Fosso**  
*Untitled*  
c. 1977  
gelatine-silver print  
45 x 40 cm  
Collection of the artist  
Courtesy Maï Ollivier, Paris  
  
(Fosso behind curtain)
- 44.4. **Samuel Fosso**  
*Untitled*  
c. 1977  
gelatine-silver print  
45 x 40 cm  
Collection of the artist  
Courtesy Maï Ollivier, Paris  
  
(aviator jacket)
- 44.5. **Samuel Fosso**  
*Untitled*  
c. 1977  
gelatine-silver print  
45 x 40 cm  
Collection of the artist  
Courtesy Maï Ollivier, Paris  
  
(bathing suit and white gloves)



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.2981

EXHIBITION CHECKLIST FOR P.S.1 CONTEMPORARY ART CENTER  
LONG ISLAND CITY, NEW YORK  
FINAL LIST OF WORKS  
MAY 28, 2001

- 44.6. **Samuel Fosso**  
*Untitled*  
c. 1977  
gelatine-silver print  
45 x 40 cm  
Collection of the artist  
Courtesy Maï Ollivier, Paris  
  
(Fosso with flowers)
- 44.7. **Samuel Fosso**  
*Untitled*  
c. 1977  
gelatine-silver print  
45 x 40 cm  
Collection of the artist  
Courtesy Maï Ollivier, Paris  
  
(bell bottoms, tucked in white shirt, hat, glasses, watch)
- 44.8. **Samuel Fosso**  
*Untitled*  
c. 1977  
gelatine-silver print  
45 x 40 cm  
Collection of the artist  
Courtesy Maï Ollivier, Paris  
  
(hat, glasses, necklace, white striped shirt)
- 44.9. **Samuel Fosso**  
*Untitled*  
c. 1977  
gelatine-silver print  
45 x 40 cm  
Collection of the artist  
Courtesy Maï Ollivier, Paris  
  
(commemorative shirt)
- 44.10. **Samuel Fosso**  
*Untitled*  
c. 1977  
gelatine-silver print  
45 x 40 cm  
Collection of the artist  
Courtesy Maï Ollivier, Paris  
  
(Fosso, white shirt, heart mirrored glasses)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.2981

EXHIBITION CHECKLIST FOR P.S.1 CONTEMPORARY ART CENTER  
LONG ISLAND CITY, NEW YORK  
FINAL LIST OF WORKS  
MAY 28, 2001

44.11. **Samuel Fosso**

*Untitled*

c. 1977

gelatine-silver print

45 x 40 cm

Collection of the artist

Courtesy Maï Ollivier, Paris

(sitting on bench with shirt over shoulder, close-up)

44.12. **Samuel Fosso**

*Untitled*

c. 1977

gelatine-silver print

45 x 40 cm,

Collection of the artist

Courtesy Maï Ollivier, Paris

(white undergarments)

44.13. **Samuel Fosso**

*Untitled*

c. 1977

gelatine-silver print

45 x 40 cm

Collection of the artist

Courtesy Maï Ollivier, Paris

(boots and fringe pants)

44.14. **Samuel Fosso**

*Untitled*

c. 1977

gelatine-silver print

45 x 40 cm

Collection of the artist

Courtesy Maï Ollivier, Paris

(sitting on bench with magazines)

44.15. **Samuel Fosso**

*Untitled*

c. 1977

gelatine-silver print

45 x 40 cm

Collection of the artist

Courtesy Maï Ollivier, Paris

(group of four guys)



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.2981

EXHIBITION CHECKLIST FOR P.S.1 CONTEMPORARY ART CENTER  
LONG ISLAND CITY, NEW YORK  
FINAL LIST OF WORKS  
MAY 28, 2001

- 44.16. **Samuel Fosso**  
*Untitled*  
c. 1977  
gelatine-silver print  
45 x 40 cm,  
Collection of the artist  
Courtesy Maï Ollivier, Paris  
  
(untitled)
45. **Yona Friedman**  
*Bridge City, Dar-es-Salaam*  
1963  
Model, paper and wire  
152 x 58 x 55 cm  
Collection of the artist  
  
(very fragile work, needs special attention)
46. **Yona Friedman**  
*Study for Foyer des Nigériens, Teichville, Abidjan*  
1959-60  
49 x 17,5 x 38 cm  
Collection of the artist  
  
(very fragile work, needs special attention)
47. **Kendell Geers**  
*Untitled (ANC, AVF, AWB, CP, DP, IFP, NP, PAC, SACP)*  
1993-1994  
Mixed media  
Collection of the artist  
Courtesy of the artist and Stephen Friedman Gallery, London
48. **Kendell Geers**  
*Untitled (Death Register)*  
1976  
Facsimile  
Original in the collection of the Museum of Africa, Johannesburg  
  
(Facsimile produced by Museum Villa Stuck. No Loan Agreement Form required.)
49. **Kendell Geers**  
*Argot*  
Book  
1995  
Private collection

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.2981

EXHIBITION CHECKLIST FOR P.S.1 CONTEMPORARY ART CENTER  
LONG ISLAND CITY, NEW YORK  
FINAL LIST OF WORKS  
MAY 28, 2001

50. **David Goldblatt**  
35 photographs from the series *South Africa: The Structure of Things Then*  
Each c. 30 x 40 cm  
Courtesy Krings-Ernst-Galerie, Cologne
- 50.1 **David Goldblatt**  
*The Apostolic Multiracial Church in Zion of SA*  
Crossroads  
Cape Town  
October 11, 1984  
from the series *South Africa: The Structure of Things Then*  
Courtesy Krings-Ernst-Galerie, Cologne  
  
(New title to be provided by artist)
- 50.2 **David Goldblatt**  
*Mother and child in their home after the destruction of its shelter by officials of the Western Cape Development Board Crossroads,*  
Cape Town  
October 11, 1984  
from the series *South Africa: The Structure of Things Then*  
Courtesy Krings-Ernst-Galerie, Cologne  
  
(New title to be provided by artist)
- 50.3 **David Goldblatt**  
*The Destruction of District Six under the Group Areas Act*  
Cape Town  
May 5, 1982  
from the series *South Africa: The Structure of Things Then*  
Courtesy Krings-Ernst-Galerie, Cologne  
  
(New title to be provided by artist)
- 50.4 **David Goldblatt**  
*Flushing Meadows and lighting masts (area had flush toilets), Site B, Khayelitsha*  
Cape Town  
October 11, 1987  
from the series *South Africa: The Structure of Things Then*  
Courtesy Krings-Ernst-Galerie, Cologne  
  
(New title to be provided by artist)
- 50.5 **David Goldblatt**  
*Remnant of a hedge planted in 1660 to keep the indigenous Kohikhoi out of the first European settlement in South Africa*  
Kirstenbosch, Cape Town  
May 16, 1993  
from the series *South Africa: The Structure of Things Then*  
Courtesy Krings-Ernst-Galerie, Cologne  
  
(New title to be provided by artist)



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A. 2981

EXHIBITION CHECKLIST FOR P.S.1 CONTEMPORARY ART CENTER  
LONG ISLAND CITY, NEW YORK  
FINAL LIST OF WORKS  
MAY 28, 2001

503. **Yves Courrière**  
*La Guerre d'Algérie IV: Les Feux du Désespoir*  
Fayard, Paris 1971  
Private collection
  
504. **Athol Fugard**  
*Hello and Goodbye*  
A.A. Balkema, Cape Town 1966  
Private collection
  
505. **Athol Fugard**  
*Boesman and Lena*  
Buren Publishers, Cape Town 1969  
Private collection
  
506. **Chinua Achebe**  
*No Longer at Ease*  
Heinemann, London/Melbourne/Toronto 1960  
Private collection
  
507. **Léopold Sédar Senghor**  
*Liberté 1: Négritude et Humanisme*  
Éditions du Seuil, Paris 1964  
Private collection
  
508. **Léopold Sédar Senghor**  
*Chants d'Ombre*  
Éditions du Seuil, Paris 1945  
Private collection
  
509. **Léopold Sédar Senghor**  
*Anthologie de La Nouvelle Poésie Nègre et Malgache: De Langue Française*  
with a foreword by Jean-Paul Sartre  
Presses Universitaires de France, Paris 1948  
Private collection
  
510. **Wole Soyinka**  
*The Interpreters*  
Africana Publishing Corporation, New York 1965  
Private collection
  
511. **Wole Soyinka**  
*5 Plays, A Three Crowns Book*  
Oxford University Press, London/Ibadan 1964  
Private collection

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A. 2981

EXHIBITION CHECKLIST FOR P.S.1 CONTEMPORARY ART CENTER  
LONG ISLAND CITY, NEW YORK  
FINAL LIST OF WORKS  
MAY 28, 2001

512. **Camara Laye**  
*L'Enfant Noir*  
Cambridge University Press, London/Ibadan 1966  
Private collection
  
513. **Ngugi Thiong'o wa, Micere Githae Mugo**  
*The Trial of Kimathi*  
Heinemann, London/Nairobi/Ibadan 1976  
Private collection
  
514. **Rajat Neogy**  
*Transition: Poetry, Prose, Criticism, Volume 1*  
December 1961  
Private collection
  
515. **Harm J. de Blij**  
*Mombasa – An African City*  
Northwestern University Press, Michigan 1968  
Private collection.
  
516. **André Bloc**  
*Afrique du Nord: L'architecture d'aujourd'hui*  
June, 1995  
Private collection.
  
517. **André Bloc**  
*Maroc : L'architecture d'aujourd'hui*  
Nr. 35  
Private collection.
  
518. **Kaj Blegvad Andersen**  
*African Traditional Architecture: A Study of Housing and Settlement Patterns of Rural Kenya*, Oxford University Press, Nairobi/Oxford/New York 1978  
Private collection.
  
519. **Ellen Hellmann**  
*Soweto – Johannesburg's African City*,  
S.A. Institute of Race Relations, Johannesburg 1967  
Private collection.
  
520. **Takiu Folami**  
*A History of Lagos, Nigeria – The Shaping of an African City*  
Exposition Press, Smithtown/New York 1982  
Private collection.
  
521. **Léopold Sédar Senghor**  
*Constituent Congress of the P.F.A. (The Party of the African Federation) – Report on the Principles and Programme of the Party*  
Présence Africaine, Private collection



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.2981

EXHIBITION CHECKLIST FOR P.S.1 CONTEMPORARY ART CENTER  
LONG ISLAND CITY, NEW YORK  
FINAL LIST OF WORKS  
MAY 28, 2001

522. **Chinua Achebe**  
*Things fall apart – The story of a strong man*  
McDowell, Obolensky, New York 1959  
Private collection.
523. **Horace Miner**  
*The City in Modern Africa*  
Frederick A. Praeger Publishers, New York/Washington/London 1967  
Private collection.
524. **Amos Tutola**  
*My Life in the Bush of Ghosts*  
Faber and Faber, London, no date  
Private collection.
525. **Amos Tutola**  
*The Palm Wine Drinkard and his dead Palm-Wine Tapster in the Dead's Town*  
Faber and Faber, London 1952  
New Faber and Faber, London 1952  
Private collection.
526. **Amos Tutola**  
*Feather Woman of the Jungle*  
Faber and Faber, London 1962  
Private collection.
527. **Doreen Greig**  
*A Guide to Architecture in South Africa*  
Howard Timmins, Cape Town 1971  
Private collection.
528. *The first International Conference of Negro Writers and Artists*  
Private collection

Album Covers

529. *Hy was'n man*  
LP-Cover  
Private collection.
530. *Soldate – Seun, Soldier – Son*  
Single-Cover  
Private collection.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.2981

EXHIBITION CHECKLIST FOR P.S.1 CONTEMPORARY ART CENTER  
LONG ISLAND CITY, NEW YORK  
FINAL LIST OF WORKS  
MAY 28, 2001

Maps, Color Photocopies, Postcards, Photographs

532. *L'architecture d'aujourd'hui*  
Colorcopy  
Private collection.
533. *View over Lagos*  
Photograph ?  
Private collection.
534. *Voortrekker Monument*  
Postcard  
Private collection.
535. *Kano. General view, native quarter*  
Photoprint ?  
Private collection
536. *Kainji resettlement*  
4 colorcopies on cardboard  
Private collection
537. *The Westafrican Builder & Architect*  
Colorcopy  
Private collection
538. *Urbanisation de la zone Casablanca-Fedala*  
4 colorcopies on cardboard  
Private collection
539. *Welcome to Lagos – Federation of Nigeria*  
Map  
Private collection
540. **Yona Friedman**  
*Bridge City (Architecture Spatiale)*  
Dar-es Salaam  
1960's  
Private Collection
541. **Yona Friedman**  
*Sahara: A cylindrical Shelters, proposal for immigrant housing in the Sahara*  
1959  
Photo Collage  
Private collection



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.2981

EXHIBITION CHECKLIST FOR P.S.1 CONTEMPORARY ART CENTER  
LONG ISLAND CITY, NEW YORK  
FINAL LIST OF WORKS  
MAY 28, 2001

542. **John Goodwin & Gilian Hopwood**  
*Apartment House*  
1960  
Private Collection
543. *Alger 1969: 1er Festival Culturel Panafricain*  
text by Omar Mokhtari  
Editions Actualité Algerie, 1969  
Private Collection

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA PS1	I.A. 2981

**BUDGET "SHORT CENTURY"**Artists' airfare:

4 artists from Africa:	4 x \$3,000	= \$12,000
2 artists from Europe:	2 x \$700	= \$1,400
		= \$13,400

Artists' hotel costs (95 \$ per diem):

10 nights (Hassan & Ole)	= \$1,900
8 nights (Adeagbo & Kohler)	= \$1,520
7 nights (Geers & Ennadre)	= \$1,330
	= \$4,560

Installation costs (46 \$ per diem):

Hassan:	8 x \$46	= \$368
	fee	= \$1,000
Ole:	10 x \$46	= \$460
	fee	= \$1,000
Adeagbo:	7 x \$46	= \$322
	stuff costs	= \$500
	2-3 new paintings	= \$500
	commission	= \$1,000
Kohler:	7 x \$46	= \$322
Geers:	5 x \$46	= \$230
Ennadre:	6 x \$46	= \$276
		= \$5,978

=====

= \$23,938

Additional costs:

Co-Curators' airfare and hotel costs	= \$4,500
Okwui's travel:	businnes class ticket \$3500
	\$1000 per diem (7 days in Chicago because of a lecture)
Total	= \$31,938 + couriers travel costs



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A. 2981

**alanna**

**From:** Fitzpatrick, Robert [fitz@mcachicago.org]  
**Sent:** Monday, September 24, 2001 3:08 PM  
**To:** 'alanna@ps1.org'  
**Subject:** RE: Short Century

Dear Alanna,

Thanks for your note, and belated thanks for the flowers for the opening!

The show looks extremely good here and I am glad we did it.

I have talked with Brad, and with Elizabeth. We would be amenable to having Brad help, but need to know when you would need him, so that we can check on impact of this on our work here.

Since we essentially hung the show twice, I would suggest that you lock in Okwui's dates... and plan from there.

Bob

-----Original Message-----

**From:** Alanna Heiss [mailto:alanna@ps1.org]  
**Sent:** Monday, September 24, 2001 1:00 PM  
**To:** 'fitz@mcachicago.org'  
**Subject:** Short Century

Dear Bob:

Congratulations on the opening of Short Century. I look forward to seeing the show. Two P.S.1 staff members, Tom Finkelpearl and Daniel Marzona, are planning trips to Chicago in the near future.

As you know Jeffrey Usli, our registrar, spent the week prior at your opening at your museum observing the installation. We are in the process of putting together our own installation team and he has recommended that Brad, your head preparator, would be an asset to this team. He now has invaluable knowledge of the art, architecture and technical equipment that make up the show. Both Brad and MCA would be appropriately compensated, of course. His participation in the installation could be as short as a weekend at the start of the process to a full two-week stint. This would depend, of course, on your own institutional needs and on the financial compensation necessary.

At this point we are assessing our options. Thus, if you bring this matter up with Brad, please do so as a theoretical proposition.

Thanks so much for your consideration.

Best,  
Alanna

Alanna Heiss  
Director  
P.S.1 Contemporary Art Center  
Museum of Modern Art Affiliate  
22-25 Jackson Ave.  
Long Island City, NY 11101

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A. 2981

a) Bill B  
a) Jan ✓  
a) ~~Ben~~ B-Hotel

Tom Finkelpearl

From: Okwui@aol.com  
Sent: Friday, September 28, 2001 8:55 AM  
To: tom@ps1.org  
Subject: Re: Short Century at P.S.1

dear tom,  
many thanks for yours. it's good to be in touch with you now especially as the opening of "the short century" in new york nears. it will be from the standpoint of my documenta commitment quite stressful, but with the right institutional partner that can help to fill the gaps and make the exhibition the best that it can possibly be the better i'm confident that it will work. therefore, i will be grateful, if you are that person, who will serve as my constant interlocutor during the entire process. as it happens, i arrived in new york yesterday and will stay till monday. i would like to suggest that we both meet with the principals involved in the planning and structuring of the exhibition in new york.

i would also like to propose that at all times that ps.1 should work closely with michael buhrs of the museum villa stuck and that he be present during the entire time of the installation period. i would also recommend seriously that lauri firstenberg be among the paid team that you will bring together to realize the exhibition in new york. michael and lauri are absolutely invaluable for a smooth management of the entire process (something which berlin and chicago can attest to) and jeffrey can better inform you how important and central lauri's role is. he witnessed it firsthand in chicago. i bring all this up, because i have been quite uneasy at the way that the exhibition's need has not been addressed in the number of meetings that i have attended at ps.1. perhaps this may owe to the fact that contracts were still being worked out, but i will emphasize that in the matters of installing the exhibition that i have the absolute last say on both the content and design of the exhibition. i'm always flexible, but want to make sure that i do not breach either my professional commitment to ps.1 and my own ethical commitment to the exhibition's historical purview and to the artists involved in the show.

make  
new  
ones

about the material i have received as a guide, i must say that the floor plans are rather poor and not very helpful. what i have now are sheets of paper taped and collaged together. i would prefer to have a large, clean floor plan in triplicate, with clearly marked out information such as room dimensions (width, length, height), north/south, east/west designations as well as the relations of rooms in terms of orientation and gallery circulation.

as i indicated to alana, during my last visit in early august, i want to begin the exhibition with contemporary art downstairs and then work our way upstairs to the historical and architecture section. to make this work, it would be important to also have photographs of all the spaces as they are naturally, without partitions. this will make it necessary for me to establish the proper visual logic of the installation. in terms of media, i would like to work more with projections. for example, i envision projecting all six of the historical footage that structures the entrance into the historical section. i believe with the scale of the room on the top floor, with its high ceiling that this room will sort of mark a different kind of apotheosis, in the otherwise intimate nature of the historical works. this will mean we will need not less than 10 video projectors, and five exhibition quality slide projectors with very bright lumen and powerful lens. we may need more video projectors, but this we need to check. the number of monitors we can determine after all the necessary calculations have been made. i would like to bring back the density of the experience of the show, to literally make it inhabit the space rather than merely installed in the space. and my idea of the experience of the show works also within this visual and presentational logic, whereby, the sensation of the show will be haptic.

in any case, i would welcome further thoughts from your end as to how you envision the show in ps.1. i can be reached here at home at 212 965 0667 or on my mobile phones +49 160 883 2001 or 917 497 8013.

i hope this finds you well.

best



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.2981

tony

**From:** registrar  
**Sent:** Monday, October 22, 2001 11:05 AM  
**To:** tony; alanna; Daniel  
**Subject:** Adeagbo Requests for The Short Century

Hello Everyone. I wanted to formalize Stephan's requests on behalf of Georges Adeagbo for the Short Century exhibition. I received a fax today outlining the below requests. As you know nothing has been promised to Georges / Stephan, and I am certain this info will be useful for the meeting tomorrow.

1. George will commission new paintings (2-3 paintings) for the PS1 venue, which need to be shipped from Benin, Africa. Who is paying for that? Hopefully he can use fed-ex (approx. \$400) and then we can use an agent for custom clearance (approx. \$400 - \$800 depending on size / weight / value / time frame).
2. Georges feels that the space must be as big as Berlin: 4.30 meters by 7 meters with only one entrance (we should check if the Wolfgang Tilmans room in Uniform matches this description. I seems to be the smallest first floor exhibition space with only one entrance)
3. \$500.00 for production (same as MCA)
4. \$1000.00 for honorarium (same as MCA)
5. "Funds" to move around the city and transport found and brought items
6. Per Diem for two people
7. Two round trip (preferably Business class) tickets from Benin to NY on Air France via Paris
8. Accommodation: Stephan prefers the 51 Street Studio Apartment
9. Art Handler Assistant (Preferably Mary Kay, the art handler who worked with him on his last PS1 installation)

Best, Jeffrey

Jeffrey Uslip, Registrar  
 PS1 Contemporary Art Center  
 22-25 Jackson Avenue at 46th Avenue  
 Long Island City, New York 11101  
 (718) 784-2084, ext. "star-eight-four-zero"

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A. 2981

**tony**

**From:** Daniel Marzona [daniel@ps1.org]  
**Sent:** Thursday, October 18, 2001 1:47 PM  
**To:** 'tom@ps1.org'; 'tony@ps1.org'  
**Subject:** FW: short century information travel info.



Touhami.doc

-----Original Message-----

**From:** Chivaranond, Sylvia [SMTP:Schivara@mcachicago.org]  
**Sent:** Thursday, October 18, 2001 9:35 AM  
**To:** 'daniel@ps1.org'  
**Cc:** Bonami, Francesco  
**Subject:** short century information travel info.

Dear Daniel:

The following is the breakdown of artist and co-curator's travel. The following artists were required to travel as per Okwui and Villa Stuck's contract: Kay Hassan, Antonio Ole, Georges Adeagbo, Stephan Kohler, Kendell Geers, Touhami Ennadre. We broke down the budget like this:

Artist's airfare:

K.Hassan - 3,000 from Africa  
Antonio Ole - 3,000 from Africa  
G. Adeagbo - 3,000 from Africa  
S. Kohler - 3,000 from Africa  
K. Geers - 700 from Europe  
Touhami Ennadre - 700 from Europe  
Total: 13,400 (we roughly spent this entire amount on airfare; therefore we weren't over budget here.)

Artists' travel (inc. hotel - room and tax only, per diem of \$46/day)

10 nights @ \$75/day x 6 artists = 4500  
Per diem @ \$46/day x 6 artists = 2760  
Total: 7260 (we spent this entire amount; no over budget here)

Installation time:

Hassan - 8 days - he needed the 7-8 to install. if you decide to take the bicycles (which we would recommend as he was upset that Berlin did not ship theirs and it will offset some of your costs) he may only need 5 days, unless Okwui decides to add 2 more bikes, in which case you will need the time to go around to find bikes. it's not hard to do but time consuming. He's hard to manage as Kay tends to disappear sporadically, but he's pretty self-sufficient. also, he asked for a fee of \$1,000, which the Villa Stuck agreed to pay. we will deduct it from the loan fee to the villa stuck  
Ole - 8 days - he will definitely need this time, if not one or two days more. someone will need to go to the yards w/ him to look for material. this will take at the most 2 full days, once he's got the goods, he works w/ one or two people on preparing the wall. he's great and easy going. he asked for a \$1,000 fee, which we thought was fair since he worked the hardest out of all of the artists. this piece was technically an addition as it was not in Munich so we felt that he deserved the fee.  
Adeagbo - 7 days - he needed all of this time. as you know, he's extremely difficult. someone will have to take him around to shops, but i assume he knows his way around b/c of his previous project at ps1. we set aside \$500 for him to buy stuff, of which he used all. he was the only artist we promised to pay a commission \$1,000. this deal was done to appease him b/c



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.2981

he was so unhappy w/ the berlin people. we asked him not to tell any other artists, but of course they found out as soon as they arrived. we tried to keep him happy as he's the "eldest" artist of the group. also, he insisted on flying business, which we agreed. however, looking back, there is no need to fly him business.

Kohler - 7 days - same as above. he's very difficult as everything has to go through him before georges. he will try to get more money out of your institution as he seems increasingly frustrated w/ the curatorial process, i.e. okwui wasn't here to receive him, etc.

Geers - 5 days - super low key, self-sufficient but will need the time to supervise how he wants to place the scaffolding in the room. 3-4 days may be sufficient time for him.

Ennadre - 6 days - he needed this time b/c we only had one lighting technician to help who also happens to be the A/V technician. he's quite picky but very good w/ the lighting. he's a really nice guy and self sufficient.

Co-curators airfare:

Even though it wasn't part of the contract, we decided to bring them here anyway. we only paid for their airfare and hotel; no per diem and no fee.

Mark Nash - was planning to come from London but cancelled last minute

Lauri Firstenberg- came from NYC

Rory Bester - came from J'burg, S. Africa

Chike Okeke - came from Atlanta

These costs totaled around \$ 4,500.

Okwui's travel:

he flies only business class so we had to fly him to Chicago from wherever he happened to be during installation time. we didn't pay him a fee although he was paid around \$3,000 for his educational lecture and \$1,000 per diem. he was here for 7 days and got him to stay for so long b/c we scheduled the lecture 2 days after the opening.

This is pretty much it for the travel budget issues for the artists and curators.

Attached is a sample letter that we sent to the artists and curators w/ regard to the installation, travel, airfare, etc.

Let me know if I haven't addressed all of your concerns.

Hope all is well. See you soon.

Best,  
Sylvia

<<Touhami.doc>>

\*\*\*\*\*

Sylvia Chivaranond  
Curatorial Assistant  
Museum of Contemporary Art, Chicago  
220 E. Chicago Ave.  
Chicago, IL 60611-2604  
T. 312 397 3851  
F. 312 397 4096

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA PS1	I.A. 2981

Equipment \$20,000

~~Total \$78,000~~

Labels \$1000

		Item	ESTIMATE	ACTUAL	BUDGET
5210	Local	<u>768</u>			100
		Fisseha (install only)	100		
		Bedford (install)		68	
		Bedford (deinstall)	100		
		Keene (install)		56	
		Keene (deinstall)	100		
		Soles (install/deinstall)	200		
		Billiton (deinstall)	100		
		Palmese taxi late night		20	
		Palmese taxi to warehouse/framer		24	
5215	Airfare	<u>14,466</u> Install			15,000
		Girema Fisseha		371	
		Emma Bedford		1437	
		Rochelle Keene		2850	
		Rochelle Keene (xtra charge)		78	
		Mary Ellen Soles (Berlin)	2,000		
		Mary Ellen Soles (CHI-NC)		480	
		<b>Deinstall</b>			
		Emma Bedford	1,500		
		Rochelle Keene	3,000		
		Mary Ellen Soles	500		
		Billiton	1,500		
		1/2 PS1 cost for Paris C	750		
5221	Meals	<u>2369.65</u>			4000
		Girema Fisseha		230	
		Emma Bedford		230	
		Rochelle Keene		230	
		Mary Ellen Soles		506	
		Emma Bedford -D	230		
		Rochelle Keene - D	230		
		Mary Ellen Soles - D	138		



The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA PS1	I.A.2981

## Equipment

\$20,000

~~Total \$78,000~~

Labels \$1000

Hotel

5,598

Billiton - D	230
1/2 PS1 cost for Paris cc	100
Michael Buhrs (xtra Berlin trip)	
lunch for M. Buhrs (hospitality)	

221  
24.65

6,000

Girema Fisseha	1,007
Emma Bedford	620
Rochelle Keene	471
Mary Ellen Soles (Berlin)	800
Mary Ellen Soles (CHI)	600
Emma Bedford - D	600
Rochelle Keene - D	600
Mary Ellen Soles - D	300
Billiton	600

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA PS1	I.A. 2981

Equipment \$20,000

~~Total~~ ~~\$78,000~~

Print & Publications

Label and didactics, Wall texts  $\xrightarrow{5,000}$

Banners  $\xrightarrow{19,500}$

Catalogues Purchases  $\xrightarrow{6,000}$

Opening Invitation  $\xrightarrow{6,000}$

Labels \$1000

wall texts \$5000

invitation \$6000

Gallery Guides/Brochure 3,000

Other Print & Publications 2,000

Total ~~\$35,500~~

Film Expenses

Film Programming 20,000

Total ~~\$20,000~~

Symposium 8,000

Total ~~\$8,000~~

Framing & Conservation

Special conservation 14,000

Total ~~\$4,000~~

Photography / Video

Documentation 5,000

Total ~~\$5,000~~ 3000

Marketing / PR

Total \$60,000

Other

Materials & Supplies 2,000

Research 1,000

Opening Events & Postage 10,000

Express Mail 500

dinner etc.

Computer Services

Fine Art Insurance 5,000

Total ~~\$18,500~~

Contingency

\$20,000

TOTAL PROJECT BUDGET \$550,000



The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA PS1	I.A. 2981

P.S.1 / Museum of Modern Art  
Projected Budget  
Exhibition: The Short Century  
3/26/01

\$  
50  
x 4  
x 15  
x 17  
\$51,000 (\$17/hr)  
57,000 (\$19/hr)

PROJECTED  
P.S. 1

EXPENSES

Staff Salaries & Benefits

Curatorial	\$9,000	-
Design	6,000	-
Public Relations	3,000	-
Security	9,000	-
Janitorial Services	5,000	-
Total	\$32,000	

Consultant Fees & Honoraria

Project manager for education and outreach	15,000	-
Educators / Education Programs	7,000	-
Web Design	3,000	-
Total	\$25,000	

Travel & Accommodation Expenses

Artist and Staff Accommodation, couriers	<del>35,000</del>	
Artists Fee/per diem	<del>4,000</del>	
Total	\$39,000	

Exhibition Rental/Loan Fees

Total	100,000	
	<del>\$100,000</del>	

Installation Expenses

30 Plinths for Architecture Section	
UV Protection 3rd floor	
Vitrine construction	
5 Special Installations	
Installation / De-Installation	
Wall Construction	
Graphics	
Exhibition Maintenance	
Total	\$75,000

Installation/demallation labor

\$75,000 → \$90,000

wall contractor: \$15,000

Equipment Purchase/Lease

AV equipment	<del>30,000</del>	
Total	<del>\$30,000</del>	

materials \$15,000

Shipping, Crating, & Storage

Shipping and Crating	<del>90,000</del>	
----------------------	-------------------	--

90,000

Storage 20,000

(Installation costs for contemporary water/installations

\$39,000 ←

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A. 2981

EXHIBITION CHECKLIST FOR P.S.1 CONTEMPORARY ART CENTER  
LONG ISLAND CITY, NEW YORK  
FINAL LIST OF WORKS  
MAY 28, 2001

- 50.6 **David Goldblatt**  
*Flagpoles commemorating President P W Botha's declaration on 29 August 1986 of this as Africa's most southerly point, and footprints of Afrikaner torchbearers made on 9 December 1988 before they ran from here to Pretoria in celebration of the 150<sup>th</sup> anniversary of the Great Trek,*  
Cape Agulhas, Cape Town  
May 15, 1993  
from the series *South Africa: The Structure of Things Then*  
Courtesy Krings-Ernst Galerie  
  
(New title to be provided by artist)
- 50.7 **David Goldblatt**  
*Vlieekraal, the Corral of Flies, a sheep farm in the Calvina district*  
Cape Town  
September 2, 1986  
from the series *South Africa: The Structure of Things Then*  
Courtesy Krings-Ernst Galerie  
  
(New title to be provided by artist)
- 50.8 **David Goldblatt**  
*Racially segregated beach areas and the boundary between them*  
Strand, Cape Town  
April 16, 1983  
from the series *South Africa: The Structure of Things Then*  
Courtesy Krings-Ernst Galerie  
  
(New title to be provided by artist)
- 50.9 **David Goldblatt**  
*Billboard: "When this is his, we will still be here", First National Bank The Professional people who care*  
Sannieshof, Transvaal  
February 19, 1989  
from the series *South Africa: The Structure of Things Then*  
Courtesy Krings-Ernst Galerie  
  
(New title to be provided by artist)
- 50.10 **David Goldblatt**  
*Frankfort Resettlement Camp with lavatories*  
Ciskei  
July 12, 1983  
from the series *South Africa: The Structure of Things Then*  
Courtesy Krings-Ernst Galerie  
  
(New title to be provided by artist)



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A. 2981

EXHIBITION CHECKLIST FOR P.S.1 CONTEMPORARY ART CENTER  
LONG ISLAND CITY, NEW YORK  
FINAL LIST OF WORKS  
MAY 28, 2001

- 50.11 **David Goldblatt**  
*Luke Kgatitsoe at his house, destroyed by government bulldozers in February 1984*  
Magopa, Ventersdorp district Transvaal  
October 21, 1986  
from the series *South Africa: The Structure of Things Then*  
Courtesy Krings-Ernst Galerie  
  
(New title to be provided by artist)
- 50.12 **David Goldblatt**  
*Memorial to those killed by police in the "Langa Massacre" March 21, 1985, and to others who died in "the struggle" vandalized in 1987 by Black vigilantes funded by military intelligence, Kwanabuhle Cemetery*  
Uitenhage, Cape  
September 15, 1990  
from the series *South Africa: The Structure of Things Then*  
Courtesy Krings-Ernst Galerie  
  
(New title to be provided by artist)
- 50.13 **David Goldblatt**  
*2586 Zone 2, Pimville with the registered tenant Michael Meleba and his wife*  
Soweto, Transvaal  
September 1970  
from the series *South Africa: The Structure of Things Then*  
Courtesy Krings-Ernst Galerie  
  
(New title to be provided by artist)
- 50.14 **David Goldblatt**  
*Location in the sky, the servants' quarters of Essanby House*  
Jeppe Street, Johannesburg, Transvaal  
April 4, 1984  
from the series *South Africa: The Structure of Things Then*  
Courtesy Krings-Ernst Galerie  
  
(New title to be provided by artist)
- 50.15 **David Goldblatt**  
*The maid's room: in the backyard of a suburban house*  
Johannesburg, Transvaal  
July 24, 1969  
from the series *South Africa: The Structure of Things Then*  
Courtesy Krings-Ernst Galerie  
  
(New title to be provided by artist)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A. 2981

EXHIBITION CHECKLIST FOR P.S.1 CONTEMPORARY ART CENTER  
LONG ISLAND CITY, NEW YORK  
FINAL LIST OF WORKS  
MAY 28, 2001

- 50.16 **David Goldblatt**  
*Sunday afternoon during the time of resistance against removal*  
Oukasie, Brits, Transvaal  
November 1986  
from the series *South Africa: The Structure of Things Then*  
Courtesy Krings-Ernst Galerie  
  
(New title to be provided by artist)
- 50.17 **David Goldblatt**  
*The Cross Roads People's park*  
Oukasie, Brits, Transvaal  
November 22, 1986  
from the series *South Africa: The Structure of Things Then*  
Courtesy Krings-Ernst Galerie  
  
(New title to be provided by artist)
- 50.18 **David Goldblatt**  
*The Place to which the government wanted the people of Oukasie to move*  
Letlhabile Removal Camp, Transvaal  
November 30, 1986  
from the series *South Africa: The Structure of Things Then*  
Courtesy Krings-Ernst Galerie  
  
(New title to be provided by artist)
- 50.19 **David Goldblatt**  
*Hassimia Sahbi's butchery before the start of forced removals and demolitions under the Group Areas Act*  
Pageview, Johannesburg, Transvaal  
April 1976  
from the series *South Africa: The Structure of Things Then*  
Courtesy Krings-Ernst Galerie  
  
(New title to be provided by artist)
- 50.20 **David Goldblatt**  
*Detail of a shop on 14<sup>th</sup> Street before its destruction under the Group Areas Act*  
Pageview, Johannesburg, Transvaal  
December 1976  
from the series *South Africa: The Structure of Things Then*  
Courtesy Krings-Ernst Galerie  
  
(New title to be provided by artist)



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.2981

EXHIBITION CHECKLIST FOR P.S.1 CONTEMPORARY ART CENTER  
LONG ISLAND CITY, NEW YORK  
FINAL LIST OF WORKS  
MAY 28, 2001

- 50.21 **David Goldblatt**  
*Hassimia Sahib's butchery still in business after the destruction of part of the building under the Group Areas Act*  
Pageview, Johannesburg, Transvaal  
March 8, 1986  
from the series *South Africa: The Structure of Things Then*  
Courtesy Krings-Ernst Galerie  
  
(New title to be provided by artist)
- 50.22 **David Goldblatt**  
*Government "ethnic architecture": The Tourist Information Center in the style of the Basotho hat location: Phuthadithaba*  
Qwa Qwa  
May 21, 1990  
from the series *South Africa: The Structure of Things Then*  
Courtesy Krings-Ernst Galerie  
  
(New title to be provided by artist)
- 50.23 **David Goldblatt**  
*The City Hall with monuments to various wars*  
Pietermaritzburg, Natal  
January 10, 1988  
from the series *South Africa: The Structure of Things Then*  
Courtesy Krings-Ernst Galerie  
  
(New title to be provided by artist)
- 50.24 **David Goldblatt**  
*Monument to "The Brave men of Albany" local volunteers who died fighting against the Boers in the Anglo-Boer war, 1899-1902, unveiled on March 9, 1906*  
Grahamstown, Cape  
April 10, 1993  
from the series *South Africa: The Structure of Things Then*  
Courtesy Krings-Ernst Galerie  
  
(New title to be provided by artist)
- 50.25 **David Goldblatt**  
*The City Hall opened on 12 April, 1910, and the Cenotaph, unveiled 7 March, 1926*  
Durban, Natal  
August 29, 1980  
from the series *South Africa: The Structure of Things Then*  
Courtesy Krings-Ernst Galerie  
  
(New title to be provided by artist)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.2981

EXHIBITION CHECKLIST FOR P.S.1 CONTEMPORARY ART CENTER  
LONG ISLAND CITY, NEW YORK  
FINAL LIST OF WORKS  
MAY 28, 2001

- 50.26 **David Goldblatt**  
*Memorial to Cecil John Rhodes, dedicated 5 July, 1912*  
Cape Town, Cape  
November 20, 1993  
from the series *South Africa: The Structure of Things Then*  
Courtesy Krings-Ernst Galerie  
  
(New title to be provided by artist)
- 50.27 **David Goldblatt**  
*A whole and a headless monument to the "triumph of the Dutch language" together with other Afrikaner monuments*  
Burgersdorp, Cape  
September 29, 1990  
from the series *South Africa: The Structure of Things Then*  
Courtesy Krings-Ernst Galerie  
  
(New title to be provided by artist)
- 50.28 **David Goldblatt**  
*The Dutch Reformed Church with a monument depicting Sarel Cilliers making a covenant with God before the Battle of Blood River*  
Kroonstad, Orange Free State  
April 20, 1992  
from the series *South Africa: The Structure of Things Then*  
Courtesy Krings-Ernst Galerie  
  
(New title to be provided by artist)
- 50.29 **David Goldblatt**  
*Gereformeerde Kerk, inaugurated on June 13, 1959*  
Totiusdal, Waverly, Pretoria, Transvaal  
September 25, 1983  
from the series *South Africa: The Structure of Things Then*  
Courtesy Krings-Ernst Galerie  
  
(New title to be provided by artist)
- 50.30 **David Goldblatt**  
*Dutch Reformed Church, inaugurated on July 31, 1966*  
Op-die Berg Koue Bokkeveld, Cape  
May 23, 1987  
from the series *South Africa: The Structure of Things Then*  
Courtesy Krings-Ernst Galerie  
  
(New title to be provided by artist)



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A. 2981

EXHIBITION CHECKLIST FOR P.S.1 CONTEMPORARY ART CENTER  
LONG ISLAND CITY, NEW YORK  
FINAL LIST OF WORKS  
MAY 28, 2001

- 50.31 **David Goldblatt**  
*Monument to struggle for Boer Independence which continued with the pen when armed resistance was over, unveiled on March 30, 1968*  
from the series *South Africa: The Structure of Things Then*  
Courtesy Krings-Ernst Galerie  
  
(New title to be provided by artist)
- 50.32 **David Goldblatt**  
*Voortrekker Monument, dedicated in 1968*  
Winburg, Orange Free State  
December 27, 1990  
from the series *South Africa: The Structure of Things Then*  
Courtesy Krings-Ernst Galerie  
  
(New title to be provided by artist)
- 50.33 **David Goldblatt**  
*Cemented tracks of the wagon and oxen which stopped here in 1938 in celebration of the 100<sup>th</sup> anniversary of the Great Trek, and handprints of AWB leaders of the 150<sup>th</sup> anniversary of the Great Trek in 1988*  
Ventersdorp Transvaal  
December 21, 1988  
from the series *South Africa: The Structure of Things Then*  
Courtesy Krings-Ernst Galerie  
  
(New title to be provided by artist)
- 50.34 **David Goldblatt**  
*Monument to the Afrikaans Language, inaugurated on October 10, 1975*  
Paarl Cape  
April 5, 1992  
from the series *South Africa: The Structure of Things Then*  
Courtesy Krings-Ernst Galerie  
  
(New title to be provided by artist)
- 50.35 **David Goldblatt**  
*Dutch Reformed Church, completed in 1984*  
Quellerina Johannesburg, Transvaal  
November 3, 1986  
from the series *South Africa: The Structure of Things Then*  
Courtesy Krings-Ernst Galerie  
  
(New title to be provided by artist)

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA PS1	I.A.2981

EXHIBITION CHECKLIST FOR P.S.1 CONTEMPORARY ART CENTER  
LONG ISLAND CITY, NEW YORK  
FINAL LIST OF WORKS  
MAY 28, 2001

51. **Kay Hassan**  
*Flight*  
1995/2001  
Mixed media installation (bicycle, television, video recorder, clothing)  
Courtesy Kay Hassan  
  
(Loan subject to conditions of lender/artist being met by borrowing institution – presence of artist required for installation. As each venue is different, there is no general Loan Agreement Form.)
52. **Kay Hassan**  
*Flight*  
2001  
Textile, string, bicycle seat  
Courtesy Kay Hassan  
  
(Loan subject to conditions of lender/artist being met by borrowing institution – presence of artist required for installation. As each venue is different, there is no general Loan Agreement Form.)
53. **Kamala Ishaq**  
*Zar (Spiritual Possession)*  
1968  
Print and mixed media  
46 x 69 cm  
Collection of the artist
54. **Kamala Ishaq**  
*Gossip at the Dinner Table*  
1966  
Colored ink on paper  
35 x 22 cm  
Collection of the artist
55. **Kamala Ishaq**  
*A Sad Day in November*  
1968  
Print and acrylic on paper  
46 x 35 cm  
Collection of the artist
56. **Kamala Ishaq**  
*At the Theatre*  
1968  
Ink and acrylic on paper  
46 x 35 cm  
Collection of the artist



The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA PS1	I.A. 2981

EXHIBITION CHECKLIST FOR P.S.1 CONTEMPORARY ART CENTER  
LONG ISLAND CITY, NEW YORK  
FINAL LIST OF WORKS  
MAY 28, 2001

57. **Kamala Ishaq**  
*The Rider*  
1966  
Colored ink and acrylic on paper  
35 x 21 cm  
Collection of the artist
  
58. **Gavin Jantjes**  
*South African Coloring Book, Edition No 12/20*  
1974-1975  
Folder and 11 graphic prints  
Each 45 x 60 cm  
Collection of the artist
  
59. **Kaswende**  
*Untitled (Lumumba's Triumphal Entrance to Leopoldville)*  
Acrylic on fabric  
102 x 206 cm  
Collection of Bogumil Jewsiewicki, Quebec City  
  
(extremely fragile, requires special attention)
  
60. **Seydou Keïta**  
*Untitled*  
1959  
Photograph  
50 x 60 cm  
© Seydou Keïta  
C.A.A.C. The Pigozzi Collection, Geneva  
  
(An Elegant Young Man in European Clothes Holding a Flower)
  
61. **Seydou Keïta**  
*Untitled*  
1957 ?  
Photograph  
50 x 60 cm  
© Seydou Keïta  
C.A.A.C. The Pigozzi Collection, Geneva  
  
(A Young Man in Traditional Dress)
  
62. **Seydou Keïta**  
*Untitled*  
1956  
Photograph  
50 x 60 cm  
© Seydou Keïta  
C.A.A.C. The Pigozzi Collection, Geneva  
  
(A Female Wolof with her Hair Curled and Tied with Wool)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.2981

EXHIBITION CHECKLIST FOR P.S.1 CONTEMPORARY ART CENTER  
LONG ISLAND CITY, NEW YORK  
FINAL LIST OF WORKS  
MAY 28, 2001

63. **Seydou Keita**  
*Untitled*  
1959  
Photograph  
50 x 60 cm  
© Seydou Keita  
C.A.A.C. The Pigozzi Collection, Geneva  
  
(A Young Woman in an Open-collated Back Horizontal-striped Dress)
64. **Seydou Keita**  
*Untitled*  
1949  
Photograph  
50 x 60 cm  
© Seydou Keita  
C.A.A.C. The Pigozzi Collection, Geneva  
  
(A Young Couple)
65. **Seydou Keita**  
*Untitled*  
1956 / 1957  
Photograph  
50 x 60 cm  
© Seydou Keita  
C.A.A.C. The Pigozzi Collection, Geneva  
  
(Two Elegant Wolof Women from the Former French Sudan)
66. **Seydou Keita**  
*Untitled*  
1956 / 1957  
Photograph  
50 x 60 cm  
© Seydou Keita  
C.A.A.C. The Pigozzi Collection, Geneva
67. **Seydou Keita**  
*Untitled*  
1955  
Photograph  
c. 189 x 130 cm  
Collection The Bohen Foundation  
  
(Man leaning over radio)



The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA PS1	I.A.2981

EXHIBITION CHECKLIST FOR P.S.1 CONTEMPORARY ART CENTER  
LONG ISLAND CITY, NEW YORK  
FINAL LIST OF WORKS  
MAY 28, 2001

68. **Seydou Keïta**  
*Untitled*  
1955  
Photograph  
c. 130 x 170 cm  
Collection The Bohen Foundation  
  
(Woman lying on elbow)
69. **William Kentridge**  
*Security by the Junction Avenue Theatre Company*  
Undated  
Silkscreen poster  
82,7 x 45,3 cm  
Private collection
70. **William Kentridge**  
*Ilanga le Zo Phumela Abasebenzi*  
1978  
Silkscreen poster  
70 x 50,8 cm  
Private collection
71. **William Kentridge**  
*Support the Strike - Boycott Fatti's & Moni's*  
1979  
Silkscreen poster  
45,6 x 68,7 cm  
Private collection
72. **William Kentridge**  
*Are the Workers in your Factory unfairly dismissed?  
Fight it by uniting your fellow Workers in the Union*  
1979  
Silkscreen poster  
67 x 45,5 cm  
Private collection
73. **William Kentridge**  
*Ubu and the Truth Commission*  
1997  
DVD  
The Goodman Gallery, South Africa
74. **William Kentridge**  
*Juluka*  
1977-78  
Silkscreen poster  
68,5 x 48,5 cm  
Private collection

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.2981

EXHIBITION CHECKLIST FOR P.S.1 CONTEMPORARY ART CENTER  
LONG ISLAND CITY, NEW YORK  
FINAL LIST OF WORKS  
MAY 28, 2001

75. **William Kentridge**  
*Will of a Rebel*  
Undated  
Silkscreen poster  
70 x 45,5 cm  
Private collection
  
76. **William Kentridge**  
*Ubu Rex*  
1975  
Silkscreen poster  
80 x 52,5 cm  
Private collection
  
77. **Bodys Isek Kingelez**  
*Kinshasa Label*  
1989  
Mixed media  
90 x 49 x 69,5 cm  
Collection Bruno van Lierde, Brussels
  
78. **Bodys Isek Kingelez**  
*Stars Palme Bouygeus*  
1989  
Mixed media  
100 x 40 x 40 cm  
Collection Bruno van Lierde, Brussels
  
79. **Rachid Koraïchi**  
*Salomé*  
1993  
Gold and blue indigo hand woven silk  
300 x 200 cm  
Collection of the artist
  
80. **Rachid Koraïchi**  
*Salomé*  
1993  
Black acrylic on ivory colored hand woven silk  
300 x 200 cm  
Collection of the artist
  
81. **Sandra Kriel**  
*Remember our Fallen Comrades – For Chris Hani*  
1993  
Embroidery, beads, photostats, buttons on felt  
93 x 93 cm  
Collection of the artist



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.2981

EXHIBITION CHECKLIST FOR P.S.1 CONTEMPORARY ART CENTER  
LONG ISLAND CITY, NEW YORK  
FINAL LIST OF WORKS  
MAY 28, 2001

82. **Sydney Kumalo**  
*Killed Horse*  
1962  
Bronze on wooden base  
23,7 x 63 x 25,4 cm  
University of the Witwatersrand Art Galleries, Johannesburg  
  
(requires case for safety)

83. **Moshekwa Langa**  
*Untitled*  
c. 1996  
4 notebooks  
Collection Moshekwa Langa

- 83.1 **Moshekwa Langa**  
*Untitled*  
c. 1996  
notebook  
Collection Moshekwa Langa  
  
(Journal)

- 83.2 **Moshekwa Langa**  
*Untitled*  
c. 1996  
notebook  
Collection Moshekwa Langa  
  
(onaphanlikheid vir Namibia en kubaanse Troep-onttrekking)

- 83.3 **Moshekwa Langa**  
*Untitled*  
c. 1996  
notebook  
Collection Moshekwa Langa  
  
(via Afrika Large Print Atlas for Southern Africa)

- 83.4 **Moshekwa Langa**  
*Untitled*  
c. 1996  
notebook  
Collection Moshekwa Langa  
  
(Juta's New Visual Atlas New Syllabus)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.2981

EXHIBITION CHECKLIST FOR P.S.1 CONTEMPORARY ART CENTER  
LONG ISLAND CITY, NEW YORK  
FINAL LIST OF WORKS  
MAY 28, 2001

85. **Christian Lattier**  
*Masque*  
1975  
Metal frame, cord, red patina  
51 x 31,5 x 16 cm  
Musée National, Abidjan, Côte d'Ivoire  
Courtesy Rose Lattier
86. **Christian Lattier**  
*Le Christ*  
1957  
Metal frame, cord, wood  
187 x 150 x 136 cm  
Musée National, Abidjan, Côte d'Ivoire  
Courtesy Rose Lattier
87. **Christian Lattier**  
*Etienne's First Days*  
1962  
Statue of woven string  
126 x 50 x 36 cm  
Musée des Civilisations de Côte d'Ivoire  
Courtesy Rose Lattier
88. **Malangatana Ngwenya**  
*Untitled*  
1961  
Oil on canvas  
90 x 152 cm  
Iwalewa Haus, University of Bayreuth
89. **Malangatana Ngwenya**  
*Nude With Crucifix*  
1960  
Oil on board  
45,1 x 83,2 cm  
Collection D. and A. d'Alpoim Guedes
90. **Malangatana Ngwenya**  
*Jagoas With Officious*  
1962  
Pencil on paper  
51 x 73,3 cm  
Iwalewa Haus, University of Bayreuth
91. **Ernest Mancoba**  
*Composition*  
1940  
Oil on canvas  
63 x 52,5 cm  
Collection Jens Olesen



The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA PS1	I.A.2981

EXHIBITION CHECKLIST FOR P.S.1 CONTEMPORARY ART CENTER  
LONG ISLAND CITY, NEW YORK  
FINAL LIST OF WORKS  
MAY 28, 2001

92. **Ernest Mancoba**

*Composition*

1948

Oil on canvas

33 x 24 cm

Cobra Museum voor moderne Kunst, Amstelveen

(Loan subject to conditions of lender/artist being met by borrowing institution –  
climate conditions, might request courier although not anticipated)

93. **Ernest Mancoba**

*Composition*

1951

Oil on canvas

61,5 x 51,5 cm

Cobra Museum voor moderne Kunst, Amstelveen

(Loan subject to conditions of lender/artist being met by borrowing institution –  
climate conditions, might request courier although not anticipated)

94. **Ernest Mancoba**

*Untitled*

1957

Oil on canvas

63 x 52,5 cm

Collection Jens Olesen

95. **Ernest Mancoba**

*Drawing*

1948

Indian ink on paper

31 x 27 cm

Private collection

96. **Ernest Mancoba**

*La double unité*

1950

Wood

Height 40 cm

Johannesburg Art Gallery

(Loan subject to conditions of lender/artist being met by borrowing institution –  
very strict conservation and climate conditions; courier business class flight South  
Africa to Chicago and New York)

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA PS1	I.A.2981

EXHIBITION CHECKLIST FOR P.S.1 CONTEMPORARY ART CENTER  
LONG ISLAND CITY, NEW YORK  
FINAL LIST OF WORKS  
MAY 28, 2001

97. **Ernest Mancoba**  
*Composition*  
1959  
Oil on canvas  
62 x 53 cm  
Johannesburg Art Gallery
- (Loan subject to conditions of lender/artist being met by borrowing institution – very strict conservation and climate conditions; courier business class flight South Africa to Chicago and New York)
98. **Pascale Marthine Tayou**  
*Cameroon Embassy*  
1997  
Video, flag, soccer shoe, soccer ball  
Collection of the artist
- (Loan subject to conditions of lender/artist being met by borrowing institution. Presence of artist in Munich and Berlin. Must be negotiated if also necessary in Chicago and New York. As each venue is different there is no general Loan Agreement Form)
99. **Santu Mofokeng**  
*Black Photo Album/Look At Me*  
1991-2000  
Slide projection, with archival photographs 1890-1950  
Collection of the photographers/researchers  
Courtesy of the artist
100. **Zwelethu Mthethwa**  
*Untitled*  
1997-1998  
10 photographs  
Each 50,8 x 60,9 cm  
Collection of the artist  
Courtesy Marco Noire Contemporary Art, San Sebastiano Po
- 100.1 **Zwelethu Mthethwa**  
*Untitled*  
1997-1998  
Photograph  
Collection of the artist  
Courtesy Marco Noire Contemporary Art, San Sebastiano Po
- 100.2 **Zwelethu Mthethwa**  
*Untitled*  
1997-1998  
Photograph  
Collection of the artist  
Courtesy Marco Noire Contemporary Art, San Sebastiano Po



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.2981

EXHIBITION CHECKLIST FOR P.S.1 CONTEMPORARY ART CENTER  
LONG ISLAND CITY, NEW YORK  
FINAL LIST OF WORKS  
MAY 28, 2001

- 100.3 **Zwelethu Mthethwa**  
*Untitled*  
1997-1998  
Photograph  
Collection of the artist  
Courtesy Marco Noire Contemporary Art, San Sebastiano Po
- 100.4 **Zwelethu Mthethwa**  
*Untitled*  
1997-1998  
Photograph  
Collection of the artist  
Courtesy Marco Noire Contemporary Art, San Sebastiano Po
- 100.5 **Zwelethu Mthethwa**  
*Untitled*  
1997-1998  
Photograph  
Collection of the artist  
Courtesy Marco Noire Contemporary Art, San Sebastiano Po
- 100.6 **Zwelethu Mthethwa**  
*Untitled*  
1997-1998  
Photograph  
Collection of the artist  
Courtesy Marco Noire Contemporary Art, San Sebastiano Po
- 100.7 **Zwelethu Mthethwa**  
*Untitled*  
1997-1998  
Photograph  
Collection of the artist  
Courtesy Marco Noire Contemporary Art, San Sebastiano Po
- 100.8 **Zwelethu Mthethwa**  
*Untitled*  
1997-1998  
Photograph  
Collection of the artist  
Courtesy Marco Noire Contemporary Art, San Sebastiano Po
- 100.9 **Zwelethu Mthethwa**  
*Untitled*  
1997-1998  
Photograph  
Collection of the artist  
Courtesy Marco Noire Contemporary Art, San Sebastiano Po

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.2981

EXHIBITION CHECKLIST FOR P.S.1 CONTEMPORARY ART CENTER  
LONG ISLAND CITY, NEW YORK  
FINAL LIST OF WORKS  
MAY 28, 2001

- 100.10 **Zwelethu Mthethwa**  
*Untitled*  
1997-1998  
Photograph  
Collection of the artist  
Courtesy Marco Noire Contemporary Art, San Sebastiano Po
101. **John Muafangejo**  
*Death of A Chief, Mandume*  
1971  
Linocut  
37 x 33,2 cm  
Collection Orde Levinson (LC 39)
102. **John Muafangejo**  
*An Interview of Cape Town University in 1971*  
1971  
Linocut  
33,9 x 40,1 cm  
John Muafangejo Trust (LC 38)
103. **John Muafangejo**  
*Hope and Optimism*  
1984  
Linocut  
42,6 x 32 cm  
Collection Orde Levinson (LC 209)
- 104a. **John Muafangejo**  
*Battle of Rorke's Drift*  
1981  
Linocut on cartridge paper  
60,8 x 85,9 cm  
Johannesburg Art Gallery
- (Loan subject to conditions of lender/artist being met by borrowing institution –  
very strict conservation and climate conditions; courier business class flight South  
Africa to Chicago and New York)
- 104b. **John Muafangejo**  
*Battle of Rorke's Drift*  
1981  
Linocut on cartridge paper  
60,8 x 85,9 cm  
Collection Orde Levinson (LC 174)





The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A. 2981

EXHIBITION CHECKLIST FOR P.S.1 CONTEMPORARY ART CENTER  
LONG ISLAND CITY, NEW YORK  
FINAL LIST OF WORKS  
MAY 28, 2001

112. **Gerard Sekoto**  
*Song of the Pick*  
1946-1947  
Oil on canvas board  
49 x 59,5 cm  
Billiton Collection, Johannesburg
- (Loan subject to conditions of lender/artist being met by borrowing institution.  
Very important work. Billiton requested a courier for Munich but not for Berlin. They  
may request a courier for Chicago and New York.)
113. **Gerard Sekoto**  
*Child with an orange*  
c. 1943-44  
Oil on canvas  
48,3 x 40 cm  
Johannesburg Art Gallery
- (Loan subject to conditions of lender/artist being met by borrowing institution –  
very strict conservation and climate conditions; courier business class flight South  
Africa to Chicago and New York)
114. **Gerard Sekoto**  
*Two Friends*  
1941  
Oil on canvas board  
50,2 x 40,2 cm  
Johannesburg Art Gallery
- (Loan subject to conditions of lender/artist being met by borrowing institution –  
very strict conservation and climate conditions; courier business class flight South  
Africa to Chicago and New York)
115. **Gerard Sekoto**  
*Four Figures at a Table*  
1940-42  
Oil on canvas board  
55 x 65 cm  
UNISA Art Collection
- (Loan subject to conditions of lender/artist being met by borrowing institution –  
climate conditions)
116. **Gerard Sekoto**  
*Street Scene*  
1945  
Oil on board  
30,4 x 40,3 cm  
South African National Gallery, Cape Town
- (Loan subject to conditions of lender/artist being met by borrowing institution –  
strict conservation conditions, courier and security)



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.2981

EXHIBITION CHECKLIST FOR P.S.1 CONTEMPORARY ART CENTER  
LONG ISLAND CITY, NEW YORK  
FINAL LIST OF WORKS  
MAY 28, 2001

117. **Gerard Sekoto**  
*Yellow Houses. A Street in Sophiatown*  
1940  
Oil on board  
50,8 x 74,5 cm  
Johannesburg Art Gallery
- (Loan subject to conditions of lender/artist being met by borrowing institution – very strict conservation and climate conditions; courier business class flight South Africa to Chicago and New York)
118. **Gerard Sekoto**  
*Beyond the gate*  
c. 1940-1942  
Oil on canvas board  
50,5 x 58 cm  
Johannesburg Art Gallery
- (Loan subject to conditions of lender/artist being met by borrowing institution – very strict conservation and climate conditions; courier business class flight South Africa to Chicago and New York)
119. **Gerard Sekoto**  
*The Police Check*  
1947  
Brown ink wash on newsprint  
21,2 x 24,7 cm  
Johannesburg Art Gallery
- (Loan subject to conditions of lender/artist being met by borrowing institution – very strict conservation and climate conditions; courier business class flight South Africa to Chicago and New York)
120. **Yinka Shonibare**  
*One Hundred Years*  
2000  
Wax print cotton textiles, acrylic  
100 panels, each 30 x 30 cm  
Courtesy Stephen Friedman Gallery, London
121. **Yinka Shonibare**  
*Girl/Boy*  
1998  
Wax print on cotton textile  
180 x 150 x 70 cm  
The Speyer Family Collection, New York
122. **Malick Sidibé**  
*Family Party*  
1966  
Photograph  
60 x 50 cm  
Collection The Bohen Foundation, New York

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.2981

EXHIBITION CHECKLIST FOR P.S.1 CONTEMPORARY ART CENTER  
LONG ISLAND CITY, NEW YORK  
FINAL LIST OF WORKS  
MAY 28, 2001

123. **Malick Sidibé**  
*Look at Me (Evening of December 31, 1969)*  
1969  
Photograph  
100 x 100 cm  
Collection The Bohen Foundation, New York
124. **Malick Sidibé**  
*Christmas Eve*  
1963  
Photograph  
60 x 50 cm  
Collection The Bohen Foundation, New York
125. **Malick Sidibé**  
*Lionceaux-Club*  
1964  
Photograph  
60 x 50 cm  
Collection Peter Stepan, Interkulturelle Projekte
126. **Malick Sidibé**  
*Masquerade at the officer's mess in Kati*  
1962  
Photograph  
24 x 30 cm  
© Malick Sidibé  
C.A.A.C. – The Pigozzi Collection, Geneva
127. **Malick Sidibé**  
*I am Crazy for Records*  
November 3, 1973  
Photograph  
24 x 30 cm  
© Malick Sidibé  
C.A.A.C. – The Pigozzi Collection, Geneva
128. **Malick Sidibé**  
*Amigos Party*  
1969  
24 x 30 cm  
© Malick Sidibé  
C.A.A.C. – The Pigozzi Collection, Geneva
129. **Gazbia Sirry**  
*The Kite*  
1960  
Oil on canvas  
96 x 51 cm  
Courtesy of the artist



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.2981

EXHIBITION CHECKLIST FOR P.S.1 CONTEMPORARY ART CENTER  
LONG ISLAND CITY, NEW YORK  
FINAL LIST OF WORKS  
MAY 28, 2001

130. **Gazbia Sirry**  
*Martyr*  
1961  
Oil on canvas  
134 x 50 cm  
Courtesy of the artist
131. **Lucas Sithole**  
*Untitled*  
1958  
Concrete on board  
96 x 127 cm  
Billiton Collection, Johannesburg  
  
(Loan subject to conditions of lender/artist being met by borrowing institution.  
Billiton requested a courier for Munich but not for Berlin. They may request a courier  
for Chicago and New York.)
132. **Cecil Skotnes**  
*Woodcut Number 9, African Form*  
1958  
Woodcut  
24 x 27 cm  
Johannesburg Art Gallery  
  
(Loan subject to conditions of lender/artist being met by borrowing institution –  
very strict conservation and climate conditions; courier business class flight South  
Africa to Chicago and New York)
133. **Cecil Skotnes**  
*Woodcut Number 7, Figure Composition*  
1958  
Woodcut  
51 x 38 cm  
Johannesburg Art Gallery  
  
(Loan subject to conditions of lender/artist being met by borrowing institution –  
very strict conservation and climate conditions; courier business class flight South  
Africa to Chicago and New York)
134. **Cecil Skotnes**  
*Woodcut Number 4, Figure Composition*  
1957  
Woodcut  
38,2 x 28,5 cm  
Johannesburg Art Gallery  
  
(Loan subject to conditions of lender/artist being met by borrowing institution –  
very strict conservation and climate conditions; courier business class flight South  
Africa to Chicago and New York)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A. 2981

EXHIBITION CHECKLIST FOR P.S.1 CONTEMPORARY ART CENTER  
LONG ISLAND CITY, NEW YORK  
FINAL LIST OF WORKS  
MAY 28, 2001

135. **Tshibumba Kanda Matulu**  
*The History of Zaire Series: Lumumba leading the Leopoldville Uprising*  
January 18, 1974  
41 x 69 cm  
KIT Tropenmuseum, Amsterdam
- (Loan subject to conditions of lender/artist being met by borrowing institution – climate conditions: might request courier although not anticipated. Each venue must decide if the new, extra loans for Berlin are also required.)
136. **Tshibumba Kanda Matulu**  
*The History of Zaire Series: Lumumba in Buluo Prison*  
October 25, 1974  
54 x 43 cm  
KIT Tropenmuseum, Amsterdam
- (Loan subject to conditions of lender/artist being met by borrowing institution – climate conditions: might request courier although not anticipated. Each venue must decide if the new, extra loans for Berlin are also required.)
137. **Tshibumba Kanda Matulu**  
*The History of Zaire Series: Lumumba Signs the Golden Book*  
November 1973  
37 x 69 cm  
KIT Tropenmuseum, Amsterdam
- (Loan subject to conditions of lender/artist being met by borrowing institution – climate conditions: might request courier although not anticipated. Each venue must decide if the new, extra loans for Berlin are also required.)
138. **Tshibumba Kanda Matulu**  
*The History of Zaire Series: Lumumba Makes His Famous Speech*  
November 1973  
44 x 69 cm  
KIT Tropenmuseum, Amsterdam
- (Loan subject to conditions of lender/artist being met by borrowing institution – climate conditions: might request courier although not anticipated. Each venue must decide if the new, extra loans for Berlin are also required.)
139. **Tshibumba Kanda Matulu**  
*The History of Zaire Series: African Calvary*  
November 21, 1974  
44 x 69 cm  
KIT Tropenmuseum, Amsterdam
- (Loan subject to conditions of lender/artist being met by borrowing institution – climate conditions: might request courier although not anticipated. Each venue must decide if the new, extra loans for Berlin are also required.)



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.2981

EXHIBITION CHECKLIST FOR P.S.1 CONTEMPORARY ART CENTER  
LONG ISLAND CITY, NEW YORK  
FINAL LIST OF WORKS  
MAY 28, 2001

140. **Tshibumba Kanda Matulu**  
*The History of Zaire Series: The Deaths of Lumumba, Mpolo, and Okito*  
November 12, 1974  
40 x 50 cm  
KIT Tropenmuseum, Amsterdam  
  
(Loan subject to conditions of lender/artist being met by borrowing institution –  
climate conditions: might request courier although not anticipated. Each venue must  
decide if the new, extra loans for Berlin are also required.)
141. **Tshibumba Kanda Matulu**  
*The History of Zaire Series: The Kasavubu-Lumumba Conflict*  
March 1974  
44 x 61cm  
KIT Tropenmuseum, Amsterdam  
  
(Loan subject to conditions of lender/artist being met by borrowing institution –  
climate conditions: might request courier although not anticipated. Each venue must  
decide if the new, extra loans for Berlin are also required.)
142. **Twins Seven-Seven**  
*The Lively Ghost in Spider's Bush*  
1964  
Etching  
45,1 x 55,6 cm  
Iwalewa Haus, University of Bayreuth
143. **Twins Seven-Seven**  
*Anti-Bird Ghost*  
Undated  
Etching  
51 x 38 cm  
Iwalewa Haus, University of Bayreuth
144. **Twins Seven-Seven**  
*The Palm Wine Drunkard*  
1964  
Etching  
39,6 x 50,7 cm  
Iwalewa Haus, University of Bayreuth
145. **Susanne Wenger**  
*Yemoja*  
Adire wax print on cotton  
c. 1958  
170 x 254 cm  
Collection of the artist

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA PS1	I.A.2981

EXHIBITION CHECKLIST FOR P.S.1 CONTEMPORARY ART CENTER  
LONG ISLAND CITY, NEW YORK  
FINAL LIST OF WORKS  
MAY 28, 2001

146. Sue Williamson

*For Thirty Years Next to His Heart*

1990

49 laser prints in handmade frames

196 x 262 cm

Collection of the artist

(small objects, takes time to hang, security is important)



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A. 2981

EXHIBITION CHECKLIST FOR P.S.1 CONTEMPORARY ART CENTER  
LONG ISLAND CITY, NEW YORK  
FINAL LIST OF WORKS  
MAY 28, 2001

TEXTILES

147. *ANC / Nelson Mandela*  
Undated ?  
Fancy print cotton textile, commemorative design  
116 x 160 cm  
Collection of Mark Nash and Issac Julien
148. *Independence Nigeria*  
1960  
Fancy print cotton textile, commemorative design (T90.0410)  
113 x 592 cm  
Textile Museum of Canada  
  
(Loan subject to conditions of lender/artist being met by borrowing institution –  
climate and lighting conditions)
149. *Amilcar Cabral and Independence, Guinea Bissau*  
1974  
Fancy print cotton textile, commemorative design (T90.0417)  
111 x 176 cm  
Textile Museum of Canada  
  
(Loan subject to conditions of lender/artist being met by borrowing institution –  
climate and lighting conditions)
150. *Amilcar Cabral and Independence, Guinea Bissau*  
1974  
Fancy print cotton textile, commemorative design (T90.0417)  
111 x 176 cm  
Textile Museum of Canada  
  
(Loan subject to conditions of lender/artist being met by borrowing institution –  
climate and lighting conditions)
151. *Amilcar Cabral and Independence, Guinea Bissau*  
1974  
Fancy print cotton textile, commemorative design (T90.0417)  
111 x 176 cm  
Textile Museum of Canada  
  
(Loan subject to conditions of lender/artist being met by borrowing institution –  
climate and lighting conditions)
152. *Amilcar Cabral and Independence, Guinea Bissau*  
1974  
Fancy print cotton textile, commemorative design (T90.0417)  
111 x 176 cm  
Textile Museum of Canada  
  
(Loan subject to conditions of lender/artist being met by borrowing institution –  
climate and lighting conditions)
153. *Amilcar Cabral and Independence, Guinea Bissau*  
1974  
Fancy print cotton textile, commemorative design (T90.0417)  
111 x 176 cm  
Textile Museum of Canada  
  
(Loan subject to conditions of lender/artist being met by borrowing institution –  
climate and lighting conditions)
154. *Amilcar Cabral and Independence, Guinea Bissau*  
1974  
Fancy print cotton textile, commemorative design (T90.0417)  
111 x 176 cm  
Textile Museum of Canada  
  
(Loan subject to conditions of lender/artist being met by borrowing institution –  
climate and lighting conditions)
155. *Amilcar Cabral and Independence, Guinea Bissau*  
1974  
Fancy print cotton textile, commemorative design (T90.0417)  
111 x 176 cm  
Textile Museum of Canada  
  
(Loan subject to conditions of lender/artist being met by borrowing institution –  
climate and lighting conditions)
156. *Amilcar Cabral and Independence, Guinea Bissau*  
1974  
Fancy print cotton textile, commemorative design (T90.0417)  
111 x 176 cm  
Textile Museum of Canada  
  
(Loan subject to conditions of lender/artist being met by borrowing institution –  
climate and lighting conditions)
157. *Amilcar Cabral and Independence, Guinea Bissau*  
1974  
Fancy print cotton textile, commemorative design (T90.0417)  
111 x 176 cm  
Textile Museum of Canada  
  
(Loan subject to conditions of lender/artist being met by borrowing institution –  
climate and lighting conditions)
158. *Amilcar Cabral and Independence, Guinea Bissau*  
1974  
Fancy print cotton textile, commemorative design (T90.0417)  
111 x 176 cm  
Textile Museum of Canada  
  
(Loan subject to conditions of lender/artist being met by borrowing institution –  
climate and lighting conditions)
159. *Amilcar Cabral and Independence, Guinea Bissau*  
1974  
Fancy print cotton textile, commemorative design (T90.0417)  
111 x 176 cm  
Textile Museum of Canada  
  
(Loan subject to conditions of lender/artist being met by borrowing institution –  
climate and lighting conditions)
160. *Amilcar Cabral and Independence, Guinea Bissau*  
1974  
Fancy print cotton textile, commemorative design (T90.0417)  
111 x 176 cm  
Textile Museum of Canada  
  
(Loan subject to conditions of lender/artist being met by borrowing institution –  
climate and lighting conditions)

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA PS1	I.A.2981

EXHIBITION CHECKLIST FOR P.S.1 CONTEMPORARY ART CENTER  
LONG ISLAND CITY, NEW YORK  
FINAL LIST OF WORKS  
MAY 28, 2001

POSTERS

(VERY RARE. MAY NOT BE EXHIBITED IN LIGHTING CONDITIONS ABOVE 50 LUX,  
PREFERRABLY NOT HIGHER THAN 35 LUX)

150. *Speak ANC Women's League. South African Women March to Freedom*  
Ref. No. SA31  
Melville J. Herskovits Library of African Studies  
Northwestern University Evanston
152. *Stop Deaths in Detention*  
Melville J. Herskovits Library of African Studies  
Northwestern University Evanston
153. *Mandela for President. The People's Choice!*  
Ref. No: S-79  
Melville J. Herskovits Library of African Studies  
Northwestern University Evanston
154. *If Someone you know is Detained or Disappears*  
Ref. No: B-17  
Melville J. Herskovits Library of African Studies  
Northwestern University Evanston
155. *Europeans Only. Apartheid Dehumanizes*  
Ref. No: B-40  
Melville J. Herskovits Library of African Studies  
Northwestern University Evanston
156. *"I am Delighted to Announce that Black Rhodesians are Completely Sold Out"*  
Melville J. Herskovits Library of African Studies  
Northwestern University Evanston
157. *Angola "For Nine Years"*  
Melville J. Herskovits Library of African Studies  
Northwestern University Evanston
158. *A Luta Continua*  
Melville J. Herskovits Library of African Studies  
Northwestern University Evanston
159. *Angola MPLA Vencera. 4 Fevereiro 1970*  
Melville J. Herskovits Library of African Studies  
Northwestern University Evanston
160. *Belgian Congo Poster from the Tourist Bureau*  
Melville J. Herskovits Library of African Studies  
Northwestern University Evanston



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A. 2981

EXHIBITION CHECKLIST FOR P.S.1 CONTEMPORARY ART CENTER  
LONG ISLAND CITY, NEW YORK  
FINAL LIST OF WORKS  
MAY 28, 2001

161. *For the Future of Africa Long Live*  
Melville J. Herskovits Library of African Studies  
Northwestern University Evanston
162. *Supplement to the Zambia Times Verso*  
Melville J. Herskovits Library of African Studies  
Northwestern University Evanston
163. *Victory to the MPLA*  
Melville J. Herskovits Library of African Studies  
Northwestern University Evanston
164. *Victory for the PAIGC!*  
Melville J. Herskovits Library of African Studies  
Northwestern University Evanston
165. *Victory to the Just Struggle*  
Melville J. Herskovits Library of African Studies  
Northwestern University Evanston
166. *Belgian Congo Ruanda Urundi Tourist Poster*  
Melville J. Herskovits Library of African Studies  
Northwestern University Evanston
167. *Belgian Congo Ruanda Urundi Tourist Poster*  
Melville J. Herskovits Library of African Studies  
Northwestern University Evanston
168. *Makere College in Uganda is the Center*  
Melville J. Herskovits Library of African Studies  
Northwestern University Evanston
169. *Saudcao ao 1 Congresso Extraordinario*  
Melville J. Herskovits Library of African Studies  
Northwestern University Evanston
170. *Angola My Mother*  
Melville J. Herskovits Library of African Studies  
Northwestern University Evanston
171. *The King of Buganda in Uganda*  
Melville J. Herskovits Library of African Studies  
Northwestern University Evanston

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.2981

EXHIBITION CHECKLIST FOR P.S.1 CONTEMPORARY ART CENTER  
LONG ISLAND CITY, NEW YORK  
FINAL LIST OF WORKS  
MAY 28, 2001

172. *Frelimo: 3 Fevereiro*  
Reference No: A-18  
Melville J. Herskovits Library of African Studies  
Northwestern University Evanston
  
173. *Jornada. Date: February 13<sup>th</sup>*  
Melville J. Herskovits Library of African Studies  
Northwestern University Evanston
  
174. *Title: Be a Man Among Men*  
Melville J. Herskovits Library of African Studies  
Northwestern University Evanston
  
175. *Free Mandela and All*  
Ref. No: SA-35  
Melville J. Herskovits Library of African Studies  
Northwestern University Evanston
  
176. *L'Opera Yoruba*  
*Palais de Beaux Arts, Brussels, 1964.*  
Private collection, New York  
Courtesy Ulli Beier, Australia
  
177. *Oba Koso oder der König hat sich nicht erhängt*  
*Eine Yoruba Tragödie in acht Szenen von Dura Ladipo, Berliner Festwochen*  
1964  
59,1 x 83,2 cm.  
Private collection, New York  
Courtesy Ulli Beier, Australia
  
178. *Yoruba Folk Opera, Oba Koso or the king did not hang himself*  
*Duro National Theatre, Nigeria*  
59,1 x 83,2 cm  
Private collection, New York  
Courtesy Ulli Beier, Australia
  
179. **Pablo Picasso**  
*Présence Africaine, 2e Congrès des Écrivains et Artistes Noirs*  
26 Mars – 1 Avril 1959  
Poster  
60,3 x 42,5 cm  
Collection Ken Lum
  
180. **Gerard Sekoto**  
*Présence Africaine, The Second Conference of Negro Writers and Artists*  
*by the Society of African Culture, March, 25 – April 1, 1959*  
Poster  
60,3 x 42,5 cm  
Collection Ken Lum



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA PS1	I.A. 2981

EXHIBITION CHECKLIST FOR P.S.1 CONTEMPORARY ART CENTER  
LONG ISLAND CITY, NEW YORK  
FINAL LIST OF WORKS  
MAY 28, 2001

181. *Drum Staff Photographer, Magazine Cover*  
March 1961  
86 x 60,5 cm  
Courtesy Bailey's African History Archives, Johannesburg  
  
(reproductions only, no Loan Agreement Form required)
182. *Drum Staff Photographer, Magazine Cover*  
October 1960  
86 x 60,5 cm  
Courtesy Bailey's African History Archives, Johannesburg  
  
(reproductions only, no Loan Agreement Form required)
183. *Drum Staff Photographer, Magazine Cover*  
June 1956  
86 x 60,5 cm  
Courtesy Bailey's African History Archives, Johannesburg  
  
(reproductions only, no Loan Agreement Form required)

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA PS1	I.A.2981

EXHIBITION CHECKLIST FOR P.S.1 CONTEMPORARY ART CENTER  
LONG ISLAND CITY, NEW YORK  
FINAL LIST OF WORKS  
MAY 28, 2001

FEATURE FILMS I

184. **Abderrahmane Sissako**  
*October*  
1992  
France and Russia  
16 mm Film  
(37 min)
185. **Isaac Julien and Mark Nash**  
*Frantz Fanon: Black Skin White Mask*  
1996  
35 mm Film  
United Kingdom
186. **Jean Rouch**  
*Les Maîtres Fous*  
1954  
16mm Film  
France
187. **Raoul Peck**  
*Lumumba: Death of a Prophet*  
1992  
16 mm Film  
France, Germany, Switzerland
188. **John Akomfrah**  
*Testament*  
1989  
Video  
United Kingdom
189. **Chris Marker**  
*Sans Soleil* (Extract)  
1982
190. **Manthia Diawara**  
*In Search of Africa*  
2000  
Video  
United States
191. **Ousmane Sembene**  
*Borom Sarret*  
1963  
35 mm Film



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.2981

EXHIBITION CHECKLIST FOR P.S.1 CONTEMPORARY ART CENTER  
LONG ISLAND CITY, NEW YORK  
FINAL LIST OF WORKS  
MAY 28, 2001

DOCUMENTATION FOOTAGE

192. *Angola*  
(39 min 7 sec)
193. *Congo*  
(20 min 7 sec)
194. *Algeria, FLN*  
(10 min 11 sec)
195. *Algeria, De Gaulle*  
(30 min 43 sec)
196. *Zambia*
197. *Malawi*
198. *Zimbabwe*
199. *Tanzania*
- 196 – 199 are on one tape ("Federation") (22 min 45 sec)
200. *Mozambique*  
(17 min 43 sec)
201. *Nigeria*  
(20 min 12 sec)
202. *Ghana*  
(7 min 10 sec)
205. *Kenya*  
(5 min 14 sec)
206. *Duro Ladipo*
207. *Senegal*  
(5 min 5 sec)
208. *South Africa*  
(7 min 5 sec)
209. *Fela Kuti*  
(6 min 13 sec)
210. *Ibadan University*  
(1 min)

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA PS1	I.A.2981

EXHIBITION CHECKLIST FOR P.S.1 CONTEMPORARY ART CENTER  
LONG ISLAND CITY, NEW YORK  
FINAL LIST OF WORKS  
MAY 28, 2001

FEATURE FILMS II

211. **Ferid Boughedir**  
*Caméra Afrique*  
(157 min)
212. **Jean François Bastin/Isabelle Christiaens**  
*Independence Cha Cha*  
2000  
(60 min)
213. **Jennifer Clyton**  
*Freedom Now: 1947-94*  
1997
214. **Djibril Diop Mambety**  
*Touki Bouki*  
16 mm film  
Senegal  
1992  
(85 min 17 sec)
215. **David Achkar**  
*Allah Tantou*  
France and Guinea  
1992  
(62 min)
216. **Abderrahmane Sissako**  
*Rostov-Luanda*  
1997  
(58 min)
217. **Jean Rouch**  
*Jaguar*  
16 mm film  
France  
1954  
(93 min)
218. **Djibril Diop Mambety**  
*La Petite Vendeuse du Soleil (The Little Girl who sold' the Sun')*  
1999  
(45 min)



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA PS1	I.A. 2981

EXHIBITION CHECKLIST FOR P.S.1 CONTEMPORARY ART CENTER  
LONG ISLAND CITY, NEW YORK  
FINAL LIST OF WORKS  
MAY 28, 2001

219. **Flora Gomes**  
*Mortu Nega*  
1982  
(92 min 39 sec)

220. **Abderrahmane Sissako**  
*La Vie Sur Terre*  
16 mm film  
Mali  
1998  
(61 min)

221. *Part 1: A Journey (part 1)*  
A journey of discovery of the African continent through English Congo  
A journey  
1998  
Courtesy: African Heritage Foundation, Johannesburg

222. *A Journey of Discovery (part 2)*  
A journey of discovery of the African continent through English Congo  
A journey  
1998  
Courtesy: African Heritage Foundation, Johannesburg

223. *A Journey of Discovery (part 3)*  
A journey of discovery of the African continent through English Congo  
A journey  
1998  
Courtesy: African Heritage Foundation, Johannesburg

224. *A Journey of Discovery (part 4)*  
A journey of discovery of the African continent through English Congo  
A journey  
1998  
Courtesy: African Heritage Foundation, Johannesburg

225. *A Journey of Discovery (part 5)*  
A journey of discovery of the African continent through English Congo  
A journey  
1998  
Courtesy: African Heritage Foundation, Johannesburg

226. *A Journey of Discovery (part 6)*  
A journey of discovery of the African continent through English Congo  
A journey  
1998  
Courtesy: African Heritage Foundation, Johannesburg

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.2981

EXHIBITION CHECKLIST FOR P.S.1 CONTEMPORARY ART CENTER  
LONG ISLAND CITY, NEW YORK  
FINAL LIST OF WORKS  
MAY 28, 2001

DOCUMENTARY PHOTOGRAPHS ([pw] = photo wall)  
(FRAMED)

221. **Abbas** [pw6]  
*Fela Kuti and his Wife*  
No date  
Courtesy Magnum Photo, Inc.
222. **Abbas** [pw7]  
*Political Mural Celebrating Uprising of December 11<sup>th</sup>*  
Algiers, 1982  
Courtesy Magnum Photo, Inc.
223. **Paul Almasy** [pw7]  
*Meeting in Leopoldville of the Muluba Movement Towards Belgian Congo Independence*  
Congo  
No date  
Courtesy Bailey's African History Archives, Johannesburg
224. **Anonymous Photographer** [pw7]  
*Kwame Nkumah Speech*  
Accra, Ghana, 1960's  
Courtesy Public Records Office
225. **Anonymous Photographer** [photo blow-up]  
*We Stand By Our Leaders*  
1956  
© Times Media Limited, Courtesy Museum Africa
226. **Anonymous Photographer** [pw5]  
*Group of Musicians, Leopoldville*  
Congo, No date  
Koninklijk Museum Voor Midden Afrika  
Musee Royal de l'Afrique Centrale, Tervuren
227. **Anonymous Photographer** [pw6]  
*Group of Musicians, Leopoldville*  
Congo, No date  
Koninklijk Museum Voor Midden Afrika  
Musee Royal de l'Afrique Centrale, Tervuren
228. **Anonymous Photographer** [pw6]  
*Woman Singing with Musicians, Leopoldville*  
Congo, No date  
Koninklijk Museum Voor Midden Afrika  
Musee Royal de l'Afrique Centrale, Tervuren



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A. 2981

EXHIBITION CHECKLIST FOR P.S.1 CONTEMPORARY ART CENTER  
LONG ISLAND CITY, NEW YORK  
FINAL LIST OF WORKS  
MAY 28, 2001

229. **Anonymous Photographer [pw7]**  
*General Elections Results for Northern Rhodesia*  
Zambia, 1963  
Courtesy Public Records Office, London
230. **Anonymous Photographer [pw3]**  
*Lusaka Civic Celebrations: Sir Evelyn Hone, Governor of Northern Rhodesia, presenting Mr. A.J. Fischer, Mayor of Lusaka with Letters Patent Conferring City Status on Lusaka, capital of Northern Rhodesia*  
1960  
Courtesy Public Records Office, London
231. **Anonymous Photographer [pw3]**  
*Kenneth Kaunda, President of the United National Independence Party, and Minister of Local Government and Social Welfare arrive at the Secretariat, Lusaka, accompanied by Southern Rhodesian nationalist leader Joshua Nkomo for the opening of the Twelfth Legislative Council*  
1963  
Courtesy Public Records Office, London
232. **Anonymous Photographer [pw3]**  
*President Jomo Kenyatta and Members of the Judiciary*  
Kenya, 1963  
Courtesy Public Records Office, London
233. **Anonymous Photographer [pw3]**  
*Kwame Nkrumah Carried from Assembly by Supporters after Historic Announcement of Gold Coast Independence*  
Ghana, 1957  
Courtesy Public Records Office, London
234. **Anonymous Photographer [pw3]**  
*General Election: Kwame Nkrumah at the Microphone Thanking the People of Accra*  
Ghana, 1956  
Courtesy Public Records Office, London
235. **Anonymous Photographer [pw3]**  
*Lady Ademola, wife of the Chief Justice of Nigeria, stands outside Buckingham Palace in London after attending an investiture where she received the M.B.E. from her Majesty Queen Elizabeth II. Lady Ademola displays her insignia to Lady Abayomi of Nigeria*  
1959  
Courtesy Public Records Office, London
236. **Fred Attoh [pw3]**  
*All Africa Met Here*  
Accra, Ghana, 1959  
Courtesy Bailey's African History Archives, Johannesburg

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA PS1	I.A.2981

EXHIBITION CHECKLIST FOR P.S.1 CONTEMPORARY ART CENTER  
LONG ISLAND CITY, NEW YORK  
FINAL LIST OF WORKS  
MAY 28, 2001

237. **Ian Berry** [pw4]  
*Child with Nanny Attending National Party Meeting in Harnsmith*  
Orange Free State, South Africa, 1994  
Courtesy Magnum Photo, Inc.
238. **Ian Berry**  
*Independence Celebrations*  
Congo, 1960  
Courtesy Magnum Photo, Inc.
239. **Ian Berry**  
*Couple*  
Ghana, 1962  
Courtesy Magnum Photo, Inc.
240. **Ian Berry** [pw7]  
*University of Ghana: Student with Queen Elizabeth and Kwame Nkrumah Imprint on Shirt*  
Ghana, 1962  
Courtesy Magnum Photo, Inc.
241. **René Burri** [pw7]  
*Nasser's Funeral*  
Egypt, 1970  
Courtesy Magnum Photo, Inc.
242. **Roger Coral** [pw2]  
*Protesting the OAS*  
Algeria, 1962  
Courtesy Magnum Photo, Inc.
243. **David Davies** [pw4]  
*President Moise Tshombe's Ministers, Katanga*  
Congo, 1960  
Courtesy Bailey's African History Archives, Johannesburg
244. **David Davies** [pw7]  
*Ministers of President Moise Tshombe of Katanga*  
Congo, 1960  
Courtesy Bailey's African History Archives, Johannesburg
245. **Drum Photographer** [pw3]  
*Colonial Secretary Alan Lennox-Boyd talks to Premier Awolowo, Premier Balewa, Premier Sardauna of Sokoto and Premier Azikiwe*  
No date  
Courtesy Bailey's African History Archives, Johannesburg



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.2981

EXHIBITION CHECKLIST FOR P.S.1 CONTEMPORARY ART CENTER  
LONG ISLAND CITY, NEW YORK  
FINAL LIST OF WORKS  
MAY 28, 2001

246. **Drum Staff Photographer** [pw3]  
*KANU Sweeps to Power: Jomo Kenyatta with Tom Mboya and Mwai Kibaki celebrating KANU Victory in the Independence Election*  
Kenya, 1963  
Courtesy Bailey's African History Archives, Johannesburg
  
247. **Drum Staff Photographer** [pw3]  
*KANU leaders Odinga, Kenyatta and Mboya at a meeting in Machakos*  
Kenya, 1963  
Courtesy Bailey's African History Archives, Johannesburg
  
248. **Drum Staff Photographer** [pw3]  
*Kwame Nkrumah Dances with the Duchess of Kent on Independence Day*  
Ghana, 1957  
Courtesy Bailey's African History Archives, Johannesburg
  
249. **Drum Staff Photographer** [pw3]  
*Prime Minister Jomo Kenyatta with Governor-General Malcol H.R.H., the Duke of Edinburgh and Mrs. McDonald watching the Kenyan Flag rise on the Night of Independence*  
Kenya, 1963  
Courtesy Bailey's African History Archives, Johannesburg
  
250. **Drum Staff Photographer** [pw3]  
*Basutoland's New Paramount Chief and Sir John Maud, Governor of Basutoland*  
1960  
Courtesy Bailey's African History Archives, Johannesburg
  
251. **Drum Staff Photographer** [pw7]  
*All Africa Met Here: Tom Mboya Signs Conference Declaration*  
Ghana, 1959  
Courtesy Bailey's African History Archives, Johannesburg
  
252. **Drum Staff Photographer** [pw3]  
*President Tolbert of Nigeria at the All African's People Conference*  
Ghana, 1959  
Courtesy Bailey's African History Archives, Johannesburg
  
253. **Drum Staff Photographer** [pw3]  
*Emperor Haile Selassie and President Kwame Nkrumah with Fathia Nkrumah at the time of his state visit to the New Republic of Ghana*  
1961  
Courtesy Bailey's African History Archives, Johannesburg
  
254. **Drum Staff Photographer** [pw4]  
*Treason Trial: Nelson Mandela, Aziz Pahad and Winnie Mandela outside of the court*  
Pretoria, South Africa, 1958  
Courtesy Bailey's African History Archives, Johannesburg

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.2981

EXHIBITION CHECKLIST FOR P.S.1 CONTEMPORARY ART CENTER  
LONG ISLAND CITY, NEW YORK  
FINAL LIST OF WORKS  
MAY 28, 2001

255. **Drum Staff Photographer** [pw4]  
*Anti Pass Campaign: Delegates Lilian Ngoyi, Helen Joseph, Sophie Williams and Radima Moosa carry a petition addressed to the Prime Minister for the abolishment of passed Laws*  
Pretoria, South Africa, 1956  
Courtesy Bailey's African History Archives, Johannesburg
256. **Drum Staff Photographer** [pw4]  
*Demonstration in Johannesburg after the death of Patrice Lumumba*  
1961  
Courtesy Bailey's African History Archives, Johannesburg
257. **Drum Staff Photographer** [pw7]  
*Treason Trial: Nelson Mandela Arrives in Pretoria*  
South Africa, 1958  
Courtesy Bailey's African History Archives, Johannesburg
258. **Drum Staff Photographer** [pw7]  
*Kenyatta called for evidence at the Trial of Rawson Macharia*  
Kenya, 1958  
Courtesy Bailey's African History Archives, Johannesburg
259. **Drum Staff Photographer** [pw5]  
*Singer Julie Okine*  
Ghana, 1961  
Courtesy Bailey's African History Archives, Johannesburg
260. **Drum Staff Photographer** [pw6]  
*Scorpion Mensah on Guitar*  
Ghana, No date  
Courtesy Bailey's African History Archives, Johannesburg
261. **Drum Staff Photographer** [pw5]  
*Captain Micky's Band at the New Palace Hotel, Dar-es-Salaam*  
Tanzania, No date  
Courtesy Bailey's African History Archives, Johannesburg
262. **Drum Staff Photographer** [pw5]  
*Boxing Goes Be-Bop*  
1955  
Courtesy Bailey's African History Archives, Johannesburg
263. **Drum Staff Photographer** [pw5]  
*Guitarist John Akwaboa*  
Ghana, 1968  
Courtesy Bailey's African History Archives, Johannesburg



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.2981

EXHIBITION CHECKLIST FOR P.S.1 CONTEMPORARY ART CENTER  
LONG ISLAND CITY, NEW YORK  
FINAL LIST OF WORKS  
MAY 28, 2001

264. **Drum Staff Photographer** [pw5]  
*A Bright New Star is Born: Charlotte Daddah*  
Ghana, 1964  
Courtesy Bailey's African History Archives, Johannesburg
  
265. **Matthew Faji** [pw5]  
*The Music Makes Them C-R-A-Z-Y: Teenagers are Screaming to a new type of "riotous" music*  
Nigeria, 1959  
Courtesy Bailey's African History Archives, Johannesburg
  
266. **Matthew Faji** [pw5]  
*Singer*  
Ghana, 1961  
Courtesy Bailey's African History Archives, Johannesburg
  
267. **Bob Gosoni** [pw4]  
*The Congress of the People (A.N.C., Indian Congress, Colored Peoples Organisation and Congress of Democrats) Meeting in Kliptown to adopt The Freedom Charter*  
1955  
Courtesy Bailey's African History Archives, Johannesburg
  
268. **Bob Gosoni** [pw4]  
*41st Conference of the African National Congress,*  
Queenstown, South Africa, No date  
Courtesy Bailey's African History Archives, Johannesburg
  
269. **Bob Henriques** [pw3]  
*Gamal A. Nasser and Fidel Castro*  
Egypt, 1960  
Courtesy Magnum Photo, Inc.
  
270. **Marion Kaplan** [pw4]  
*Scenes in Salisbury's streets: African women and children ignored by chatting women*  
Zimbabwe, 1966  
Collection Marion Kaplan
  
271. **Marion Kaplan** [pw3]  
*After UDI the British governor, Sir Humphrey Gibbs at a garden party in the Government House*  
Zimbabwe, 1966  
Collection Marion Kaplan
  
272. **Marion Kaplan** [pw4]  
*Shortly before UDI, detainees were held without trial at Wha Wha, one of several remote bush detention camps. Among them was Josiah Chinamano, dignified aide to Joshua Nkomo*  
Zimbabwe, 1965  
Collection Marion Kaplan

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.2981

EXHIBITION CHECKLIST FOR P.S.1 CONTEMPORARY ART CENTER  
LONG ISLAND CITY, NEW YORK  
FINAL LIST OF WORKS  
MAY 28, 2001

273. **Marion Kaplan** [pw4]  
*Ian Smith is broadcasting his Unilateral Declaration of Independence.*  
*On the streets of Salisbury (now Harare) and in the main square under the eyes of*  
*two British South African Police of the Rhodesian force*  
Zimbabwe, 1965  
Collection Marion Kaplan
274. **Erich Lessing** [pw2]  
*General Charles de Gaulles visit in Algeria*  
1958  
Courtesy Magnum Photo, Inc.
275. **Erich Lessing** [pw2]  
*Supporters of Charles de Gaulle*  
Algeria, 1958  
Courtesy Magnum Photo, Inc.
276. **Peter Magubane** [pw6]  
*Dottie Tiyo, Dancer with Alf Herbert's "Drums of Africa"*  
Johannesburg, South Africa, 1961  
Courtesy Bailey's African History Archives, Johannesburg
277. **Peter Magubane** [pw4]  
*Walter Sisulu after Collapse of the Treason Trial*  
South Africa, 1962  
Courtesy Bailey's African History Archives, Johannesburg
278. **Peter Magubane** [pw4]  
*Delegate to the 43<sup>rd</sup> Annual African National Congress Conference at Bloemfontein*  
South Africa, 1956  
Courtesy Bailey's African History Archives, Johannesburg
279. **Gopal Naransamy** [pw5]  
*Manhattan Brothers Mellow: Rufus Khoza, Ronnie Sehume, Joe Mogotsi, Nathan*  
*"Dambuza" Mdledle with Miriam Makeba*  
Johannesburg, South Africa, 1956  
Courtesy Bailey's African History Archives, Johannesburg
280. **Guy Le Querrec** [pw1]  
*Crowds of Veiled Women Waiting to Watch Independence Celebrations*  
Algeria, 1962  
Courtesy Magnum Photo, Inc.
281. **Marc Riboud** [pw1]  
*FLN March*  
Algeria, 1962  
Courtesy Magnum Photo, Inc.



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.2981

EXHIBITION CHECKLIST FOR P.S.1 CONTEMPORARY ART CENTER  
LONG ISLAND CITY, NEW YORK  
FINAL LIST OF WORKS  
MAY 28, 2001

282. **Marc Riboud [pw1]**  
*A Child of the Casbah Wears the Star and Crescent of the Moslem Nationalists*  
Algeria, 1962  
Courtesy Magnum Photo, Inc.
  
283. **Marc Riboud [pw1]**  
*Woman with Flag*  
Algeria, 1962  
Courtesy Magnum Photo, Inc.
  
284. **Marc Riboud [pw1]**  
*A Truck Full of Young Men Waving the Flag for Independence*  
Algeria, 1962  
Courtesy Magnum Photo, Inc.
  
285. **Marc Riboud [pw1]**  
*Woman Walking Past FLN Graffiti*  
Algeria, 1962  
Courtesy Magnum Photo, Inc.
  
286. **Marc Riboud [pw1]**  
*Street Scene: Graffiti Commemorating the Revolution*  
Algeria, 1962  
Courtesy Magnum Photo, Inc.
  
287. **Marc Riboud [pw1]**  
*Algerian Independence Celebrations*  
1962  
Courtesy Magnum Photo, Inc.
  
288. **Marc Riboud [pw1]**  
*Man in a Copy Shop with Independent Algeria's First National Newspaper*  
*El Moujaheddin*  
1962  
Courtesy Magnum Photo, Inc.
  
289. **Marc Riboud [pw2]**  
*Woman in Front of a Colonial Monument Commemorating the French Landing in*  
*Algeria*  
1962  
Courtesy Magnum Photo, Inc.
  
290. **Marc Riboud [pw2]**  
*Debris During the Unsuccessful Coup to Overthrow General de Gaulle*  
Algeria, 1962  
Courtesy Magnum Photo, Inc.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.2981

EXHIBITION CHECKLIST FOR P.S.1 CONTEMPORARY ART CENTER  
LONG ISLAND CITY, NEW YORK  
FINAL LIST OF WORKS  
MAY 28, 2001

291. **Marc Riboud [pw1]**  
*Elections*  
Algeria, 1962  
Courtesy Magnum Photo, Inc.
292. **Marc Riboud [pw1]**  
*Elections*  
Algeria, 1962  
Courtesy Magnum Photo, Inc.
293. **Marc Riboud [pw1]**  
*Woman With Veil*  
Algeria, 1962  
Courtesy Magnum Photo, Inc.
294. **Marc Riboud [pw6]**  
*Ghanaians Listen to Speech by Kwame Nkrumah*  
Ghana, 1960  
Courtesy Magnum Photo, Inc.
295. **Marc Riboud [pw7]**  
*Man Wearing Commemorative Cloth with Likeness of Queen Elizabeth*  
Ghana, 1960  
Courtesy Magnum Photo, Inc.
296. **Jurgen Schaderberg [pw4]**  
*Police Raid of Indian Congress Offices in Johannesburg*  
South Africa, 1952  
Courtesy Bailey's African History Archives, Johannesburg
297. **Marilyn Silverstone [pw4]**  
*Patrice Lumumba*  
Congo, 1960  
Courtesy Magnum Photo, Inc.
298. **Kryn Taconis [pw1]**  
*Members of Algeria Liberation Front*  
Algeria, 1957  
Courtesy Magnum Photo, Inc.
299. **Nicolas Tikhomiroff [pw2]**  
*General de Gaulle's Visit to Algeria*  
1960  
Courtesy Magnum Photo, Inc.



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.2981

EXHIBITION CHECKLIST FOR P.S.1 CONTEMPORARY ART CENTER  
LONG ISLAND CITY, NEW YORK  
FINAL LIST OF WORKS  
MAY 28, 2001

ADDITIONAL DOCUMENTARY PHOTOGRAPHS  
(UNFRAMED: NOT EXHIBITED IN MUNICH OR BERLIN)

300. **Drum Staff Photographer**  
*Anti-Pass Campaign*  
*On August 9, 20 000 women of all races, some with babies on their backs from the cities and towns, from the reserves and villages, took a petition addressed to the Prime Minister to the Union Buildings in Pretoria. He was not in. The petition demanded of Strydom that the passed laws be abolished. Lilian Ngoyi, Helen Joseph, Sophie Williams and Radima Moosa, the delegates to deliver the petition to the office of the Prime Minister in front of the Union Buildings.*  
Drum, September 1956  
© Bailey's Archives  
DM2000030628
301. **Fred Atttoh / Christian Gbagbo / Matthew Faji**  
*All Africa Met Here*  
*A. A. Ochacwada led the men from Kenya Federation of Labour. He wore tribal headdress and became one of the best-known delegates to Accra's population. All Africa is waking up, joining up. We have arrived at one of the turning points in history. And in this tremendous Continental movement, it is West Africa that is giving the lead and setting the pace. The Accra Talks were one more strong step towards a free and united Africa.*  
Drum, March 1959  
© Bailey's Archives  
DM2000083112
302. **Lawrence**  
*Moise Tshombe – Congo*  
Drum, August 1960  
© Associated Press Photo from London  
DM2000083037
303. **Hayes**  
*The Big Trial in Nairobi – Tom Mboya*  
*The big Kenya trial of the seven African Elected Members on charge of conspiracy and of criminal libel is over, but the feeling it engendered, the boycott of buses, drinks and smokes, will long be remembered. The accused outside the court, from left: Masinde Murilo, unknown, Ronald Ngala, Oginga Odinga, Tom Mboya and Daniel Arap Moi.*  
Drum, July 1958  
© Black Star  
DM2000090106
304. **Fred Atttoh / Christian Gbagbo / Matthew Faji**  
*All Africa Met Here*  
*All Africa is waking up, joining up. We have arrived at one of the turning points in history. And in this tremendous Continental Movement, it is West Africa that is giving the lead and setting the pace. The Accra Talks were one more strong step on the road to a free and united Africa.*  
  
Drum, March 1959,  
© Bailey's Archives  
DM2000083121

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A. 2981

EXHIBITION CHECKLIST FOR P.S.1 CONTEMPORARY ART CENTER  
LONG ISLAND CITY, NEW YORK  
FINAL LIST OF WORKS  
MAY 28, 2001

305. **Fred Attoh / Christian Gbagbo / Matthew Faji**  
*All Africa Met Here - Tom Mboya and A.A.A. Ochwada.*  
*All Africa is waking up, joining up. We have arrived at one of the turning points in history. And in this tremendous Continental Movement, it is West Africa that is giving the lead and setting the pace.*  
*Drum, March 1959*  
© Bailey's Archive  
DM2000083118
306. **Fred Attoh / Christian Gbagbo / Matthew Faji**  
*All Africa Met Here*  
*All Africa is waking up joining up. We have arrived at one of the turning points in history. And in this tremendous Continental Movement, it is West Africa that is giving the lead and setting the pace The Accra Talks were one more strong step on the road to a free and united Africa.*  
*Drum, March 1959*  
© Bailey's Archives  
DM2000083127
307. **Ian Berry**  
*Moise Tshombe - Congo*  
*Drum, January 1969*  
© Magnum Photo, Inc.  
DM2000083029
308. **Anonymous Photographer**  
*Freedom and Fury in the Congo*  
*Banana vendors and Swedish patrol. Leopoldville, only one of the Native women banana vendors lined up on the sidewalk of a Leopoldville seems to be interested in the Swedish "Blue Helmets" patrol passing her. Her child strapped on her back she looks on with curiosity these giants from the north.*  
*Drum, August 1960*  
© U.P.I. Photo  
DM2000083010
309. **Drum Staff Photographer**  
*What a Welcome*  
*Nkwame Nkrumah and Cabinet members tour Nigeria. Krobo Edusei (left) with Obafemi Awolowo during Nkrumah's state visit to Nigeria.*  
*Drum May 1959*  
© Bailey's Archives  
DM2000033101
310. **Ian Berry**  
*Freedom and Fury in the Congo - A new African country gets its freedom.*  
*The people of Congo are unprepared, untrained, without political teaching or experience. Fierce hostilities erupt among its five provinces and two hundred tribes. The result is chaos and there is only one way out. The UN, in particular its the African member countries, must step in to help the Congo on a massive scale.*  
© Bailey's Archives  
DM2000083007



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.2981

EXHIBITION CHECKLIST FOR P.S.1 CONTEMPORARY ART CENTER  
LONG ISLAND CITY, NEW YORK  
FINAL LIST OF WORKS  
MAY 28, 2001

311. **Ian Berry**  
*Crack African Troops in Congo*  
Drum November 1960  
Photograph by Ian Berry, © Magnum Photo, Inc.  
DM2000083031
312. **Anonymous Photographer**  
*Fallen Idol – Congo*  
*This portrait of President Moise Tshombe, which once occupied a place of pride at Elisabethville Airfield, was tossed aside and landed up amid barbed wire rolls of a position manned by Indian Gurka Troops at the airfield, under the control of United Nations troops. The picture was made on September 15. All signs of the Tshombe Regime have been removed at the airport*  
Drum, no date  
© Associated Press Photo from London  
DM200008302
313. **Drum Staff Photographer**  
*The Tragic Life Story: From Triumph to Disaster in six months*  
*Last July Lumumba was celebrated everywhere. Red carpets were put down for him in the United States, North Africa, Liberia and Ghana. By mid-February he was dead. Enemies had murdered him to get him out of the way. In this memorial article, Tom Hopkins, who was in the Congo at the time of independence and talked with Lumumba, sums up his strength and his weakness. He is with President Kasavubu.*  
Drum, April 1961  
© Bailey's Archives  
DM2000083104
314. **Ian Berry**  
*Crack African Troops in Congo*  
*The Ghana troops in the Congo soon established themselves as the backbone of the United Nations. The Congolese People saw them as protectors. A visiting team of Drum journalists who went to the Congo found them efficient, honest, fair, and above all, polite.*  
Drum, November 1960  
Photograph by Ian Berry  
© Magnum Photo, Inc.  
DM2000083030
315. **Ian Berry**  
*Moise Tshombe*  
Drum 29 September 1961  
© Bailey's Archives  
DM2000083011

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA PS1	I.A. 2981

**EXHIBITION CHECKLIST FOR P.S.1 CONTEMPORARY ART CENTER  
LONG ISLAND CITY, NEW YORK  
FINAL LIST OF WORKS  
MAY 28, 2001**

316. **Drum Staff Photographer**  
*Big Noisy Trial – South Africa*  
 The treason trials started off like an action-packed cowboy film when 156 men and women came before the court in Johannesburg at a preparatory examination. The treason trials, now the talk of South Africa and the world at large, started with a bang-bang-bang. There was Drama inside the Drill Hall, where preparatory examination into charges of high treason alleged against more than 150 persons from various organisations was held before the Chief Magistrate of Bloemfontein, Mr. F. C. A. Wessel. And there was drama outside in the streets of Johannesburg when the police clashed several times with the crowd. All because the Drill Hall could not accommodate all the 5000 people outside. First there was booing that led to a baton charge that led to a stone-throwing that led to a gun shooting. And side interludes of snatching Press cameras and arresting photographers. Everybody was in a dirty mood, and as the police and the public were taunting each other, it looked like a situation that could turn dangerous any moment.  
 Drum, February 1957  
 © Bailey's Archives  
 DM2000090505
317. **Drum Staff Photographer**  
*The Crown versus 91 – South Africa*  
 Treason trial gets off to a surprise start... Drama inside and out, the onlookers: The court is crowded on the first days, so those who cannot get in have to wait outside, chewing matches.  
 Drum, September 1958  
 © Bailey's Archives  
 DM2000090506
318. **Ian Berry**  
*Freedom and Fury in the Congo - A new African country gets its freedom.*  
 Unprepared, untrained, with no political teaching or experience, but with fierce hostilities among its five provinces and two hundred tribes. The result is chaos and from the chaos there is only one way out. The UN, particularly the African member countries, must step in to help the Congo on a massive scale.  
 Drum, August 1960  
 © Bailey's Archives  
 DM2000083001
319. **Ian Berry**  
*Freedom and Fury in the Congo - A new African country gets its freedom.*  
 Unprepared, untrained, with no political teaching or experience, but with fierce hostilities among its five provinces and two hundred tribes. The result is chaos and from the chaos there is only one way out. The UN, particularly the African member countries, must step in to help the Congo on a massive scale.  
 Drum, August 1960  
 © Bailey's Archives  
 DM2000082504



The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA PS1	I.A.2981

EXHIBITION CHECKLIST FOR P.S.1 CONTEMPORARY ART CENTER  
LONG ISLAND CITY, NEW YORK  
FINAL LIST OF WORKS  
MAY 28, 2001

320. **Ian Berry**  
*Freedom and Fury in the Congo - A new African country gets its freedom. Unprepared, untrained, with no political teaching or experience, but with fierce hostilities among its five provinces and two hundred tribes. The result is chaos and from the chaos there is only one way out. The UN, particularly the African member countries, must step in to help the Congo on a massive scale.*  
Drum, August 1960  
© Bailey's Archives  
DM2000082505
321. **Ian Berry**  
*Crack African Troops in Congo*  
*The Ghana troops in the Congo soon established themselves as the backbone of the United Nations. The Congolese people saw them as protectors. A visiting team of Drum journalists who went to the Congo found them efficient, honest, fair and, above all, polite.*  
Drum, November 1960  
© Magnum Photo, Inc.  
DM2000083027
322. **Paul Almasy**  
*Belgian Congo Advances towards Independence - meeting of the National Congo Movement.*  
*In the middle (wearing glasses) is the President of the Party, Albert Kalonji, and Secretary-General Joseph Ileo*  
Drum  
© Camera Press, London  
DM2000082502
323. **Drum Staff Photographer**  
*Comeback for the Khamas*  
*A rare picture of the whole Khama family. Mom, dad and Jaqueline, Ian and the twins. An official end to the Khama's 15 years in the wilderness, a lonely struggle that began in 1948 when Seretse, then Paramount Chief of the Bamangwato, and London typist Ruth Williams decided to marry. Both, the British authorities and Seretse's uncle, the patriarchal Tshekedi Khama, opposed the marriage vigorously and Seretse and Ruth were exiled from Bechuanaland because of their love. Eventually, Seretse was allowed to go back to his home - on condition that he renounced both his right to the throne and that of any of his children. So great was his love for his homeland, that he willingly did this. Seretse took a big part in helping to awaken Bechuanaland politically and today (1964) he is the leader of the territory's powerful Democratic Party - and the man most likely to become its first Prime Minister when it gets independence in the near future.*  
Drum, February 1964  
© Baileys Archives  
DM1999111514

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.2981

EXHIBITION CHECKLIST FOR P.S.1 CONTEMPORARY ART CENTER  
LONG ISLAND CITY, NEW YORK  
FINAL LIST OF WORKS  
MAY 28, 2001

324. **Ian Berry**  
*Freedom and Fury in the Congo*  
A new African country gets its freedom. Unprepared, untrained, with no political teaching or experience, but with fierce hostilities among its five provinces and two hundred tribes. The result is chaos and from the chaos there is only one way out. The UN, particularly the African member countries, must step in to help the Congo on a massive scale.  
Drum, August 1960  
© Bailey's Archives  
DM2000083002
325. **Drum Staff Photographer**  
*Treason Trial after party – South Africa*  
Drum  
© Bailey's Archives  
DM2000090525
326. **Camera Press Staff**  
*Nigeria Welcomes Queen in African Style*  
Queen Elizabeth is greeted by the Emir of Kano. Royalty! We cannot forget the gusto with which we threw ourselves into the gaiety and the revelry in our wild attempts to entertain her.  
Drum, July 1956  
Photograph by Camera Press, London  
DM2000090704
327. **Fred Attoh / Christian Gbagbo / Matthew Faji**  
*All Africa Met Here*  
All Africa is waking up, joining up. We have arrived at one of the turning points in history. And in this tremendous Continental movement, it is West Africa that is giving the lead and setting the pace. The Accra Talks were one more strong step on the road to a free and united Africa.  
Drum, March 1959  
© Bailey's Archives  
DM2000083115
328. **David Davies**  
*Inside Katanga – Congo*  
A sign to remember. Bullet hole remains next to the anniversary poster. Elizabethville is full of such scars; so many shops and offices were wrecked.  
© Unknown  
DM2000083034
329. **Anonymous Photographer**  
*Freedom Fighters come out of the Forest – Kenya*  
Leaders of the forest fighters meet President Kenyatta. One of Kenyatta's first moves as Kenya's new Prime Minister after independence was to encourage the fighters who were still in the forest to end their war and rejoin civilian society. Drum, March 1964  
© Africapix  
DM2000090125



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.2981

EXHIBITION CHECKLIST FOR P.S.1 CONTEMPORARY ART CENTER  
LONG ISLAND CITY, NEW YORK  
FINAL LIST OF WORKS  
MAY 28, 2001

330. **Anonymous Photographer**  
*Dag's Plane Missing, Official – Congo*  
The United Nations announced officially today, September 18, that Secretary General Dag Hammarskjöld's plane is missing on flight from Leopoldville to Ndola, Northern Rhodesia. He was flying from Ndola to Katanga for peace talks with Katanga's President Moïse Tshombe, with whom he is seen in this picture taken in Elizabethville on August 12, 1960. A full-scale search for the plane has been instituted.  
© Associated Press Photo from London, Unknown  
DM2000083035
331. **Peter Magubane**  
*End of Round One*  
Anti-Pass Marches by women (at Standerton) took place in a new period of protest in a much more determined mood and in quick succession. On August 9, 1956, 20 000 women of all races, from the cities and towns, from reserves and villages, took a petition addressed to the Prime Minister to the Union Buildings in Pretoria. He was not in. The petition demanded of Strijdom that the passed laws be abolished.  
© Baileys Archives  
DM2000011104
332. **Anonymous Photographer**  
*Freedom Fighters come out of the Forest – Kenya*  
Kenyatta welcomes Field Marshall Mwariama during the Mau Mau fighters' heroic welcome at the Ruring'u stadium, Nyeri. One of Kenyatta's first moves as Kenya's new Prime Minister after independence was to encourage the fighters who were still in the forest to end their war and rejoin civilian society.  
Drum, March 1964  
© Africapix  
DM2000090124
333. **Fred Attoh**  
*All Africa Met Here – Ghana*  
Prettiest delegate: Glamour girl of the talks was Mrs. Andrie Sekou Toure, wife of the President of Guinea. She was the chief representative of her country in Accra. Africa is waking up, joining up. We have arrived at one of the turning points in history. And in this tremendous Continental movement, it is West Africa that is giving the lead and setting the pace. The Accra Talks were one more strong step on the road to a free and united Africa.  
Drum March 1959  
© Baileys Archives  
DM2000083120
334. **Drum Staff Photographer**  
*The Case of Rawson Macharia*  
Askaris guard Macharia as he leaves the court house during his trial. The judge in that famous summing up of the trial at Kapenguria said: "Although my finding of the facts means that I disbelieve ten witnesses for the defense and I believe one witness for the prosecution, I have no hesitation in doing so. Rawson Macharia gave his evidence so well." In 1958, six years later, the Truth was out. Rawson Macharia's evidence was placed in doubt.  
Drum December 1968, Photograph by Drum Photographer  
© Baileys Archives  
DM2000090101

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA PS1	I.A.2981

EXHIBITION CHECKLIST FOR P.S.1 CONTEMPORARY ART CENTER  
LONG ISLAND CITY, NEW YORK  
FINAL LIST OF WORKS  
MAY 28, 2001

335. **Anonymous Photographer**  
*The Tragic Life Story: Triumph to Disaster in six Months*  
Last July he was feted everywhere. Red carpets were put down for him in the United States, North Africa, Liberia and Ghana. By mid-February he was dead. Enemies had murdered him to get him out of the way. In this memorial article, Tom Hopkins, who was in the Congo at the time of independence and talked with Lumumba, sums up his strength and his weakness. He is with President Kasavubu.  
Drum, April 1961  
© Associated Press Photo, London  
DM2000083103
336. **Anonymous Photographer**  
*The Tragic Life Story: Triumph to Disaster in six Months*  
Last July he was feted everywhere. Red carpets were put down for him in the United States, North Africa, Liberia and Ghana. By mid-February he was dead. Enemies had murdered him to get him out of the way. In this memorial article, Tom Hopkins, who was in the Congo at the time of independence and talked with Lumumba, sums up his strength and his weakness. He is with President Kasavubu.  
Drum, April 1961  
© Keystone, Paris  
DM2000083102
337. **James Barnor / Deh**  
*Long Live Ghana*  
The first minutes in the life of Ghana at Accra's Old Polo Ground. On midnight's stroke Premier Nkrumah high lifted on to the platform in front of those thousands of Ghanaians. Then he beckoned to his Cabinet to follow him. The Cabinet waved, then Nkrumah began his speech. "At long last the battle has ended. Ghana is free forever. From now on there is a new African in the world. We are going to create our own African personality. We will create a Nation that will be respected by every other Nation. I rely on you. God Bless you."  
Drum, July 1957  
© Bailey's Archives  
DM1999111201
338. **Ian Berry**  
*Moise Katanga Tshombe*  
Drum  
© Bailey's Archives  
DM2000083022
339. **Lawrence**  
*Demonstrations - Lumumba Demonstration after Assassination in Johannesburg*  
Drum, March 1961  
Lawrence  
© Associated Press Photo from London, Unknown  
DM2000083039
340. **Ian Berry**  
*President Moise Tshombe - President of Katanga circa 1963*  
Drum, 1963  
© Magnum Photo, Inc.  
DM2000083014



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.2981

EXHIBITION CHECKLIST FOR P.S.1 CONTEMPORARY ART CENTER  
LONG ISLAND CITY, NEW YORK  
FINAL LIST OF WORKS  
MAY 28, 2001

341. **Peter Magubane**  
*A New and Powerful Call for Unity-South Africa*  
Fourteen hundred delegates from all over South Africa went to Pietermaritzburg, where they sounded a new and powerful call for unity – The odds were all against success, and yet the outcome was a triumph, an indication of a new spirit of resolve which has emerged among the African people. 14000 delegates from all over the Union got to Pietermaritzburg and many of them slept out in the veld because there was no other place for them to stay. Mr. Mandela who was able to attend only because a ban on him had been lifted ten days earlier, paid tribute to the role played last year by the banned African organisation. The A.N.C., which for nearly fifty years had been "the sword and shield of the Africa People" had been suppressed.  
Drum, May 1961  
© Baileys Archives  
DM2000090508
342. **Drum Staff Photographer**  
*After the Trial, Sabotage – South Africa – I'll never forget Rivonia*  
The voices of the crowd raised in song outside the place of justice on Verdict Day (11 June) in the Rivonia Trial at Pretoria... the priest who led them in song as they waited for the judgment. and the way they burst into "Nkosi Sikelela" as Winnie Mandela appeared on the steps. The bewildered look on the face of the old Mrs Mandela – Nelson's mother who had come all the way from Umtata to hear her son found guilty of sabotage and sentenced to life imprisonment.  
Drum, September 1963  
© Baileys Archives  
DM2000090409
343. **Drum Staff Photographer**  
*While the World watches – 40 Fight for their Lives – Winnie Mandela, South Africa.*  
The whole world was watching when the three major sabotage trials started in Pretoria, Cape Town and Pietermaritzburg. But it is through the eyes of those at home watching that the world hears the news... and waits.  
Drum, December 1963  
© Baileys Archives  
DM2000090501
344. **Alf Kumalo**  
*South Africa goes on Trial – Winnie Mandela, her sister and her child with Nelson Mandela's mother outside the palace of justice.*  
The whole world was watching when the three major sabotage trials started in Pretoria, Cape Town and Pietermaritzburg. Outside the Palace of Justice during the Rivonia Trial.  
Drum, December 1963  
© Bailey's Archives  
DM1999070111
345. **Drum Staff Photographer**  
*While World watches, 40 fight for their Lives, - Winnie Mandela, South Africa.*  
The whole world was watching when the three major sabotage trials started in Pretoria, Cape Town and Pietermaritzburg. But it is through the eyes of those at home watching that the world hears the news... and waits.  
Drum, December 1963  
© Bailey's Archives  
DM2000090410

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA PS1	I.A.2981

EXHIBITION CHECKLIST FOR P.S.1 CONTEMPORARY ART CENTER  
LONG ISLAND CITY, NEW YORK  
FINAL LIST OF WORKS  
MAY 28, 2001

346. **Drum Staff Photographer**  
*Freedom next Year*  
*These Talks were vital: the secretary of states for Colonies, Alan Lennox-Boyd (center) meets the Emir of Katsina (left) and the Emir of Kano at the conference which promised Nigeria self rule in 1960.*  
Drum February 1959  
© Baileys Archives  
DM2000090608
347. **Anonymous Photographer**  
*Kenyatta criticizes the Constitution – Kenya*  
*KANU leaders celebrate setting the date of Independence. From left: Odinga, Mboya and Kenyatta. In June 1962 Kenyatta criticized the new constitution's concept of regionalism or "majimboism"*  
Drum, May 1968  
© Associated Press  
DM2000090114
348. **Anonymous Photographer?**  
*Photograph without title*  
35 x 27,5 cm.
349. **Lawrence**  
*Moise Tshombe – Congo*  
Drum, August 1960  
© Associated Press Photo from London, Unknown  
DM2000083036
350. **Drum Staff Photographer**  
*Doctor Dadoo's Dilemma*  
*Dadoo the shy, modest doctor can keep a deep pipe-smoking silence, the man who is the meeting point between East and West. At the big Group Areas conference held at Gandhi Hall last month, Dr. Dadoo's name was mentioned several times in glowing terms by Africans, Indians, Coloreds and Whites. His name is always associated with that of Mahatma Gandhi and Dr. Naicker of Natal. But how many people know Dadoo the man? How many know the conflicting forces that have gone to fashion this enigma of a man?*  
© Baileys Archives  
DM2000090524
351. **Drum Staff Photographer**  
*The African People's Party Challenge*  
*A bloodied handkerchief, evidence of "KANU violence". Paul Ngeyi's party polled over 104,000 votes in six lower houses seats in the Machakos district of Ukambani against 6,900 polled by KANU and 12,00 polled by four independents*  
© Baileys Archives  
DM2000090119



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.2981

EXHIBITION CHECKLIST FOR P.S.1 CONTEMPORARY ART CENTER  
LONG ISLAND CITY, NEW YORK  
FINAL LIST OF WORKS  
MAY 28, 2001

352. **Fred Attoh / Christian Gbagbo / Matthew Faji**  
*All Africa Met Here*  
Dr Nkwame Nkrumah and Tom Mboya. Accra Community Centre Hall was crowded to hear the opening address by Dr Nkrumah. The Hall was draped with flags, and on one of the walls was a map of Africa with slogans 'which were the theme of the talks: 'Peoples of Africa Unite...We have the Freedom and Human Dignity to attain' Representatives from 62 organisations in 28 countries attended the gathering. Africa is waking up, joining up. We have arrived at one of the turning points in history. And in this tremendous Continental movement, it is West Africa that is giving the lead and setting the pace. The Accra Talks were one more strong step on the road to a free and united Africa.  
Drum, March 1959  
© Baileys Archives  
DM2000083117
353. **Fred Attoh / Christian Gbagbo / Matthew Faji**  
*All Africa Met Here*  
Africa is waking up, joining up. We have arrived at one of the turning points in history. And in this tremendous Continental movement, it is West Africa that is giving the lead and setting the pace. The Accra Talks were one more strong step on the road to a free and united Africa.  
© Baileys Archives  
DM2000083128
354. **Ranjit Kally**  
*The Big Raids – South Africa*  
The whole of South Africa is talking about the mass police raids last week on offices, homes and other premises on the Rand, in the Cape and Natal in the biggest drive in the history of the Union to investigate allegations of Communist activity and treason. Special Branch taking files from the office.  
Golden City Post, October 2, 1955  
© Baileys Archives  
DM2000090507
355. **Ranjit Kally**  
*The Big Raids – South Africa*  
The whole of South Africa is talking about the mass police raids last week on offices, homes and other premises on the Rand, in the Cape and Natal in the biggest drive in the history of the Union to investigate allegations of Communist activity and treason. Special Branch detectives searching through the files of the Natal Indian Congress, Golden City Post, October 2, 1955  
© Baileys Archives  
DM2000090517
356. **Fred Attoh**  
*All Africa Met Here – Ghana*  
Africa is waking up, joining up. We have arrived at one of the turning points in history. And in this tremendous Continental movement, it is West Africa that is giving the lead and setting the pace. The Accra Talks were one more strong step on the road to a free and united Africa.  
Drum, March 1959  
© Bailey's Archives  
DM2000083126

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.2981

EXHIBITION CHECKLIST FOR P.S.1 CONTEMPORARY ART CENTER  
LONG ISLAND CITY, NEW YORK  
FINAL LIST OF WORKS  
MAY 28, 2001

357. **Drum Staff Photographer**  
*Scandal of the Detention* Wanyani detention camp.  
Thousands of makeshift tents were put up to house the thousands of nationalists rounded up during "Operation Anvil". Controversy erupted over conditions in the detention camps. Accounts by detainees told of appalling conditions and brutality, and in 1959, the camps achieved worldwide Notoriety after the Hola massacre. Detainees were color-coded on arrest into white, grey and black streams. The black, being the hard cores, were sent to the worst and most isolated camps. More than 78,000 people passed through the camps.  
Drum, December 1975  
© Bailey's Archives  
DM2000083136
358. **Peter Magubane / Bob Gosani**  
*The "All-In" Congress*  
The annual African National Congress Conference at Bloemfontein where the women brought gay, new fashions to the ANC Conference, and also bright, new political ideas! The executive of the Women's league are: From left to right, Mrs. Lilian Ngoyi (President), Mrs. M. Molefi (Durban), Miss F. Mkhize Durban), Mrs. V. Gqirana (P.E.), Mrs. C.A.N. Kuse (Queenstown), Mrs. Frances Baard (P.E.)  
Drum, February 1956  
© Baileys Archives  
DM1999121405
359. **Drum Staff Photographer**  
*The African People's Party Challenge*  
Paul Ngeyi's party polled over 104,000 votes in six lower house seats in the Machakos district of Ukambani against 6,900 polled by KANU and 12,00 poled by four independents.  
Drum, April 1963  
© Bailey's Archives  
DM2000090117
360. **Drum Staff Photographer**  
*Anti-Pass Campaign*  
On August 9, 1956, 20 000 women of all races some with babies on their backs, from the cities and towns, from reserves and villages, took a petition addressed to the Prime Minister to the Union Buildings in Pretoria. He was not in. The petition demanded of Strijdom that the passed laws be abolished. In 1955 - Protest women wait - Women from all over the Reef gathered at the union buildings, Pretoria, on Thursday, October 27, to protest to Cabinet Minister about a suggestion that African women carry passes and against the Bantu Education Act. The picture above shows some of the women of all races voting in the grounds, with the Union Building in the background  
Drum, September 1956 - South Africa  
© Bailey's Archives  
DM2000072674



The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA PS1	I.A.2981

EXHIBITION CHECKLIST FOR P.S.1 CONTEMPORARY ART CENTER  
LONG ISLAND CITY, NEW YORK  
FINAL LIST OF WORKS  
MAY 28, 2001

361. **Ranjit Kally**  
*The Big Raids – South Africa*  
The whole of South Africa is talking about the mass police raids last week on offices, homes and other premises on the Rand, in the Cape and Natal in the biggest drive in the history of the Union to investigate allegations of Communist activity and treason. Special Branch detectives searching through the files of the Natal Indian Congress. Golden City Post, October 2, 1955  
© Bailey's Archives  
DM2000090516
362. **Anonymous Photographer**  
*While the World watches, 40 Fight for their Lives – Winnie Mandela, South Africa*  
The whole world was watching when the three major sabotage trials started in Pretoria, Cape Town and Pietermaritzburg. But it is through the eyes of those at who are watching that the world hears the news...and waits. Drum's cameraman at the Palace of Justice in Pretoria watched too as the crowds surged forward to find a place in the packed courtroom for the "Rivonia trial". There was excitement outside, tension within  
Drum, December 1963  
© Bailey's Archives  
DM2000090502
363. **Anonymous Photographer**  
*South African Women's League*  
Women on this picture, unidentified. During the protest against passes for women  
Drum, 1956  
© Bailey's Archives  
DM2000033133
364. **Fred Attoh / Christian Gbagbo / Matthew Faji**  
*All Africa Met Here – All Africa is waking up, joining up.*  
We have arrived at one of the turning points in history. And in this tremendous Continental movement, it is West Africa that is giving the lead and setting the pace. The Accra Talks were one more strong step on the road to a free and united Africa  
Drum, March 1959  
© Bailey's Archives  
DM2000083129
365. **Marc Riboud**  
*Algiers first day of Independence. First appearance of new Algerian Flag.*
366. **Roger Coral**  
*ALGERIA. 1962, Protesting the OAS.*  
© Magnum Photos, Inc.
367. **Photograph**  
40 x 50 cm (Palm-Wine Drunkard ???)

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.2981

EXHIBITION CHECKLIST FOR P.S.1 CONTEMPORARY ART CENTER  
LONG ISLAND CITY, NEW YORK  
FINAL LIST OF WORKS  
MAY 28, 2001

DOCUMENTARY PHOTOGRAPHS: Public Record Office Image Library  
(Unframed, each 40 x 30 cm: not exhibited in Munich or Berlin)

- 368. INF 10/168, 30
- 369. INF 10/168, 101
- 370. INF 10/168, K 32127
- 371. INF 10/392, K 32651
- 372. INF 10/129, 3
- 373. INF 10/129, 33
- 374. INF 10/129, 14
- 375. INF 10/168, 29
- 376. INF 10/129, 40
- 377. INF 10/77, 88
- 378. INF 10/129, 23?
- 379. INF 10/129, 37
- 380. INF 10/392, R 24906
- 381. INF 10/311, K 23812
- 382. INF 10/282, CP 5582314
- 383. INF 10/168, 22
- 384. INF 10/168, 100
- 385. INF 10/129, 12
- 386. INF 10/168, 26
- 387. INF 10/168, 27
- 388. INF 10/ 168, 25
- 389. INF 10/392
- 390. INF 282, KY 528244
- 391. INF 10/375, K 25074
- 392. INF 10/311, K 23809
- 393. INF 10/168, 31
- 394. INF 10/375, R 8820
- 395. INF 10/392, R 24933



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.2981

EXHIBITION CHECKLIST FOR P.S.1 CONTEMPORARY ART CENTER  
LONG ISLAND CITY, NEW YORK  
FINAL LIST OF WORKS  
MAY 28, 2001

396. INF 10/129, 42  
397. INF 10/129, 43  
398. INF 10/129, 85  
399. INF 10/77, 95  
400. INF 10/129, 41  
401. INF 10/282, CP 55821 H?  
402. INF 10/392, K 23137  
403. INF 10/392, K 17670  
404. INF 10/375, K 20164  
405. INF 10/392, R 24934  
406. INF 10/129, 38  
407. INF 10/253, 8  
408. INF 10/129, 13  
409. INF 10/375, 92  
410. INF 10/168, 98  
411. INF 10/168, 99  
412. INF 10/375, K 22738  
413. INF 10/375, K 19484  
414. INF 10/377, K 31593  
415. INF 10/171  
416. INF 10/392, R 24891  
417. INF 10/129, 35  
418. INF 10/392  
419. INF 10/253  
420. INF 10/261  
421. INF 10/269  
422. INF 10/394, R 25141  
423. INF 10/269  
424. INF 10/244, R 24314

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA PS1	I.A. 2981

EXHIBITION CHECKLIST FOR P.S.1 CONTEMPORARY ART CENTER  
LONG ISLAND CITY, NEW YORK  
FINAL LIST OF WORKS  
MAY 28, 2001

425. INF 10/261, D 96661

426. INF 10/244, D 98598

427. INF 10/394, K 28664

Photograph and Processing by A.C. Cooper  
Credit: British Architectural Library, BSA, London  
© Royal Institute of British Architects

Photograph and Processing by A.C. Cooper  
This Photograph may not be reproduced without the prior  
written consent of the Director, BSA, BSA, 40 Portland Place,  
London W1B 4AG (tel: 020 7554 5000 / Fax: 020 7554 5001)  
Credit: British Architectural Library, BSA, London  
© Royal Institute of British Architects

Photograph and Processing by A.C. Cooper  
This Photograph may not be reproduced without the prior  
written consent of the Director, BSA, BSA, 40 Portland Place,  
London W1B 4AG (tel: 020 7554 5000 / Fax: 020 7554 5001)  
Credit: British Architectural Library, BSA, London  
© Royal Institute of British Architects

Photograph and Processing by A.C. Cooper  
This Photograph may not be reproduced without the prior  
written consent of the Director, BSA, BSA, 40 Portland Place,  
London W1B 4AG (tel: 020 7554 5000 / Fax: 020 7554 5001)  
Credit: British Architectural Library, BSA, London  
© Royal Institute of British Architects

Photograph and Processing by A.C. Cooper  
This Photograph may not be reproduced without the prior  
written consent of the Director, BSA, BSA, 40 Portland Place,  
London W1B 4AG (tel: 020 7554 5000 / Fax: 020 7554 5001)  
Credit: British Architectural Library, BSA, London  
© Royal Institute of British Architects

Photograph and Processing by A.C. Cooper  
This Photograph may not be reproduced without the prior  
written consent of the Director, BSA, BSA, 40 Portland Place,  
London W1B 4AG (tel: 020 7554 5000 / Fax: 020 7554 5001)  
Credit: British Architectural Library, BSA, London  
© Royal Institute of British Architects



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA PS1	I.A.2981

EXHIBITION CHECKLIST FOR P.S.1 CONTEMPORARY ART CENTER  
LONG ISLAND CITY, NEW YORK  
FINAL LIST OF WORKS  
MAY 28, 2001

DOCUMENTARY PHOTOGRAPHS: A. C. Cooper, British Architectural Library, RIBA,  
London  
(Unframed: not exhibited in Munich or Berlin)

428. AR 109

Photograph and Processing by **A.C. Cooper**

Credit: British Architectural Library, RIBA, London

© Royal Institute of British Architects

429. AR 65

Photograph and Processing by **A.C. Cooper**

This Photograph may not be reproduced without the prior  
Written consent on the Director, BAL, RIBA, 66 Portland Place,  
London W1N 4AD (tel. 020 7580 5533 / Fax 020 7631 1802).

Credit: British Architectural Library, RIBA, London

© Royal Institute of British Architects

430. AR 84

Photograph and Processing by **A.C. Cooper**

This Photograph may not be reproduced without the prior  
Written consent on the Director, BAL, RIBA, 66 Portland Place,  
London W1N 4AD (tel. 020 7580 5533 / Fax 020 7631 1802).

Credit: British Architectural Library, RIBA, London

© Royal Institute of British Architects

431. AR 58

Photograph and Processing by **A.C. Cooper**

This Photograph may not be reproduced without the prior  
Written consent on the Director, BAL, RIBA, 66 Portland Place,  
London W1N 4AD (tel. 020 7580 5533 / Fax 020 7631 1802).

Credit: British Architectural Library, RIBA, London

© Royal Institute of British Architects

432. AR 71

Photograph and Processing by **A.C. Cooper**

This Photograph may not be reproduced without the prior  
Written consent on the Director, BAL, RIBA, 66 Portland Place,  
London W1N 4AD (tel. 020 7580 5533 / Fax 020 7631 1802).

Credit: British Architectural Library, RIBA, London

© Royal Institute of British Architects

433. AR 68

Photograph and Processing by **A.C. Cooper**

This Photograph may not be reproduced without the prior  
Written consent on the Director, BAL, RIBA, 66 Portland Place,  
London W1N 4AD (tel. 020 7580 5533 / Fax 020 7631 1802).

Credit: British Architectural Library, RIBA, London

© Royal Institute of British Architects

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA PS1	I.A.2981

EXHIBITION CHECKLIST FOR P.S.1 CONTEMPORARY ART CENTER  
LONG ISLAND CITY, NEW YORK  
FINAL LIST OF WORKS  
MAY 28, 2001

DOCUMENTARY SLIDES

- 434. Slide, © René Burri, Magnum Photos, Inc.
- 435. Slide, © René Burri, Magnum Photos, Inc.
- 436. Slide, © Erich Lessing, Magnum Photos, Inc.
- 437. Slide, © Erich Lessing, Magnum Photos, Inc.
- 438. Slide, © Ian Berry, Magnum Photos, Inc.
- 439. Slide, © Marc Riboud, Magnum Photos, Inc.
- 440. Slide, © Marc Riboud, Magnum Photos, Inc.
- 441. Slide, © Marc Riboud, Magnum Photos, Inc.
- 442. Slide, © Marc Riboud, Magnum Photos, Inc.
- 443. Slide, © Marc Riboud, Magnum Photos, Inc.
- 444. Slide, © Marc Riboud, Magnum Photos, Inc.
- 445. Slide, © Marc Riboud, Magnum Photos, Inc.
- 446. Slide, © Marc Riboud, Magnum Photos, Inc.
- 447. Slide, © Marc Riboud, Magnum Photos, Inc.
- 448. Slide, © Marc Riboud, Magnum Photos, Inc.



The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA PS1	I.A.2981

EXHIBITION CHECKLIST FOR P.S.1 CONTEMPORARY ART CENTER  
LONG ISLAND CITY, NEW YORK  
FINAL LIST OF WORKS  
MAY 28, 2001

EPHEMERA

Books / Architecture

449. **Gilbert Herbert**  
*Martienssen and the International Style: The Modern Movement in South African Architecture*  
A. A. Balkema Cape Town / Rotterdam 1975.  
Private collection
450. **Ezra Eliovson**  
*Johannesburg: The Fabulous City*  
Howard Timmins, Cape Town 1956  
Private collection
451. **F.R.S. Yorke / Friba / Frederick Gibbard / CBE / Friba / MTPi**  
*Modern Flats*  
The Architectural Press, London 1958  
Private collection
452. **Udo Kultermann**  
*New Directions in African Architecture*  
George Braziller, New York 1969  
Private collection
453. **Udo Kultermann**  
*New Architecture in Africa*  
Thames and Hudson, London 1963  
Private collection
454. **Kenzo Tange & Urtec**  
*Urban Design of the Central Area of the New Federal Capital, Preliminary Urban Design - Final Report*  
December 1980  
Private collection
455. **Le Corbusier**  
*Poésie sur Alger*  
Éditions Falazie, Paris 1950  
Private collection
456. **Theophilus Adelodun Okin**  
*The Urbanized Nigerian: An Examination of the African and His New Environment*  
Exposition Press, New York 1968  
Private collection

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.2981

EXHIBITION CHECKLIST FOR P.S.1 CONTEMPORARY ART CENTER  
LONG ISLAND CITY, NEW YORK  
FINAL LIST OF WORKS  
MAY 28, 2001

457. **Lenrie Peters**  
**Satellites**

458. *Abstract by J. J. Jones, 1977 / P. B. Knight / Norman C. Crowder*  
*Fig. 2000 Knight, 1977*  
*Private collection*

459. *John Foulds*  
*Proton, Neutron, Electron and Photon*  
*Exhibition 1976, 1977, 1978, 1979, 1980, 1981, 1982, 1983, 1984, 1985, 1986, 1987, 1988, 1989, 1990, 1991, 1992, 1993, 1994, 1995, 1996, 1997, 1998, 1999, 2000, 2001*  
*Private collection*

460. *André Breton*  
*Travail / Travailleur / Travailleur*  
*Fig. 10, 1930-1931*  
*Private collection*

461. *J.M. Richards (ed.)*  
*Abstract Sculpture in the 20th Century*  
*The Architecture Press, London 1961*  
*Private collection*

462. *Abstract by John Jones*  
*Abstract Sculpture in the 20th Century*  
*Exhibition 1961, 1962, 1963, 1964, 1965, 1966, 1967, 1968, 1969, 1970, 1971, 1972, 1973, 1974, 1975, 1976, 1977, 1978, 1979, 1980, 1981, 1982, 1983, 1984, 1985, 1986, 1987, 1988, 1989, 1990, 1991, 1992, 1993, 1994, 1995, 1996, 1997, 1998, 1999, 2000, 2001*  
*Private collection*

463. *J. J. Jones, 1977 / P. B. Knight / Norman C. Crowder*  
*Fig. 2000 Knight, 1977*  
*Private collection*

464. *J.M. Richards (ed.)*  
*Abstract Sculpture in the 20th Century*  
*The Architecture Press, London 1961*  
*Private collection*



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.2981

- Heinemann, London 1967  
Private collection
458. **P.H. Connell / C. Irvine Smith / K. Jonas / R. Kantorowich / F. J. Wepener**  
*Native Housing: A Collective Thesis*  
University Press, Witwatersrand, Johannesburg, 1939.  
Private collection
459. **Maxwell Fry / Jane Drew / F.S. Knight / Norman C. Creamer**  
*Fry, Drew, Knight, Creamer*, 1978.  
Private collection
460. **Jean Prouvé**  
*Prefabrication: Structures and Elements*,  
Benedikt Huber, Jean-Claude Steinegger (eds.)  
Praeger Publishers, New York/Washington/London 1971  
Private collection
461. **André Bloc**  
*Tunisie: L'Architecture d'Aujourd'Hui*  
No. 20, Octobre 1948.  
Private collection
462. **J.M. Richards (ed.)**  
*New Buildings in the Commonwealth*,  
The Architectural Press, London 1961  
Private collection
463. **Maxwell Fry/Jane Drew**  
*Tropical Architecture in the Humid Zone*  
Reinhold Publishing Corporation, New York 1956  
Private collection
464. *L'habitat au Cameroun – Présentation des principaux types d'habitat – Essai  
d'adaption aux problèmes actuels*  
Publication de l'office de la recherche scientifique autre-mer  
Paris 1952  
Private collection
465. **L.W. Thornton/ L. Silberman/ P.R. Anderson(ed.)**  
*Nairobi – Master Plan for a Colonial Capital – A report prepared for the Municipal  
Council of Nairobi*  
His Majesty's Stationery Office, London 1948  
Private collection

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA PS1	I.A.2981

EXHIBITION CHECKLIST FOR P.S.1 CONTEMPORARY ART CENTER  
LONG ISLAND CITY, NEW YORK  
FINAL LIST OF WORKS  
MAY 28, 2001

Books / Art

466. **Ulli Beier/Irele Abiola**  
*Black Orpheus: A Journal of African and Afro-American Literature*  
No. 22, August 1967  
Private collection
467. **Ulli Beier/Jahn Janheinz**  
*Black Orpheus: A Journal of African and Afro-American Literature*  
No. 5, May 1959  
Private collection
468. **Christopher Okibo**  
*Heavensgate*  
With drawings by Demas Nwoko  
Mbari Publications, Ibadan 1962  
Private collection
469. **Duro Ladipo**  
*Three Yoruba Plays: QBA KOSO, QBA MORO, OBA WAJA*  
Mbari Publications, Ibadan 1964  
Private collection
470. **Theatre Programs**  
*The Palm-Wine Drinkard, The Ogunmola Travelling Theatre,*  
adapted from the novel by Amos Tutuola, designed and directed by Demas Nwoko  
1963  
Private collection
471. **Ibrahim El-Salahi**  
*Drawings*  
Mbari Publications, Ibadan 1962  
Private collection
472. **Uche Okeke**  
*Drawings*  
Mbari Publications, Ibadan 1961.  
Private collection



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.2981

EXHIBITION CHECKLIST FOR P.S.1 CONTEMPORARY ART CENTER  
LONG ISLAND CITY, NEW YORK  
FINAL LIST OF WORKS  
MAY 28, 2001

Books / History, Anthropology, Politics

473. **Aimé Césaire**  
*Discourse on Colonialism* (1955)  
MR, Thames and Hudson, 1972  
Private collection
  
474. **Omar Mokhtari**  
*Alger 1969: 1er Festival Culturel Panafricain*  
Éditions Actualité Alger, 1969  
Private collection
  
475. **Jomo Kenyatta**  
*Facing Mount Kenya: The Tribal Life*  
Secker and Warburg, London 1938.  
Private collection
  
476. **Amilcar Cabral**  
*Revolution in Guinea*  
Monthly Review Press, New York / London 1969  
Private collection
  
477. **Joan Gillespie**  
*Algeria: Rebellion and Revolution*  
Ernest Benn Limited, London 1960  
Private collection
  
478. **African Almanac**  
Prepared and published by the Press and Information Department of His Imperial Majesty's Private Cabinet  
1963  
Berhanena Selam Printing Press, Addis Ababa , Second Edition 1963  
Private collection.
  
479. **Sékou Touré**  
*Expérience Guinéenne et Unité Africaine*  
with a preface by Aimé Césaire  
Présence Africaine, Paris 1962  
Private collection
  
480. **African Almanac**  
1960.  
(Map)  
Private collection
  
481. **Alan Paton**  
*South Africa in Transition*  
with photographs by Dan Weiner  
Charles Scribner's Sons, New York 1956  
Private collection

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.2981

EXHIBITION CHECKLIST FOR P.S.1 CONTEMPORARY ART CENTER  
LONG ISLAND CITY, NEW YORK  
FINAL LIST OF WORKS  
MAY 28, 2001

482. **Ernest Cole**  
*House of Bondage: A South African Black Man Exposes in His Own Pictures and Words, The Bitter Life of his Homeland Today*  
Text by Thomas Flaherty  
Ridge Press Book, Random House, New York 1967  
Private collection
483. **Kenneth Kaunda**  
*Zambia Shall Be Free: An Autobiography*  
Heinemann, London/Melbourne/Toronto/Ibadan 1962  
Private collection
484. *Paris Match No. 491*  
Samedi 6 Sept. 1958  
(En Couleurs: L'Album de Voyage du Général de Gaulle)  
Private collection
485. *Paris Match No. 357*  
Samedi 11 Février 1956  
(Le Monde)  
Private collection
486. *Paris Match No. 326*  
25 Juin – 2 Juillet 1955  
(Les Nuits de l'Armée)  
Private collection
487. **Carlos Alberto Vieira da Silva**  
*The City of Lourenço Marques*  
Guide, authorized by the Municipality  
1964  
Private collection
488. *Life, Nr. 1*  
August 1960  
Private collection.
489. *Life, Nr. 15*  
September 1958  
Private collection.
490. *Life, Nr. 29*  
September, 1961  
Private collection
491. *Life, Nr. 18*  
March 1957  
Private collection



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.2981

EXHIBITION CHECKLIST FOR P.S.1 CONTEMPORARY ART CENTER  
LONG ISLAND CITY, NEW YORK  
FINAL LIST OF WORKS  
MAY 28, 2001

492. *Life, Nr. 04*  
May 1953  
Private collection

493. *Life, Nr. 24*  
February 1961  
Private collection

494. *Home, Unseen*  
*King Henry A. Thompson in the Theater*  
with photographs by Ben Sherry, Montreal, 1961  
Crested, 1961  
Private collection

495. *Home, Unseen*  
*Johnson in the Theater*  
Crested, 1961  
Private collection

496. *US, Water (1961)*  
*Black, Unseen, An Anthology of New African and Afro-American Artists (1964)*  
Multiple for Book Company, New York 1963  
Private collection

497. *Black, Unseen*  
*A Book in the Night*  
Multiple for Book Company, New York 1963  
Private collection

498. *Black, Unseen*  
*Book of a Book*  
Multiple for Book Company, New York 1963  
Private collection

499. *Black, Unseen*  
*Book of a Book*  
Multiple for Book Company, New York 1963  
Private collection

500. *Black, Unseen*  
*Book of a Book*  
Multiple for Book Company, New York 1963  
Private collection

501. *Black, Unseen*  
*Book of a Book*  
Multiple for Book Company, New York 1963  
Private collection

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.2981

EXHIBITION CHECKLIST FOR P.S.1 CONTEMPORARY ART CENTER  
LONG ISLAND CITY, NEW YORK  
FINAL LIST OF WORKS  
MAY 28, 2001

Books / Literature

494. **Sunday O. Anozie**  
*Christopher Okigbo: Creative Rhetoric*  
Africana Publishing Corporation, New York 1972  
Private collection
495. **Mona Glasser**  
*King Kong: A Venture in the Theatre*  
with photographs by Ian Berry, Norman Howell  
Cape Town 1960  
Private collection
496. **Aimé Césaire**  
*A Season in the Congo*  
Grove Press, Inc. New York 1968  
Private collection
497. **Ulli Beier (ed.)**  
*Black Orpheus: An Anthology of New African and Afro-American Stories* (1964)  
McGraw-Hill Book Company, New York 1965  
Private collection
498. **Alex La Guma**  
*A Walk in the Night*  
Nigerian National Press, Apapa, 1962  
Private collection
499. **John Pepper Clark**  
*Song of a Goat*  
Mbari, Caxton Press, Ibadan, 1961  
Private collection
500. **John Pepper Clark**  
*Poems*  
Mbari Publications, Ibadan 1962  
Private collection
501. **Yves Courrière**  
*La Guerre d'Algérie II: Le Temps des Léopards*  
Fayard, Paris 1969  
Private collection
502. **Yves Courrière**  
*La Guerre d'Algérie III: L'Heure des Colonels*  
Fayard, Paris 1970  
Private collection



The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA PS1	I.A.2981

## EXHIBITION AGREEMENT

THIS AGREEMENT is made and entered into as of this 28th day of June 2001, by and between the Museum Villa Stuck Munich (hereinafter "Organizer"), a public museum owned and operated by the City of Munich, located at Prinzregentenstr. 60, 81675 Munich, Germany, Telephone 011-49-89-4555 510, Fax 011-49-89-4555 5124 and the Museum of Contemporary Art (hereinafter "Exhibitor") located at 220 East Chicago Avenue, Chicago, Illinois, 60611, Telephone 001-312-280-2660, Fax 001-312-397-4098.

### RECITALS

Organizer has prepared and assembled an exhibition for circulation entitled "The Short Century: Independence and Liberation Movements in Africa, 1945 - 1994" (hereinafter "Exhibition") curated by Okwui Enwezor (the "Curator").

Exhibitor desires to display Exhibition on the terms and conditions set forth herein.

### AGREEMENT

In consideration of the foregoing recitals and of the promises and conditions herein contained, the parties agree as follows:

#### 1 DISPLAY AND CONTENT OF EXHIBITION

Organizer agrees to lend and Exhibitor agrees to show Exhibition at the Museum of Contemporary Art from September 8, 2001 (special opening on September 6, 2001) to December 30, 2001. Exhibition shall be shown under the name of "The Short Century: Independence and Liberation Movements in Africa, 1945-1994". Exhibitor will ensure that Exhibition is shown in a suitable manner and placed so as to preserve and care for the works of art in accordance with the terms set forth by Organizer. Exhibitor shall notify Organizer if any changes in its Exhibition dates become necessary, subject to Organizer's approval, which shall not be unreasonably withheld. The Exhibition will be shown first at the Museum Villa Stuck, and subsequently circulated as a traveling exhibition to the House of World Cultures, Berlin, the Museum of Contemporary Art, Chicago, and to P.S.1 Contemporary Art Center ("PS1"). However, this Agreement is exclusively between the Organizer and the Exhibitor.

Exhibitor shall comply with all such reasonable special instructions outlined in writing in the registration notes accompanying Exhibition with respect to care, handling, installing, presenting, and securing Exhibition, which shall be provided by Organizer approximately four (4) weeks before Exhibitor's opening date of the Exhibition. The Exhibition will consist of the art works/installations (the "Works") as set forth in one complete checklist of the Exhibition, attached hereto as Exhibit A (the "Checklist"). Organizer will provide Exhibitor with a copy of the final Checklist no later than June 1, 2001. Exhibitor may not make any additions to or deletions from the Works in the Checklist unless specific changes are mutually agreed upon by Exhibitor and Curator. Organizer shall have sole responsibility for contacting all lenders of Exhibition, making all necessary arrangements, and obtaining loan agreements.

Unless otherwise agreed to by the parties, Organizer, shall at its sole cost, be responsible for converting all video components of the Exhibition to DVD-NTSC format or to such other format agreeable to Exhibitor.



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A. 2981

The Exhibitor will provide the Organizer with all necessary material to secure loans such as Facility Reports. In the case of special loans, the Exhibitor agrees to provide reasonable assistance where required. It is understood that not all loans may be available for Exhibition at Exhibitor due to conservation or loan requirements of the lender, and that the parties will cooperate at reaching a mutually agreeable final Checklist no later than June 1, 2001, and as a condition precedent to executing this Agreement.

Exhibition shall be identified with the following credit(s) on all publicity releases, invitations, announcements, catalogues, posters, gallery guides, brochures, membership calendars, and other printed, electronic, or digital matter prepared by Exhibitor concerning Exhibition (other than street banners), and in a location in or near the galleries proximate to Exhibition:

"The Short Century: Independence and Liberation Movements in South Africa, 1945-1994". An Exhibition organized by the Museum Villa Stuck, Munich. Curator: Okwui Enwezor.

In the event that additional sponsors are secured during the course of Exhibition's organization or while on tour, Organizer shall supply to Exhibitor a revised credit line, as soon as it is available and in advance of Exhibition's opening. Exhibitor agrees to use such revised credit in all published materials prepared by Exhibitor in connection with the Exhibition (not already in production) and in or near galleries where Exhibition is exhibited. Notwithstanding anything herein to the contrary, it is understood that Exhibitor shall not be required to provide logos of sponsors in any materials related to the Exhibition.

Should Exhibitor wish to acknowledge local sponsorship, such credit must always appear on a separate line, below Organizer credit line specified above.

## 2. FEES PAYABLE TO ORGANIZER

In consideration for Organizer's expenses incurred in organizing the Exhibition and making it available to Exhibitor, Exhibitor shall pay to Organizer a participation fee of one hundred thousand United States dollars (US\$ 100,000) (the "Participation Fee"), of which a deposit of twenty five thousand United States dollars (US\$ 25,000) shall be payable to the Organizer upon execution of this Agreement; fifty thousand United States dollars (US\$ 50,000) upon delivery of the Exhibition to Chicago; and the remaining twenty five thousand United States dollars (US\$ 25,000) shall be payable to Organizer upon shipment of the Exhibition from Chicago to New York. These payments shall be made by wire transfer according to instructions provided by the Organizer to ensure the safe and timely arrival of the funds and upon receipt of an invoice, which shall be sent to Exhibitor thirty (30) days before payment is due.

Exhibitor shall be responsible for all local costs related to its own presentation of the Exhibition, including but not limited to loading and unloading; packing, unpacking, and repacking; installation and dismantling; printed, electronic, or digital materials, programs, publicity, and opening events; and all local conservation, security and maintenance required for proper presentation of Exhibition.

In addition to the Participation Fee, Exhibitor shall pay Organizer the Transportation Fee, which shall mean Exhibitor's pro-rated share of one-half of the costs of shipping of the Exhibition as described in Exhibit A (the Checklist) from Europe to Chicago, from Chicago to New York and from New York to Munich only (not including shipment of Works worldwide to the initial Exhibition venue in Europe and return of Works from Europe to lenders worldwide), and crating costs for Exhibition for shipment to the U.S. Exhibition venues as determined by Organizer (subject to Section 7C of this Agreement). The amount of such Transportation Fee is currently estimated to be one hundred thirty three thousand Deutsche



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A. 2981

Marks (133,000 DM) (the "Estimated Amount"). Organizer will invoice Exhibitor for such Estimated Amount in three (3) installments, to be payable as follows: (i) fifty three thousand two hundred Deutsche Marks (53,200 DM), which is forty percent (40%) of the Estimated Amount, upon delivery of Exhibition to Exhibitor's premises; (ii) sixty six thousand five hundred Deutsche Marks (66,500 DM), which is fifty percent (50%) of the Estimated Amount, on September 9, 2001; and (iii) thirteen thousand three hundred Deutsche Marks (13,300 DM), which is ten percent (10%) of the Estimated Amount, on December 15, 2001. The foregoing payments of the Estimated Amount shall serve as a deposit towards the actual Transportation Fee. A final accounting will be prepared approximately ninety (90) days following the close of the Exhibition tour to determine the actual Transportation Fee and Organizer will refund to Exhibitor any amounts overpaid. Organizer will provide Exhibitor with copies of all receipts and documentation of expenses for the Transportation Fee. Should the actual transportation expenses described in this paragraph exceed the Estimated Amount, Organizer, Exhibitor and PS1 shall each share equally in any and all such actual transportation expenses in excess of the Estimated Amount and Organizer shall present a further invoice to Exhibitor evidencing Exhibitor's pro-rata share of one-third (1/3) of such expenses. Organizer shall provide Exhibitor an invoice for each payment pursuant to this paragraph thirty (30) days before payment is due.

Exhibitor shall arrange and cover the costs of plane fare (economy class unless business class has been stipulated by the lender as a condition of the loan), with its American Airlines ticket vouchers when possible, and shall attach a reasonable value (evidenced by an Internet printout with two (2) weeks of booking a required courier/artist ticket based on a Saturday night stayover). Exhibitor will arrange and cover the costs for plane fare (economy class unless business class has been stipulated by the lender as a condition of the loan) on other airlines when using American Airlines is not possible, as well as reasonable local transportation and hotel expenses and per diems stipulated by the lenders for any courier/artist required as a condition of the loan of a work upon presentation of documentation evidencing the same, and provided that Exhibitor has received reasonable prior written notice of such requirements of lender(s) and an estimate of expenses. The Organizer agrees to pursue all reasonable avenues in its negotiations with lenders to try to reduce the number of couriers/artists to a minimum. Nevertheless the Exhibitor recognizes that the presence of a courier/artist is often a condition of the loan and therefore obligatory. Notwithstanding anything herein to the contrary, Exhibitor shall not be obligated to provide reimbursement for any expenses pursuant to this paragraph in excess of forty one thousand United States dollars (US\$ 41,000), in the aggregate.

Should the Exhibitor decide to borrow any new and extra loans not included in the Checklist all crating, transport and courier costs from the lender to the Exhibitor and return will be borne by the Exhibitor alone. These costs will not be calculated as part of the ceilings set for both transport and courier costs as set forth above in Section 2 of this Agreement.

Included in the Participation Fee are all research and curatorial costs for Exhibition including fees to the Curator of Exhibition, to all Associate Curators and to the Co-Curator Film. Exhibitor is not required to pay any extra fees for the development of the existing Exhibition concept. Any additional programs for the Museum of Contemporary Art may be requested by the Exhibitor should be negotiated directly with the Curator, Associate Curators or Co-Curator Film. Any fees which may be due for organizing these additional programs should be negotiated between the Exhibitor and the Curator and paid directly to the Curator, Associate Curators or Co-Curator Film and not to the Organizer.

Included in the Participation Fee are the costs of transportation, hotel expenses and per diem of either one Organizer representative or technician for both the installation and deinstallation of Exhibition. Not included in the Participation Fee are the costs of inviting the Curator of Exhibition to Chicago to supervise the installation of Exhibition. All reasonable costs of transportation, hotel expenses, and per diem for the Curator for the installation in



The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA PS1	I.A. 2981

Chicago are to be borne by the Exhibitor upon presentation of documentation evidencing the same. The decision to invite the Associate Curators and the Co-Curator Film to the opening in Chicago or for special programs is at the discretion of the Exhibitor. Should the Exhibitor decide to invite the Associate Curators and/or Co-Curator Film, Exhibitor shall make arrangements directly with such persons regarding costs which will be borne by the Exhibitor.

Portable architecture for the Exhibition is available at no additional charge to the Exhibitor. Exhibitor reserves the right to use or not to use the portable architecture of the Exhibition, in whole or in part. In the event Exhibitor chooses to use the architecture for the Exhibition or any part thereof (the "Architecture"), the Exhibitor shall reimburse Organizer for Exhibitor's pro-rata share of all necessary crating and transport costs to transport the Architecture from Germany to the United States and return to Munich (the "Architecture Expenses"), up to an amount that is mutually agreeable to the parties in writing (the "Architecture Estimate"). The Architecture Expenses will be shared equally by both Exhibitor and PS1, to the extent both venues choose to use the Architecture. Notwithstanding the foregoing, in the event the actual Architecture Expenses exceed the Architecture Estimate, Organizer, PS1 and Exhibitor shall each share equally in any such excess expenses (or, with respect to Architecture that PS1 does not accept, such excess expenses shall be shared equally by Organizer and Exhibitor). Organizer shall present an invoice to Exhibitor evidencing Exhibitor's pro-rata share of the Architecture Expenses thirty (30) days before payment is due and shall provide Exhibitor with receipts and other documentation evidencing the same. Should the Exhibitor have additional design requirements or requests changes which incur work and additional costs by the Exhibition Designer, these costs are to be borne by the Exhibitor, provided that Exhibition Designer gives Exhibitor a written estimate of such costs in advance and obtains Exhibitor's express prior approval with respect to any such costs. It is understood, however, that any supervision and assistance that the Exhibitor reasonably requires of Curator in connection with such additional design requirements or requests for changes shall be included in the Participation Fee.

Any special events and educational programs are the organizational and financial responsibility of the Exhibitor. The parties contemplate that the Checklist shall include any films and/or videos to be shown in the Exhibition at the Museum of Contemporary Art. Organizer shall be responsible for obtaining all licenses, permissions and clearances as required with respect to the use of such films and/or videos in the Exhibition but not for any special events or educational programs. Any fees for such licenses, permissions and clearances for the Exhibition shall be shared equally by Organizer, Exhibitor and PS1. Any such fees for special events and educational programs are to be borne by the Exhibitor. Should the Exhibitor wish to invite artists to attend the opening or for purposes of special events and educational programs all associated travel costs are to be borne by the Exhibitor.

### 3. TRANSPORTATION

Organizer shall consult with Exhibitor on all transportation arrangements. Organizer shall provide Exhibitor with a schedule and instructions for returning Exhibition to Organizer at least two (2) months prior to Exhibitor's scheduled delivery to Organizer (or to such other exhibitor as the parties may agree). Exhibitor agrees to meet all reasonable transportation schedules required for the safety of the works of art and the timely shipment to the Organizer (or to other exhibitors as the case may be). Exhibitor agrees that if it is unable to receive and ship Exhibition in compliance with the necessary transportation schedule as deemed by Organizer (provided such schedule is reasonable), it shall absorb the cost of an acceptable interim storage facility and any other expenses resulting from its inability to comply with such schedule. Organizer reserves the right to approve all such interim storage and shipping arrangements.



The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA PS1	I.A. 2981

#### 4. PACKING

All Exhibition packing and unpacking instructions sent by Organizer four (4) weeks in advance of Exhibitor's opening of the Exhibition shall be followed explicitly by Exhibitor's personnel or agents, who are trained in fine arts handling and packing. The receiving, unloading, unpacking, handling, moving, installing, repacking, and reloading of Exhibition shall occur under the supervision of the courier for the work, if required by the lender(s) and subject to prior written notice to Exhibitor pursuant to Section 2, and under the supervision of the Exhibitor's registrar or curator in consultation with Exhibitor's conservators and/or security staff. Each object shall be handled with sufficient care so as to avoid damage to or loss of any of the Works.

#### 5. INSURANCE

Organizer shall insure Exhibition on a wall-to-wall basis against all risks of physical loss or damage from any external cause during transportation of the work from Berlin to Exhibitor, and from the Exhibitor to PS1, from PS1 to Germany, and for the period of the Exhibition on the premises of the Exhibitor. Organizer shall provide Exhibitor with a certificate of insurance, naming Museum of Contemporary Art as an additional insured party or waiving subrogation against MCA on the condition that no willful act can be proved. Exhibitor shall not be responsible for any errors or deficiencies in information given by Organizer to Organizer's insurance company or for lapses in coverage. In the event of loss or damage while on Exhibitor's premises, the amount of Organizer's recovery shall be limited to the amount of insurance proceeds.

#### 6. HANDLING AND CARE

- A. Organizer will provide a condition report notebook with Exhibition, in which all venues and Organizer will jointly report on the condition of each Work. Organizer will provide condition photographs where necessary. Immediately upon unpacking and again prior to repacking, a professional member of the registrar, curatorial, and/or conservation departments of Exhibitor shall examine each Work in Exhibition and note all changes in condition in the report book. Exhibitor will exercise the same care with respect to Exhibition as it does in the safekeeping of its own property in protecting the art objects from damage, loss, or theft, environmental and security control. Unless Organizer receives a report to the contrary, it will be assumed that the Works have been received by Exhibitor in the same condition as when they left Organizer's possession or as described on the previous condition report.
- B. If damage or loss occurs, whether it may have occurred in transit or on Exhibitor's premises, and regardless of who may be responsible, Exhibitor shall immediately notify Jo-Anne Birnie Danzker, Director of the Museum Villa Stuck and Michael Buhrs, Project Coordinator, Telephone number: 011-49-89-45 55 51 23, Fax number 011-49-89-45 55 51 24, email villastuck@compuserve.com.
- C. Exhibitor shall cooperate with Organizer in documenting any loss or damage in writing and filing insurance and other reports reasonably required. If and when loss or damage occurs in transit, Exhibitor shall promptly notify the carrier and save all packing materials for inspection. Organizer shall be responsible for handling and processing any insurance claim.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A. 2981

6

- D. Loaned objects shall remain in the condition in which they are received. They shall not be unframed, unglazed, or removed from mats, mounts, or bases, cleaned, repaired, or transported in damaged condition, except: a) with the prior written permission of Organizer who will have first received written authorization from the Work's respective lender to do so; or b) when, in Exhibitor's good faith judgement, the safety of the work makes such action imperative. Hanging devices may not be removed or repositioned, nor may Exhibitor apply other types of hanging devices, without Organizer's prior approval, which shall not be unreasonably withheld.
- E. No work of art shall be permitted to come into direct contact with heating/ventilating outlets. Works on paper (drawings, collages, watercolors, prints, and photographs) shall not be exposed to sunlight, strong incandescent light or fluorescent light (unless the fluorescent fixtures have been fitted with ultraviolet-resistant filters). The level of illumination on works on paper should be restricted to 5-10 foot candles, or as otherwise specified by Organizer in its Exhibition instructions.
- F. No food, drink, or smoking shall be allowed where artwork is exhibited, stored, or otherwise located.
- G. Organizer will outline any special handling required with respect to any of the Works in advance of shipment of the Works. Photography in the Exhibition is not allowed, provided, however, that Exhibitor shall be permitted to take installation shots of the Exhibition for Exhibitor use for archival, educational, press and promotional purposes. Conservation restrictions for works in the exhibition are described in the Checklist attached hereto as Exhibit A.

#### 7. DAMAGES: CANCELLATION OR BREACH OF THIS AGREEMENT

- A. The parties understand that it would be difficult, if not impossible, to calculate or estimate the serious and substantial damage to Organizer which would be caused by breach of this Agreement by Exhibitor, and therefore the parties agree that in the event Exhibitor cancels Exhibition or is otherwise unable to exhibit Exhibition as agreed upon for any reason whatsoever (other than pursuant to Section 11 hereof or due to Organizer's cancellation or material breach of this Agreement or its inability to perform hereunder), Exhibitor shall pay Organizer, as liquidated damages and not as a penalty:
  - a) if canceled within six (6) to twelve (12) months in advance of the scheduled opening of Exhibition, fifty percent (50%) of the total Participation Fees and crating and storage costs (if any) incurred up to date of cancellation and directly attributable to Exhibitor's participation in the Exhibition; or
  - b) if canceled less than six (6) months of such scheduled opening date, one hundred percent (100%) of said total Participation Fee as set forth in section 2 above, and transportation, crating and storage costs (if any) incurred up to date of cancellation and directly attributable to Exhibitor's participation in the Exhibition:

which payments shall be due and payable upon the receipt of an invoice within 30 days following the time Exhibitor gives Organizer written notice of such cancellation. However, in the event either Organizer or Exhibitor arranges for an acceptable alternative venue for Exhibition during the period of time herein scheduled for Exhibitor, which alternative venue must be committed to Exhibition by contract acceptable to Organizer, the participation fees received from that venue shall be



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A. 2981

applied to reduce the amount payable by Exhibitor to Organizer under the liquidated damages provision of this paragraph.

- B. Nothing in this Agreement shall be construed as an express or implied agreement by Organizer to forbear in the collection of any delinquent payment. Further, this Agreement shall not be construed as in any way giving Exhibitor the right, express or implied, to fail to make timely payments hereunder (other than withholding for good faith disputes).
- C. The parties further understand that, while Organizer shall endeavor to make all reasonable efforts to assure delivery of Exhibition to Exhibitor prior to the scheduled opening as stated above:
  - a) in the event that Organizer is unable to perform hereunder through no fault of its own, Organizer shall promptly refund to Exhibitor all fees already paid by Exhibitor in full and complete satisfaction of its obligation to Exhibitor within ten (10) business days of written notice to Exhibitor; and
  - b) in the event Organizer for any reason and within its sole discretion withdraws any work of art from Exhibition while it is in circulation, Exhibitor shall promptly comply with all packing and shipping instructions given by Organizer in the course of such withdrawal. Organizer shall, at its own cost, substitute works of art of equivalent quality mutually agreeable to the parties whenever Organizer, in its sole discretion, deems such substitution to be feasible, and shall concurrently reimburse Exhibitor for its reasonable packing, shipping, storage and other related costs incurred by such withdrawal upon presentation of invoices.

#### 8. CATALOGUES

Organizer shall provide Exhibitor with twenty five (25) complimentary copies of Exhibition catalogue for publicity or other in-house purposes. Exhibitor will purchase from Organizer five hundred (500) copies of the catalogue at a discounted price of thirty eight dollars and fifty cents in United States dollars (US\$ 38.50) per catalogue for a total of nineteen thousand two hundred fifty United States dollars (US\$ 19,250). Exhibitor has paid invoice for such catalogues.

*Plus transport charges*

#### 9. PUBLICITY/CREDIT

Organizer shall provide Exhibitor with a selection of reproductions of Works in Exhibition no later than June 15, 2001 for press purposes. Exhibitor agrees that all publicity releases, invitations, announcements, catalogues, posters, gallery guides, brochures, membership calendars, and any other printed, electronic, or digital matter related to Exhibition as well as at the gallery entrance, shall contain a proper credit notice, which notice Organizer shall supply to Exhibitor as soon as the complete list of corporate and other sponsors of Exhibition is available, as stated in Section 1 above. Exhibitor shall provide copies of such materials to Organizer as a courtesy. Exhibitor shall send to Organizer, attention Jo-Anne Birnie Danzker, Director, 3 copies of any printed, electronic, or digital matter prepared by Exhibitor and relating to Exhibition, together with a completed final report which Organizer will supply, no later than two (2) months after the closing of Exhibition.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A. 2981

# 10. REPRODUCTIONS AND PHOTOGRAPHS

Those reproductions and photographs of Works in the Exhibition provided by the Organizer for press and promotional purposes may be used for press, promotional, educational and archival purposes concerning the Exhibition, in any and all media now or hereinafter created, including newspapers, periodicals, magazines, television or on the Internet, provided that any such materials prepared by Exhibitor shall disclose that Exhibition was organized by Organizer. Any limitations on such use imposed by copyright holders / lenders shall be provided to Exhibitor by Organizer in writing no later than July 15, 2001. Organizer shall be responsible for affixing the proper copyright notice, if any, to all photographs and other products which it supplies to Exhibitor. Should the material be provided in digital form this will be accompanied by written instructions regarding the proper copyright notice.

Any other reproductions, except those associated with condition reports, educational, archival or record purposes, and publicity of the type referred to in the preceding paragraph, shall not be permitted without prior written permission from Organizer. At conclusion of Exhibition, Exhibitor shall forward Organizer photographic documentation of Exhibition in slide form.

Images reproduced from black-and-white photographs or negatives, color transparencies, slides, or any other process whether for publicity or any other purpose, may not be cropped or bled off the page, printed in any single color other than black, nor may anything be superimposed on the image.

Organizer assumes responsibility for royalties or fees claimed on behalf of any artist(s) or artists' representatives solely with regard to (i) the reproductions and photographs of Works in the Exhibition provided by Organizer for press or promotional purposes and (ii) the reproduction of the Works in the Exhibition in any printed material provided by Organizer (including, without limitation, the Exhibition catalogue).

Organizer hereby represents and warrants that it has, and shall have the right to give Exhibitor, the right to reproduce and distribute only those reproductions of the Works selected for press, promotional, educational and archival purposes, and that such use will not violate any copyright. Organizer will indemnify and hold Exhibitor harmless from and against all liabilities, losses and expenses arising out of any breach of this warranty. Should the Exhibitor use images which have not been authorized for these purposes by the Organizer pursuant to this Section, the Exhibitor shall be responsible for all liabilities, losses and expenses arising out of unauthorized use of these images.

# 11. FORCE MAJEURE

Neither Organizer nor Exhibitor shall be responsible or liable for damages caused by a delay or failure in the performance of this Agreement or any provision hereof, or by a delay or failure which causes cancellation of this Agreement, if such delay or failure is due to a cause beyond its control, such as, but not limited to, fires, strikes, scarcity of materials or fuel, war or acts of war, acts of mobs or rioters, acts of public authorities, delay or defaults caused by public carriers, or earthquakes, storms, floods, or other acts of God.

# 12. AMENDMENTS

Neither this Agreement nor any term hereof may be changed, waived, discharged, or terminated orally or in writing, except that any term of this Agreement may be amended by



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.2981

a writing signed by both parties, and the observance of any such term may be waived by a writing signed by the party against whom such a waiver is to be asserted.

**13. NOTICES**

Except as otherwise required specifically herein, all notices and other communications provided for or permitted hereunder shall be made by hand-delivery, certified mail, or fax followed up by hard copy:

- A. If to Organizer: Jo-Anne Birnie Danzker, Director  
Telephone: 011 - 49 - 89 - 4555 5123  
Fax: 011 - 49 - 89 - 4555 5124
- B. If to Exhibitor: Lela Hersh, Director, Collections & Exhibitions  
Telephone: 001 - 312-397-3878  
Fax: 001 - 312-397-4098

All such notices and communications shall be deemed to have been duly given: when delivered by hand, if personally delivered; certified mail receipt received by party sending notices or communications, if mailed as aforesaid; and when receipt acknowledged by receiving party, if sent by fax.

**14. SUCCESSORS AND ASSIGNS**

This Agreement shall inure to the benefit of and be binding upon the successors of each of the parties. This Agreement may not be assigned by either party without the prior written consent of the other.

**15. WAIVER; REMEDIES**

No delay on the part of any party hereto in exercising any right, power, or privilege hereunder shall operate as a waiver thereof, nor shall any waiver on the part of any party hereto of any right, power, or privilege hereunder, operate as a waiver of any other right, power, or privilege hereunder.

**16. ENTIRE AGREEMENT**

This Agreement, together with all written and special instructions accompanying Exhibition, is intended by the parties as a final expression of their agreement and is a complete and exclusive statement of the agreement and understanding of the parties. This Agreement supersedes all prior agreements and understandings between the parties with respect to the subject matter contained herein. Any modification or supplement to this Agreement must be in writing and signed by both parties.

**17. ATTORNEYS' FEES**

Should a party in any manner challenge or assist in the challenge of the validity or enforceability of any provision of this Agreement, or should any action or other proceeding be necessary to enforce any provision of this Agreement or the various transactions contemplated thereby, the prevailing party shall be entitled to recover its actual, reasonable attorneys' fees and expenses from the non-prevailing party.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA PS1	I.A. 2981

#### 18. INDEMNIFICATION AND LIABILITY

Organizer agrees to indemnify, defend and hold harmless Exhibitor, its trustees, officers, agents and/or employees, parent corporations, affiliated organizations and related corporations from any and all claims, damages, losses, liabilities and expenses, including, but not limited to, reasonable attorneys' fees and costs of litigation (collectively "Claims") in connection with any accident, loss, injury (including death) or damage to persons or property arising out of the acts, errors or omissions of Organizer, its trustees, officers, agents and/or employees related to the performance of activities conducted pursuant to this Agreement, but only to the extent such Claims are attributable to the acts or omissions of Organizer, its trustees, officers, agents and/or employees. This provision is in addition to, and does not negate or replace Organizer's indemnification of Exhibitor as set forth in Section 10 of this Agreement.

Exhibitor agrees to indemnify, defend and hold harmless Organizer, its trustees, officers, agents and/or employees from any and all Claims in connection with any accident, loss, injury (including death) or damage to persons or property arising out of the acts, errors or omissions of Exhibitor, its trustees, officers, agents and/or employees related to the performance of activities conducted pursuant to this Agreement, but only to the extent such Claims are attributable to the acts or omissions of Exhibitor, its trustees, officers, agents and/or employees.

#### 19. IMMUNITY FROM SEIZURE

It is understood that Exhibitor and PS1 shall apply for immunity from seizure under the laws of the United States and Organizer shall cooperate with Exhibitor in its efforts to do the same in a timely manner.

#### 20. SEVERABILITY

In the event that any one or more of the provisions contained herein, or the application thereof of any circumstances, is held invalid, illegal, or unenforceable in any respect for any reason, the validity, legality, and enforceability of any such provision in every other respect and of the remaining provisions hereof shall not be in any way impaired or affected, it being intended that all of the rights and privileges contained herein shall be enforceable to the fullest extent permitted by law.

#### 21. CONFIDENTIALITY

Each party hereto agrees that it will hold in confidence all non-public documents, materials, and other information concerning this Exhibition Agreement, including, but not limited to, the business terms contained herein (collectively, "Confidential Information"). Such Confidential Information shall not be communicated to any third party (other than to either party's employees, agents, affiliates, professional advisors, funders/sponsors and potential funders/sponsors of the Exhibition). Confidential Information shall not include information that the receiving party can demonstrate (i) is as of the time of disclosure or thereafter becomes part of the public domain through a source other than the receiving party; (ii) was known to the receiving party at the time of disclosure; (iii) is independently developed by the receiving party or (iv) is required to be disclosed under applicable law or judicial process, provided that the receiving party uses reasonable efforts to limit disclosure. Notwithstanding the foregoing, the parties understand that PS1 has been



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A. 2981

11

included in Exhibitor's discussion with respect to this Agreement and may be aware of the terms and conditions herein, and this provision does not apply to such communications with PS1.

IN WITNESS WHEREOF, Organizer and Exhibitor have caused this Agreement to be executed as follows:

MUSEUM VILLA STUCK MUNICH


By: 

Name: Jo-Anne Birnie Danzker

Title: Director

Date: July 3, 2001

MUSEUM OF CONTEMPORARY ART, CHICAGO

By: 

Name: Robert Fitzpatrick

Title: Pritzker Director

Date: June 28, 2001

The Museum of Modern Art Archives, NY	Collection: MoMA PS1	Series.Folder: I.A. 2981
---------------------------------------	-------------------------	-----------------------------

WALLS TO BE Build.

1/7/02

N 201 = 13'-5" X 55' = 25 SHEETROCKS (1)

N 203 = 13'-5" X 75' = 40 (2)

N 203 = 13'-5" X 73' = 40

S 307 = 13' X 61' = 30 (3)

S 307 = 13' X 61' = 30

SHEETROCK	200 X 5	=	1000.00
METAL STUDS	220 X \$1.95	=	430.00
METAL TRACK	60 X \$2.50	=	150.00
Compound	8 X 12.00	=	96.00
DRY WALL SCREWS	15/8		25.00
Zip screw	7/8		10.00
			<hr/>
			\$1711.00
12 DAYS 5 WORKERS			4000.00
			<hr/>
			5711.00

GIVE OR TAKE  
Round OFF \$7000.00

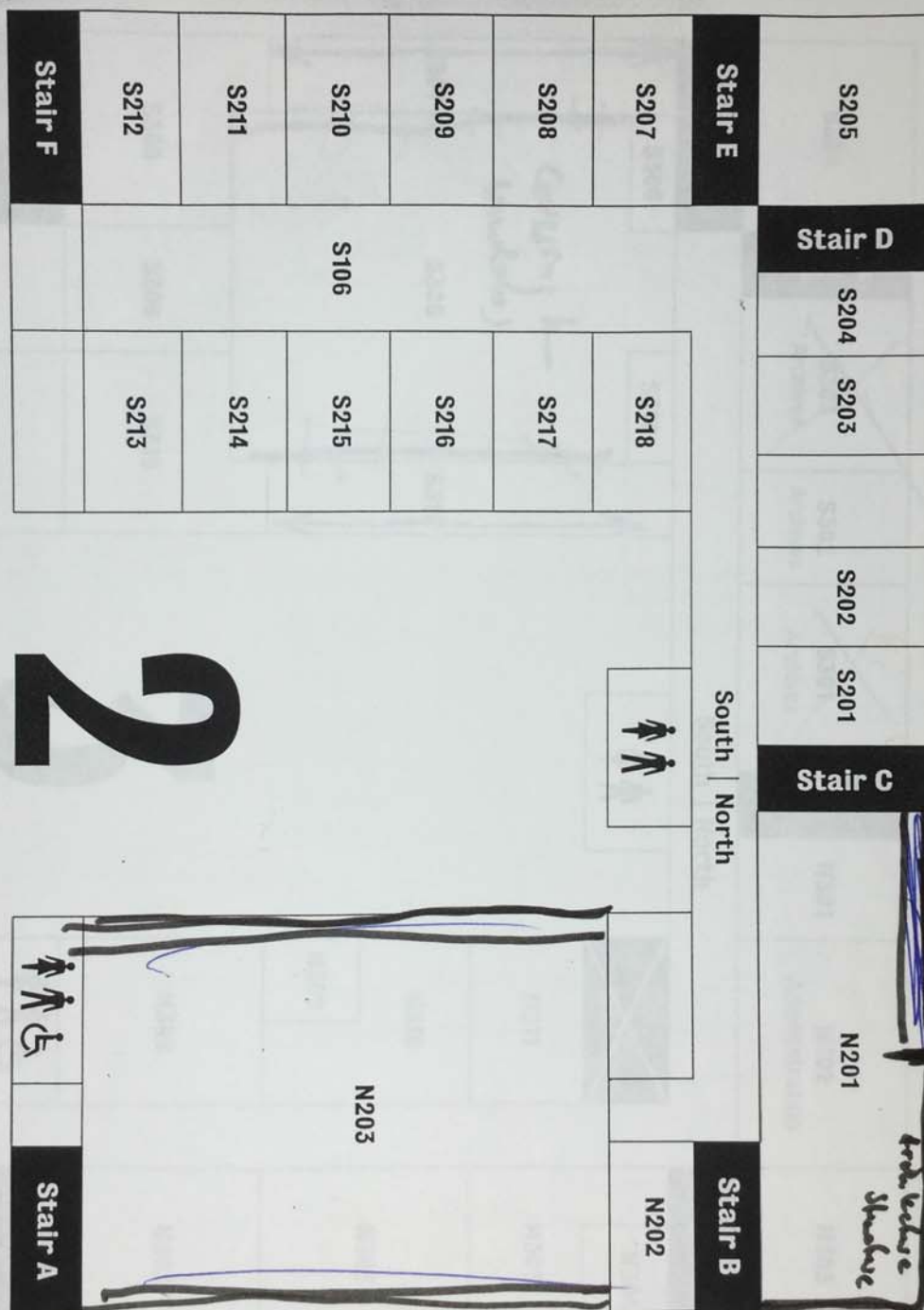
-917-3307094-

Adam -

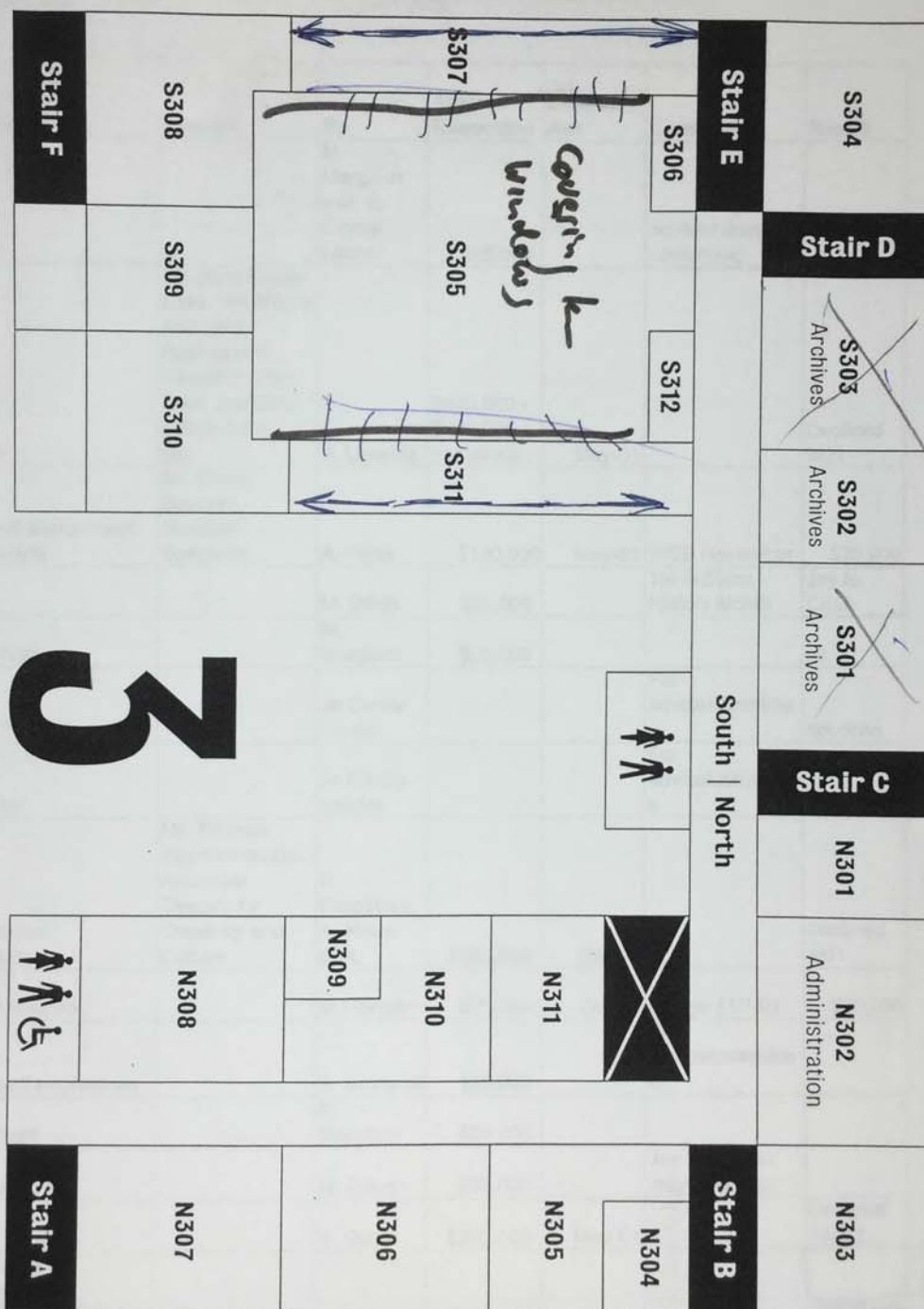
\$9.500



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A. 2981



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A. 2981





FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA PS1	I.A. 2981

Corporation/ Foundation	Contact	By	Amount Requested	Date of Ask	Comments	Result
MBNA		M. Margitich and Jo Carole Lauder	\$25,000		no -MM doing something	
Merck	Mr. John Taylor, Exec. VP, Merck Fnd. and Raymond V. Gilmartin, Chm, Pres. and CEO Merck & Co., Inc.	S. Lansing	\$400,000 - \$200,000 per venue	May-01		Declined 9/01
National Endowment for the Arts	Mr. David Bancroft, Museum Specialist	A. Heiss	\$100,000	May-01	WCB November	\$30,000
Nike		M. Dillon	\$25,000		Tie in Black History Month	Jay to CEO
Peter Norton		M. Margitich	\$25,000			no
Libby Pataki		Jo Carole Lauder			For advice/committe e	not done
Al Roker		Jo Carole Lauder			For advice/committe e	not done
Rockefeller Foundation	Mr. Thomas Ybarra-Frausto, Associate Director for Creativity and Culture	R. Fitzpatrick, A. Heiss, GDL	\$200,000	Mar-01		Declined 4/01
Daniel Shapiro		M. Margitich	\$20,000	Oct-01	pledge 11/1/01	\$20,000
Maurice Templesman		B. Urquardt	\$25,000		For advice/committe e	
Joan Tisch		M. Margitich	\$25,000			
Western Union		M. Dillon	\$25,000		Jay Levenson may follow up	
Oprah Winfrey NY Council for Humanities		A. Gund	\$250,000	May-01		Declined 7/5/01
Total Raised to Date						\$545,000

10-30K  
late FEB.

Maximum

565.000

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA PS1	I.A. 2981

**Exhibition:** The Short Century  
**Date:** February- April, 2002  
**Curator:** Okwui Enwezor  
**Budget:** \$700,000 (P.S.1 only)  
**Commitments:** \$515,000  
**Detail:** International Council - \$250,000  
 Knight Foundation - \$200,000 (Challenge Grant of \$430,000 to be shared with MCA Chicago)  
 Jo Carole Lauder - \$15,000 pledged verbally  
 Daniel Shapiro - \$20,000  
 NEA - \$30,000

Corporation/ Foundation	Contact	By	Amount Requested	Date of Ask	Comments	Result
American Express	Mr. Ken Chenault		\$25,000			
Air Afrique			flights	11/20/01		
Andy Warhol Foundation	Mr. Joel Wachs	A. Gund	\$100,000	25-Oct		declined 11/7/01
AOL Time Warner	Mr. Richard Parsons	M. Margitich	\$25,000		Jo Carole asking R. Parsons for flyer	
BET	Mr. Robert L. Johnson, Executive VP		\$25,000		Tie in Black History Month	ok - Jay sign
Charles Benenson		J. Levenson	\$25,000			
BP	Sir John P. Browne	A. Heiss	\$100,000	24-Oct		
Francophone French Cultural Attaché		L. Kardish			J. Levenson will send a letter	
Agnes Gund		M. Dillon				
Teresa Heinz		T. Finkelpearl	\$25,000			
International Council	Jo Carole Lauder	GDL	\$250,000			\$250,000
International Minerals & Chemicals		L. Kardish	\$25,000			
Vernon Jordan	Ms. Anne Jordan	Jo Carole Lauder	\$25,000			
Sol Kerzner		J. Levenson	\$25,000			
John S. and James L. Knight Foundation	Mr. Gary Burger, Director	R. Fitzpatrick, A. Heiss, GDL	\$400,000	6/20/01	received a \$430,000 challenge grant - jointly with MCA Chicago	\$200,000
Jo Carole Lauder		M. Dillon			verbal pledge	\$15,000
Lufthansa	Philip Meyer- Plate	M. Hannah	flights	11/8/01		declined



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A. 2981

3-Dec-01

*Short Century Equipment Purchases*

<u>qnty</u>	<u>item</u>	<u>unit cost</u>	<u>total</u>
<u>Slide Projections</u>			
2	Kodak AMT slide projector	\$434.95	\$ 869.09
4	Schneider 70 - 120 mm F2.8 Vario Prolux Lens	\$129.95	\$ 519.80
2	RMF Image Blender dissolve unit	\$239.00	\$ 478.00
<u>Kendell Geers electrics</u>			
750 ft	18SC SJT white electric cord		\$ 177.48
250 ft	18SC SJT white electric cord		\$ 64.43
25	Leviton Grey N5-15 cord end		\$ 268.78
25	Leviton White N5-15 plug end		\$ 146.47
<u>Video Production</u>			
2	DVD disks / Beta SP PAL transfer / Homeward Bound		\$ 850.00
1	Geers standards conversion / PAL to NTSC		\$ 216.50
12	DVD disks / Kendall Geers		\$ 1,730.00
1	Technovision PC-2 Controller		\$ 345.00
1	Technovision DV-4 Program Card		\$ 89.00
1	Technovision Control Cable		\$ 41.00
1	Technovision PC-2 Card		\$ 250.00
1	Technovision Parallel cable		\$ 120.00
<u>Video Equipment</u>			
1	Samsung Synmaster 17in LCD monitor		\$ 799.00
1	Ergotron FX 30 Wall Mount		\$ 77.00
2	Panasonic 20" TV - DVD Combo	\$495.00	\$ 990.00
25	Pioneer DVD 7400	\$699.00	\$ 17,475.00
12	Panasonic CT2087VY Color Monitor Reciever	\$385.00	\$ 4,620.00
15	Sony KV27V42 27in Monitor Reciever	\$450.00	\$ 6,750.00
<i>equipment / production total</i>			\$ 36,876.55

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA PS1	I.A. 2981

05/03 02 D 16:48 FAX --49 89 455 5124

VILLA STUCK

001

Museum Villa Stuck  
Prinzregentensstraße 6C  
D-81675 München  
Telefon 089/4555510  
Telefax 089/45555124

March 4, 2002/vh

Tom Finkelpearl  
Deputy Director  
P.S.1 Contemporary Art Center  
22-26 Jackson Ave at 46<sup>th</sup> Ave  
Long Island City, New York 11101

Tel. 00-1-718-784 2114

Fax. 00-1-718-482 9114

(21 pages)

Re: The Short Century

Would you please pass these urgent letters to Tom Finkelpearl. Thank you!

Yours sincerely,



Verena Hein





The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA PS1	I.A. 2981

05/03 02 DI 16:48 FAX --49 89 455 5124

VILLA STUCK

002

Museum Villa Stuck  
Prinzregentenstraße 60  
D-81675 München  
Telefon 089/4555510  
Telefax 089/45555124

March 4, 2002/vh

South African National Gallery  
Marilyn Martin, Director  
Emma Bedford, Curator  
PO Box 2420  
Capetown 8000  
South Africa



Fax: 0027 - 21 - 461 0045

Dear Marilyn and Emma:

Re: **The Short Century**  
P.S.1 Contemporary Art Center, New York

*The Short Century* has now opened at P.S.1 Contemporary Art Center in New York and condition reporting of all works in the exhibition has been completed.

The *Butcher Boys*, 1985-86 by Jane Alexander was successfully unpacked and no change in condition was noted. The existing fine cracks especially around the wrists will be watched over especially carefully. The *Railway Accident*, 1966 by Dumile Feni also displayed no change in condition.

In Sekoto's *Street Scene*, 1945 Jeffrey Uslip, the Registrar from P.S.1, also noted a small hairline crack, upper right, which had been previously noted. As I said, there is no change in condition. Nevertheless I have requested that your works be kept under close observation by a conservator who will be viewing the works regularly. If P.S.1 notes any changes, they will inform us immediately.

P.S.1 is aware that you will be sending a courier at the conclusion of the exhibition on May 5, 2002 in order to supervise the packing of the works. They will be coordinating your travel. If you could help us by seeing if an early, less expensive booking could be made out of South Africa that would be a great help. P.S.1 will either pay the ticket directly or reimburse you. The person to contact in this regard is Jeffrey Uslip. His email address is: [registrar@ps1.org](mailto:registrar@ps1.org).

I will be there for the de-installation as well and look forward to seeing you then.

*The Short Century* has been received in New York with an extraordinary degree of success. The *Sunday New York Times* of February 17, dedicated the full front page of the *Arts & Leisure* section to the exhibition and called it "one of the most important shows to hit town in years". Robert A. Smith wrote:

"[It is] one of those rare occasions when the usually hyperbolic term 'landmark exhibition' is not an overstatement... this exhibition may even qualify for multiple landmark status. It simultaneously conjures a continent's worth of postwar art and history and breathes new life into the depleted form of the large-scale, context-oriented art exhibition".

Das Museum Villa Stuck  
ist eine Stiftung  
der Landeshauptstadt  
München mit Schenkung  
Hans Joachim Ziersch

Vorsitz des Stiftungsrates:  
Kulturministerin  
Prof. Dr. Lydia Hartl

Mitglieder des Stiftungsrates:  
Josef Gelb  
Prof. Dr. Helmut Friedel  
Wolfgang Illig  
Amélie Ziersch

Geschäftsführerin:  
Jo-Anne Birnie Danzker

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA PS1	I.A.2981

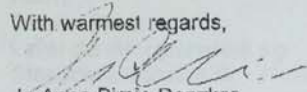
05/03 02 D1 16:49 FAX --49 89 455 5124

VILLA STUCK

003

I would like to take this opportunity to thank you for your very generous loan. If you have any enquiries please don't hesitate to contact me.

With warmest regards,

  
Jo-Anne Birnie Danzker  
Director



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA PS1	I.A. 2981

05/03 02 D 16:49 FAX +49 89 455 5124

VILLA STUCK

004

Museum Villa Stuck  
Prinzregentenstraße 60  
D-81675 München  
Telefon 089/45 55 51 0  
Telefax 089/45 55 51 24

March 4, 2002/vh

Herrn  
Girma Fisseha  
Leiter der Äthiopienabteilung  
Staatliches Museum für Völkerkunde  
Maximiliansstraße 42  
D - 80538 München



Dear Girma Fisseha:

Re: *The Short Century*  
P.S.1 Contemporary Art Center, New York

*The Short Century* has now opened at P.S.1 Contemporary Art Center in New York and condition reporting of all works in the exhibition has been completed.

I was delighted that you and your wife were able to attend the opening. Thank you so much for your thoughtful gift. As we saw, *Gilgotha*, 1963 by Gebre Kristos Desta has warped slightly due to climate changes. P.S.1 is, however keeping a close eye on this and will inform us of any changes.

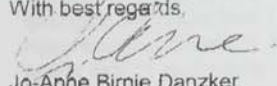
*The Short Century* has been received in New York with an extraordinary degree of success. The *Sunday New York Times* of February 17, dedicated the full front page of the *Arts & Leisure* section to the exhibition and called it "one of the most important shows to hit town in years". Roberta Smith wrote:

"[It is] one of those rare occasions when the usually hyperbolic term 'landmark exhibition' is not an overstatement... this exhibition may even qualify for multiple landmark status. It simultaneously conjures a continent's worth of postwar art and history and breathes new life into the depleted form of the large-scale, context-oriented art exhibition".

The exhibition will conclude its tour at P.S.1 on May 5, 2002. At that time we will be arranging the return transport of all works in the exhibition. Our transport companies, Hasenkamp and Masterpiece, will be in touch with you in May with regard to the exact arrival date of your work.

I would like to take this opportunity to thank you for your support with this loan. If you have any enquiries please don't hesitate to contact me.

With best regards,

  
Jo-Anne Birnie Danzker  
Director

Cc: Tom Finkelpearl, Deputy Director, P.S.1 Contemporary Art Center

Das Museum Villa Stuck  
ist eine Stiftung  
des Landeshauptstaats  
München mit Schenkung  
Hans Joachim Ziersch

Vorsitzendes Stiftungsrates:  
Kulturreferat an  
Prof. Dr. Dorothea Hardt

Mitglieder des Stiftungsrates:  
Josef Gelb  
Prof. Dr. Helmut Friedel  
Wolfgang Illig  
Amélie Zierich

Geschäftsführerin:  
Jo-Anne Birnie Danzker

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA PS1	I.A. 2981

05/03 02 DI 16:49 FAX --49 89 455 5124

VILLA STUCK

005

Museum Villa Stuck  
Prinzregentenstraße 60  
D-81675 München  
Telefon 089/4555510  
Telefax 089/45555124

March 4, 2002/vh

Ibrahim Jaber Al-Jaber  
Qatar National Museum  
Museum of Arab Modern Art  
Old Emir Palace Complex  
Doha

Qatar

Dear Mr. Jaber Al-Jaber:

Re: *The Short Century*  
P.S.1 Contemporary Art Center, New York



*The Short Century* has now opened at P.S.1 Contemporary Art Center in New York and condition reporting of all works in the exhibition has been completed.

I am delighted to be able to inform you that the condition of your work *The Embryo*, and *the Child and the Bird*, 1934 by Ibrahim Mohammed El-Salahi is unchanged.

We noted that there are some possible minor losses in some areas of your work *The Woman, the Bird and the Pomegranate*, 1934 by Ibrahim Mohammed El-Salahi. We may have a situation where different registrars are reporting differently. To my eye the changes are not new. Nevertheless I have requested that these areas be kept under close observation by a conservator who will be viewing the work regularly. If P.S.1 notes any changes they will inform us immediately.

*The Short Century* has been received in New York with an extraordinary degree of success. The *Sunday New York Times* of February 17, dedicated the full front page of the *Arts & Leisure* section to the exhibition and called it "one of the most important shows to hit town in years". Roberta Smith wrote:

"[It is] one of those rare occasions when the usually hyperbolic term 'landmark exhibition' is not a overstatement... this exhibition may even qualify for multiple landmark status. It simultaneously conjures a continent's worth of postwar art and history and breathes new life into the depleted form of the large-scale, context-oriented art exhibition".

The exhibition will conclude its tour at P.S.1 on May 5, 2002. At that time we will be arranging the return transport of all works in the exhibition. Our transport companies, Hasenkamp and Masterpiece, will be in touch with you in May with regard to the exact arrival date of your works.

Das Museum Villa Stuck  
ist eine Stiftung  
der Landeshauptstadt  
München mit Schenkung  
Hans-Joachim Ziersch

Vorsitzender des Stiftungsrates:  
Kulturreferentin  
Prof. Dr. Joh. Lydia Hartl

Mitglieder des Stiftungsrates:  
Josef Gelb  
Prof. Dr. Holmut Friedel  
Wolfgang Hög  
Amélie Ziersch

Geschäftsführer:  
Jo-Anne Birnbaum Jankner



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA PS1	I.A.2981

05/03 02 D 16:50 FAX +49 89 45515124

VILL/ STUCK

006

I would like to take this opportunity to thank you for your very generous loan. If you have any enquiries please don't hesitate to contact me.

With best regards,

  
Jo-Anne Birnie Danzker  
Director

Cc: Tom Finkelpearl, Deputy Director, P.S.1 Contemporary Art Center

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA PS1	I.A.2981

05/03 02 DI 16:50 FAX --49 89 455 5124

VILLA STUCK

007

Museum Villa Stuck  
Prinzregentenstraße 60  
D-81675 München  
Telefon 089/4555510  
Telefax 089/45555124

March 4, 2002/vh

Zarina Bhimji  
14 Downing Court  
Grenville Street  
UK - London WC1W1LV



Dear Zarina Bhimji,

Re: *The Short Century*  
P.S.1 Contemporary Art Center, New York

*The Short Century* has now opened at P.S.1 Contemporary Art Center in New York and condition reporting of all works in the exhibition has been completed.

I wanted to inform you that we noted minimal hairline surface scratches in some areas. We noted this in the condition reports. They will be kept under observation during the exhibition. Otherwise the works show no change.

*The Short Century* has been received in New York with an extraordinary degree of success. The *Sunday New York Times* of February 17, dedicated the full front page of the *Arts & Leisure* section to the exhibition and called it "one of the most important shows to hit town in years". Roberta Smith wrote:

"[It is] one of those rare occasions when the usually hyperbolic term 'landmark exhibition' is not an overstatement... this exhibition may even qualify for multiple landmark status. It simultaneously conjures a continent's worth of postwar art and history and breathes new life into the depleted form of the large-scale, context-oriented art exhibition".

The exhibition will conclude its tour at P.S.1 on May 5, 2002. At that time we will be arranging the return transport of all works in the exhibition. Our transport companies, Hasenkamp and Masterpiece, will be in touch with you in May with regard to the exact arrival date of your work.

I would like to take this opportunity to thank you for your very generous loan. If you have any enquiries please do not hesitate to contact me.

With best regards,

Jo-Anne Birnie Danzker  
Director

cc: Tom Finkelpearl, Deputy Director, P.S.1 Contemporary Art Center

Das Museum Villa Stuck  
ist eine Stiftung  
der Landeshauptstadt  
München mit Schenkung  
Hans-Joachim Ziersch

Vorsitzende des Stiftungsrates:  
Kulturkommission  
Prof. Dr. Dr. Lydia Hardt

Mitglied im des Stiftungsrates:  
Josef Göttsch  
Prof. Dr. Helmut Friedl  
Wolfgang Illig  
Amélie Ziersch

Geschäftsführerin:  
Jo-Anne Birnie Danzker



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA PS1	I.A. 2981

05/03 02 D 16:50 FAX +49 89 45515124

VILLA STUCK

008

Museum Villa Stuck  
Prinzregentenstraße 60  
D-81675 München  
Telefon 089/45 55 51 0  
Telefax 089/45 55 51 24

March 4, 2002/vh

Lars Olesen and Jens Ole sen  
Bakketoppen 5  
2830 Virum  
Dänemark



Dear Mr. Lars Olesen, dear Mr. Jens Olesen:

Re: *The Short Century*  
P.S.1 Contemporary Art Center, New York

*The Short Century* has now opened at P.S.1 Contemporary Art Center in New York and condition reporting of all works in the exhibition has been completed.

I am delighted to be able to inform you that the condition of your work *Untitled*, 1957 by Ernest Mancoba is unchanged.

The Registrar at P.S.1 suggested there may be noted scattered losses on your work *Composition*, 1940 by Ernest Mancoba. We may have a situation where different registrars are reporting differently. To my eyes the changes are not new. Nevertheless I have requested that these areas be kept under close observation by a conservator who will be viewing the work regularly. If P.S.1 notes any changes they will inform us immediately.

*The Short Century* has been received in New York with an extraordinary degree of success. The *Sunday New York Times* of February 17, dedicated the full front page of the *Arts & Leisure* section to the exhibition and called it "one of the most important shows to hit town in years". Roberta Smith wrote:

"[It is] one of those rare occasions when the usually hyperbolic term 'landmark exhibition' is not an overstatement... this exhibition may even qualify for multiple landmark status. It simultaneously conjures a continent's worth of postwar art and history and breathes new life into the depleted form of the large-scale, context-oriented art exhibition".

The exhibition will conclude its tour at P.S.1 on May 5, 2002. At that time we will be arranging the return transport of all works in the exhibition. Our transport companies, Hasenkamp and Masterpiece, will be in touch with you in May with regard to the exact arrival date of your works.

Das Museum Villa Stuck  
ist eine Stiftung  
der Landeshauptstadt  
München mit Schenkung  
Hans Joachim Ziersch

Vorsitzende des Stiftungsrates:  
Kulturreferentin  
Prof. Dr. Dr. Lydia Hartl

Mitglieder des Stiftungsrates:  
Josef Gelb  
Prof. Dr. Helmut Friedel  
Wolfgang Illig  
Amélie Ziersch

Geschäftsführerin:  
Jo-Anne Eick-Danzker

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA PS1	I.A. 2981

05/03 02 DI 16:50 FAX --49 89 455 124

VILLA STUCK

010

Museum Villa Stuck  
Prinzregentenstraße 60  
D-81675 München  
Telefon 089/455510  
Telefax 089/4555124

March 4, 2002/vh

Bruno van Lierde  
41 Avenue de Floride  
B - 1180 Bruxelles

Tel. 00 32214435834  
Fax: 00 3222 89 03 44



Dear Mr. van Lierde:

Re: **The Short Century**  
P.S.1 Contemporary Art Center, New York

*The Short Century* has now opened at P.S.1 Contemporary Art Center in New York and condition reporting of all works in the exhibition has been completed.

Your works by Boudys Isef and Ingelez arrived safely in New York. The flag in *Sier: Palme Bouygeus*, 1989, is, as before, somewhat loose but did not require any further action. The front cylinder in *Kinshasa Label*, 1989, was slightly skewed so we straightened that. In other areas the work was in the same condition.

*The Short Century* has been received in New York with an extraordinary degree of success. The *Sunday New York Times* of February 7, dedicated the full front page of the *Arts & Leisure* section to the exhibition and called it "one of the most important shows to hit town in years". Roberta Smith wrote:

"[It is] one of those rare occasions when the usually hyperbolic term 'landmark exhibition' is not a overstatement... this exhibition may even qualify for multiple landmark status. It simultaneously conjures a continent's worth of postwar art history and breathes new life into the depleted form of the large-scale, context-oriented art exhibition".

The exhibition will conclude its tour at P.S.1 on May 5, 2002. At that time we will be arranging the return transport of all works in the exhibition. Our transport companies, Hasenkamp and Masterpiece, will be in touch with you in May with regard to the exact arrival date of your works.

I would like to take this opportunity to thank you for your very generous loan. If you have any enquiries please do not hesitate to contact me.

With best regards,

Jo-Anne Birne Danzker  
Director

cc: Tom Finkelpearl, Deputy Director, P.S.1 Contemporary Art Center

Das Museum Villa Stuck  
ist eine Stiftung  
der Landeshauptstadt  
München mit Schenkung  
Hans Joachim Ziesch

Vorsitzende des Stiftungsrates:  
Kulturdezernentin  
Prof. Dr. Ina Lydia Hartl

Mitglieder des Stiftungsrates:  
Josef Gelb  
Prof. Dr. Helmut Friedel  
Wolfgang Illig  
Amélie Ziersch

Geschäftsführerin:  
Jo-Anne Birne Danzker



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA PS1	I.A.2981

05/03 02 DI 16:50 FAX --49 89 455 5124

VILL/ STUCK

009

I would like to take this opportunity to thank you for your very generous loan. If you have any enquiries please don't hesitate to contact me.

With best regards,

Jo-Anne Birnie Danzker  
Director

Cc: Tom Finkelpearl, Deputy Director, P.S.1 Contemporary Art Center

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA PS1	I.A.2981

05/03 02 DI 16:51 FAX +49 89 4555124

VILLA STUCK

011

Museum Villa Stuck  
Prinzregentenstraße 60  
D-81675 München  
Telefon 089/4555510  
Telefax 089/4555124

March 4, 2002/vh

Museum Hampton University  
C/o Hampton University  
Mary Lou Hultgren  
Hampton, VA 23668

USA

Tel. 001 - 757 - 727 50 25  
Fax. 001 - 757 - 727 - 51 70



Dear Mrs. Hultgren:

Re: *The Short Century*  
P.S.1 Contemporary Art Center, New York

*The Short Century* has now opened at P.S.1 Contemporary Art Center in New York and condition reporting of all works in the exhibition has been completed.

With regard to *Ghosts of the Atlantic Ocean*, 1964 by Skunder Boghossian, the Registrar at P.S.1 noted what may be a scratch on the plexi. The condition of the work itself is unchanged.

With regard to the two works by Ben Enwonwu: The Registrar at P.S.1 seems to feel that some old cracking at the top left of the right house may have become worse. He also noted what he believes to be two new areas of cracking. We may have the situation where different registrars are reporting differently. To my eye the changes are not new. Nevertheless I have requested that these areas be kept under close observation by a conservator who will be viewing the work regularly. Should P.S.1 note any changes they will inform us immediately.

*The Short Century* has been received in New York with an extraordinary degree of success. The *Sunday New York Times* of February 17, dedicated the full front page of the *Arts & Leisure* section to the exhibition and called it "one of the most important shows to hit town in years". Roberta Smith wrote:

"[It is] one of those rare occasions when the usually hyperbolic term 'landmark exhibition' is not an overstatement... this exhibition may even qualify for multiple landmark status. It simultaneously conjures a continent's worth of postwar art and history and breathes new life into the depleted form of the large-scale, context-oriented art exhibition."

Das Museum Villa Stuck  
ist eine Stiftung  
der Landeshauptstadt  
München mit Schenkung  
Hans Joachim Ziersch

Vorsitzende des Stiftungsrates:  
Kulturstaatsminister  
Prof. Dr. Ingrid Lydtke-Hardt

Mitglieder des Stiftungsrates:  
Josef Gellert  
Prof. Dr. Helmut Friedel  
Wolfgang Illig  
Amélie Ziersch

Geschäftsführerin:  
Jo-Anne Birnstadt-Danzker



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.2981

05/03 02 D 16:51 FAX -49 89 45515124

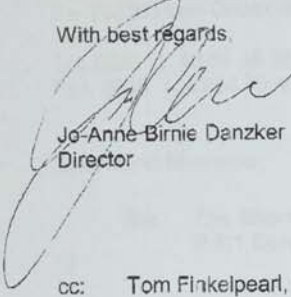
VILLA STUCK

012

The exhibition will conclude its tour at P.S.1 on May 5, 2002. At that time we will be arranging the return transport of all works in the exhibition. Our transport companies, Hasenkamp and Masterpiece, will be in touch with you in May with regard to the exact arrival date of your works.

I would like to take this opportunity to thank you for your very generous loan. If you have any enquiries please don't hesitate to contact me.

With best regards,

  
Jo-Anne Birnie Danzker  
Director

cc: Tom Finkelpearl, Deputy Director, P.S.1 Contemporary Art Center

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA PS1	I.A.2981

05/03 02 DI 16:51 FAX +49 89 45515124

VILLA STUCK

013

Museum Villa Stuck  
Prinzregentenstraße 60  
D-81675 München  
Telefon 089/4555510  
Telefax 089/45555124

March 4, 2002/vh

Institut du Monde Arabe  
Mona Khazindar  
Head of the Museum  
& Exhibitions Department  
1, Rue des Fossés-Saint Etienne  
F - 75236 Paris Cedex 05



Tel. 0033. 1. 40 51 38 38  
Fax. 0033. 1. 43 54 76 45

Dear Mona Khazindar:

Re: **The Short Century**  
P.S.1 Contemporary Art Center, New York

*The Short Century* has now opened at P.S.1 Contemporary Art Center in New York and condition reporting of all works in the exhibition has been completed.

As I mentioned on the phone on February 23, 2002, we noted that the canvas of your work Ahmed Cherkaoui, *Fatima à Fatimah* 1961-62 is slightly lifting.

I have requested that your work be kept under close observation by a conservator who will be viewing the work regularly. Should P.S.1 note any change they will inform us immediately.

With regard to your letter of February 25: I am attaching the Certificate of Insurance as promised. The Loan Agreement Form between you and P.S.1 was faxed to them as well and, by now, you should have a signed copy back.

P.S.1 is also aware that you will be coming to New York at the conclusion of the exhibition as a courier for the return of the work. Travel arrangements will be made by P.S.1. At that time we will be able to view the work together before it is packed for travel. As we discussed, the exhibition will conclude its tour on May 5, 2002.

*The Short Century* has been received in New York with an extraordinary degree of success. The *Sunday New York Times* of February 17, dedicated the full front page of the Arts & Leisure section to the exhibition and called it "one of the most important shows to hit town in years". Robert A. Smith wrote:

"[It is] one of those rare occasions when the usually hyperbolic term, 'landmark exhibition' is not a overstatement... this exhibition may even qualify for multiple landmark status. It simultaneously conjures a continent's worth of postwar art and history and breathes new life into the depleted form of the large-scale, context-oriented art exhibition".

Das Museum Villa Stuck  
ist eine Stiftung  
der Landeshauptstadt  
München mit Schenkung  
Hans Joachim Ziersch

Vorsitzende des Stiftungsrates:  
Kulturdezernentin  
Prof. Dr. Ingrid Hartl

Mitglieder des Stiftungsrates:  
Josef Gieb  
Prof. Dr. Helmut Friedel  
Wolfgang Illig  
Amélie Ziersch

Geschäftsführerin:  
Jo-Anne Birck-Danzker



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA PS1	I.A.2981

05/03 02 D 16:52 FAX -49 89 45515124

VILL/ STUCK

014

I would like to take this opportunity to thank you for your very generous loan. If you have any enquiries please don't hesitate to contact me.

With best regards,

  
Jo-Anne Birnie Danzker  
Director

cc: Tom Finkelpearl, Deputy Director, P.S.1 Contemporary Art Center

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA PS1	I.A. 2981

05/03 02 D 16:52 FAX -49 89 4551 5124

VILLA STUCK

015

Museum Villa Stuck  
Prinzregentenstraße 60  
D-81675 München  
Telefon 089/45 55 51 0  
Telefax 089/45 55 51 24

March 4, 2002/vn

Yona Friedman  
33 Blvd. Garibaldi  
F-75015 Paris

Tel. (331) 4566.0484  
Fax (331) 4734.0911



Dear Yona Friedman:

Re: **The Short Century**  
P.S.1 Contemporary Art Center, New York

*The Short Century* has now opened at P.S.1 Contemporary Art Center in New York and condition reporting of all works in the exhibition has been completed.

As you know your works are very fragile. We had similar problems with *Bridge City, Dar-es-Salaam*, 1963 as in Chicago in terms of the ties having opened. We simply closed them again. The *Study for Moyer des Nigériens, Teichville, Abidjan*, 1959-60 was in an unchanged condition. We are keeping a close eye on both works. Should P.S.1 note any change they will inform us immediately.

*The Short Century* has been received in New York with an extraordinary degree of success. The *Sunday New York Times* of February 17, dedicated the full front page of the *Arts & Leisure* section to the exhibition and called it "one of the most important shows to hit town in years". Robert Smith wrote:

"[It is] one of those rare occasions when the usually hyperbolic term 'landmark exhibition' is not an overstatement ... this exhibition may even qualify for multiple landmark status. It simultaneously conjures a continent's worth of postwar art and history and breathes new life into the depleted form of the large-scale, context-oriented art exhibition".

The exhibition will conclude its tour at P.S.1 on May 5, 2002. At that time we will be arranging the return transport of all works in the exhibition. Our transport companies, Hasenkamp and Masterpiece, will be in touch with you in May with regard to the exact arrival date of your work.

I would like to take this opportunity to thank you for your very generous loan. If you have any enquiries please don't hesitate to contact me.

With best regards

Jo-Anne Birnie Danzker  
Director

cc: Tom Finkelpearl, Deputy Director, P.S.1 Contemporary Art Center

Das Museum Villa Stuck  
ist eine Stiftung  
der Landeshauptstadt  
München mit Schenkung  
Hans Joachim Ziersch

Vorsitz des Stiftungsrates:  
Kulturpolitisch  
Prof. Dr. Lydis Hartl

Mitglieder des Stiftungsrates:  
Josef Gellert  
Prof. Dr. Helmut Friedel  
Wolfgang Illig  
Amelie Ziersch

Geschäftsführerin:  
Jo-Anne Birnie Danzker



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA PS1	I.A. 2981

05/03 02 D1 16:52 FAX +49 89 45515124

VILLA STUCK

016

Museum Villa Stuck  
Prinzregentenstraße 60  
D-81675 München  
Telefon 089/4555510  
Telefax 089/45555124

March 4, 2002/vh

Touhami Ennadre  
54 bis, Rue de l'Ermitage  
75020 Paris  
France

Fax: 0033 - 1 - 43 66 58 5



Dear Touhami:

Re: **The Short Century**  
P.S.1 Contemporary Art Center, New York

I was delighted that you were able to attend the opening of *The Short Century* in New York.

As you are aware there were problems with your work. Jeffrey told me that a conservator from the Met looked at the work and I know you were also working with Jeffrey to solve the problem. Were you successful? Is there anything which needs to be done? Please let know..

Perhaps you know that *The Short Century* has been received in New York with an extraordinary degree of success. The *Sunday New York Times* of February 17, dedicated the full front page of the *Arts & Leisure* section to the exhibition and called it "one of the most important shows to hit town in years" Roberta Smith wrote:

"[It is] one of those rare occasions when the usually hyperbolic term 'landmark exhibition' is not an overstatement ... this exhibition may even qualify for multiple landmark status. It simultaneously conjures a continent's worth of postwar art and history and breathes new life into the depleted form of the large-scale, context-oriented art exhibition."

The exhibition will conclude its tour at P.S.1 on May 5, 2002. At that time we will be arranging the return transport of all works in the exhibition. Our transport companies, Hasenkamp and Masterpiece, will be in touch with you in May with regard to the exact arrival date of your works.

I would like to take this opportunity to thank you for your very generous loan. If you have any enquiries please don't hesitate to contact me.

With best regards,

Jo-Anne Birnie Danzker  
Director

cc: Tom Finkelpearl, Deputy Director, P.S.1 Contemporary Art Center

Das Museum Villa Stuck  
ist eine Stiftung  
der Landeshauptstadt  
München mit Schenkung  
Hans Joachim Ziersch

Vorsitzende des Stiftungsrates:  
Kulturreferentin  
Prof. Dr. Ingrida Marti

Mitglieder des Stiftungsrates:  
Josef Gelb  
Prof. Dr. Helmut Friedel  
Wolfgang Illig  
Annelie Ziersch

Geschäftsführer:  
Jo-Anne Birnie Danzker

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA PS1	I.A.2981

05/03 02 D: 16:58 FAX -49 89 4551 5124

VILLA STUCK

001

Museum Villa Stuck  
Prinzregentenstraße 60  
D-81675 München  
Telefon 089/4555510  
Telefax 089/45555124

March 4, 2002/vh

Tom Finkelpearl  
Deputy Director  
P.S.1 Contemporary Art Center  
22-26 Jackson Ave at 46<sup>th</sup> St  
Long Island City, New York 11101

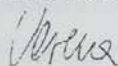
Tel. 00 - 1 - 718 - 784 2031  
Fax. 00 - 1 - 718 - 482 9451

(21 pages)

Re: The Short Century

Would you please pass the urgent letters to Tom Finkelpearl. Thank you!

Yours sincerely,



Verena Hein





FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA PS1	I.A. 2981

05/03 02 D 16:58 FAX +49 89 45555124

VILLA STUCK

002

Museum Villa Stuck  
Prinzregentenstraße 60  
D-81675 München  
Telefon 089/4555510  
Telefax 089/45555124

March 4, 2002/vh

South African National Gallery  
Marilyn Martin, Director  
Emma Bedford, Curator  
PO Box 2420  
Capetown 8000  
South Africa

Fax: 0027 - 21 - 461 0045



Dear Marilyn and Emma:

Re: **The Short Century**  
P.S.1 Contemporary Art Center, New York

*The Short Century* has now opened at P.S.1 Contemporary Art Center in New York and condition reporting of all works in the exhibition has been completed.

*The Butcher Boys*, 1985-86 by Jane Alexander was successfully unpacked and no change in condition was noted. The existing fine cracks especially around the artists will be watched over especially carefully. *The Railway Accident*, 1986 by Dumile Fani also displayed no change in condition.

In Sekoto's *Street Scene*, 1945 Jeffrey Uslip, the Registrar from P.S.1, also noted a small hairline crack upper right, which had been previously noted. As I said, there is no change in condition. Nevertheless I have requested that your works be kept under close observation by a conservator who will be viewing the works regularly. If P.S.1 notes any changes, they will inform us immediately.

P.S.1 is aware that you will be sending a courier at the conclusion of the exhibition on May 5, 2002 in order to supervise the packing of the works. They will be coordinating your travel. If you could help us by seeing if an early, less expensive booking could be made out of South Africa that would be a great help. P.S.1 will either pay the ticket directly or reimburse you. The person to contact in this regard is Jeffrey Uslip. His email address is: [registrar@ps1.org](mailto:registrar@ps1.org)

I will be there for the de-installation as well and look forward to seeing you then

*The Short Century* has been received in New York with an extraordinary degree of success. The *Sunday New York Times* of February 17, dedicated the full front page of the Arts & Leisure section to the exhibition and called it "one of the most important shows to hit town in years". Robert Smith wrote:

"[It is] one of those rare occasions when the usually hyperbolic term 'landmark exhibition' is not an overstatement ... this exhibition may even qualify for multiple landmark status. It simultaneously conjures a continent's worth of postwar art and history and breathes new life into the depleted form of the large-scale, context-oriented art exhibition."

Das Museum Villa Stuck  
ist eine Stiftung  
der Landeshauptstadt  
München mit Schenkung  
Hans Joachim Ziersch

Vorsitzende des Stiftungsrates:  
Kulturreferent  
Prof. Dr. Dr. Ina Hardt

Mitglieder des Stiftungsrates:  
J. sef Gelb  
Prof. Dr. Helmut Friedel  
Volfgang Illig  
Annelie Ziersch

Geschäftsführerin:  
Jo-Anne Birnie Canzker

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA PS1	I.A.2981

05/03 02 D 16:59 FAX -49 89 455:5124

VILLI STUCK

003

I would like to take this opportunity to thank you for your very generous loan. If you have any enquiries please don't hesitate to contact me.

With warmest regards,

Jo-Anne Birnie Danzker  
Director



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA PS1	I.A. 2981

05/03 02 D 16:59 FAX +49 89 4555124

VILLA STUCK

004

Museum Villa Stuck  
Prinzregentenstraße 110  
D-81675 München  
Telefon 089/4555111  
Telefax 089/4555124

March 4, 2002/vh

Herrn  
Girma Fisseha  
Leiter der Äthiopienabteilung  
Staatliches Museum für Völkerkunde  
Maximiliansstrasse 42  
D - 80538 München



Dear Girma Fisseha:

Re: *The Short Century*  
P.S.1 Contemporary Art Center, New York

*The Short Century* has now opened at P.S.1 Contemporary Art Center in New York and condition reporting of all works in the exhibition has been completed.

I was delighted that you and your wife were able to attend the opening. Thank you so much for your thoughtful gift. As we saw, *Go gotha*, 1963 by Gebre Kristos Desta has warped slightly due to climate changes. P.S. 1 is, however keeping a close eye on this and will inform us of any changes.

*The Short Century* has been received in New York with an extraordinary degree of success. The *Sunday New York Times* of February 17, dedicated the full front page of the Arts & Leisure section to the exhibition and called it "one of the most important shows to hit town in years". Robert Smith wrote:

"[It is] one of those rare occasions when the usually hyperbolic term 'landmark exhibition' is not an overstatement ... this exhibition may even qualify for multiple landmark status. It simultaneously condenses a continent's worth of postwar art and history and breathes new life into the depleted form of the large-scale, context-oriented art exhibition."

The exhibition will conclude its tour at P.S.1 on May 5, 2002. At that time we will be arranging the return transport of all works in the exhibition. Our transport companies, Hasenkamp and Masterpiece, will be in touch with you in May with regard to the exact arrival date of your work.

I would like to take this opportunity to thank you for your support with this loan. If you have any enquiries please don't hesitate to contact me.

With best regards,

Jo-Anne Birnie Danzker  
Director

Cc: Tom Finkelpearl, Deputy Director, P.S.1 Contemporary Art Center

Das Museum Villa Stuck  
ist eine Stiftung  
der Landeshauptstadt  
München mit Schenkung  
Hans Joachim Ziersch

Vorsitzende des Stiftungsrates:  
Kulturreferent  
Prof. Dr. Dr. Lyndhard

Mitglieder des Stiftungsrates:  
Josef Gelb  
Prof. Dr. Helmut Friedel  
Wolfgang Illig  
Armin Ziersch

Geschäftsführer:  
Jo-Anne Birnie Danzker

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA PS1	I.A. 2981

05/03 02 D 16:59 FAX +49 89 45515124

VILLA STUCK

005

Museum Villa Stuck  
Prinzregentenstraße 61  
D-81675 München  
Telefon 089/4555510  
Telefax 089/45555124

March 4, 2002/vh

Ibrahim Jaber Al-Jaber  
Qatar National Museum  
Museum of Arab Modern Art  
Old Emiri Palace Complex  
Doha

Qatar



Dear Mr. Jaber Al-Jaber:

Re: *The Short Century*  
P.S.1 Contemporary Art Center, New York

*The Short Century* has now opened at P.S.1 Contemporary Art Center in New York and condition reporting of all works in the exhibition has been completed.

I am delighted to be able to inform you that the condition of your work *The Embryo, and the Child and the Bird*, 1964 by Ibrahim Mohammed El-Salahi is unchanged.

We noted that there are some possible minor losses in some areas of your work *The Woman, the Bird and the Pomegranate*, 1964 by Ibrahim Mohammed El-Salahi. We may have a situation where different registrars are reporting differently. To my eye the changes are not new. Nevertheless I have requested that these areas be kept under close observation by a conservator who will be viewing the work regularly. If P.S.1 notes any changes they will inform us immediately.

*The Short Century* has been received in New York with an extraordinary degree of success. The *Sunday New York Times* of February 17, dedicated the full front page of the *Arts & Leisure* section to the exhibition and called it "one of the most important shows to hit town in years". Robert Smith wrote:

"[It is] one of those rare occasions when the usually hyperbolic term 'landmark exhibition' is not an overstatement ... this exhibition may even qualify for multiple landmark status. It simultaneously conjures a continent's worth of postwar art and history and breathes new life into the depleted form of the large-scale, context-oriented art exhibition."

The exhibition will conclude its tour at P.S.1 on May 5, 2002. At that time we will be arranging the return transport of all works in the exhibition. Our transport companies, Hasenkamp and Masterpiece, will be in touch with you in May with regard to the exact arrival date of your works.

Das Museum Villa Stuck  
ist eine Stiftung  
der Landeshauptstadt  
München mit Schenkung  
Hans Joachim Ziersch

Vorsitzende des Stiftungsrates:  
Kulturreferent/in  
Prof. Dr. Dr. Ingrid Haack

Mitglieder des Stiftungsrates:  
Josef Gelb  
Prof. Dr. Helmut Friedel  
Volfgang Illig  
Annelie Ziersch

Geschäftsführer:  
Jo-Anne Birnie Casaker



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA PS1	I.A.2981

05/03 02 D 16:59 FAX +49 89 45515124

VILLI STUCK

006

I would like to take this opportunity to thank you for your very generous loan. If you have any enquiries please don't hesitate to contact me.

With best regards,

Jo-Anne Birnits Danzker  
Director

Cc: Tom Finkelpearl, Deputy Director, P.S.1 Contemporary Art Center

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA PS1	I.A. 2981

05/03 02 D 17:00 FAX +49 89 45555124

VILLA STUCK

007

Museum Villa Stuck  
Prinzregentenstraße 60  
D-81675 München  
Telefon 089/4555510  
Telefax 089/4555512

March 4, 2002/vh

Zarina Bhimji  
14 Downing Court  
Grenville Street  
UK - London WC1W1LV



Dear Zarina Bhimji,

Re: *The Short Century*  
P.S.1 Contemporary Art Center, New York

*The Short Century* has now opened at P.S.1 Contemporary Art Center in New York and condition reporting of all works in the exhibition has been completed.

I wanted to inform you that we noted minimal hairline surface scratches in some areas. We noted this in the condition reports. They will be kept under observation during the exhibition. Otherwise the works show no change.

*The Short Century* has been received in New York with an extraordinary degree of success. The *Sunday New York Times* of February 17, dedicated the full front page of the Arts & Leisure section to the exhibition and called it "one of the most important shows to hit town in years". Roberta Smith wrote:

"[It is] one of those rare occasions when the usually hyperbolic term 'landmark exhibition' is not an overstatement ... this exhibition may even qualify for multiple landmark status. It simultaneously conjures a continent's worth of postwar art and history and breathes new life into the depleted form of the large-scale, context-oriented art exhibition."

The exhibition will conclude its tour at P.S.1 on May 5, 2002. At that time we will be arranging the return transport of all works in the exhibition. Our transport companies, Hasenkamp and Masterpiece, will be in touch with you in May with regard to the exact arrival date of your works.

I would like to take this opportunity to thank you for your very generous loan. If you have any enquiries please don't hesitate to contact me.

With best regards,

Jo-Anne Birnie Danzker  
Director

cc: Tom Finkelpearl, Deputy Director, P.S. 1 Contemporary Art Center

Das Museum Villa Stuck  
ist eine Stiftung  
der Landeshauptstadt  
München mit Schenkung  
Hans Joachim Ziersch

Vorsitzende des Stiftungsrates:  
Kulturreferentin  
Prof. Dr. Ulrike Haack

Mitglieder des Stiftungsrates:  
Gisela Gelb  
Prof. Dr. Helmut Friedal  
Wolfgang Illig  
Annelie Ziersch

Geschäftsführerin:  
Jo-Anne Birnie Danzker



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA PS1	I.A. 2981

05/03 02 DJ 17:00 FAX +49 89 455 5124

VILLA STUCK

008

Museum Villa Stuck  
Prinzregentenstraße 66  
D-81675 München  
Telefon 089/455510  
Telefax 089/4555124

March 4, 2002/vh

Lars Olesen and Jens Olesen  
Bakkefoppen 5  
2830 Virum  
Denmark



Dear Mr. Lars Olesen, dear Mr. Jens Olesen:

Re: *The Short Century*  
P.S.1 Contemporary Art Center, New York

*The Short Century* has now opened at P.S.1 Contemporary Art Center in New York and condition reporting of all works in the exhibition has been completed.

I am delighted to be able to inform you that the condition of your work *Untitled*, 1957 by Ernest Mancoba is unchanged.

The Registrar at P.S.1 suggested there may be noted scattered losses on your work *Composition*, 1940 by Ernest Mancoba. We may have a situation where different registrars are reporting differently. To my eye the changes are not new. Nevertheless I have requested that these areas be kept under close observation by a conservator who will be viewing the work regularly. If P.S.1 notes any changes they will inform us immediately.

*The Short Century* has been received in New York with an extraordinary degree of success. The *Sunday New York Times* of February 17, dedicated the full front page of the *Arts & Leisure* section to the exhibition and called it "one of the most important shows to hit town in years". Robert Smith wrote:

"[It is] one of those rare occasions when the usually hyperbolic term 'landmark exhibition' is not an overstatement ... this exhibition may even qualify for multiple landmark status. It simultaneously conjures a continent's worth of postwar art and history and breathes new life into the depleted form of the large-scale, context-oriented art exhibition".

The exhibition will conclude its tour at P.S.1 on May 5, 2002. At that time we will be arranging the return transport of all works in the exhibition. Our transport companies, Hasenkamp and Masterpiece, will be in touch with you in May with regard to the exact arrival date of your works.

Das Museum Villa Stuck  
ist eine Stiftung  
der Landeshauptstadt  
München mit Schenkung  
Hans Joachim Ziersch

Vorsitzendes Stiftungsrates:  
Kulturreferent/in  
Prof. Dr. D. Linda Hart

Mitglieder des Stiftungsrates:  
Josef Gelb  
Prof. Dr. Helmut Friedel  
Wolfgang Illig  
Amélie Ziersch

Geschäftsführer:  
Jo-Anne Birme (Präsident)

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA PS1	I.A.2981

05/03 02 D 17:00 FAX +49 89 45515124

VILLA STUCK

009

I would like to take this opportunity to thank you for your very generous loan. If you have any enquiries please do not hesitate to contact me.

With best regards,

  
Jo-Anne Birnie Danzker  
Director

Cc: Tom Finkelpearl, Deputy Director, P.S.1 Contemporary Art Center



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA PS1	I.A. 2981

05/03 02 DI 17:00 FAX +49 89 45515124

VILLA STUCK

010

Museum Villa Stuck  
Prinzregentenstraße 60  
D-81675 München  
Telefon 089/4555510  
Telefax 089/45555124

March 4, 2002/vh

Bruno van Lierde  
41 Avenue de Floride  
B - 1180 Bruxelles

Tel. 00 32214435834  
Fax: 00 3222 39 03 44



Dear Mr. van Lierde:

Re: *The Short Century*  
P.S.1 Contemporary Art Center, New York

*The Short Century* has now opened at P.S.1 Contemporary Art Center in New York and condition reporting of all works in the exhibition has been completed.

Your works by Bodys Isek and Ingeleze arrived safely in New York. The flag in *Stars: Palme Bouygeus*, 1989, is, as before, somewhat loose but did not require any further action. The front cylinder in *Kinshasa Label*, 1989 was slightly skewed so we straightened that. In other areas the work was in the same condition.

*The Short Century* has been received in New York with an extraordinary degree of success. The *Sunday New York Times* of February 17, dedicated the full front page of the *Arts & Leisure* section to the exhibition and called it "one of the most important shows to hit town in years". Roberta Smith wrote:

"[It is] one of those rare occasions when the usually hyperbolic term 'landmark exhibition' is not an overstatement... this exhibition may even qualify for multiple landmark status. It simultaneously conjures a continent's worth of postwar art and history and breathes new life into the depleted form of the large-scale, context-oriented art exhibition."

The exhibition will conclude its tour at P.S.1 on May 6, 2002. At that time we will be arranging the return transport of all works in the exhibition. Our transport companies, Hasenkamp and Masterpiece, will be in touch with you in May with regard to the exact arrival date of your works.

I would like to take this opportunity to thank you for your very generous loan. If you have any enquiries please don't hesitate to contact me.

With best regards

Jo-Anne Birnie Danzker  
Director

cc: Tom Finkelpearl, Deputy Director, P.S.1 Contemporary Art Center

Das Museum Villa Stuck  
ist eine Stiftung  
der Landeshauptstadt  
München mit Schenkung  
Hans Joachim Ziersch

Vorsitzender des Stiftungsrates:  
Kulturreferentin  
Prof. Dr. Ingrid Hardt

Mitglieder des Stiftungsrates:  
Josef Gelb  
Prof. Dr. Hilmut Friedel  
Wolfgang Illig  
Amélie Ziersch

Geschäftsführer  
Jo-Anne Birnie Danzker

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA PS1	I.A.2981

05/03 02 DJ 17:01 FAX +49 89 45515124

VILLA STUCK

011

Museum Villa Stuck  
Prinzregentenstraße 60  
D-81675 München  
Telefon 089/455510  
Telefax 089/4555124

March 4, 2002/vh

Museum Hampton University  
C/o Hampton University  
Mary Lou Hultgren  
Hampton, VA 23668

USA

Tel. 001 - 757 - 727 5021  
Fax. 001 - 757 - 727 - 5170



Dear Mrs. Hultgren:

Re: ***The Short Century***  
P.S.1 Contemporary Art Center, New York

*The Short Century* has now opened at P.S.1 Contemporary Art Center in New York and condition reporting of all works in the exhibition has been completed.

With regard to *Ghosts of the Atlantic Ocean*, 1964 by Skunder Boghossian, the Registrar at P.S.1 noted what may be a scratch on the plexi. The condition of the work itself is unchanged.

With regard to the two works by Ben Enwonwu: The Registrar at P.S.1 seems to feel that some old cracking at the top left of the right house may have become worse. He also noted what he believes to be two new areas of cracking. We may have the situation where different registrars are reporting differently. To my eye the changes are not new. Nevertheless I have requested that these areas be kept under close observation by a conservator who will be viewing the work regularly. Should P.S.1 note any changes they will inform us immediately.

*The Short Century* has been received in New York with an extraordinary degree of success. The *Sunday New York Times* of February 17, dedicated the full front page of the Arts & Leisure section to the exhibition and called it "one of the most important shows to hit town in years". Robert Smith wrote:

"[It is] one of those rare occasions when the usually hyperbolic term 'landmark exhibition' is not an overstatement ... this exhibition may even qualify for multiple landmark status. It simultaneously conjures a continent's worth of postwar art and history and breathes new life into the depleted form of the large-scale, context-oriented art exhibition".

Das Museum Villa Stuck  
ist eine Stiftung  
der Landeshauptstadt  
München mit Schenkung  
Herrn Joachim Ziersch

Vorsitzender des Stiftungsrates:  
Kulturreferentin  
Prof. Dr. Elisabeth Hartl

Mitglieder des Stiftungsrates:  
Josef Gelb  
Prof. Dr. Hilmut Friedel  
Wolfgang Ilg  
Amélie Ziersch

Geschäftsführer:  
Jo-Anne Birnia-Lanzke



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.2981

05/03 02 D1 17:01 FAX +49 89 45515124

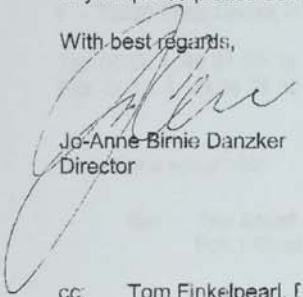
VILLA STUCK

012

The exhibition will conclude its tour at P.S.1 on May 5, 2002. At that time we will be arranging the return transport of all works in the exhibition. Our transport companies, Hasenkamp and Masterpiece, will be in touch with you in May with regard to the exact arrival date of your works.

I would like to take this opportunity to thank you for your very generous loan. If you have any enquiries please don't hesitate to contact me.

With best regards,

  
Jo-Anne Birnie Danzker  
Director

cc: Tom Finkelpearl, Deputy Director, P.S.1 Contemporary Art Center

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA PS1	I.A. 2981

05/03 02 D 17:01 FAX +49 89 45555124

VILLA STUCK

013

Museum Villa Stuck  
Prinzregentenstraße 60  
D-81675 München  
Telefon 089/4555510  
Telefax 089/45555124

March 4, 2002/vh

Institut du Monde Arabe  
Mona Khazindar  
Head of the Museum  
& Exhibitions Department  
1, Rue des Fossés-Saint-Jacques  
F - 75236 Paris Cedex 06

Tel. 0033. 1. 40 51 38 38  
Fax. 0033. 1. 43 54 76 45



Dear Mona Khazindar:

Re: *The Short Century*  
P.S.1 Contemporary Art Center, New York

*The Short Century* has now opened at P.S. Contemporary Art Center in New York and condition reporting of all works in the exhibition has been completed.

As I mentioned on the phone on February 25, 2002, we noted that the canvas of your work Ahmed Cherkaoui, *Formage à Fatima*, 1961-62 is slightly lifting.

I have requested that your work be kept under close observation by a conservator who will be viewing the work regularly. Should P.S.1 note any change they will inform us immediately.

With regard to your letter of February 25: I am attaching the Certificate of Insurance as promised. The Loan Agreement Form between you and P.S.1 was faxed to them as well and, by now, you should have a signed copy back.

P.S.1 is also aware that you will be coming to New York at the conclusion of the exhibition as a courier for the return of the work. Travel arrangements will be made by P.S.1. At that time we will be able to view the work together before it is packed for travel. As we discussed, the exhibition will conclude its tour on May 5, 2002.

*The Short Century* has been received in New York with an extraordinary degree of success. The *Sunday New York Times* of February 17, dedicated the full front page of the *Arts & Leisure* section to the exhibition and called it "one of the most important shows to hit town in years". Roberta Smith wrote:

"[It is] one of those rare occasions when the usually hyperbolic term 'landmark exhibition' is not an overstatement... this exhibition may even qualify for multiple landmark status. It simultaneously conjures a continent's worth of postwar art and history and breathes new life into the depleted form of the large-scale, context-oriented art exhibition".

Das Museum Villa Stuck  
ist eine Stiftung  
der Landeshauptstadt  
München mit Schenkung  
Hans Joachim Ziersch

Vorsitzende des Stiftungsrates:  
Kulturdezidentin  
Prof. Dr. Dr. Lydia Hartl

Mitglieder des Stiftungsrates:  
Josef Gelb  
Prof. Dr. Helmut Friedel  
Wolfgang Illig  
Amélie Ziersch

Geschäftsführerin:  
Jo-Anne Eirich-Danzker



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I.A.2981

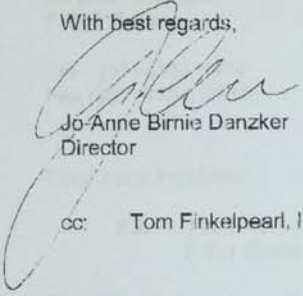
05/03 02 D1 17:01 FAX +49 89 45515124

VILLI STUCK

014

I would like to take this opportunity to thank you for your very generous loan. If you have any enquiries please don't hesitate to contact me.

With best regards,

  
Jo-Anne Birnie Danzker  
Director

cc: Tom Finkelpearl, Deputy Director, P.S.1 Contemporary Art Center

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA PS1	I.A. 2981

05/03 02 D1 17:02 FAX +49 89 45555124

VILLA STUCK

015

Museum Villa Stuck  
Prinzregentenstraße 60  
D-81675 München  
Telefon 089/4555510  
Telefax 089/45555124

March 4, 2002/vh

Yona Friedman  
33 Blvd. Garibaldi  
F-75015 Paris

Tel. (331) 4566 0434  
Fax (331) 4734 0911



Dear Yona Friedman:

Re: **The Short Century**  
P.S.1 Contemporary Art Center, New York

*The Short Century* has now opened at P.S.1 Contemporary Art Center in New York and condition reporting of all works in the exhibition has been completed.

As you know your works are very fragile. We had similar problems with *Bridge City, Dar es-Salaam*, 1963 as in Chicago in terms of the ties having opened. We simply closed them again. *The Study for Foyer des Nigériais, Teichville, Abidjan*, 1959-60 was in an unchanged condition. We are keeping a close eye on both works. Should P.S.1 note any change they will inform us immediately.

*The Short Century* has been received in New York with an extraordinary degree of success. The *Sunday New York Times* of February 17, dedicated the full front page of the *Arts & Leisure* section to the exhibition and called it "one of the most important shows to hit town in years". Robert Smith wrote:

"[It is] one of those rare occasions when the usually hyperbolic term 'landmark exhibition' is not an overstatement ... this exhibition may even qualify for multiple landmark status. It simultaneously conjures a continent's worth of postwar art and history and breathe new life into the depleted form of the large-scale, context-oriented art exhibition".

The exhibition will conclude its tour at P.S.1 on May 5, 2002. At that time we will be arranging the return transport of all works in the exhibition. Our transport companies, Hasenkamp and Masterpiece, will be in touch with you in May with regard to the exact arrival date of your work.

I would like to take this opportunity to thank you for your very generous loan. If you have any enquiries please don't hesitate to contact me.

With best regards,

Jo-Anne Birnie Danzker  
Director

cc: Tom Finkespearl, Deputy Director, P.S.1 Contemporary Art Center

Das Museum Villa Stuck  
ist eine Stiftung  
der Landeshauptstadt  
München mit Schenkung  
Hans Joachim Ziersch

Vorsitz: J. des Stiftungsrates:  
Kulturministerin  
Prof. Dr. D. Lydia Hard

Mitglieder des Stiftungsrates:  
Josef Geil  
Prof. Dr. Helmut Friedel  
Wolfgang Ilig  
Amélie Ziersch

Geschäftsführer/in:  
Jo-Anne Birnie Danzker



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA PS1	I.A. 2981

05/03 02 D1 17:02 FAX +49 89 4555 5124

VILLA STUCK

016

Museum Villa Stuck  
Prinzregentenstraße 60  
D-81675 München  
Telefon 089/4555510  
Telefax 089/45555124

March 4, 2002/vh

Touhami Ennadre  
54 bis, Rue de l'Ermitage  
75020 Paris  
France

Fax. 0033 - 1 -- 43 66 58 40



Dear Touhami:

Re: *The Short Century*  
P.S.1 Contemporary Art Center, New York

I was delighted that you were able to attend the opening of *The Short Century* in New York.

As you are aware there were problems with your work. Jeffrey told me that a conservator from the Met looked at the work and I know you were also working with Jeffrey to solve the problem. Were you successful? Is there anything which needs to be done? Please let know..

Perhaps you know that *The Short Century* has been received in New York with an extraordinary degree of success. The *Sunday New York Times* of February 17, dedicated the full front page of the *Arts & Leisure* section to the exhibition and called it "one of the most important shows to hit town in years". Roberta Smith wrote:

"[It is] one of those rare occasions when the usually hyperbolic term 'landmark exhibition' is not an overstatement ... this exhibition may even qualify for multiple landmark status. It simultaneously conjures a continent's worth of postwar art and history and breathes new life into the depleted form of the large-scale, context-oriented art exhibition".

The exhibition will conclude its tour at P.S.1 on May 5, 2002. At that time we will be arranging the return transport of all works in the exhibition. Our transport companies, Hasenkamp and Masterpiece, will be in touch with you in May with regard to the exact arrival date of your works.

I would like to take this opportunity to thank you for your very generous loan. If you have any enquiries please don't hesitate to contact me.

With best regards,

Jo-Anne Birnie Danzker  
Director

cc: Tom Finkelpearl, Deputy Director, P.S.1 Contemporary Art Center

Das Museum Villa Stuck  
ist eine Stiftung  
der Landeshauptstadt  
München mit Schenkung  
Hans Joachim Ziersch

Vorsitzender des Stiftungsrates:  
Kulturreferentin  
Prof. Dr. Elisabeth Hartl

Mitglieder des Stiftungsrates:  
Josef Gelo  
Prof. Dr. Hilmut Friedel  
Wolfgang Hög  
Amelie Ziersch

Geschäftsführer:  
Jo-Anne Birnie Danzker

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA PS1	I.A. 2981

05/03 02 D1 17:02 FAX +49 89 4551 5124

VILLA STUCK

017

Museum Villa Stuck  
Prinzregentenstraße 60  
D-81675 München  
Telefon 089/4555510  
Telefax 089/45555124

March 4, 2002/vh

Wolfgang Denk  
Dr. Hiesingerstr. 21  
A - 3561 Zöbing/Langerlois

Tel./Fax: 0043 - 2734 - 4157



Dear Mr. Denk,

Re: **The Short Century**  
P.S.1 Contemporary Art Center, New York

The Short Century has now opened at P.S.1 Contemporary Art Center in New York and condition reporting of all works in the exhibition has been completed.

The Registrar at P.S.1 is of the opinion that some threads on your work *Year(s)* by Susanne Wenger, may be a bit looser. It could be that we have the situation where different registrars are reporting differently. To my eye the condition of the work is unchanged. Nevertheless, I have requested that your work will be kept under close observation by a conservator who will be viewing the work regularly. Should P.S.1 note any change they will inform us immediately.

The Short Century has been received in New York with an extraordinary degree of success. The *Sunday New York Times* of February 17, dedicated the full front page of the Arts & Leisure section to the exhibition and called it "one of the most important shows to hit town in years". Roberta Smith wrote:

"[It is] one of those rare occasions when the usually hyperbolic term 'landmark exhibition' is not an overstatement... this exhibition may even qualify for multiple landmark status. It simultaneously conjures a continent's worth of postwar art and history and breathes new life into the depleted form of the large-scale, context-oriented art exhibition".

The exhibition will conclude its tour at P.S.1 on May 5, 2002. At that time we will be arranging the return transport of all works in the exhibition. Our transport companies, Hasenkamp and Masterpiece, will be in touch with you in May with regard to the exact arrival date of your work.

I would like to take this opportunity to thank you for your very generous loan. If you have any enquiries please don't hesitate to contact me.

With best regards,

Jo-Anne Birnie Danzker  
Director

cc: Tom Finkelpearl, Deputy Director, P.S.1 Contemporary Art Center

Das Museum Villa Stuck  
ist eine Stiftung  
der Landeshauptstadt  
München mit Schenkung  
Hans Joachim Ziersch

Vorsitzende des Stiftungsrates:  
Kulturreferentin  
Prof. Dr. Dr. Lydie Hartl

Mitglieder des Stiftungsrates:  
Josef Gell  
Prof. Dr. Helmut Friedel  
Wolfgang Illig  
Amélie Zersch

Geschäftsführer:  
Jo-Anne Birnie Danzker



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA PS1	I.A. 2981

05/03 02 DI 17:03 FAX +49 89 45515124

VILLA STUCK

018

Museum Villa Stuck  
Prinzregentenstraße 60  
D-81675 München  
Telefon 089/4555510  
Telefax 089/45555124

March 4, 2002/vh

Emil Rorke  
Chairman: Billiton Art Committee  
Billiton  
6 Holland Street  
Johannesburg 2001  
South Africa



Fax: 0027. 11. 838. 47 11

Dear Mr. Rorke,

Re: **The Short Century**  
**P.S.1 Contemporary Art Center, New York**

*The Short Century* has now opened at P.S.1 Contemporary Art Center in New York and condition reporting of all works in the exhibition has been completed.

I am pleased to be able to inform you that the condition of your work Lucas Sitole, *Untitled*, 1953 is unchanged.

With regard to *Song of the Pick*, 1946-47 by Gerard Sekoto the Registrar in P.S.1 noted a slight loss on the hip of the fifth man and suggested that the lower left corner of the canvas is fraying. We may have a situation where different registrars are reporting differently. Nevertheless we have requested that these areas be kept under close observation by a conservator who will be viewing the work regularly. Should P.S.1 note any change they will inform us immediately.

*The Short Century* has been received in New York with an extraordinary degree of success. The *Sunday New York Times* of February 17, dedicated the full front page of the *Arts & Leisure* section to the exhibition and called it "one of the most important shows to hit town in years". Roberta Smith wrote:

"[It is] one of those rare occasions when the usually hyperbolic term 'landmark exhibition' is not an overstatement... this exhibition may even qualify for multiple landmark status. It simultaneously conjures a continent's worth of postwar art and history and breathes new life into the depleted form of the large-scale, context-oriented art exhibition".

The exhibition will conclude its tour at P.S.1 on May 5, 2002. At that time we will be arranging the return transport of all works in the exhibition. Our transport companies, Hasenkamp and Masterpiece, will be in touch with you in May with regard to the exact arrival date of your work.

Das Museum Villa Stuck  
ist eine Stiftung  
der Landeshauptstadt  
München mit Schenkung  
Hans Joachim Ziersch

Vorsitzende des Stiftungsrates:  
Kulturdezentin  
Prof. Dr. Dr. Lydia Hard

Mitglieder des Stiftungsrates:  
Josef Gelb  
Prof. Dr. Helmut Friedel  
Wolfgang Illig  
Amélie Ziersch

Geschäftsführerin:  
Jo-Anne Eirix Danzker

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA PS1	I.A.2981

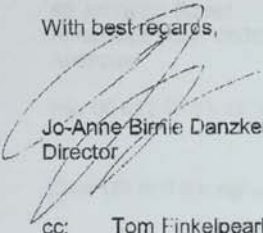
05/03 02 D1 17:03 FAX +49 89 45515124

VILL# STUCK

019

I would like to take this opportunity to thank you for your very generous loan. If you have any enquiries please don't hesitate to contact me.

With best regards,

  
Jo-Anne Birnie Danzker  
Director

cc: Tom Finkelpearl, Registrar, P.S.1 Contemporary Art Center



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA PS1	I.A. 2981

05/03 02 D 17:03 FAX -49 89 4555 5124

VILLA STUCK

020

Museum Villa Stuck  
Prinzregentenstraße 63  
D-81675 München  
Telefon 089/4555510  
Telefax 089/45555124

March 4, 2002/vh

Ulli and Georgina Beier  
46 Johnston Street  
Annandale NSW 2038  
Australia

Fax 00 612 95 68 26 29



Dear Ulli and Georgina Beier,

Re: **The Short Century**  
P.S.1 Contemporary Art Center, New York

*The Short Century* has now opened at P.S.1 Contemporary Art Center in New York and condition reporting of all works in the exhibition has been completed.

We noted some very small floatations on *Celeste I*, 1966. These were noted in the condition reports and will be under observation during the exhibition. The condition of *Masked Rider I*, 1966, *Masked Rider II*, 1966, and *Celeste II*, 1966, is unchanged.

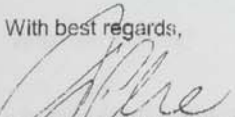
*The Short Century* has been received in New York with an extraordinary degree of success. The *Sunday New York Times* of February 17, dedicated the full front page of the *Arts & Leisure* section to the exhibition and called it "one of the most important shows to hit town in years". Roberta Smith wrote:

"[It is] one of those rare occasions when the usually hyperbolic term 'landmark exhibition' is not a overstatement... this exhibition may even qualify for multiple landmark status. It simultaneously conjures a continent's worth of postwar art as history and breathes new life into the depleted form of the large-scale, context-oriented art exhibition".

The exhibition will conclude its tour at P.S.1 on May 5, 2002. At that time we will be arranging the return transport of all works in the exhibition. Our transport companies, Hasenkamp and Masterpiece, will be in touch with you in May with regard to the exact arrival date of your works.

I would like to take this opportunity to thank you for your very generous loan. If you have any enquiries please don't hesitate to contact me.

With best regards,

  
Jo-Anne Birnie Danzker  
Director

Cc: Tom Finkelpearl, Deputy Director, P.S.1 Contemporary Art Center

Das Museum Villa Stuck  
ist eine Stiftung  
der Landeshauptstadt  
München mit Schenkung  
Hans Joachim Ziersch

Vorsitzende des Stiftungsrates:  
Kulturreferentin  
Prof. Dr. Ingrid Hart

Mitglieder des Stiftungsrates:  
Josef Gelb  
Prof. Dr. Hilmut Friedel  
Wolfgang Hilg  
Amélie Ziersch

Geschäftsführerin:  
Jo-Anne Birnie Danzker

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA PS1	I.A. 2981

05/03 02 D 17:03 FAX --49 89 455 5124

VILLA STUCK

021

Museum Villa Stuck  
Prinzregentenstraße 6C  
D-81675 München  
Telefon 089/4555510  
Telefax 089/45555124

March 4, 2002/vh

Prinz Dr. Asfa Wossen Assefate  
Niedenau 72  
60325 Frankfurt

Tel. 069 - 72 1887  
Tel. 069 72 5854



Dear Dr. Assefate,

Re: *The Short Century*  
P.S.1 Contemporary Art Center, New York

*The Short Century* has now opened at P.S.1 Contemporary Art Center in New York and condition reporting of all works in the exhibition has been completed.

I am delighted to be able to inform you that the general condition of your work Gebre Kristos Desta, *Golgotha*, 1963 is unchanged. The change in climate conditions has meant some slight warping has occurred; P.S.1 is, however, keeping a close eye on this and will inform us of any changes.

*The Short Century* has been received in New York with an extraordinary degree of success. The *Sunday New York Times* of February 17, dedicated the full front page of the *Arts & Leisure* section to the exhibition and called it "one of the most important shows to hit town in years". Roberta Smith wrote:

"[It is] one of those rare occasions when the usually hyperbolic term 'landmark exhibition' is not an overstatement... this exhibition may even qualify for multiple landmark status. It simultaneously conjures a continent's worth of postwar art and history and breathes new life into the depleted form of the large-scale, context-oriented art exhibition".

The exhibition will conclude its tour at P.S.1 on May 5, 2002. At that time we will be arranging the return transport of all works in the exhibition. Our transport companies, Hasenkamp and Masterpiece, will be in touch with you in May with regard to the exact arrival date of your work.

I would like to take this opportunity to thank you for your very generous loan. If you have any enquiries please do not hesitate to contact me.

With best regards,

Jo-Anne Birnie Danzker  
Director

Cc: Tom Finkelpearl, Deputy Director, P.S.1 Contemporary Art Center

Das Museum Villa Stuck  
ist eine Stiftung  
der Landeshauptstadt  
München mit Schenkung  
Hans Joachim Ziersch

Vorsitzende des Stiftungsrates:  
Kulturfreundin  
Prof. Dr. Ina Lydia Hardt

Mitglieder des Stiftungsrates:  
Josef Geb  
Prof. Dr. Helmut Friedel  
Wolfgang Illig  
Amélie Ziersch

Geschäftsführerin:  
Jo-Anne Birnie Danzker