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For Mary Sweeney (1)

The key to the lock on the
2nd floor closet.

To play, pull the lever
on the right toward you.

The tape is 64 minutes
long.

On this machine (late 50's) there is
no automatic turn-off.

This means that if some-
one is not near when the
tape ends, the reel will
spin at such a speed
that the tape will be
destroyed, inch by inch,
in a very short time.

I will be here to watch it
myself mid-afternoon to-
morrow. By Wednesday I
hope to have the other
machine repaired -- it has
an automatic turn off so
that being there is not as
important.

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cannot be responsible for storage or related costs after the
allotted de-installation (three days) period. The Project Artist
understands that if work is left in the building following the
designated period, the artist will be responsible for paying for
the professional removal or storage of said work, upon the
Institute's concerned action.

g) The Project Artist agrees to maintain his/her project
work in good condition for exhibition and display during the time that
it is on exhibition. The Project Artist will not remove or
dismantle his/her installation before the closing date of the
exhibition period.

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Tomorrow, if you are not able to get someone to thread the tape every hour, it would be better to leave the piece off until I arrive. If you are able to, tell the person that both sides of the tape are recorded so that there is no need to rewind the tape. Simply turn it over, thread it, and pull the 'play' level toward yourself.

Bill

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f, cannot be responsible for storage or related costs after the allotted de-installation (three days) period. The Project Artist understands that if work is left in the building following the designated period, the artist will be responsible for paying for the professional removal or storage of said work, upon the Institute's concerned action.

g) The Project Artist agrees to maintain his/her project work in good condition for exhibition and display during the time that it is on exhibition. The Project Artist will not remove or dismantle his/her installation before the closing date of the exhibition period.

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SPECIAL PROJECT ARTIST'S AGREEMENT

This agreement made as of this 30th day of Aug, 1979 between William Anastasi (the "Project Artist") whose address is: 640 Riverside Drive, N.Y., N.Y. 10031 and The Institute for Art and Urban Resources, Inc. (the "Institute").

WITNESSETH:

WHEREAS, the Institute has made available a number of rooms at PROJECT STUDIOS ONE (P.S. 1), Clocktower, Clocktower Gallery, for Special Projects by selected artists; and

WHEREAS, the Project Artist has been invited to use one of said rooms and the Institute has agreed to make one available to him/her for the term and upon the terms and conditions hereinafter set forth,

1. The Project Artist is hereby assigned Room No. _____ at P.S. 1 or Clocktower or Clocktower Gallery for a term beginning _____, 19__ and ending _____, 19__.
2. The Project Artist agrees that he/she will use the said Special Project Room upon the following terms and conditions:
 - a) The Project Artist agrees to obtain specific written approval from the Institute prior to the removal, dismantling or disfiguring of any building fixtures or segments.
 - b) The Project Artist agrees to obtain specific written approval from the Institute for any installation which is to be of a permanent nature.
 - c) The Project Artist will supply all of his/her own tools and materials.
 - d) The Project Artist shall provide his/her own padlock and will install a hasp if necessary. A key to the said lock shall be given to the Institute's preparator, _____, promptly following the installation and the Institute shall have the right of entry into the Project Room at all times, by its duly authorized personnel.
 - e) The Project Artist agrees to clean up and remove any and all debris created by his/her work or preparation of the Project Room prior to the exhibition date. The Project Artist will use the trash bin provided by the Institute in the rear courtyard of P.S. 1 (all debris must be taken by the artist to the refuse container provided in the courtyard).
 - f) The Project Artist understands that the Institute cannot be responsible for storage or related costs after the allotted de-installation (three days) period. The Project Artist understands that if work is left in the building following the designated period, the artist will be responsible for paying for the professional removal or storage of said work, upon the Institute's concerned action.
 - g) The Project Artist agrees to maintain his/her project work in good condition for exhibition and display during the time that it is on exhibition. The Project Artist will not remove or dismantle his/her installation before the closing date of the exhibition period.
 - h) At the end of the project term, the artist agrees to remove the project work along with his/her tools and equipment and to restore the project room to its original condition, broom clean (reasonable wear and tear accepted) within three days of the closing date.

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i) If the Project Artist resides outside New York City and will not be present at the expiration of the project, then the Project Artist agrees that before leaving New York City, he/she will make specific arrangements with the Institute regarding the dismantling and disposition of the project or installation at the end of the designated term, said dismantling to be at the sole cost and expense of the Project Artist.

j) The Project Artist understands that P.S. 1 only is staffed weekly, (technical and administrative) during the hours of 8 a.m. to 6 p.m., and beyond those hours, artists wishing to remain in the building are free to do so, without security, maintenance, or technical services.

3. The Institute will assist the Project Artist in obtaining grants or honoraria whenever possible, but the Project Artist understands and acknowledges that the Institute cannot bind itself to obtain such grants or honoraria for the artist nor can it provide materials or labor or any funds to cover costs. In any case where any such funding or aid is available, any arrangements therefor will be made by separate letter of agreement between the Project Artist and the Institute.

4. The Artist acknowledges and agrees that the Institute cannot and will not be liable to the artist for any damage or injury to the artist or his/her property, including the installation and project work. It is agreed that the Institute will not be responsible or liable for any damage, whether by fire, vandalism, theft or otherwise, or for any personal injuries sustained by the Project Artist or any of his/her agents, employees, assistants, or visitors and the Project Artist hereby agrees to indemnify and hold harmless the Institute against any and all claims or liability for any loss or damage or injury to the property of the artist or to the artist or any of the aforementioned persons who may be connected with the artist or his/her Special Project.

5. The Project Artist acknowledges that the Institute does not have any insurance to cover damage, loss or theft of work (project/installation) or personal possessions while the project is on display, or during either the installation or de-installation period.

6. The parties agree that this agreement does not create a landlord-tenant relationship between the Institute and the Artist and the artist agrees that he/she will vacate the assigned project room on the termination date. If the artist continues in possession beyond the said termination date, the Institute is hereby authorized to enter the said room and to remove the contents thereof upon the day following the termination date or at any time thereafter as the Institute may determine, at its sole discretion. Upon entering the said room, the Institute may remove the contents thereof and may have them stored for the Project Artist at his/her expense and the Institute shall not be liable for any damage or alleged damage caused to the said property of the Project Artist. The Institute will cooperate with the Project Artist as best it can, if Project Artist gives it sufficient notice, but the artist hereby acknowledges that the said rooms are being assigned to other worthy artists for designated terms following the expiration of this term and it would be unfair for the Institute to deny that artist access on the promised date because of any willful failure of the Project Artist to vacate the Special Project room on the designated date.

IN WITNESS WHEREOF, the parties hereto have signed this agreement as of the date and year first above written.

THE INSTITUTE FOR ART AND URBAN RESOURCES, INC.

By: William Anastasi

PROJECT ARTIST

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Bill Anastasi
Photographs from three shootings
Within the site
Oct. 2 - Nov. 13 1977
Room 206 Old wing
P.S. 1