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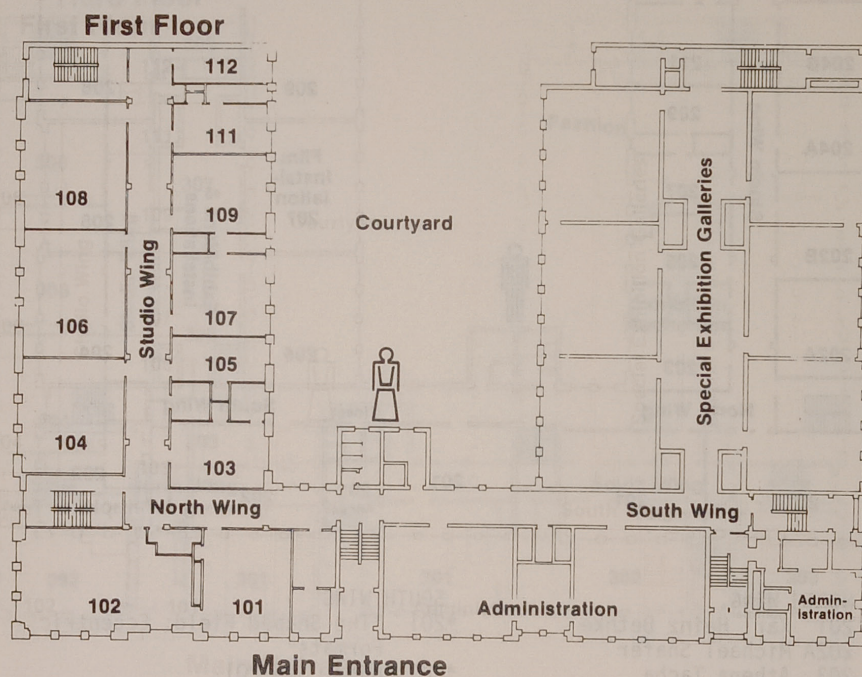
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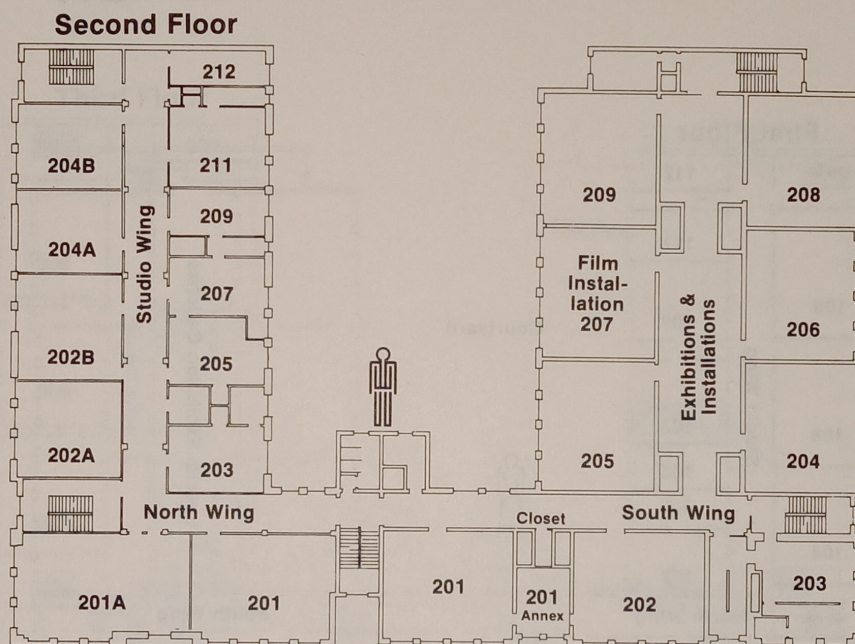
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SOUTH WING

- *Special Exhibition Galleries: "New York/New Wave"
- *Entrance: Zadik Zadikian
- *Courtyard: Josef Erben, Tony Rosenthal

* = Current Exhibitions

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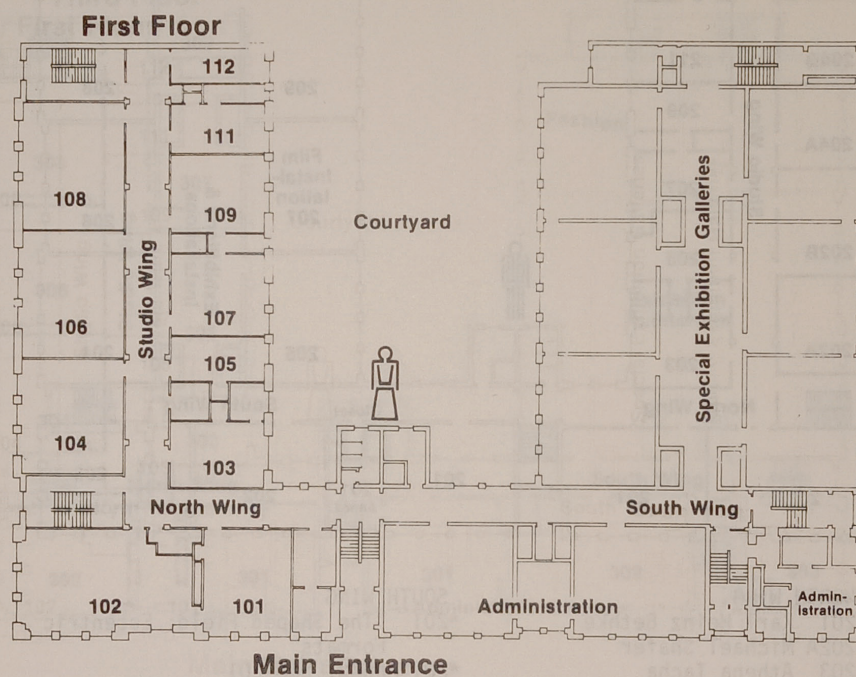
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*302 "Women of Distinction:
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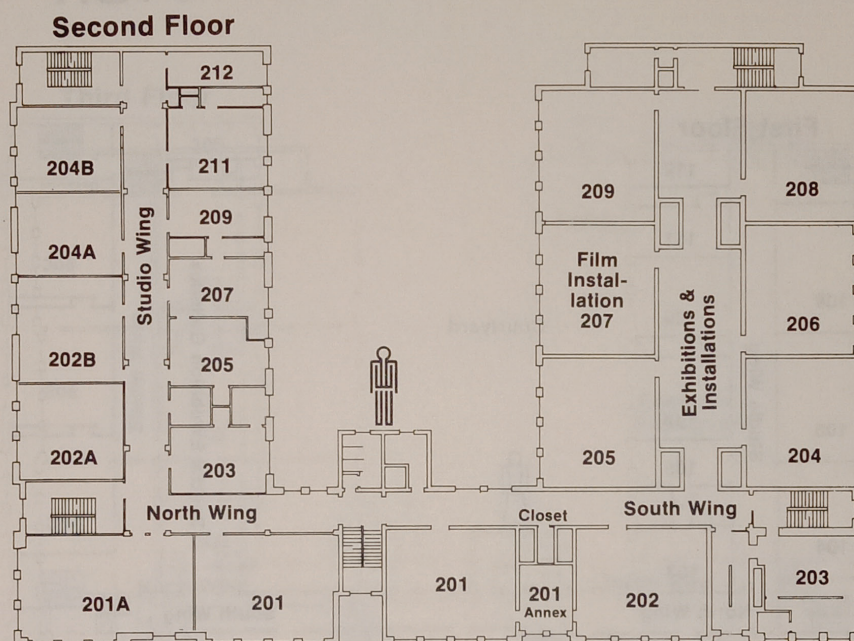
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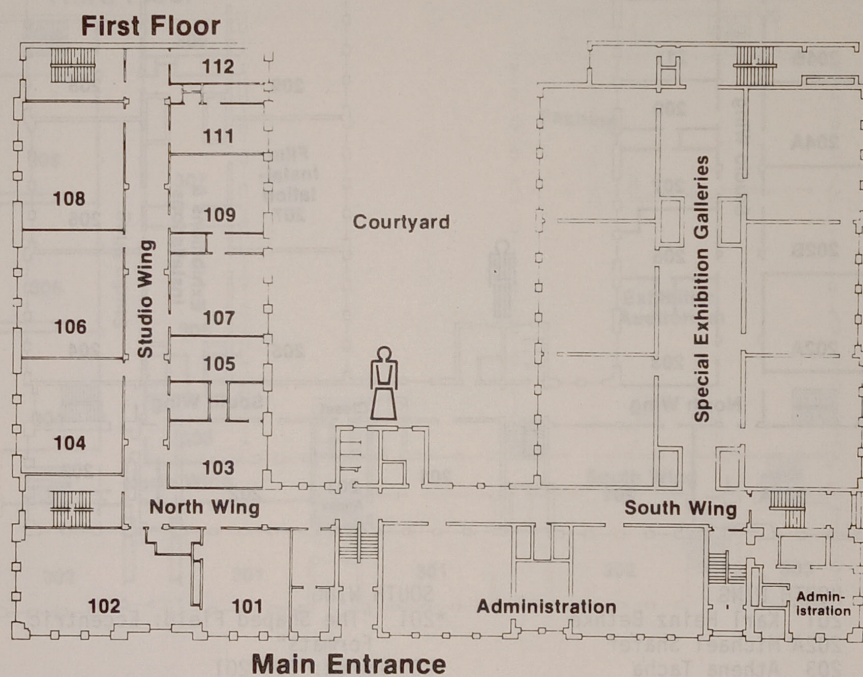
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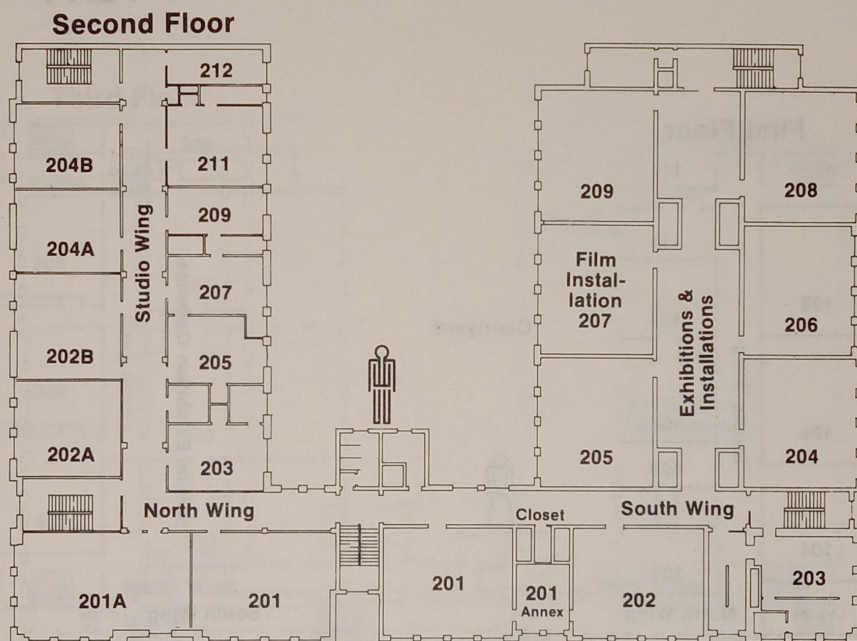
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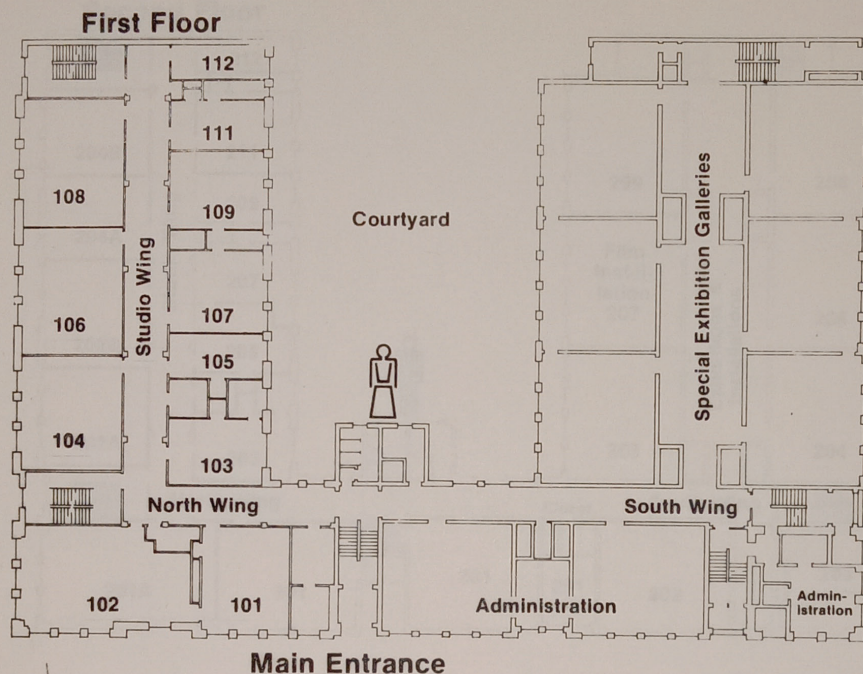
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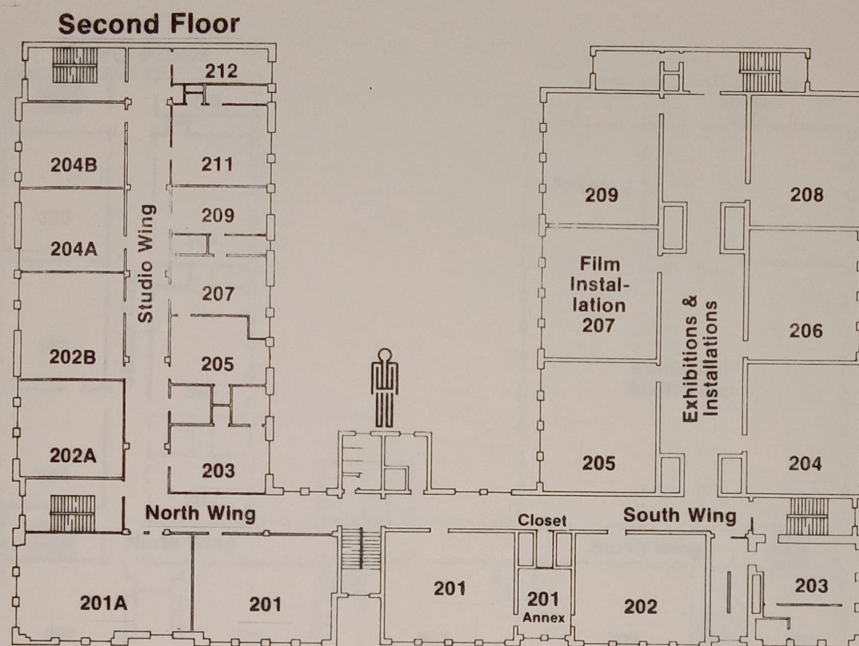
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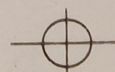
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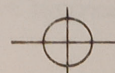


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EXHIBITION : THE SHAPE FIELD: ECCENTRIC FORMATS
 DATES: FEB . 15 - APRIL 5, 1981

*Horace
 Brockington
 "The Shaped Field:
 Eccentric Formats"*

PURPOSE: The concern with the shape field has been explored throughout the art of the 20th century. From its development in the flatware of the Art Nouveau movement and The Circle in the Square group in France the concern with format experimentation has been explored by such groups as the Constructivists, De Stil, Max Ernst and the Surrealist, and Mondrian. What fascinated these artists was the inter-relationship of solids, voids, and figures in line and ground plane. Much of the work which results from these groups are constructions which acted as testing grounds for pictorial problems which mark not only a change in modern painting but 20th century sculpture as well. Basically a purely painter's concern rooted in the work of Degas, Seurat, and Lautrec finds its fullest expression in the shaped canvas of Mondrian. This notion of the shaped field on canvas is carried into more recent works by Gilliam, Morris, Mangold, and Stella. This has fostered a total breakdown between the division of pure painting and sculpture in any traditional sense. Artists have moved into real and imaged space as both vehicles for sculptural and planar concerns developing new perception of patterns, shapes, and color while at the same time making tangible tactile objects as works of art. New materials and technology has resulted in images that delineate any immediate spatial substance or modulation which permits the work to be read as either painting or sculpture. The early detachment of the two dimensional surface from the wall and its installation in front of the visual field immediately created a new concern of the work in regard to the frame and real space and certain spatial exigencies of the two dimensional surface and format. There is now a change between the inside and outside of the picture as they both become one which results in the suggestion of inclined planes and imaginary perspective.

CONTENTS:

In the case of the work of Liliana Porter, John Bronasky, and Judy Pfaff there has been a dissolving of the pictorial space and real space as the artists move to utilize real space de-emphasize the distinction between sculptural and painting space. These constructions stand half way between illusion and autonomous conceptualized images with referents to the real world occupying real space. What emerges is intergrating of spatial images with the fusion of subject and environment As a results these works serve two functions: as objects and representations of pure pattern which suggest their two dimensional planar concern.

The elements , sculptural or painterly, projected into the viewer's space as oppose to the miniature, monumental or arbitrary scale create interpenetration of two dimensional concerns which generate ample dialogue with the surrounding space. The elements of these works express concern with real and illusionary space become complex and now ambivalent. Space breaks down the different between sculptor's and painter's vision. Through this process space becomes its very

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substance. This real space, because it is virtually infinite create new and powerful spatial extensions. The visible world is translated to images of space that transcends gravity and physical mass. We have presented before us the imagined and illusory in form who wholeness exist outside of themselves in the viewer's perception.

In these works the three dimensional impulses reacts to the environment and its relative position to the wall and the viewers perception which in essence becomes the new frame and by definition the "shape field". Such combination of elements and constructions results in form which are eccentric in terms of two dimensional and three dimensional space. Through their idiosyncratic construction the works take on an active extensive look. This eccentricity is based primarily in the format shape which affects the field shape while at the same time emphasizes spatial position or simply suggest decoration. The concentration on the total image as a complex pattern of both sculptural and painterly lines and shapes. In many cases the use of color in the work further pushes the contrast between illusionary space while the supremacy of the decorative aspect of color gives it an eccentric quality. The use of pure design devoid of representation does not however abolish the illusion of extended space but in many cases makes the breakdown of boundaries more ambiguous or radically apparent. In some cases the repetition of gestures, strictly balanced in order exclude the aspects of the incomplete visual image and commits itself to an openness and symmetry that takes the viewer beyond the concreteness of the elements and suggest relationships to a space and form outside of the tangible image or surface. We tend to complete the apparent forms in the surrounding field

This exhibition is then based on the notion given a series of work with the spatial limitation defined outside of their particular eccentric format, confined in a limited space as the experimental gallery of P.S. One imposes that a new and active shaped field is developed that is an embodiment of all the works.

CONTENTS:

Curated by Horace Brodington, a series of twelve works will be presented which reflect carefully pondered yet seemingly random compositions of variant basic unit. What viewer will observe is novel interplay and contrast, regular and irregular combinations of symmetric and scattered groupings which suggest a small unit and summated whole of a shaped field. Though each work stands as a separate and complete object on its own, collectively the distribution of elements inside the given space which suggest they are in a shaped field. The random and eccentric have been balanced so that the random maintains its interest as a quality of the whole while the elements are visibly constructed and in a symmetric form.

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TO: JOHN COHEN
FROM: HERALD BRUCKINGTON
RE: ARTISTS

DATE: MARCH 1963
All the works are guided by one principle which can be defined as a fixed general constraint on the permitted elements and their relations which the artist could realize experimentally in the process of trial and error, balance, order, and harmony. What result is a populated field of progressive emerging elements and an indeterminate number of confluent shapes and open intervals which creates a summation of effects.

OTHER WIRE: CONTACT EACH ARTIST
SUBJECT: FOR THE JOURNAL
PLEASE SEE

Artists invited to participate include:

TONY BECHARA 1	SANDRA PAYNE 9
PAUL WONG 12	PEDRO LUJAN 5
LILIANA PORTER 10	LYDIA OKUTURA 8
ROGER MAYER 6	SALVATORE SCARPITTA 11
MARILYN LERNER 4	JIM NICKEL 7
JOHN BORANSKY	JANE KAUFMAN 3

JIM NICKEL: Johnathan Borofsky 2 (929-1012)

LYDIA OKUTURA: 114 Franklin Street, NYC 965-3259 10002

MARILYN LERNER: 133 W. 21 St., NYC 969-8010 10011

JANE KAUFMAN: 151 W. 18th, NYC 969-5625 10011

PEDRO LUJAN: 106 Spring St., NYC 471-3214 10012

BECHARA, TONY, 47 E. 19th St., NYC 474-3157

PAUL WONG: 40 W. 14th, NYC 471-1400 10011

ROGER MAYER: 339-3201

ROGER MAYER: ART DEPARTMENT BROWN UNIVERSITY, PROVIDENCE, R.I. (401-863-3421)

SANDRA PAYNE: 75 East 4th St., NYC 474-3214 10003

LILIANA PORTER: 48 Beach Street 474-2246

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TO: SUSAN COOKE
FROM: HORACE BROCKINGTON
RE: AFTERWORD
DATE : MARCH 5, 1981

LISTED BELOW ARE THE ARTISTS ADDRESSES FOR: THE SHAPED FIELD, UNLESS I HERE
OTHER WISE FROM YOU I ASSUME THAT YOU ARE GOING TO CONTACT EACH ARTISTS
DIRECTLY FOR THE INFORMATION YOU REQUESTED IN THE LETTER FOR THE JOURNAL.

PLEASE NOTE SHOULD YOU BE UNABLE TO LOCATE ANY OF THESE ARTISTS PLEASE
CONTACT ME, AS I SUSPECT THAT TONY BECHARA IS IN GERMANY.

JIM NICKEL : 250 West 35th Street, NYC , 695 -6153 (928-1032) ¹⁰⁰⁰¹

LYDIA OKUMURA; 114 Franklin Street, NYC 966-3259 ¹⁰⁰⁰²

MARILYN LERNER: 133 W. 21 # 2 , NYC 989-8010 ¹⁰⁰¹¹

JANE KAUFMAN: 151 W. 18th , NYC 989-5429 ¹⁰⁰¹¹

PEDRO LUJAN: 106 Spring St. NYC 431-7276 ¹⁰⁰¹²

BECHARA, TONY, 47 E. 19th St, NYC ¹⁰⁰⁰³ 674-3357

PAUL WONG 40 N Moore, NYC 431-5989 ¹⁰⁰¹³

CHARLES ^BAMRAMSON _A 388-3201

ROGER MAYER : ART DEPARIMENT BROWN UNIVERSITY, PROVIDENCE, R.I. (⁰²⁹¹² 401-863-2421)
HOME: 401-433-1216

SANDRA PAYNE: 75 East 4th St. 982-5368 ¹⁰⁰⁰³

LILIANA PORTER : 48 Beach ¹⁰⁰¹³ Street ⁴²⁵⁻⁴²⁶⁶

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SALVATORRE SCARPITTA : 307E. 84 th St. , 535-7114

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condemned/hammer gallery

Brooklyn

3/17/81

Paul Wong
Adm. Moore 2W
NYC 10013

DEAR MS. COOKE:

PLEASE FIND ENCLOSED
THE INFORMATION REQUESTED
I CANNOT AT THIS TIME
PROVIDE YOU WITH A PHOTO
OF THE ACTUAL PIECE EXCEPT
THAT WHICH WAS WHOLELY
MISREPRESENTED IN THE VOICE
AS PART OF THE NEW WAVE/
NY SHOW.

Sincerely,
Paul Wong

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conderso/lawler gallery

In PAUL WONG's show, running from February 3 through the 28th, paper will be represented in two manners. First, several sculptural forms will be shown as one wall installation. Each piece is formed from cotton rag pulp built upon a bamboo framework. Pigmented pulps are applied in a painterly manner creating textural divisions relating to pattern and to gesture painting. The forms are sometimes with high relief formed by additional attachments of similarly made sections.

Second, several sheets of handmade linen rag paper also carrying painterly images fused within will be shown. These are created by pulling a sheet of paper from a vat of suspended white linen pulp which is then cooched (pressed) onto a wool felt. Before the majority of water is pressed out of the pulp, pigmented pulps are applied with squirt bottles and literally pushed through the surface of the pulp layer by hand to marbleize or blend colors together to create intrinsic textural characteristics. Some of these pieces are composed of several individual sheets butted together, each carrying a section of the overall image.

Mr. Wong's pieces are fabricated at Dieu Donne Press and Paper. An additional sculptural installation will be shown by the artist in "The Shaped Field, Eccentric Forms", a group show at P.S. 1 curated by Horace Brockington, February 16 through April 5, 1981.

PAUL WONG, currently the Production Supervisor of Dieu Donne Press and Paper, Inc. which collaborates with artists in the production of hand made paper works, received his B.A. from Moorhead State University, Moorhead, Minnesota, and his M.F.A. from the University of Wisconsin, Madison, Wisconsin.

Grants: 1974-1976) Advance Opportunity Fellowship at the University of Wisconsin; 1977-1978) Louis Comfort Tiffany Foundation Grant-Apprenticeship/Dieu Donne; 1979-1980) National Endowment for the Arts Apprenticeship Grant/Dieu Donne.

Selected Exhibitions: 1977) "Works on Paper by Contemporary American Artists", Madison Art Center, Madison, Wisconsin (purchase award); 1978) Paper as Medium, Smithsonian Institute Traveling Exhibition, Washington D. C.; Made in Wisconsin, Handmade Paper Show, Dorothy Bradley Gallery, Milwaukee, Wisconsin; Brooklyn Museum 21st Annual Print Exhibition, Brooklyn, New York; Wisconsin Biennale, Madison, Wisconsin (cash and purchase prize); Previews and Reviews, Nancy Lurie Gallery, Chicago, Illinois; 77th Exhibition by Artists of Chicago and Vicinity, Chicago Art Institute, Chicago, Illinois (Municipal Art League Prize); 1980) Contemporary American Paper Artists, Alice Simsar Gallery, Ann Arbor, Michigan; Fire and Water Exhibition, Rockland Art Center, West Nyack, New York; Paperworks 80, Hudson River Museum, Yonkers, New York; International Papermakers Conference Artists' Exhibition, Boston, Massachusetts.

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paul wong
40 North Moore Street 2w
New York City 10013

*BORN: FARGO, N.D., 1951
CURRENTLY LIVING IN N.Y.C.*

Education: 1976 MFA University of Wisconsin-Madison WI
1973 BA Moorhead State University-Moorhead MN
Currently Production Supervisor at Dieu Donne Press and Paper-
NYC, making handmade paper, teaching papermaking and artist collaborations

Selected Exhibitions:

1977

Works on Paper by Contemporary American Artists, Madison Art Center
Installation-Nancy Lurie Gallery, Chicago
Winds and Moods-one man show, Main Gallery-Wisconsin Union, Madison
Innovations in Prints, Grand Valley State College, Grand Rapids MI

1978

Paper as Medium, Smithsonian Traveling Exhibition, Washington DC
Combinations-4 person show inaugurating Center Gallery, Madison
Innovations in Paper, Birmingham/Bloomfield Art Assoc. Birmingham MI
Made in Wisconsin, handmade paper at Dorothy Bradley Gallery, Milwaukee WI
Brooklyn Museum 21st Annual Print Exhibition
Wisconsin Biennale, Madison Art Center
Previews and Reviews/Nancy Lurie Gallery, Chicago
77th Exhibition by Artists of Chicago and Vicinity, Chicago Art Institute

1979

Drawing Invitational, Lake Placid School of Art
Graphics Exhibition, National Arts Club, NYC
Book as Medium, Wildcliff Art Center, New Rochelle NY
Print Invitation al, Virginia Commonwealth University, Richmond

1980

Book Arts, Webster State College, St. Louis
Contemporary American Paper Artists, Alice Simsar Gallery, Ann Arbor MI
Fire and Water Exhibition, Rockland Art Center, West Nyack NY
Fiber: Medium and Metaphor, Roosevelt Art Gallery NY
Paperworks 80, Hudson River Museum, Yonkers NY
International Conference of Hand Papermakers Exhibition, Boston
Shelf Show, 14 Sculptors, NYC
Paper Exhibition, Art Awareness, Lexington NY
Five Decades: Recent Works by Alumni of the Department of Art, UW-Madison

1981

Two person show: Condeso/Lawler Gallery NYC
The Shaped Field, Eccentric Formats, PS1, Long Island City NY

Gallery Affiliations:

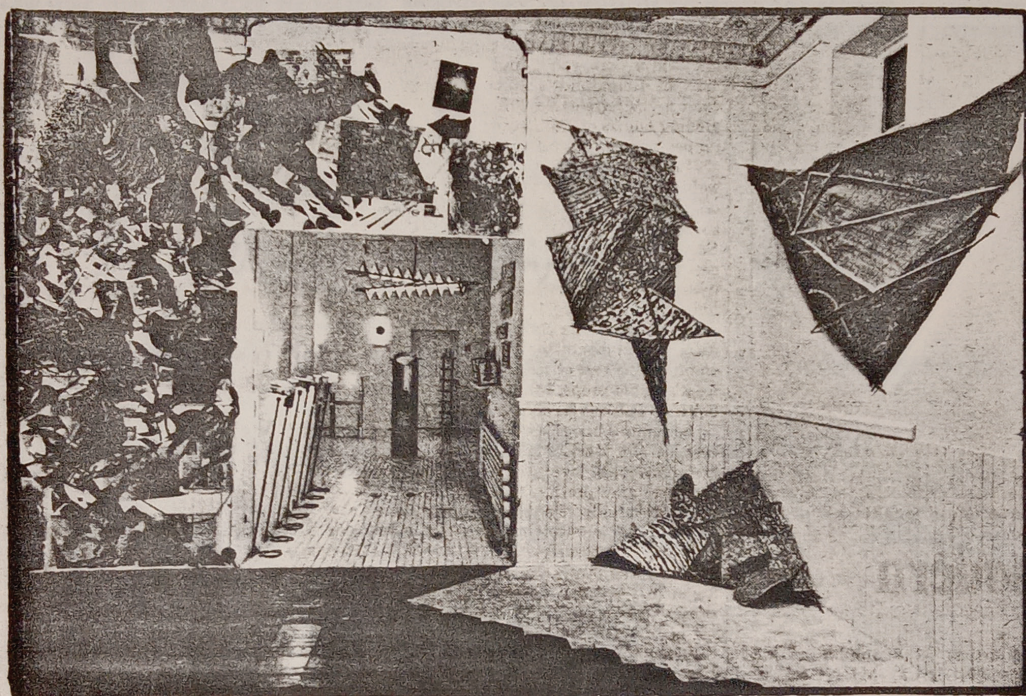
Condeso/Lawler Gallery, NYC

1974-76 Advance Opportunity Fellowship, UW-Madison
1977-78 Louis Comfort Tiffany Fellowship/Dieu Donne
1979-80 National Endowment for the Arts Craft Apprenticeship Grant/Dieu Donne

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FROM "THE VOICE" MAR 4-10, 1981



PHOTOS BY FRED W. McDARRAH

Paul Wong, "Air Space Projection", 1980, cotton rag paper pulp, pigment, bamboo, corner walls: 72" and 135" wide x 13' high x 10' from corner to center of triangle

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THE INSTITUTE FOR **ART AND URBAN RESOURCES**, INC. EXECUTIVE OFFICE: PROJECT STUDIOS ONE (P.S.1), 46-01 21ST STREET, L.I.C., NEW YORK 11101 AREA CODE 212/784-2084 BRENDAN GILL, CHAIRMAN OF THE BOARD OF DIRECTORS ALANNA HEISS, PRESIDENT AND EXECUTIVE DIRECTOR PROJECTS: WORKSPACE / PROJECT STUDIOS ONE (P.S.1) / THE CLOCKTOWER / CITY-WIDE EXHIBITIONS

I, Bayard Cutting, am taking
responsibility for picking up & transporting
Roger Mayer's three sculptures.
Transported from New York to Providence,
R.I. Date 4/5/81.

Bayard Cutting

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THE SHAPED FIELD: ECCENTRIC FORMATS
FEB. 15 thru APRIL 5, 1981

The concept of the shaped field has been explored throughout the art of the 20th century. From its development in the flatware of the Art Nouveau movement and the Circle in the Square movement in France, the concern with format experimentation has been explored by the Constructivists, De Stil, Max Ernst and the Surrealists, and Mondrian. What fascinated these artists was the inter-relationship of solids, voids, and figures in line and ground plane. Much of the work which resulted from these groups were constructions which acted as testing grounds for pictorial problems and marked not only a change in modern painting but in 20th century sculpture as well. What was basically purely painter's concern rooted in the work of Degas, Seurat, and Toulouse Lautrec finds its fullest expression in the shaped canvas of Mondrian. This notion of the shaped field on canvas is carried into more recent works by Gilliam, Morris, Mangold, and Stella. This has fostered a total breakdown between the division of pure painting and sculpture in any traditional sense. Artists have moved into real and imagined space as vehicles for both sculptural and for planar concerns; developing new perceptions of patterns, shapes, and color while at the same time making tangible tactile objects into works of art. The use of new materials and technology has resulted in images that delineate any immediate spatial substance or modulation and permit the work to be read as either painting or sculpture. The early detachment of the two dimensional surface painting from the wall into real space immediately created new ideas about the frame and real space, while at the same time it creates a certain denial of spatial exigencies of the two dimensional surface and format. There is now a change between the inside and outside of the picture as they both become one, the result being the suggestion of inclined planes and imaginary perspectives.

In the case of the work of Liliana Porter, Charles Ambrasmom, and Lydia Okumura there had been a dissolving of the pictorial space as the artists move to utilize real space and to de-emphasize the distinction between sculptural and painterly reality. These constructions stand half way between illusion and

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and autonomous conceptualized images with references to the real world. What emerges is an intergration of spatial images with the fusion of subject and environment. As a result, these works serve two functions: as objects and as representations of pure pattern which suggest their two dimensional planar concern.

In the works of Jim Nickel, Tony Bechara, Pedro Lujan, and Marilyn Lerner, the elements, sculptural or painterly, projected into the viewer's space as opposed to the miniature, monumental or arbitrary scale, create interpretation of two dimensional concepts which generate ample dialogue with the surrounding space. Through this process space becomes the very substance of the work. Because real space is virtually infinite new and powerful extensions of the works are created. The visible world is translated into images that transcend gravity and physical mass.

In all the works, the three dimensional impulses react to the environment, and the relative position of each work to the wall and the viewer's perception become, in essence, the new frame and, by definition, the "shaped field". We have presented before us the imagined and illusory whose complete form exist only in the viewer's perception. Such combinations of elements and constructions result in forms which are eccentric in terms of two and three dimensional space. Through their idiosyncratic construction the works take on an active extensive look. This eccentricity is based primarily in the format shape which effects the field shape while at the same time emphasizes spatial position and simply suggests decoration. The concentration is on the total image as a complex pattern of both sculptural and painterly lines, and shapes. In many cases the use of color in the work pushes the contrast of real and illusionary space while the supremacy of the decorative aspect of color adds to its eccentric quality. The use of pure design devoid of representation does not however abolish the illusion of extended space but in many cases makes the breakdown of boundaries either more ambiguous or radically apparent. In some cases the repetition of gestures, strictly balanced in order, excludes the aspects of the incomplete visual image, and commits the work to an openness and symmetry that takes the viewer beyond the concreteness of the elements and suggest relationships to a space and form outside of the tangible image or surface. We tend to complete the apparent forms in the surrounding field.

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This exhibition is based on the concept that given a series of works confined in the limited space that the experimental galleries of P.S. 1 imposes and with their spatial limitations defined outside their particular eccentric formats, the results is the development of a new and active shaped field that is an embodiment of all the works.

Curated by Horace Brockington , a series of twelve works will be presented in three gallery spaces which reflect carefully pondered yet seemingly random installations. What the viewer will observe is novel interplay and contrast of regular and irregular combinations of symmetric and scattered groupings which suggest a small unit and summated whole of a shaped field. Though each work stands as a separate and complete object on its own, collectively the distribution of elements inside the given spaces suggests they are in a shaped field. Given free choice of space to work with, the artists were free to realize experimentally, a series of populated field of progressive emerging elements and an indeterminable number of confluent shapes and open intervals.

Artists invited to participate:

TONY BECHARA	JIM NICKEL
CHARLES AMBRAMSON	LYDIA OKUMURA
JANE KAUFMAN	SANDRA PAYNE
MARILYN LERNER	LILIANA PORTER
PEDRO LUJAN	SALVATORE SCARPITTA
ROGER MAYER	PAUL WONG

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1. ABRAMSON, Charles

Myth News
Charcoal, Graphite, Pigment and mixed media
1981

2. BECHARA, Tony

Syncopated Blues and Greens
Serigraph
1981

Cobalt Variations
Serigraph
1981

Printed at Tom Black Studio, Queens, N.Y.

3. KAUFMAN, Jane

Untitled
Glass bugle beads on canvas
1975

Untitled
Glass bugle beads on canvas
1975

Untitled
Glass bugle beads on canvas
1975

4. LERNER, Marilyn

Passage
Acrylic on masonite
1980

Egyptian Nautilus
Acrylic on masonite
1980

Eclipse
Acrylic on masonite
1980

5. LUJAN, Pedro

Olde Molde
Ash, oak, poplar, and sycamore woods
1981

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6. MAYER, Roger

Mirror Box
Mixed media
1980

Shelf
Mixed Media
1981

Untitled Wedge
Mixed media
1978

7. NICKEL, Jim

From the Venture Series
Particle board/ painted and incised
1981

8. OKUMURA, Lydia

Untitled
Mixed media/ paint and string
1981

9. PAYNE, Sandra

Not to be Clap-Handed, She Could Turn a Mean Double Dutch
Mixed media
1981

10. PORTER, Liliana

The Pool of Tears
Mixed media
1981

11. SCARPITTA, Salvatore

Specimen
Mixed media
1981

12. WONG, Paul

Air- Space Projection
Handmade paper, bamboo, pigment
1981

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