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SPECIAL PROJECT ARTIST'S AGREEMENT

This agreement made as of this 16th day of December, 1980
 between CARLA LISS (the "Project Artist") whose address is:
60 Pearl Street, NYC 10004 tel: 825-1723
 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, Installations and Exhibitions by selected artists; and

WHEREAS, the Artist has been invited to use one of said spaces 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 Artist is hereby assigned Room No. 206 at P.S.1 or ~~Clocktower~~ or ~~Clocktower Gallery~~ for a term beginning February 15, 1981 and ending April 5, 1981.
2. The Artist agrees that he/she will use the designated space upon the following terms and conditions:
 - a) The 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 Artist agrees to obtain specific written approval from the Institute for any installation which is to be of a permanent nature.
 - c) "THE ARTIST WILL SUPPLY ALL OF HIS/HER OWN TOOLS AND MATERIALS."
 - d) The 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 registrar, promptly following the installation and the Institute shall have the right of entry into the designated space at all times, by its duly authorized personnel.
 - e) The Artist agrees to clean up and remove any and all debris created by his/her work or preparation of the designated space prior to the exhibition date. The Artist will use the trash bin provided by the Institute in the rear courtyard of P.S.1, or all debris must be taken by the artist to the freight entrance 1st floor (Clocktower) Catherine Lane, between Broadway and Lafayette Street.
 - f) The Artist understands that the Institute cannot be responsible for storage or related costs after the allotted de-installation (three days) period. The 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 Artist agrees to maintain his/her work in good condition for exhibition and display during the time that it is on exhibition. The Artist will not remove or dismantle his/her installation before the closing of the exhibition period.
 - h) At the end of the project term, the Artist agrees to remove the work along with his/her tools and equipment and to restore the designated space 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 Artist resides outside New York City and will not be present at the expiration of the Project, then the 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 Artist.

j) The Artist understands that P.S.1 and the Clocktower are staffed weekly, (technical and administrative) during the hours of 10 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 Artist in obtaining grants or honoraria whenever possible, but the 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 therefore will be made by separate letter of agreement between the 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 ARTIST OR ANY OF HIS/HER AGENTS, EMPLOYEES, ASSISTANTS, OR VISITORS AND THE 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 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 designated space 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 designated space, the Institute may remove the contents thereof and may have them stored for the 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 Artist. The Institute will cooperate with the Artist as best it can, if Artist gives it sufficient notice, but the Artist hereby acknowledges that the said spaces 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 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.

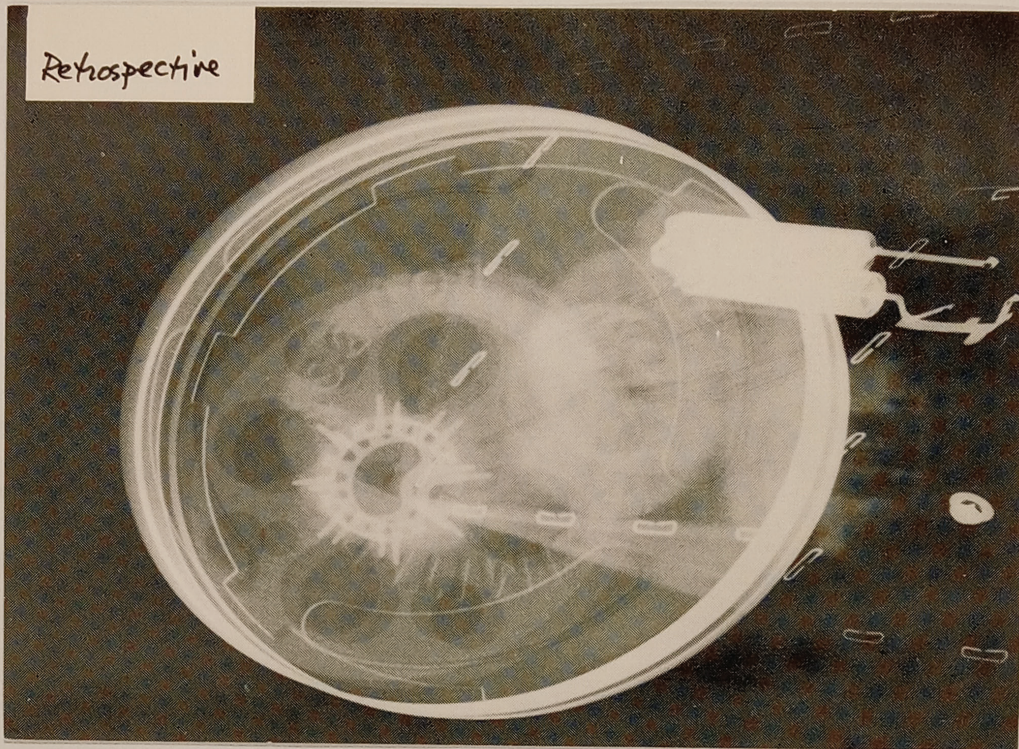
THE INSTITUTE FOR ART AND URBAN RESOURCES, INC. *Honoraria \$150*

By: *[Signature]*

Carle Liss
PROJECT ARTIST

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***TRANSPARENT
MATTERS***

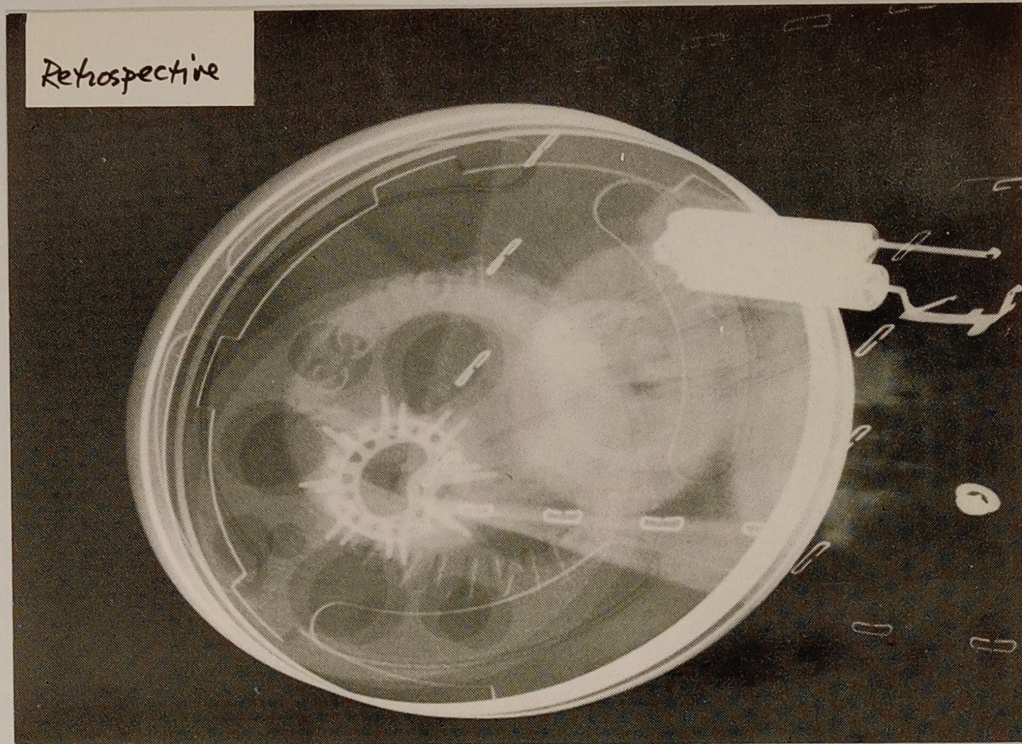
February 15-April 5
Opening Sunday, Feb. 15, 1-6p.m.
Rm. 206
P.S. 1
46-01 21st Street
Long Island City, New York 11101

Take E train to Ely Avenue or No. 7 Flushing Line
to 45th Road and Courthouse Square.

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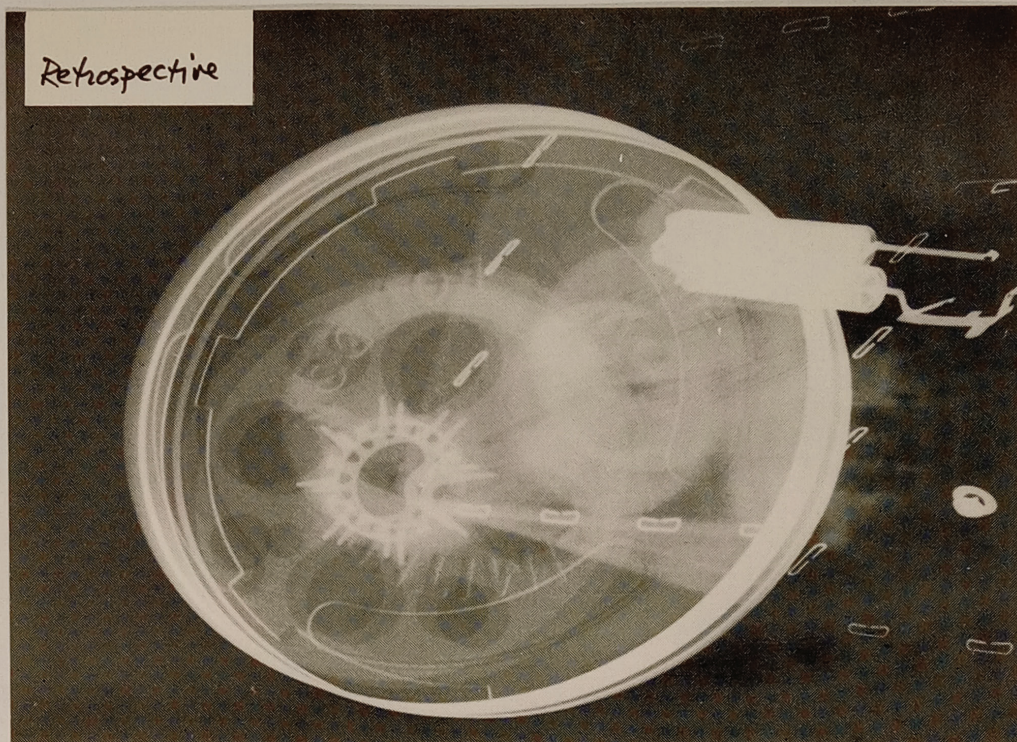
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THE INSTITUTE FOR ART AND URBAN RESOURCES, INC. EXECUTIVE OFFICE: PROJECT STUDIOS ONE (P.S.1), 46-01 21ST STREET L.I.C., NEW YORK 11101 AREA CODE 212/784-2084 BRENDAN GILL, CHAIRMAN OF THE BOARD OF DIRECTORS ALANNA HEISS, PRESIDENT AND EXECUTIVE DIRECTOR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

PRESS RELEASE

CARLA LISS

TRANSPARENT MATTERS, Part 1: Retrospective - (X-ray Installation)

Feb. 15 - April 5

Rm. 206

Opening Feb. 15, 1 - 6 p.m.

Thurs. - Sun. 1 - 6 p.m.

TRANSPARENT MATTERS, Part 1: Retrospective is a survey of five of Carla Liss' major works presented here in the medium of X-ray. There are five series with six X-rays in each series, each representing one of the pieces. The series are mounted on a grid of strings 30 ft. wide by 6 ft. high. They are:

FLUXUS (multiples and books)

DOVECOTE (film installation)

30X12 (sculpture, film installation and audio)

SECRETS OF THREE MILE ISLAND (X-ray installation)

NIGHTCLUB (video dream event)

The medium of X-ray with its transparent abstract/representational images works in itself as a metaphor for "seeing through" the subject matter; seeing through the picture and its commonly ascribed meaning (ie. a film can, or an X-ray is signified to us through language as something with a specific meaning in daily life) to the particles which comprise it and the greater abstraction from which everything, including our system of "meanings," derives. By means of this Retrospective Carla Liss is "seeing through"/transforming her own past work. It is both a serious statement about the transmutability of images and the relation of the artist to her work, as well as a parodistic comment on that work.

Carla Liss continues to use the medium of X-ray which she first employed in her project Secrets of Three Mile Island, because of the content that its form signifies; because of its particular beauty; to further explore the many technical venues possible with this type of photography and to further develop X-ray as a significant aesthetic.

(Concurrent with TRANSPARENT MATTERS Carla Liss' double channel video piece, NIGHTCLUB, will be shown at Anthology Film Archives, Sat., Feb. 14, 2 p.m. and the Mudd Club, Thurs., ~~Feb. 19,~~ 10 & 12 p.m.)

Directions to P.S. 1: Take E train to Ely Avenue or No. 7 Flushing Line to 45th Rd. and Courthouse Square. By car, through Midtown Tunnel, left under overpass, P.S. 1 two blocks straight ahead.