

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 They may not be published in print, posted on the internet, or exhibited.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	II. A.104

THE INSTITUTE
FOR ART AND
URBAN RESOURCES, INC.

Clocktower Office 108 Leonard Street NYC NY 10013
Area Code (212) 233-1096

PRESS RELEASE

PRESS CONTACT:

LINDA BLUMBERG
Institute for Art
and Urban Resources
(212) 233-1096

TO THE LISTINGS EDITOR

FOR IMMEDIATE RELEASE

January 11, 1977

ROBERT RYMAN OPENS NEW EXHIBITION
WING OF PROJECT STUDIO ONE (P.S.1)

The Institute for Art and Urban Resources announces the opening of its new exhibitions wing at Project Studio One (P.S. 1), the experimental workcenter for contemporary art, on January 27th, 1977. The inaugural exhibition will present 17 new paintings by Robert Ryman. Not since his 1972 Guggenheim Museum's retrospective have so many major works by Ryman been on display. The paintings will remain on view through February 20, 1977. They will then be sent to Rome where they will be exhibited by Gian Enzo Sperone. It is unlikely that these paintings will be publicly exhibited as a group in the United States again. It is with the cooperation of Gian Enzo Sperone that this exhibition is made possible. The exhibition center will be open to the public, Tuesday through Sunday, 1:00-6:00 P.M. There will be a special preview on Wednesday, January 26th, 6:00-8:00 P.M.

Located on the ground floor of the old wing, the exhibition center will provide a more formal facility for the viewing of important work by living contemporary artists than the special project rooms located in the same wing, also open to the public. With over 10,000 square feet of gallery space, the exhibition facility is designed to offer artists both in New York City, throughout the United States and abroad, a situation somewhat comparable to the European Kunsthalle program, with its non-permanent collection and revolving exhibitions. This new gallery, together with the newly renovated auditorium used as a performance space, and the 15 special projects rooms, provide a unique and innovative facility for contemporary artists.

Robert Ryman's work is concerned with all the elements which go into painting. There is no physical part of a painting which he takes for granted, treats only conventionally, hides, or does not consider as integral. A remarkable feature of the new paintings is the use of visible fasteners of slightly different sorts holding the painted squares to the wall. Fasteners like these have been seen previously only on a series of pastel on plexiglass drawings, also from 1976 -- although the use of visible fasteners goes back at least eight years to the relatively smaller paintings which were held to the wall with short strips of tape.

../2

Brendan Gill, Chairman of the Board of Directors
Alanna Hess, Executive Director

Projects: Workspace, Clocktower, Idea Workshop, Corky Island Facility.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA PS1	II.A.104

THE INSTITUTE FOR ART AND URBAN RESOURCES, INC.

Clocktower Office 108 Leonard Street NYC NY 10013
Area Code (212) 233-1096

page 2

Another major concern in this group of paintings is the relative reflection or absorption of light. The oil paint used by Ryman is shown to have a wide range of reflection depending on the thickness, the nature of the support and the structure or pattern of the strokes.

P.S.1 is located at 21-01 46th Road, Long Island City, Queens, 6 minutes from Grand Central and Times Square. Take the Flushing line #7 from Times Square or Grand Central to Hunter's Point station, or the E or F lines from the Museum of Modern Art, two stops, to 23rd St., Ely Avenue station. By car, after Midtown Tunnel take first exit, 21st St. and Van Alst Continue 3 blocks on 21st St. to P.S.1.

The Institute for Art and Urban Resources is a private non-profit corporation which sponsors and organizes art exhibitions, performances and workspace programs for contemporary artists in the boroughs of Brooklyn, Manhattan and Queens. The programs include Workspace, New Urban Landscape, 10 Bleeker Street, The Clocktower, and Project Studio One (P.S.1).

Brendan Gill, Chairman of the Board of Directors
Alanna Hess, Executive Director

Projects: Workspace, Clocktower, Idea Workspace, Curious Island Factory,

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA PS1	II. A.104

THE INSTITUTE
FOR ART AND
URBAN RESOURCES, INC.

Clocktower Office 108 Leonard Street NYC NY 10013
Area Code (212) 233-1096

PRESS RELEASE

PRESS CONTACT:

LINDA BLUMBERG
Institute for Art
and Urban Resources
(212) 233-1096

TO THE LISTINGS EDITOR

FOR IMMEDIATE RELEASE

January 11, 1977

ROBERT RYMAN OPENS NEW EXHIBITION
WING OF PROJECT STUDIO ONE (P.S.1)

The Institute for Art and Urban Resources announces the opening of its new exhibitions wing at Project Studio One (P.S. 1), the experimental workcenter for contemporary art, on January 27th, 1977. The inaugural exhibition will present 17 new paintings by Robert Ryman. Not since his 1972 Guggenheim Museum's retrospective have so many major works by Ryman been on display. The paintings will remain on view through February 20, 1977. They will then be sent to Rome where they will be exhibited by Gian Enzo Sperone. It is unlikely that these paintings will be publicly exhibited as a group in the United States again. It is with the cooperation of Gian Enzo Sperone that this exhibition is made possible. The exhibition center will be open to the public, Tuesday through Sunday, 1:00-6:00 P.M. There will be a special pre-view on Wednesday, January 26th, 6:00-8:00 P.M.

Located on the ground floor of the old wing, the exhibition center will provide a more formal facility for the viewing of important work by living contemporary artists than the special project rooms located in the same wing, also open to the public. With over 10,000 square feet of gallery space, the exhibition facility is designed to offer artists both in New York City, throughout the United States and abroad, a situation somewhat comparable to the European Kunst-halle program, with its non-permanent collection and revolving exhibitions. This new gallery, together with the newly renovated auditorium used as a performance space, and the 15 special projects rooms, provide a unique and innovative facility for contemporary artists.

Robert Ryman's work is concerned with all the elements which go into painting. There is no physical part of a painting which he takes for granted, treats only conventionally, hides, or does not consider as integral. A remarkable feature of the new paintings is the use of visible fasteners of slightly different sorts holding the painted squares to the wall. Fasteners like these have been seen previously only on a series of pastel on plexiglass drawings, also from 1976 -- although the use of visible fasteners goes back at least eight years to the relatively smaller paintings which were held to the wall with short strips of tape.

../2

Brendan Gill Chairman of the Board of Directors
Alanna Hess Executive Director

Projects: Workspace Clocktower Idea Warehouse Convent Island Factory

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA PS1	II. A.104

THE INSTITUTE
FOR ART AND
URBAN RESOURCES, INC.

Clocktower Office 108 Leonard Street NYC NY 10013
Area Code (212) 233-1096

page 2

Another major concern in this group of paintings is the relative reflection or absorption of light. The oil paint used by Ryman is shown to have a wide range of reflection depending on the thickness, the nature of the support and the structure or pattern of the strokes.

P.S.1 is located at 21-01 46th Road, Long Island City, Queens, 6 minutes from Grand Central and Times Square. Take the Flushing line #7 from Times Square or Grand Central to Hunter's Point station, or the E or F lines from the Museum of Modern Art, two stops, to 23rd St., Ely Avenue station. By car, after Midtown Tunnel take first exit, 21st St. and Van Alst Continue 3 blocks on 21st St. to P.S.1.

The Institute for Art and Urban Resources is a private non-profit corporation which sponsors and organizes art exhibitions, performances and workspace programs for contemporary artists in the boroughs of Brooklyn, Manhattan and Queens. The programs include Workspace, New Urban Landscape, 10 Bleeker Street, The Clocktower, and Project Studio One (P.S.1).

Brendan Gill Chairman of the Board of Directors
Alanna Hess Executive Director

Projects Workspace, Clocktower, Idea Workshop, Canal, Blind Factory

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	II. A.104

THE INSTITUTE
FOR ART AND
URBAN RESOURCES, INC.

Clocktower Office 108 Leonard Street NYC NY 10013
Area Code (212) 233-1096

PRESS RELEASE

PRESS CONTACT:

LINDA BLUMBERG
Institute for Art
and Urban Resources
(212) 233-1096

TO THE LISTINGS EDITOR

FOR IMMEDIATE RELEASE

January 11, 1977

ROBERT RYMAN OPENS NEW EXHIBITION
WING OF PROJECT STUDIO ONE (P.S.1)

The Institute for Art and Urban Resources announces the opening of its new exhibitions wing at Project Studio One (P.S. 1), the experimental workcenter for contemporary art, on January 27th, 1977. The inaugural exhibition will present 17 new paintings by Robert Ryman. Not since his 1972 Guggenheim Museum's retrospective have so many major works by Ryman been on display. The paintings will remain on view through February 20, 1977. They will then be sent to Rome where they will be exhibited by Gian Enzo Sperone. It is unlikely that these paintings will be publicly exhibited as a group in the United States again. It is with the cooperation of Gian Enzo Sperone that this exhibition is made possible. The exhibition center will be open to the public, Tuesday through Sunday, 1:00-6:00 P.M. There will be a special preview on Wednesday, January 26th, 6:00-8:00 P.M.

Located on the ground floor of the old wing, the exhibition center will provide a more formal facility for the viewing of important work by living contemporary artists than the special project rooms located in the same wing, also open to the public. With over 10,000 square feet of gallery space, the exhibition facility is designed to offer artists both in New York City, throughout the United States and abroad, a situation somewhat comparable to the European Kunst-halle program, with its non-permanent collection and revolving exhibitions. This new gallery, together with the newly renovated auditorium used as a performance space, and the 15 special projects rooms, provide a unique and innovative facility for contemporary artists.

Robert Ryman's work is concerned with all the elements which go into painting. There is no physical part of a painting which he takes for granted, treats only conventionally, hides, or does not consider as integral. A remarkable feature of the new paintings is the use of visible fasteners of slightly different sorts holding the painted squares to the wall. Fasteners like these have been seen previously only on a series of pastel on plexiglass drawings, also from 1976 -- although the use of visible fasteners goes back at least eight years to the relatively smaller paintings which were held to the wall with short strips of tape.

../2

Brendan Gill, Chairman of the Board of Directors
Alanna Heiss, Executive Director

Projects: Workspace, Clocktower, Idea Workshop, Conny Island Facility,

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	II. A.104

THE INSTITUTE
FOR ART AND
URBAN RESOURCES, INC.

Clocktower Office 108 Leonard Street NYC NY 10013
Area Code (212) 233-1096

page 2

Another major concern in this group of paintings is the relative reflection or absorption of light. The oil paint used by Ryman is shown to have a wide range of reflection depending on the thickness, the nature of the support and the structure or pattern of the strokes.

P.S.1 is located at 21-01 46th Road, Long Island City, Queens, 6 minutes from Grand Central and Times Square. Take the Flushing line #7 from Times Square or Grand Central to Hunter's Point station, or the E or F lines from the Museum of Modern Art, two stops, to 23rd St., Ely Avenue station. By car, after Midtown Tunnel take first exit, 21st St. and Van Alst Continue 3 blocks on 21st St. to P.S.1.

The Institute for Art and Urban Resources is a private non-profit corporation which sponsors and organizes art exhibitions, performances and workspace programs for contemporary artists in the boroughs of Brooklyn, Manhattan and Queens. The programs include Workspace, New Urban Landscape, 10 Bleeker Street, The Clocktower, and Project Studio One (P.S.1).

Brendan Gill, Chairman of the Board of Directors
Alanna Hess, Executive Director

Projects: Workspace, Clocktower, Idea Warehouse, Conix, Island Faculty,

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA PS1	II. A.104

THE INSTITUTE
FOR ART AND
URBAN RESOURCES, INC.

Clocktower Office 108 Leonard Street NYC NY 10013
Area Code (212) 233-1096

PRESS RELEASE

PRESS CONTACT:

LINDA BLUMBERG
Institute for Art
and Urban Resources
(212) 233-1096

TO THE LISTINGS EDITOR

FOR IMMEDIATE RELEASE

January 11, 1977

ROBERT RYMAN OPENS NEW EXHIBITION
WING OF PROJECT STUDIO ONE (P.S.1)

The Institute for Art and Urban Resources announces the opening of its new exhibitions wing at Project Studio One (P.S. 1), the experimental workcenter for contemporary art, on January 27th, 1977. The inaugural exhibition will present 17 new paintings by Robert Ryman. Not since his 1972 Guggenheim Museum's retrospective have so many major works by Ryman been on display. The paintings will remain on view through February 20, 1977. They will then be sent to Rome where they will be exhibited by Gian Enzo Sperone. It is unlikely that these paintings will be publicly exhibited as a group in the United States again. It is with the cooperation of Gian Enzo Sperone that this exhibition is made possible. The exhibition center will be open to the public, Tuesday through Sunday, 1:00-6:00 P.M. There will be a special pre-view on Wednesday, January 26th, 6:00-8:00 P.M.

Located on the ground floor of the old wing, the exhibition center will provide a more formal facility for the viewing of important work by living contemporary artists than the special project rooms located in the same wing, also open to the public. With over 10,000 square feet of gallery space, the exhibition facility is designed to offer artists both in New York City, throughout the United States and abroad, a situation somewhat comparable to the European Kunst-halle program, with its non-permanent collection and revolving exhibitions. This new gallery, together with the newly renovated auditorium used as a performance space, and the 15 special projects rooms, provide a unique and innovative facility for contemporary artists.

Robert Ryman's work is concerned with all the elements which go into painting. There is no physical part of a painting which he takes for granted, treats only conventionally, hides, or does not consider as integral. A remarkable feature of the new paintings is the use of visible fasteners of slightly different sorts holding the painted squares to the wall. Fasteners like these have been seen previously only on a series of pastel on plexiglass drawings, also from 1976 -- although the use of visible fasteners goes back at least eight years to the relatively smaller paintings which were held to the wall with short strips of tape.

../2

Brendan Gill, Chairman of the Board of Directors
Alanna Hess, Executive Director

Projects: Workspace, Clocktower, Idea Works, use, Conley Island Facility.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	II. A.104

THE INSTITUTE
FOR ART AND
URBAN RESOURCES, INC.

Clocktower Office 108 Leonard Street NYC NY 10013
Area Code (212) 233-1096

page 2

Another major concern in this group of paintings is the relative reflection or absorption of light. The oil paint used by Ryman is shown to have a wide range of reflection depending on the thickness, the nature of the support and the structure or pattern of the strokes.

P.S.1 is located at 21-01 46th Road, Long Island City, Queens, 6 minutes from Grand Central and Times Square. Take the Flushing line #7 from Times Square or Grand Central to Hunter's Point station, or the E or F lines from the Museum of Modern Art, two stops, to 23rd St., Ely Avenue station. By car, after Midtown Tunnel take first exit, 21st St. and Van Alst Continue 3 blocks on 21st St. to P.S.1.

The Institute for Art and Urban Resources is a private non-profit corporation which sponsors and organizes art exhibitions, performances and workspace programs for contemporary artists in the boroughs of Brooklyn, Manhattan and Queens. The programs include Workspace, New Urban Landscape, 10 Bleeker Street, The Clocktower, and Project Studio One (P.S.1).

Brendan Gill Chairman of the Board of Directors
Alanna Hess Executive Director

Projects: Workspace, Clocktower, Idea Warehouse, Coney Island Factory,

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	II. A.104

THE INSTITUTE
FOR ART AND
URBAN RESOURCES, INC.

Clocktower Office 108 Leonard Street NYC NY 10013
Area Code (212) 233-1096

PRESS RELEASE

PRESS CONTACT:

LINDA BLUMBERG
Institute for Art
and Urban Resources
(212) 233-1096

TO THE LISTINGS EDITOR

FOR IMMEDIATE RELEASE

January 11, 1977

ROBERT RYMAN OPENS NEW EXHIBITION
WING OF PROJECT STUDIO ONE (P.S.1)

The Institute for Art and Urban Resources announces the opening of its new exhibitions wing at Project Studio One (P.S. 1), the experimental workcenter for contemporary art, on January 27th, 1977. The inaugural exhibition will present 17 new paintings by Robert Ryman. Not since his 1972 Guggenheim Museum's retrospective have so many major works by Ryman been on display. The paintings will remain on view through February 20, 1977. They will then be sent to Rome where they will be exhibited by Gian Enzo Sperone. It is unlikely that these paintings will be publicly exhibited as a group in the United States again. It is with the cooperation of Gian Enzo Sperone that this exhibition is made possible. The exhibition center will be open to the public, Tuesday through Sunday, 1:00-6:00 P.M. There will be a special pre-view on Wednesday, January 26th, 6:00-8:00 P.M.

Located on the ground floor of the old wing, the exhibition center will provide a more formal facility for the viewing of important work by living contemporary artists than the special project rooms located in the same wing, also open to the public. With over 10,000 square feet of gallery space, the exhibition facility is designed to offer artists both in New York City, throughout the United States and abroad, a situation somewhat comparable to the European Kunst-halle program, with its non-permanent collection and revolving exhibitions. This new gallery, together with the newly renovated auditorium used as a performance space, and the 15 special projects rooms, provide a unique and innovative facility for contemporary artists.

Robert Ryman's work is concerned with all the elements which go into painting. There is no physical part of a painting which he takes for granted, treats only conventionally, hides, or does not consider as integral. A remarkable feature of the new paintings is the use of visible fasteners of slightly different sorts holding the painted squares to the wall. Fasteners like these have been seen previously only on a series of pastel on plexiglass drawings, also from 1976 -- although the use of visible fasteners goes back at least eight years to the relatively smaller paintings which were held to the wall with short strips of tape.

../2

Brendan Gill, Chairman of the Board of Directors
Alanna Hess, Executive Director

Projects: Workspace, Clocktower, Idea Workshop, Curious Island Factory.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	II. A.104

THE INSTITUTE
FOR ART AND
URBAN RESOURCES, INC.

Clocktower Office 108 Leonard Street NYC NY 10013
Area Code (212) 233-1096

page 2

Another major concern in this group of paintings is the relative reflection or absorption of light. The oil paint used by Ryman is shown to have a wide range of reflection depending on the thickness, the nature of the support and the structure or pattern of the strokes.

P.S.1 is located at 21-01 46th Road, Long Island City, Queens, 6 minutes from Grand Central and Times Square. Take the Flushing line #7 from Times Square or Grand Central to Hunter's Point station, or the E or F lines from the Museum of Modern Art, two stops, to 23rd St., Ely Avenue station. By car, after Midtown Tunnel take first exit, 21st St. and Van Alst Continue 3 blocks on 21st St. to P.S.1.

The Institute for Art and Urban Resources is a private non-profit corporation which sponsors and organizes art exhibitions, performances and workspace programs for contemporary artists in the boroughs of Brooklyn, Manhattan and Queens. The programs include Workspace, New Urban Landscape, 10 Bleeker Street, The Clocktower, and Project Studio One (P.S.1).

Brendan Gill Chairman of the Board of Directors
Alanna Heiss Executive Director

Projects Workspace, Clocktower, Idea Warehouse, Conley, Blind Factory,

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	II. A.104

The New York Times

THE NEW YORK TIMES, FRIDAY, FEBRUARY 4, 1977

By JOHN RUSSELL

Robert Ryman, (P.S. 1, 21-01 46th Road, Long Island City, Queens): P.S. 1 (Project Studios One) is the name of the abandoned public school in Long Island City that was resuscitated last year by the Institute for Art and Urban Resources with help from the New York State Council for the Arts. It now serves as studio space for a lot of very good artists—some famous, some not—and although the State Council has cut its grant by more than half, P.S. 1 has gone ahead and turned a suite of derelict classrooms into one of the most dazzling of our city's exhibition spaces.

"Dazzling" has been the word, this last week or two, in that we need dark glasses to cope with the combination of white-painted walls, white-painted brickwork, a parquet floor that you can see your face in and huge windows irradiated by the sparkle of snow. Add to these the fact that Ryman's new paintings are themselves all white, and the tour becomes a real test of our eyesight.

But it's worth it. At a first casual glance Ryman's paintings might seem to be differentiated primarily by their size and by nicely calculated variations in the ways in which they are fastened to the wall. Next, we notice that in point of fact the paint is applied quite differently from one painting to another. The paint itself differs, too, as do the nature and the color of the support. White is white, the dictionary says; but polymer white on blue acrylic is not at all like white oil paint on linen, any more than white oil on plexiglass is like white oil mixed with elcete on black acrylic. Nor are the bolts and fasteners ever the same, and they work with the painted surface as equal partners.

Close looking will reveal that in their ability to absorb or to reflect the light around them, these paintings are as various as any other coherent group of paintings. Sometimes the white skin is stretched as taut as a trampoline; sometimes it seems to come and go like a cloudscape, so that the contrasting color below comes floating through. Usually the fasteners stand on guard at the edges; but in one case they pass almost invisibly across the whole surface of the painting. As for the marks of the brush, they are of many kinds; and all are eloquent.

To get to see this remarkable display, you can take the subway. The E train to 23d Street and Ely Avenue will do it in just two stops from the Museum of Modern Art. By car from Manhattan, you go through the Midtown Tunnel, take the first exit (21st Street, Van Alst) and drive five blocks along 21st Street. "You can't miss it". P.S. 1 is the biggest building for a long way around. The show is there through Feb. 20 and it is open from Tuesday through Sunday from 1 to 6 P.M.

ROBERT RYMAN at P.S. 1

January 26 to February 20
1977

opening exhibition of
the P.S. 1 Gallery

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA PS1	II. A.104

The New York Times

THE NEW YORK TIMES, FRIDAY, FEBRUARY 4, 1977

By JOHN RUSSELL

Robert Ryman, (P.S. 1, 21-01 46th Road, Long Island City, Queens): P.S. 1 (Project Studios One) is the name of the abandoned public school in Long Island City that was resuscitated last year by the Institute for Art and Urban Resources with help from the New York State Council for the Arts. It now serves as studio space for a lot of very good artists—some famous, some not—and although the State Council has cut its grant by more than half, P.S. 1 has gone ahead and turned a suite of derelict classrooms into one of the most dazzling of our city's exhibition spaces.

"Dazzling" has been the word, this last week or two, in that we need dark glasses to cope with the combination of white-painted walls, white-painted brickwork, a parquet floor that you can see your face in and huge windows irradiated by the sparkle of snow. Add to these the fact that Ryman's new paintings are themselves all white, and the tour becomes a real test of our eyesight.

But it's worth it. At a first casual glance Ryman's paintings might seem to be differentiated primarily by their size and by nicely calculated variations in the ways in which they are fastened to the wall. Next, we notice that in point of fact the paint is applied quite differently from one painting to another. The paint itself differs, too, as do the nature and the color of the support. White is white, the dictionary says; but polymer white on blue acrylin is not at all like white oil paint on linen, any more than white oil on plexiglass is like white oil mixed with eiverite on black acrylin. Nor are the bolts and fasteners ever the same, and they work with the painted surface as equal partners.

Close looking will reveal that in their ability to absorb or to reflect the light around them, these paintings are as various as any other coherent group of paintings. Sometimes the white skin is stretched as taut as a trampoline; sometimes it seems to come and go like a cloudscape, so that the contrasting color below comes floating through. Usually the fasteners stand on guard at the edges; but in one case they pass almost invisibly across the whole surface of the painting. As for the marks of the brush, they are of many kinds; and all are eloquent.

To get to see this remarkable display, you can take the subway. The E train to 23d Street and Ely Avenue will do it in just two stops from the Museum of Modern Art. By car from Manhattan, you go through the Midtown Tunnel, take the first exit (21st Street, Van Alst) and drive five blocks along 21st Street. "You can't miss it": P.S. 1 is the biggest building for a long way around. The show is there through Feb. 20 and it is open from Tuesday through Sunday from 1 to 6 P.M.

ROBERT RYMAN at P.S. 1

January 26 to February 20, 1977

opening exhibition of
the P.S. 1 Gallery

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	II. A.104

The New York Times

THE NEW YORK TIMES, FRIDAY, FEBRUARY 4, 1977

By JOHN RUSSELL

Robert Ryman, (P.S. 1, 21-01 46th Road, Long Island City, Queens): P.S. 1 (Project Studios One) is the name of the abandoned public school in Long Island City that was resuscitated last year by the Institute for Art and Urban Resources with help from the New York State Council for the Arts. It now serves as studio space for a lot of very good artists—some famous, some not—and although the State Council has cut its grant by more than half, P.S. 1 has gone ahead and turned a suite of derelict classrooms into one of the most dazzling of our city's exhibition spaces.

"Dazzling" has been the word, this last week or two, in that we need dark glasses to cope with the combination of white-painted walls, white-painted brickwork, a parquet floor that you can see your face in and huge windows irradiated by the sparkle of snow. Add to these the fact that Ryman's new paintings are themselves all white, and the tour becomes a real test of our eyesight.

But it's worth it. At a first casual glance Ryman's paintings might seem to be differentiated primarily by their size and by nicely calculated variations in the ways in which they are fastened to the wall. Next, we notice that in point of fact the paint is applied quite differently from one painting to another. The paint itself differs, too, as do the nature and the color of the support. White is white, the dictionary says; but polymer white on blue acrylin is not at all like white oil paint on linen, any more than white oil on plexiglass is like white oil mixed with elcivite on black acrylin. Nor are the bolts and fasteners ever the same, and they work with the painted surface as equal partners.

Close looking will reveal that in their ability to absorb or to reflect the light around them, these paintings are as various as any other coherent group of paintings. Sometimes the white skin is stretched as taut as a trampoline; sometimes it seems to come and go like a cloudscape, so that the contrasting color below comes floating through. Usually the fasteners stand on guard at the edges; but in one case they pass almost invisibly across the whole surface of the painting. As for the marks of the brush, they are of many kinds; and all are eloquent.

To get to see this remarkable display, you can take the subway. The E train to 23d Street and Ely Avenue will do it in just two stops from the Museum of Modern Art. By car from Manhattan, you go through the Midtown Tunnel, take the first exit (21st Street, Van Alst) and drive five blocks along 21st Street. "You can't miss it": P.S. 1 is the biggest building for a long way around. The show is there through Feb. 20 and it is open from Tuesday through Sunday from 1 to 6 P.M.

ROBERT RYMAN at P.S. 1

January 26 to February 20, 1977

opening exhibition of
the P.S. 1 Gallery

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA PS1	II. A.104

The New York Times

THE NEW YORK TIMES, FRIDAY, FEBRUARY 4, 1977

By JOHN RUSSELL

Robert Ryman. (P.S. 1, 21-01 46th Road, Long Island City, Queens): P.S. 1 (Project Studios One) is the name of the abandoned public school in Long Island City that was resuscitated last year by the Institute for Art and Urban Resources with help from the New York State Council for the Arts. It now serves as studio space for a lot of very good artists—some famous, some not—and although the State Council has cut its grant by more than half, P.S. 1 has gone ahead and turned a suite of derelict classrooms into one of the most dazzling of our city's exhibition spaces.

"Dazzling" has been the word, this last week or two, in that we need dark glasses to cope with the combination of white-painted walls, white-painted brickwork, a parquet floor that you can see your face in and huge windows irradiated by the sparkle of snow. Add to these the fact that Ryman's new paintings are themselves all white, and the tour becomes a real test of our eyesight.

But it's worth it. At a first casual glance Ryman's paintings might seem to be differentiated primarily by their size and by nicely calculated variations in the ways in which they are fastened to the wall. Next, we notice that in point of fact the paint is applied quite differently from one painting to another. The paint itself differs, too, as do the nature and the color of the support. White is white, the dictionary says; but polymer white on blue acrylin is not at all like white oil paint on linen, any more than white oil on plexiglass is like white oil mixed with elvécite on black acrylin. Nor are the bolts and fasteners ever the same, and they work with the painted surface as equal partners.

Close looking will reveal that in their ability to absorb or to reflect the light around them, these paintings are as various as any other coherent group of paintings. Sometimes the white skin is stretched as taut as a trampoline; sometimes it seems to come and go like a cloudscape, so that the contrasting color below comes floating through. Usually the fasteners stand on guard at the edges; but in one case they pass almost invisibly across the whole surface of the painting. As for the marks of the brush, they are of many kinds; and all are eloquent.

To get to see this remarkable display, you can take the subway. The E train to 23d Street and Elv Avenue will do it in just two stops from the Museum of Modern Art. By car from Manhattan, you go through the Midtown Tunnel, take the first exit (21st Street, Van Alst) and drive five blocks along 21st Street. "You can't miss it." P.S. 1 is the biggest building for a long way around. The show is there through Feb. 20 and it is open from Tuesday through Sunday from 1 to 6 P.M.

ROBERT RYMAN at P.S. 1

January 26 to February 20
1977

opening exhibition of
the P.S. 1 Gallery

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	II. A.104

THE INSTITUTE
FOR ART AND
URBAN RESOURCES, INC.

Clocktower Office 108 Leonard Street NYC NY 10013
Area Code (212) 233-1096

PRESS RELEASE

PRESS CONTACT:

LINDA BLUMBERG
Institute for Art
and Urban Resources
(212) 233-1096

TO THE LISTINGS EDITOR

FOR IMMEDIATE RELEASE

January 11, 1977

ROBERT RYMAN OPENS NEW EXHIBITION
WING OF PROJECT STUDIO ONE (P.S.1)

The Institute for Art and Urban Resources announces the opening of its new exhibitions wing at Project Studio One (P.S. 1), the experimental workcenter for contemporary art, on January 27th, 1977. The inaugural exhibition will present 17 new paintings by Robert Ryman. Not since his 1972 Guggenheim Museum's retrospective have so many major works by Ryman been on display. The paintings will remain on view through February 20, 1977. They will then be sent to Rome where they will be exhibited by Gian Enzo Sperone. It is unlikely that these paintings will be publicly exhibited as a group in the United States again. It is with the cooperation of Gian Enzo Sperone that this exhibition is made possible. The exhibition center will be open to the public, Tuesday through Sunday, 1:00-6:00 P.M. There will be a special preview on Wednesday, January 26th, 6:00-8:00 P.M.

Located on the ground floor of the old wing, the exhibition center will provide a more formal facility for the viewing of important work by living contemporary artists than the special project rooms located in the same wing, also open to the public. With over 10,000 square feet of gallery space, the exhibition facility is designed to offer artists both in New York City, throughout the United States and abroad, a situation somewhat comparable to the European Kunsthalle program, with its non-permanent collection and revolving exhibitions. This new gallery, together with the newly renovated auditorium used as a performance space, and the 15 special projects rooms, provide a unique and innovative facility for contemporary artists.

Robert Ryman's work is concerned with all the elements which go into painting. There is no physical part of a painting which he takes for granted, treats only conventionally, hides, or does not consider as integral. A remarkable feature of the new paintings is the use of visible fasteners of slightly different sorts holding the painted squares to the wall. Fasteners like these have been seen previously only on a series of pastel on plexiglass drawings, also from 1976 -- although the use of visible fasteners goes back at least eight years to the relatively smaller paintings which were held to the wall with short strips of tape.

../2

Brendan Gill, Chairman of the Board of Directors
Alanna Hess, Executive Director

Projects: Workspace, Clocktower, Idea Warehouse, Conus, Wand, Factor,

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	II. A.104

THE INSTITUTE
FOR ART AND
URBAN RESOURCES, INC.

Clocktower Office 108 Leonard Street NYC NY 10013
Area Code (212) 233-1096

page 2

Another major concern in this group of paintings is the relative reflection or absorption of light. The oil paint used by Ryman is shown to have a wide range of reflection depending on the thickness, the nature of the support and the structure or pattern of the strokes.

P.S.1 is located at 21-01 46th Road, Long Island City, Queens, 6 minutes from Grand Central and Times Square. Take the Flushing line #7 from Times Square or Grand Central to Hunter's Point station, or the E or F lines from the Museum of Modern Art, two stops, to 23rd St., Ely Avenue station. By car, after Midtown Tunnel take first exit, 21st St. and Van Alst Continue 3 blocks on 21st St. to P.S.1.

The Institute for Art and Urban Resources is a private non-profit corporation which sponsors and organizes art exhibitions, performances and workspace programs for contemporary artists in the boroughs of Brooklyn, Manhattan and Queens. The programs include Workspace, New Urban Landscape, 10 Bleeker Street, The Clocktower, and Project Studio One (P.S.1).

Brendan Gill Chairman of the Board of Directors
Alanna Heiss Executive Director

Projects Workspace Clocktower Idea Warehouse Queens Island Factory

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	II. A.104

R. Ryman 1977

WORKS IN THE EXHIBITION:

1. Midland I, 1976, polymer on blue acrylvin; cadmium-plated-steel bolts and fasteners, 48" x 48"
2. Criterion I, 1976, oil on black acrylvin with plexiglass; sanded-plexiglass fasteners and cadmium-plated-steel bolts, 26" x 24-1/8"
3. Arrow, 1976, oil on plexiglass; sanded-plexiglass fasteners and cadmium-plated-steel bolts, 13-3/4" x 12"
4. Alliance, 1976, polymer on blue acrylvin; sanded-plexiglass fasteners and cadmium-plated-steel bolts, 15-5/8" x 14"
5. National II, 1976, oil on blue acrylvin; cadmium-plated-steel bolts and fasteners, 35-5/8" x 34"
6. Criterion II, 1976, oil on blue acrylvin with plexiglass; sanded-plexiglass fasteners and cadmium-plated-steel bolts, 26"x 24-1/8"
7. Midland II, 1976, oil on blue acrylvin, cadmium-plated-steel bolts and fasteners, 50 1/2" x 48"
8. Tower I, 1976, oil on black acrylvin with plexiglass; sanded-plexiglass fasteners and steel bolts, 17-1/8" x 14"
9. Tower II, 1976, polymer on black acrylvin; sanded-plexiglass fasteners and cadmium-plated-steel bolts, 15-5/8" x 14"
10. Federal, 1976, oil on linen with metal staples; steel bolts and fasteners, 74 1/2" x 70 1/2"
11. Embassy I, 1976, oil on plexiglass; black oxide bolts and fasteners, 63" x 63"
12. Advance, 1976, oil on blue acrylvin with vinyl; sanded-plexiglass fasteners and cadmium-plated-steel bolts, 35 1/2" x 34"
13. Concord, 1976, oil on linen with metal staples, cadmium-plated-steel bolts and fasteners, 102" x 96"
14. Embassy II, 1976, oil on plexiglass, steel bolts and fasteners, 63" x 63"
15. Greenwich, 1976, polymer on acrylvin with plexiglass; sanded-plexiglass fasteners and cadmium-plated-steel bolts, 25-5/8" x 24-1/8"
16. National I, 1976, oil mixed with elvecite on black acrylvin; steel bolts and fasteners, 35-5/8" x 94"
17. Untitled, 1976, oil on linen with metal staples; black oxide bolts and fasteners, 55 1/2" x 53"

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	II. A.104

The New York Times

THE NEW YORK TIMES, FRIDAY, FEBRUARY 4, 1977

By JOHN RUSSELL

Robert Ryman, (P.S. 1, 21-01 46th Road, Long Island City, Queens): P.S. 1 (Project Studios One) is the name of the abandoned public school in Long Island City that was resuscitated last year by the Institute for Art and Urban Resources, with help from the New York State Council for the Arts. It now serves as studio space for a lot of very good artists—some famous, some not—and although the State Council has cut its grant by more than half, P.S. 1 has gone ahead and turned a suite of derelict classrooms into one of the most dazzling of our city's exhibition spaces.

"Dazzling" has been the word, this last week or two, in that we need dark glasses to cope with the combination of white-painted walls, white-painted brickwork, a parquet floor that you can see your face in and huge windows irradiated by the sparkle of snow. Add to these the fact that Ryman's new paintings are themselves all white, and the tour becomes a real test of our eyesight.

But it's worth it. At a first casual glance Ryman's paintings might seem to be differentiated primarily by their size and by nicely calculated variations in the ways in which they are fastened to the wall. Next, we notice that in point of fact the paint is applied quite differently from one painting to another. The paint itself differs, too, as do the nature and the color of the support. White is white, the dictionary says; but polymer white on blue acrylin is not at all like white oil paint on linen, any more than white oil on plexiglass is like white oil mixed with eivexite on black acrylin. Nor are the bolts and fasteners ever the same, and they work with the painted surface as equal partners.

Close looking will reveal that in their ability to absorb or to reflect the light around them, these paintings are as various as any other coherent group of paintings. Sometimes the white skin is stretched as taut as a trampoline; sometimes it seems to come and go like a cloudscape, so that the contrasting color below comes floating through. Usually the fasteners stand on guard at the edges; but in one case they pass almost invisibly across the whole surface of the painting. As for the marks of the brush, they are of many kinds; and all are eloquent.

ROBERT RYMAN at P.S. 1

January 26 to February 20
1977

opening exhibition of
the P.S. 1 Gallery

To get to see this remarkable display, you can take the subway. The E train to 23d Street and Ely Avenue will do it in just two stops from the Museum of Modern Art. By car from Manhattan, you go through the Midtown Tunnel, take the first exit (21st Street, Van Alst) and drive five blocks along 21st Street. "You can't miss it": P.S. 1 is the biggest building for a long way around. The show is there through Feb. 20 and it is open from Tuesday through Sunday from 1 to 6 P.M.