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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	II.A. 1117

P.S.1 Summer 1999 Music and Film Schedule

June

- ✓ Sunday 20 First day of P.S. 1 Summer Concert Series 3 – 9pm
- ✓ Saturday 26 P.S. 1 Summer Concert Series 3 – 9pm

July

- ✓ Saturday 3 P.S. 1 Summer Concert Series 3 – 9pm
- ✓ Saturday 10 P.S. 1 Summer Concert Series 3 – 9pm
- ✓ Saturday 17 P.S. 1 Summer Concert Series 3 – 9pm
- ✓ Saturday 24 P.S. 1 Summer Concert Series 3 – 9pm
- ✓ Thursday 29 First night of P.S. 1 Summer Film Series 8 - 11pm
- ✓ Saturday 31 P.S. 1 Summer Concert Series 3 – 9pm

August

- Thursday 5 P.S. 1 Summer Film Series 8 - 11pm
- Saturday 7 P.S. 1 Summer Concert Series 3 – 9pm
- Thursday 12 P.S. 1 Summer Film Series 8 - 11pm
- Saturday 14 P.S. 1 Summer Concert Series 3 – 9pm
- Thursday 19 P.S. 1 Summer Film Series 8 - 11pm
- Saturday 21 P.S. 1 Summer Concert Series 3 – 9pm
- Thursday 26 P.S. 1 Summer Film Series Series 8 – 11pm
- Saturday 28 P.S. 1 Summer Concert Series 3 – 9pm

September

- Thursday 2 P.S. 1 Summer Film Series Series 8 – 11pm
- Saturday 4 P.S. 1 Summer Concert Series 3 – 9pm

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Thursday 9 P.S. 1 Summer Film Series Series 8 – 11pm

Saturday 11 Final night of P.S. 1 Summer Concert Series 3 – 9pm

Thursday 16 P.S. 1 Summer Film Series Series 8 – 11pm

Thursday 23 Final night of P.S. 1 Summer Film Series Series 8 – 11pm

PS1

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	II.A.117

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

PS1

1999 SUMMER RELEASE

P.S.1 OPENS SUMMER SEASON WITH FOUR EXHIBITIONS AND SECOND ANNUAL OUTDOOR DJ SERIES AND FILM FESTIVAL

GALA PUBLIC OPENING FOR EXHIBITIONS – SUNDAY, JUNE 20, 12 – 6 PM

Long Island City, NY (April 2, 1999) — For the second summer season since its grand reopening in October 1997, P.S.1 Contemporary Art Center will launch a wide range of exhibitions and events including an outdoor DJ, film, and performance series; exhibitions *0044*; *Animal.Anima.Animus*; *Anna Oppermann: Being different (Why is she so different?) 1970-1986*; *David Reed: Motion Pictures*; and a project by Claude Lévêque.

Debating at P.S.1, *0044* features the work of 20 contemporary Irish artists who are living and working in Britain. The exhibition's title — "0044" — refers to the international telephone code for Britain and suggests questions of identity, mobility, and nationality encountered by artists moving between two countries. From Paul Seawright's disquieting photographs of Northern Ireland to Kathy Prendergast's computer-generated maps of "lost" places, this exhibition discusses issues of transnationality with implications that reach beyond the Irish community. "Any visitor to *0044* who is looking for familiar or stereotypical views of Ireland is likely to be disappointed," comments curator Peter Murray. Over 80 works will fill the main galleries on P.S.1's first floor, including large-scale painting, photography, sculpture, video, performance, and installation. *0044* will be on view at P.S.1 from June 20 through August 29. The exhibition will then travel to the Albright-Knox Art Gallery, in Buffalo, New York and then to the Crawford Municipal Art Gallery in Cork, Ireland.

On view in P.S.1's third floor, *Animal.Anima.Animus* reveals the complexity of human/animal relationships. Curated by Marketta Seppälä and Linda Weintraub, this exhibition explores how animals are viewed as, soul mates, pets, cosmological beings, mirrors of ourselves, behavioral models, sacrificial protectors, and even as artists. Among the many extraordinary works included in this exhibition is Hubert Duprat's work with caddis fly larvae that build cocoons for themselves out of precious stones and metals provided by the artist. Previously on view at the Pori Art Museum in Finland and the Museum of Modern Art Arnhem in Holland, *Animal.Anima.Animus* is presented at P.S.1 from June 20 through August 29.

In its archive galleries, P.S.1 presents an installation-project by the late Anna Oppermann, who, though celebrated in international exhibitions, never exhibited in New York during her lifetime. *Being different (Why is she so different?) 1970-1986*, is an "ensemble" that combines found objects or "still lives" from everyday life, including snapshots, flowers, and words or phrases that accumulate to fill entire rooms. The artist viewed these "ensembles" as metaphors for human, social, political or aesthetic issues, and intended that they be read in a myriad of ways by the viewer. *Being different (Why is she so different?) 1970-1986* is on view at P.S.1 from June 20 through August 29.

In P.S.1's painting gallery and café *David Reed: Motion Pictures* is a collection of abstract paintings and multi-media installations that combine painting with film, video, and photography. Luscious colors, expressive brush strokes, and scenes from narrative film intermingle to pose questions about representation and the inter-relationship of still and time-based media. *David Reed: Motion Pictures* was previously on view at the Museum of Contemporary Art, San Diego. The exhibition is on view at P.S.1 from June 20 through August 29.

In P.S.1's central stairway, renowned French artist Claude Lévêque presents a site-specific "light environment" that extends vertically through three floors of the building. Combining mirrors, projections, and narrow slits of natural light shining through darkened windows, this work by Claude Lévêque is open June 20 for long-term installation.

Every Saturday from 4 to 9 pm beginning July 10 and continuing through September 11, P.S.1 transforms its outdoor gallery into a summer hang-out space and DJ showcase. An outdoor film festival and performance series will take place on alternating Thursdays beginning July 23 through September 23. Detailed information regarding outdoor events is forthcoming.

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P.S.1 Contemporary Art Center

Background: P.S.1 was founded in 1971 by Alanna Heiss as The Institute of Art and Urban Resources Inc., a non-profit organization dedicated to the transformation of abandoned and underutilized buildings in New York City into exhibition, performance, and studio spaces for artists. The Center now operates two internationally acclaimed spaces for contemporary art: P.S.1 in Long Island City and The Clocktower Gallery in Tribeca, both of which contain museum-quality galleries and extensive studio facilities for the National and International Studio Program.

P.S.1 is one of the largest and oldest arts organization in the United States solely devoted to contemporary art. Recognized as a defining force of the alternative space movement, P.S.1 stands out from major arts institutions in its cutting edge approach to exhibitions and direct involvement of artists within a scholarly framework. P.S.1 acts as an intermediary between the artist and its audience. Functioning as a living and active meeting place for the general public, P.S.1 is a catalyst for ideas, discourses and new trends in contemporary art. With its educational programs, P.S.1 assists the public in understanding art and provides the tools to appreciate contemporary art and its practices.

Funding: P.S.1 receives annual support from the New York City Department of Cultural Affairs towards operating costs. Programs of P.S.1 are supported by the New York City Department of Cultural Affairs, The Office of the President of the Borough of Queens, The Council of New York City, the P.S.1 Board of Directors, the New York State Council of the Arts, and the National Endowment for the Arts. Additional funding is provided by foundations, corporate and individual contributions, and membership and admission donations.

Directions: P.S.1 Contemporary Art Center is located just across the Queensboro Bridge from midtown Manhattan, at the intersection of Jackson and 46th Avenues, in Long Island City. It is easily accessible by bus and subway. Traveling by subway, visitors should take either E or F to 23 Street-Ely Avenue; the 7 to 45 Road-Courthouse Square; or the G to Court Square or 21 Street-Van Alst. They may also take the Q67 bus to Jackson and 46th Avenues or the B61 to Jackson Avenue.

Hours and: P.S.1 is open from Noon to 6:00 p.m., Wednesday through Sunday. Admission is a
Admission \$5.00 suggested donation; \$2.00 for students and senior citizens; members free.

For more information, please contact:

Chloe Stromberg, Press Officer

T: (718) 784-2084/F: (718) 482-9454/mail@ps1.org

The Museum of Modern Art Archives, NY	Collection:	Series, Folder:
	MoMA PS1	II.A. 1117

PS-1

Certificate of Occupancy

Outstanding violations

#	Type	Responsibility
100187LL16NRF05252	Fire Alarm	DDC, see below
102681C441G2	too old to be concerned	Yao to take care of this
110183C441A2	too old to be concerned	Yao to take care of this
020700LL629125309	Boiler annual inspection	PS-1
020700LL629125310	Boiler annual inspection	PS-1
012991C021K	? - Exterior façade, (1991)-	Maria does not have hard copy now. She says it is not very specific on the location for repairs. She suggests that DDC write to the Building Department saying that we took care of the violation. Note- we did do emergency work last fall to the areas that seemed most problematic. She also says that the Permanent C. of O. cannot be obtained without the violation being removed.

It is also possible that having the sidewalk bridge might cause the Building Department to be reluctant to issue the permanent C. of O. since it is obvious that we are not confident in the stability of the façade.

outstanding approvals

Status

1) Fire Alarm

System is operational, met with F.D. inspector 5/5/00.
Sent change order to contractor 5/8/00

Need money to pay for change order (last C.O. took 10 months to register.)
Need price from contractor, due /negotiation/ installation/ re-inspection.

2) Electrical signoff

signoff received was incomplete. Additional inspection scheduled for 5/17/00. @ 2 PM

Dear Ken: This draft looks O.K. Hopefully we can touch base with Kirk tomorrow---Bill Bayer

CC: - SIX TO @ PS-1

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	II.A. 1117

PS-1

Certificate of Occupancy

Outstanding violations

#	Type	Responsibility
100187LL16NRF05252	Fire Alarm	DDC, see below
102681C441G2	too old to be concerned	Yao to take care of this
110183C441A2	too old to be concerned	Yao to take care of this
020700LL629125309	Boiler annual inspection	PS-1
020700LL629125310	Boiler annual inspection	PS-1
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It is also possible that having the sidewalk bridge might cause the Building Department to be reluctant to issue the permanent C. of O. since it is obvious that we are not confident in the stability of the façade.

outstanding approvals

Status

1) Fire Alarm

System is operational, met with F.D. inspector 5/5/00.
Sent change order to contractor 5/8/00

Need money to pay for change order (last C.O. took 10 months to register.)
Need price from contractor, due /negotiation/ installation/ re-inspection.

2) Electrical signoff

signoff received was incomplete. Additional inspection scheduled for 5/17/00. @ 2 PM

Dear Ken: This draft looks O.K. Hopefully we can touch base with Kirk tomorrow---Bill Bayer

CC: - SIXTD@PS-1

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P.S.1 Contemporary Art Center
22-25 Jackson Ave at 46th Ave
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t: 718.784.2084 f: 718.482.9454
e: mail@ps1.org

PS1

Greater New York

New Art in New York Now
P.S.1 a MoMA affiliate
February 27 – May 2000

CHECKLIST

Terence Accola

From Side to Side

oil on canvas 1996

courtesy the artist

accola_greaterny@hotmail.com

Terence Accola

Hook

oil on canvas 1995

courtesy the artist

accola_greaterny@hotmail.com

Manuel Acevedo

Altered Sites Series

pencil and ink on silver print 1998

courtesy the artist

acevedo_greaterny@hotmail.com

Ricci Albenda

Action at a Distance

fiberglass, paint, drywall 2000

courtesy the artist and Andrew Kreps Gallery

Alfredo Arcia

El Arresto (The Arrest)

oil on canvas 1996

courtesy the artist

Adriana Arenas

Sweet Illusion, edition of 3

3-channel DVD video installation 1999

courtesy the artist

arenas_greaterny@hotmail.com

Terence Accola

Untitled

oil on canvas 1998

courtesy the artist

accola_greaterny@hotmail.com

Manuel Acevedo

Untitled

paper (8 flipbooks) 2000

courtesy the artist

acevedo_greaterny@hotmail.com

Manuel Acevedo

Sanctuary

fabric, paint, metal, and rope 2000

courtesy the artist

acevedo_greaterny@hotmail.com

Ghada Amer

Private Rooms

embroidered satin and iron rod 1999

courtesy Deitch Projects, New York

Alfredo Arcia

En el Mirador

oil on canvas 1999

courtesy the artist

Michael Ashkin

No. 105

wood, metal, dirt, glue, clay, plastic, paint, dental floss
1999

courtesy the artist and Andrea Rosen Gallery, New York

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	II.A.1117

Nicole Awai

So Bloody Civilized

acrylic on canvas 1999

the artist

awai_greaterny@hotmail.com

Adam Baer

Untitled (#981)

Type-C print 1998

courtesy the artist

baer_greaterny@hotmail.com

Tracey Baran

Who's Leda? (from Give and Take series)

C-print, edition of 5 1999

Collection Carol and Arthur Goldberg

baran_greaterny@hotmail.com

Aidas Bareikis

Fallout Bliss, Black Flag

mixed media 2000

courtesy Leo Koenig, Inc

Jane Benson

Apocalyptically Optimistic Library

ten books and oil paint (with table and chairs). This installation features a selection from the Apocalyptically Optimistic Library - a library of just under 4000 paintings within 27 travel books) 1999

courtesy the artist

benson_greaterny@hotmail.com

Jeremy Blake

Angel Dust

digital projection with sound, 20 minute loop on DVD 2000

courtesy Feigen Contemporary Art, New York

blake_greaterny@hotmail.com

Jennifer Bornstein

Untitled Sculpture

C-prints, 16 mm film, wood, sheet rock 1999

courtesy the artist and Blum and Poe, Santa Monica

Michael Bramwell

Formalball

video projection 1998

courtesy Carolyn M. Fredericks

bramwell_greaterny@hotmail.com

Adam Baer

Untitled (#982)

Type-C print 1998

courtesy the artist

baer_greaterny@hotmail.com

Tracey Baran

First Kill (from Give and Take series)

C-print, edition of 5 1999

courtesy LiebmanMagnan Gallery, New York

baran_greaterny@hotmail.com

Tracey Baran

Fucking Flies! (from "Give and Take" series)

C-print, edition of 5 1999

courtesy LiebmanMagnan Gallery, New York

baran_greaterny@hotmail.com

Yael Bartana

The Bathers

video 1999

courtesy the artist

bartana_greaterny@hotmail.com

Jimbo Blachly

Mindblock

painted wooden blocks 1999

courtesy Elizabeth Harris Gallery

blachly_greaterny@hotmail.com

Chakaia Booker

Nomadic Warrior

rubber tires, wood, metal 1997

courtesy Archibald Arts

booker_greaterny@hotmail.com

Bob Braine

Harlem River Duck Boat

VHS tape, 6 C-prints, fiberglass, luan, epoxy, garbage 2000

courtesy the artist

braine_greaterny@hotmail.com

Jesse Bransford

Paranoia Land

acrylic, latex, and marker 2000

courtesy the artist and Feature Inc.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Steven Brower

Steven Brower Action Figure Prototype
1999
courtesy Lombard Freid
brower_greaterny@hotmail.com

Matthew Buckingham

Situation Leading to a Story
16 mm film installation 1999
courtesy Murray Guy Gallery, New York
buckingham_greaterny@hotmail.com

Elizabeth Campbell

Potential Future Based On Present
Circumstances 8/16/99
graphite on paper 1999
Courtesy the Artist
campbell_greaterny@hotmail.com

Elizabeth Campbell

Potential Future Based on Present
Circumstances 12/6/99
graphite on paper 1999
courtesy the artist
campbell_greaterny@hotmail.com

Francis Cape

Cabinet 33
wood and paint 1998
courtesy Murray Guy Gallery, New York

Yungshu Chao

In the Moment of Death the Marked
Differentiation is Erased
video projection 1998
courtesy the artist
chao_greaterny@hotmail.com

Seoungho Cho

Cold Pieces
single-channel video 1999
courtesy the artist and Electronic Arts Intermix
chos_greaterny@hotmail.com

Cecily Brown

Performance
oil on linen 1999
courtesy Gagosian Gallery

Luca Buvoli

Flying - Practical Training for Beginners
mixed media installation with video Gliders and Lettering.
VHS transfer from BetaSP (edition of 6) 2 minutes.
Music by Jeffery Lependorf. 1999
courtesy the artist
buvoli_greaterny@hotmail.com

Elizabeth Campbell

Delugology
mixed media, 10-channel audio 2000
courtesy the artist. Technical assistance: Ken Heitmüller
campbell_greaterny@hotmail.com

Elizabeth Campbell

Potential Future Based on Present
Circumstances 9/20/99
graphite on paper 1999
courtesy the artist
campbell_greaterny@hotmail.com

Francis Cape

Cabinet 37
wood, paint 1998
courtesy Murray Guy Gallery, New York

Jennifer Cho

Haystacks
compact discs 1999-2000
courtesy the artist
choj_greaterny@hotmail.com

Peter Coe

Xhosa
oil, alkyd, and enamel on canvas 1999
courtesy the artist

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Diana Cooper

When did it Happen?

mixed media on canvas, wall and floor 1999-2000
courtesy of Postmasters Gallery and the artist

Jessica Craig-Martin

David Koch's Labor Day Party, Southampton

C-print, edition of 3 1999
courtesy of
Lawrence Rubin Greenberg Van Doren Fine Art, New York

Jessica Craig-Martin

Grammy Awards Party, The Four Seasons, New York

C-print, edition of 3 1999
courtesy of
Lawrence Rubin Greenberg Van Doren Fine Art, New York

Jessica Craig-Martin

Indochine 10th Anniversary Party, New York

C-print, edition of 3 1996
courtesy of
Lawrence Rubin Greenberg Van Doren Fine Art, New York
New York

Jordan Crandall

Drive

DVD 1999
courtesy the artist

Rob de Mar

Oasis

mixed media 2000
courtesy the West Family Collection, SEI Investments
demar_greaterny@hotmail.com

Rob de Mar

Sophie

mixed media 2000
courtesy the West Family Collection, SEI Investments
demar_greaterny@hotmail.com

Lucky DeBellevue

Untitled

chenille stems, plastic trays, foam insulation over wood 1999
courtesy Feature Inc.

Lucky DeBellevue

Untitled

chenille stems 1999
Collection of Kenneth L. Freed,
courtesy Feature Inc

Diana Cooper

When did it Happen?

mixed media on canvas, wall and floor 1999-2000
courtesy of Postmasters Gallery and the artist

Jessica Craig-Martin

Vanity Fair Oscar Party, Los Angeles

C-print, edition of 3 1997
courtesy of
Lawrence Rubin Greenberg Van Doren Fine Art

Jessica Craig-Martin

Frieze Party, London

C-print, edition of 3 1998
courtesy of
Lawrence Rubin Greenberg Van Doren Fine Art

Jessica Craig-Martin

Movie Premiere, Cannes

C-print, edition of 3 1997
courtesy of
Lawrence Rubin Greenberg Van Doren Fine Art

E.V. Day

Flesh for Fantasy

blow-up dolls, surgical wire, hardware 2000
courtesy the artist

Rob de Mar

Not a Glamour King

mixed media 2000
courtesy Clementine gallery
demar_greaterny@hotmail.com

Rob de Mar

She's a Devil

mixed media 2000
courtesy Clementine Gallery
demar_greaterny@hotmail.com

Lucky DeBellevue

Untitled

chenille stems 1998
Collection of Susan and Michael Hort,
courtesy Feature Inc.

Lucky DeBellevue

Untitled

chenille stems 1998
Collection of Susan and Michael Hort
courtesy Feature Inc

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Lucky DeBellevue

Untitled 1999

chenille stems, plastic trays, foam installation over wood
1999

courtesy Joe Barron

David Dupuis

Untitled #624998

color pencil, graphite, ink on canvas 1998
courtesy Derek Eller Gallery, private collection

David Dupuis

Untitled #6179918

graphite on paper 1999
courtesy Derek Eller Gallery, private collection

David Dupuis

Drifting

color pencil, graphite, ink on paper 1999
courtesy Derek Eller Gallery

David Dupuis

Untitled 31216991

color pencil, graphite, ink on paper 1999
courtesy Derek Eller Gallery

David Dupuis

Untitled #1216993

1998
color pencil, graphite, ink on paper 1999
courtesy Derek Eller Gallery

Keith Edmier

Waterlily

dental acrylic, urethane rubber, rigid polyurethane, cold
rolled steel 1997

Private Collection, courtesy Friedrich Petzel Gallery, New York

Benjamin Edwards

1999

edwards_greaterny@hotmail.com

Inka Essenhig

Cheerleaders and Sky

oil on canvas 1999
courtesy Schorr Family Collection

Elena del Rivero

see attached sheet

delrivero_greaterny@hotmail.com

David Dupuis

Untitled #1216992

color pencil, graphite, ink on paper 1999
courtesy Derek Gallery

David Dupuis

Untitled #1030996

color pencil, graphite on paper 1999
courtesy Derek Eller Gallery

David Dupuis

Untitled (#1216995)

color pencil, graphite on paper 1998
courtesy Derek Eller Gallery

David Dupuis

Untitled #1216994

color pencil, graphite, ink on paper 199
courtesy Derek Eller Gallery

Aleksander Duravcevic

see attached sheet

Benjamin Edwards

Pizza Latte

acrylic, texture medium, landscaping foam and spray
paint on canvas 2000

courtesy

Lawrence Rubin Greenberg Van Doren Fine Arts,
New York

edwards_greaterny@hotmail.com

Inka Essenhig

The Adoration

oil on canvas 1999
Collection Barbara Schwartz, New York
courtesy Mary Boone Gallery

Roe Ethridge

Ford Model Kathryn Neale

C-print, mounted on Sintra and laminated 1999
courtesy the artist and Anna Kustera Gallery
ethridge_greaterny@hotmail.com

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Roe Ethridge

Post-A1 341 Lafayette

C-print, laminated and mounted on Sintra 1999
courtesy the artist and Anna Kustera Gallery
ethridge_greaterny@hotmail.com

Rachel Feinstein

Tissues

enamel, wood, plaster, chicken wire, copper, fabric,
tissue box 2000
courtesy Marianne Boesky Gallery, New York

Teresita Fernandez

Seep (Blue)

plastic 1999
courtesy the artist and Deitch Projects, New York

Jonah Freeman

Forever and Ever (Auditorium)

video projection on panel 1998
courtesy Andrew Kreps Gallery

Galbraith & Seemann

Boulder

digital video animation 2000
courtesy the artists

Ellen Gallagher

Untitled

oil, pencil and paper on canvas 1996
Private Collection

Tim Gardner

Untitled (Kid on Mountain)

watercolor on paper 1999
courtesy 303 Gallery

Jeff Gauntt

Two Inches Apart

acrylic on wood 1999
courtesy Brent Sikkema Gallery

María Elena Gonzalez

Carpet

wood, steel, tile, adhesive, feathers 1998
courtesy the Project

Rachel Feinstein

The Walrus Is Paul

enamel on wood 2000
courtesy Marianne Boesky Gallery, New York

Rachel Feinstein

Winter

8mm transfer to video. 60 minute tape loop. 1996
courtesy Marianne Boesky Gallery

Teresita Fernandez

Seep (Green)

plastic 1999
courtesy the artist and Deitch Projects, New York

Jonah Freeman

Forever and Ever (Hallway)

video projection on panel 1998
courtesy Andrew Kreps Gallery

Ellen Gallagher

Untitled

enamel, rubber, and paper on canvas 1999
courtesy Hamburger Bahnhof, Berlin

Tim Gardner

*Untitled (Nick and Lara with Mounted
Policeman)*

watercolor on paper 1999
courtesy 303 Gallery

Tim Gardner

Untitled (Cam on Waterslide)

watercolor on paper 1999
courtesy 303 Gallery

Hope Ginsburg

Bearded Lady

shelf, VHS video, jars of honey 1998 - 2000
courtesy the artist
ginsburg_greaterny@hotmail.com

Sam Gordon

Untitled

graphite, ink, gesso; oil, enamel, acrylic, spray spaint,
silver leaf on paper 1999
Collection of Kevin Bruk
gordon_greaterny@hotmail.com

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	II.A. 017

Terence Gower

Untitled Collages

collage and inkjet on bond paper 1999
courtesy DeChiara/Stewart
gower_greaterny@hotmail.com

Chris Hammerlein

Untitled

crayon and ink on paper 1999
courtesy the artist

Rachel Harrison

Words Road

mixed media 1996
courtesy Greene Naftali Gallery

Jill Henderson

everything the matter and not much else
acrylic 2000
courtesy the artist
henderson_greaterny@hotmail.com

Arturo Herrera

Gepetto

courtesy Brent Sikkima

Dana Hoey

Disaster Relief

c-print 1998
courtesy of the artist and Friedrich Petzel Gallery, New York

Jonathan Horowitz

Maxell

6:30 minute continuous VHS tape (edition of 3) 1990
courtesy Greene Naftali Gallery

Timothy Hutchings

Explosion near Submarine

c-print 1999-2000
courtesy the artist

Timothy Hutchings

Death Charge Cylinder #1

black and white print 2000
courtesy the artist

Tolland Grinnell

Bonsai 21

hard shell suitcase, wood, aluminum, and various mixed media 2000
courtesy the artist
grinnell_greaterny@hotmail.com

Sharon Harper

Figment (from the series Walkabout)

silver gelatin print 1996
courtesy the artist

Jill Henderson

Sunny

sculpy 2000
courtesy the artist
henderson_greaterny@hotmail.com

Jill Henderson

Fresh Leaves and Melt

sculpy 2000
courtesy the artist
henderson_greaterny@hotmail.com

Arturo Herrera

Behind the House

courtesy Brent Sikkima

Jonathan Horowitz

the Universal calendar

video sculpture: 3 TVs, 3 VCRs, set of 13 and 30 VHS tapes, metal shelving, vinyl lettering 1999
courtesy Greene Naftali Gallery, New York

Timothy Hutchings

Death Charge Cylinder #4

black and white photographs 2000
courtesy the artist

Timothy Hutchings

Exploding Car

c-print 1999-2000
courtesy the artist

Emily Jacir

Mars 1991

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Gareth James

Patent Palace

paper and ink 2000

courtesy the artist

james_greaterny@hotmail.com

Ernest Jolicoeur

New Fruit

acrylic and enamel on wood, canvas, and formica
1999

courtesy the artist

jolicoeur_greaterny@hotmail.com

Brad Kahlhamer

Birds

mixed media 2000

courtesy the artist and Deitch Projects, New York

Sermin Kardestuncer

Stitched Floor

enamel paint, birch ply, nylon thread 2000

courtesy the artist

Seth Kelly

Love and a Co-Dependent

paint, plaster, foam, wood 1999

courtesy the artist

Joachim Koester

Resolute Bay

C-print, edition of 5 1999

courtesy GreeneNaftali Gallery, New York

Udomsak Krisanamis

Amen Corner

acrylic, collage, and noodle on silkscreen 2000

courtesy Gavin Brown's Enterprise, New York

Alex Ku

Cherry

video 1999

courtesy Alex Ku, Kelly Chang, and Steve Choo

Justine Kurland

Forest Fire

C-print, edition of 6 2000

courtesy the artist

Natalie Jeremijenko

The Elevator Show

accelerometer, circuitry, computer, digital video 2000

courtesy the artist

jeremijenko_greaterny@hotmail.com

Ernest Jolicoeur

Load

oil, acrylic and enamel on wood, canvas,
and formica 1999

courtesy the artist

jolicoeur_greaterny@hotmail.com

Brad Kahlhamer

Happy Girls w/ Eggs, U.S.A.

oil on canvas 2000

courtesy the artist and Deitch Projects, New York

Nina Katchadourian

GIFT/GIFT

video, ed. of 5 1998

courtesy the artist and Debs & Co.

katchadouriangreaterny@hotmail.com

Seth Kelly

Love and a Co-dependent

plaster, foam, wood, paint

courtesy the artist

kelly_greaterny@hotmail.com

Joachim Koester

Resolute Bay

C-print, edition of 5 1999

courtesy GreeneNaftali Gallery, New York

Alex Ku

Steve

video 1999

courtesy Alex Ku, Kelly Chang, and Steve Choo

Alex Ku

Robot

video 1999

courtesy Alex Ku, Kelly Chang, and Steve Choo

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Justine Kurland

12 Point Buck

C-print, edition of 6 2000
courtesy the artist

Julian LaVerdiere

First Attempted Trans-Atlantic Telegraph

Cable Crossing (Memorial Model)

mixed media 2000

Telegraph ship model collection of Joe Barron. Albert Speer pavilion and digital print courtesy Andrew Kreps Gallery.
Score by Wolfgang Voigt.
julian@bigroom.net

Nikki S. Lee

The Swingers Project (53)

Fujiflex print 1999

courtesy Leslie Tonkonow Gallery

Nikki S. Lee

The Ohio Project (9)

Fujiflex print 1999

courtesy Leslie Tonkonow Gallery

Daniel Lefcourt

A Day in the City (5th Avenue)

digital print on vinyl 2000

courtesy the artist

lefcourt_greaterny@hotmail.com

Paul Etienne Lincoln

Working Drawings and Editions for New York - New York

mixed media 1990-2000

courtesy Alexander and Bonin, New York

Paul Etienne Lincoln

One of the New York Ten

aluminum and compressor unit on cement base
1990-1991

courtesy Alexander and Bonin, New York

Mark Lombardi

BCCI-ICIC-FAB c. 1972-91 (3rd version)

graphite on paper 1994

Collection of Jim and Ann Harithas

Justine Kurland

Narcissus

C-print, edition of 6 2000

Collection of Arno Scheffler, Aspen, CO

Nikki S. Lee

The Ohio Project (28), 1999

Fujiflex print 1999

courtesy Leslie Tonkonow Gallery

Nikki S. Lee

The Seniors Project

Fujiflex print 1999

courtesy Leslie Tonkonow Gallery

Daniel Lefcourt

The Histories Series

video 1998

courtesy the artist

lefcourt_greaterny@hotmail.com

Paul Etienne Lincoln

New York - New York (model)

(edition of 3, no. 1)

brass, aluminum, wood, board, bakelite with two drawers each containing a photostat 1999
courtesy Alexander and Bonin, New York

Paul Etienne Lincoln

Electrostatic Influence Generators for New York - New York

aluminum, silicone, bakelite 1997-2000

courtesy Alexander and Bonin, New York

Pia Lindman

Sauna

wood, heater, insulation sheets 2000

courtesy the artist

lindman_greaterny@hotmail.com

Charles Long

see attached list

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Michelle Lopez

Boy

steel, leather, contact cement, and pigment 1999
Collection David and Diane Waldman, Rancho Mirage, CA.
courtesy Deitch Projects, New York

Giles Lyon

Peanutbutter Nation

acrylic on linen 1999
courtesy Feigen Contemporary, New York
lyon_greaterny@hotmail.com

Caitlin Masley

my own utopia/slope 1&2

cibachrome, edition 2/5 1998-1999
courtesy the artist
masley_greaterny@hotmail.com

Tony Matelli

Gone

polyurethane and artificial hair 1999
courtesy Andrew Kreps Gallery, New York

Deborah Mesa-Pelly

Rope

photograph 1999
courtesy Lombard Freid

Deborah Mesa-Pelly

Rope

photograph 1999
courtesy Lombard Freid

Shirin Neshat

Rapture

video projection 1999
courtesy Barbara Gladstone Gallery

Mick O'Shea

Artworld

model electric train, folded invitation cards, wood, metal,
plastic, paint, plants 1999
courtesy the artist
oshea_greaterny@hotmail.com

Kristin Lucas

testing_results

video 2000
courtesy the artist.
Support for this project was provided by Arcus Pilot
Program, Ibaraki, Japan,
by the Andrea Frank Foundation,
and by the Experimental Television Center.

Johnna MacArthur

The Void, the Outline, & the Arrow

video and plaster 1999
courtesy the artist

Caitlin Masley

my own utopia/tot-lot

cibachrome, edition 2/5 1998/1999
courtesy the artist
masley_greaterny@hotmail.com

Julie Mehretu

Back to Gondwanaland

acrylic on canvas 1999
courtesy Rubin Greenberg Van Doren Fine Art, NY
mehretu_greaterny@hotmail.com

Deborah Mesa-Pelly

The Dollhouse

photograph 1999
courtesy Lombard Freid

Arnaldo Morales

Triobegun Ironik No. 98

industrial materials 1998
courtesy DeChiara Stewart Gallery

Nils Norman

Proposal 15

lithograph wheat paste 2000
courtesy the MICA Foundation and American Fine Arts

Roxy Paine

New Fungus Crop

epoxy, stainless steel, thermoset polymer, lacquer, oil
paint, urethane, aluminum 1999
courtesy Ronald Feldman Fine Arts, Inc., New York

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	II.A.1117

Erik Parker

what it look like.(smart art)

Collection Susan and Michael Hort. courtesy Leo Koenig
parker_greaterny@hotmail.com

Bruce Pearson

Between the Lines

gouache on paper 1999

Sprint Corporate Art Collection, Overland Park, Kansas
pearson_greaterny@hotmail.com

Sheila Pepe

*From the Series Different Things with Fixed
and Ambiguous Pictures*

objects, lights, sound, and wall drawings 2000
courtesy the artist
pepe_greaterny@hotmail.com

Elizabeth Peyton

Spencer Drawing

oil on linen 2000
courtesy Gavin Brown's Enterprise
peyton_greaterny@hotmail.com

Paul Pfeiffer

Poltergeist

laser-fused polyamide powder, wood, glass, and linen
display case 2000
courtesy the Project and the artist
pfeiffer_greaterny@hotmail.com

Richard Phillips

Portrait of God (after Richard Bernstein)
1999

Private Collection. courtesy Friedrich Petzel Gallery,
New York

Nadine Robinson

*Das Rattenfängerhaus (The Ratcatcher's
House)*

mixed media 2000
courtesy the artist. This project was produced (in part) at
Harvestworks, Digital Media Arts Center through the
Artist-in-Residence Program and with the support of Materials
for the Arts and NYC Department of Cultural Affairs.
robinson_greaterny@hotmail.com

Alex Ross

Untitled

oil on canvas 1998
Speyer Family Collection

Bruce Pearson

Silenus

gouache on paper 1999
courtesy Ronald Feldman Fine Arts, Inc., New York
pearson_greaterny@hotmail.com

Bruce Pearson

Threat of Extinction

gouache on paper 1999
courtesy Ronald Feldman Fine Arts, Inc., New York
pearson_greaterny@hotmail.com

David Perry

Tithead

oil and acrylic on canvas 1999
courtesy the artist

Paul Pfeiffer

John 3:16

digital video loop, VCR, miniature LCD monitor, metal
armature 2000
courtesy the Project and the artist
pfeiffer_greaterny@hotmail.com

Michael Phelan

Diamonds are Forever

fishtanks, water, goldfish, filters, base 2000
courtesy Andrew Kreps Gallery

Rob Pruitt

Power of the Panda: Circle of Giving
glitter and oil on canvas and wood 2000
courtesy Gavin Brown's Enterprise

Ruth Root

Untitled

oil on paper 2000
courtesy Andrew Kreps Gallery
ruthroot_greaterny@hotmail.com
ruthroot_greaterny@hotmail.com

Alex Ross

Untitled

oil on canvas 1999
Collection Kevin Bruk

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	II.A.1117

Lisa Ruyter

Sunset Boulevard
acrylic on canvas 2000
courtesy the artist
ps1@lisaruyter.com

Calvin Seibert

Support Services
ink and gouache on paper 2000
courtesy Derek Eller Gallery

Calvin Seibert

High Pressure System Release
ink and gouache on paper 1999
courtesy Derek Eller Gallery

Calvin Seibert

Dreamland Incubator Revisited
ink and gouache on paper 2000
courtesy Derek Eller Gallery

Calvin Seibert

In-House Office Supply
ink and gouache on paper 1999
courtesy Derek Eller Gallery

Calvin Seibert

Nose Dive
ink and gouache on paper 1999
courtesy Derek Eller Gallery

Calvin Seibert

Blow Out
ink and gouache on paper 1999
courtesy Derek Eller Gallery

Lawrence Seward

Hobby
Sculpy, appliances, furniture 1997
courtesy Andrew Kreps Gallery, New York

Jocelyn Shipley

Cumpromise
video 1999
courtesy the artist
shipley_greaterny@hotmail.com

Teresa Seemann

Boulder, 1:
handcarved soapstone 1999
courtesy the artist
galbraith_greaterny@hotmail.com

Calvin Seibert

Ooo Ay Major Kong?
ink and gouache on paper 1999
courtesy Derek Eller Gallery

Calvin Seibert

Stream of Comfort
ink and gouache on paper 2000
courtesy Derek Eller Gallery

Calvin Seibert

Night of the Estranged
ink and gouache on paper 1999
courtesy Derek Eller Gallery, collection of Abigail Messitte

Calvin Seibert

Buster
ink and gouache on paper 1999
courtesy Derek Eller Gallery

Calvin Seibert

Effortless Novelty of a Lost Language
ink and gouache on paper 1999
courtesy Derek Eller Gallery

Calvin Seibert

A Riddle Wrapped in an Enigma
ink and gouache on paper 1999
courtesy Derek Eller Gallery

Jocelyn Shipley

Creep in the Cellar
mixed media 2000
courtesy the artist
shipley_greaterny@hotmail.com

Alyson Shotz

Natural Selection #5
iris print on paper 1999
Collection Tracy L. Adler

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	II.A.117

Lisa Ruyter

Sunset Boulevard
acrylic on canvas 2000
courtesy the artist
ps1@lisaruyter.com

Calvin Seibert

Support Services
ink and gouache on paper 2000
courtesy Derek Eller Gallery

Calvin Seibert

High Pressure System Release
ink and gouache on paper 1999
courtesy Derek Eller Gallery

Calvin Seibert

Dreamland Incubator Revisited
ink and gouache on paper 2000
courtesy Derek Eller Gallery

Calvin Seibert

In-House Office Supply
ink and gouache on paper 1999
courtesy Derek Eller Gallery

Calvin Seibert

Nose Dive
ink and gouache on paper 1999
courtesy Derek Eller Gallery

Calvin Seibert

Blow Out
ink and gouache on paper 1999
courtesy Derek Eller Gallery

Lawrence Seward

Hobby
Sculpy, appliances, furniture 1997
courtesy Andrew Kreps Gallery, New York

Jocelyn Shipley

Cumpromise
video 1999
courtesy the artist
shipley_greaterny@hotmail.com

Teresa Seemann

Boulder, 1:
handcarved soapstone 1999
courtesy the artist
galbraith_greaterny@hotmail.com

Calvin Seibert

Ooo Ay Major Kong?
ink and gouache on paper 1999
courtesy Derek Eller Gallery

Calvin Seibert

Stream of Comfort
ink and gouache on paper 2000
courtesy Derek Eller Gallery

Calvin Seibert

Night of the Estranged
ink and gouache on paper 1999
courtesy Derek Eller Gallery, collection of Abigail Messitte

Calvin Seibert

Buster
ink and gouache on paper 1999
courtesy Derek Eller Gallery

Calvin Seibert

Effortless Novelty of a Lost Language
ink and gouache on paper 1999
courtesy Derek Eller Gallery

Calvin Seibert

A Riddle Wrapped in an Enigma
ink and gouache on paper 1999
courtesy Derek Eller Gallery

Jocelyn Shipley

Creep in the Cellar
mixed media 2000
courtesy the artist
shipley_greaterny@hotmail.com

Alyson Shotz

Natural Selection #5
iris print on paper 1999
Collection Tracy L. Adler

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	II.A.1117

Alyson Shotz

Natural Selection #1, edition of 15

iris print on paper 1999

courtesy the artist and Muse-[X] Editions, Los Angeles

James Siena

Constant Window

engraving (edition of 28) 1999-2000

courtesy Harlan & Weaver, Inc.

siena_greaterny@hotmail.com

James Siena

CIRCULATION

etching (edition of 28) 1999

courtesy Harlan & Weaver, Inc.

siena_greaterny@hotmail.com

James Siena

four nesting spirals, second version

enamel on aluminum 2000

courtesy Gorney Bravin + Lee, New York

siena_greaterny@hotmail.com

James Siena

56787654

etching (edition of 28) 1999-2000

courtesy Harlan & Weaver, Inc.

siena_greaterny@hotmail.com

Shahzia Sikander

Segments of Her Desire Go Wandering Off

opaque watercolor, watercolor, vegetable dyes, and tea

wash on "wasli" paper 1998

Collection Martin and Rebecca Eisenberg, Scarsdale,

New York. courtesy Deitch Projects, New York.

Shahzia Sikander

Riding the Ridden

opaque watercolor, watercolor, vegetable dyes, and tea

wash on "wasli" paper 2000

Collection Niva Grille. courtesy Deitch Projects, New York.

Valeska Soares

Untitled (Delivery II)

glass rubber, metal, and perfume oil 1999

courtesy LiebmanMagnan, New York, and Camargo Viaca,

Sao Paolo

Alyson Shotz

Natural Selection #2, edition of 15

iris print on paper 1999

courtesy the artist and Muse-[X] Edition of 15

James Siena

Proton Saga

etching (edition of 28) 1999-2000

courtesy Harlan & Weaver, Inc.

siena_greaterny@hotmail.com

James Siena

Taste the Houses

1997

courtesy Harlan & Weaver, Inc.

siena_greaterny@hotmail.com

James Siena

Upside Down Devil

1997

courtesy Harlan & Weaver, Inc.

siena_greaterny@hotmail.com

Shahzia Sikander

Riding the Written

opaque watercolor, watercolor, vegetable dyes, and tea

wash on "wasli" paper. 2000

courtesy the artist and Deitch Projects, New York

Shahzia Sikander

Untitled

silver gelatin photographs on charcoal paper 1998

courtesy the artist and Deitch Projects, New York

Amy Sillman

For Bruno Schulz

gouache on rice paper 1999-2000

courtesy Brent Sikkema Gallery

Mi Young Sohn

Bottled Waters

collected bottled water, tables 1998-present

courtesy the artist

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Dylan Stone

Drugstore Photographs or A Trip Along the Yangtze River

wooden cabinet, snapshot photographs, archival boxes, blueprint of Manhattan, acrylic paint 1999 and ongoing
courtesy Nicole Klagsburn Gallery
stone_greaterny@hotmail.com

Jude Tallichet

Two Wings

fabricated plastic, speakers, original music composition 1998
courtesy Sara Meltzer's on View
tallichet_greaterny@hotmail.com

Javier Tellez

Bedlam (I'm happy because everyone loves me)

MDF, birdhouses, blankets, video projections.
Birdhouses made by patients of Bethlem Hospital in London. Video shows psychiatric nurses of Bethlem Hospital training "Restraint and Control." 1999
courtesy the artist

Cynthia Underwood

SAAB

latex paint and enamel, SAAB 2000
courtesy the artist
underwood_greaterny@hotmail.com

Stephen Vitiello

The Light of Falling Cars

2 CD's (audio), motorized speaker, 4 monitor speakers 1999-2000
courtesy the artist. Music credits: Paul Geluso, Pauline Oliveros, Hahn Rowe, Stephen Vitiello

Olav Westphalen

Smokestack

mixed media 2000
courtesy the artist

Clara Williams

Very Gentle Protest

wire, paper, epoxy resin, wood foam, acrylic 2000
courtesy the artist

Do-Ho Suh

Seoul Home/L.A. Home

silk and metal armatures 1999
courtesy the Museum of Contemporary Art, Los Angeles
Purchased with funds provided by an anonymous donor and a gift of the artist.
courtesy Lehmann Maupin, New York.
suh_greaterny@hotmail.com

Piotr Uklanski

Untitled (Twin Moons)

helium-filled balloons, tungsten lights 1999
courtesy Gavin Brown's enterprise

Scott Teplin

What Went On - or - How It Happened

pen and ink on paper with leather-bound book in cloth-bound case with magnet 1999
courtesy RARE New York
teplin_greaterny@hotmail.com

Mark Dean Veca

Boogey Fervor

acrylic, enamel, and bean bags 2000
courtesy the artist. Assisted by Terrance R Pomponio and Marcela Ormaza.
veca_greaterny@hotmail.com

Douglas Wada

Tuesday's Gone

oil on linen 2000
courtesy Dee/Glasoe

TJ Wilcox

Das Begrabnis der Marlene Dietrich/ The Funeral of Marlene Dietrich

16 mm film 1999
courtesy Gavin Brown's Enterprise

Clara Williams

Very Gentle Protest

wire, paper, epoxy resin, wood foam, acrylic 2000
courtesy the artist

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Karen Yasinsky

Research of Time's Loss

DVD (shot in 16mm transferred to DVD) 2000

courtesy Casey Kaplan Gallery

yasinsky_greaterny@hotmail.com

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Greater New York

Checklist Addendum - Prints

Julia Jacquette

To Kiss Your Lips (#1-4)

etchings 1998

publisher and printer: Landfall Press, Chicago

edition: 35

courtesy the artist

Kelly Driscoll

Threads

Suite of Three Drypoints 1999

Publisher and printer: the artist, New York

edition: 10

Courtesy Riva Blumenfeld

James Sienna

Taste the Houses

etching 1997

publisher: Harlan & Weaver Inc., New York

edition: 18

courtesy Harlan & Weaver

James Sienna

Proton Saga

etching 1999-2000

publisher: Harlan & Weaver Inc., New York

edition: 28

Courtesy Harlan & Weaver

Alison Shotz

Natural Selection #5

iris prints 1999

publisher and printer: Muse [X] Editions

edition: 15

Collection Tracy Adler

Alison Shotz

Natural Selection #1

iris prints 1999

publisher and printer: Muse [X] Editions

edition: 15

Courtesy Muse [X] Editions

Aleksandar Duravcevic

Flies

suite of Six drypoints 1998

publisher and printer: the artist, New York

edition: 5

Courtesy Riva Blumenfeld

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Nils Norman

The 6th Avenue, Bleeker Street and Minetta Lane Impossible Park Chain

ink jet prints, laminated 1999

publisher and printer: the artist, New York

edition: 12

Courtesy Brooke Alexandar Editions

Nils Norman

Eighth Avenue Reappropriation Park Chain

ink jet prints, laminated 1999

publisher and printer: the artist, New York

edition: 12

Courtesy Brooke Alexandar Editions

Nils Norman

Stuyvesant Place Viewing Garden (rearranged)

ink jet prints, laminated 1999

publisher and printer: the artist, New York

edition: 12

Courtesy Brooke Alexandar Editions

Elena del Rivero

The Street

from the series: Ele sort beaucoup (She Goes Out a Lot)

Tire prints on handmade translucent paper, with relief printing 1999

papermaker: Dieu DonnŽ Papermill, New York

printer: Solo Impression, New York for relief printing

edition: one of three unique variants

Courtesy of the artist and Dieu DonnŽ Papermill, New York

Nicola Tyson

Self Portrait with Floor

drypoint and aquatints 1998

publisher: the artist and Jennifer Melby, New York

printer: Jennifer Melby, New York

edition: 20

Courtesy Villani Editions

Nicola Tyson

Figure

drypoint and aquatints 1998

publisher: the artist and Jennifer Melby, New York

printer: Jennifer Melby, New York

edition: 20

Courtesy Villani Editions

Nicola Tyson

Figure in Skirt

drypoint and aquatints 1998

publisher: the artist and Jennifer Melby, New York

printer: Jennifer Melby, New York

edition: 20

Courtesy Villani Editions

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	II.A.117

Nicola Tyson

Figure (with plant)

drypoint and aquatints 1998

publisher: the artist and Jennifer Melby, New York

printer: Jennifer Melby, New York

edition: 20

Courtesy Villani Editions

Nicola Tyson

Figure (with door)

drypoint and aquatints 1998

publisher: the artist and Jennifer Melby, New York

printer: Jennifer Melby, New York

edition: 20

Courtesy Villani Editions

William Fick

Wrapped Head #1

linocut 1999

publisher: Cockeyed Press

New York

printer: the artist, New York

edition: 30

Courtesy the Artist

William Fick

Wrapped Head #2

linocut 1999

publisher: Cockeyed Press

New York

printer: the artist, New York

edition: 30

Courtesy the Artist

William Fick

Carbonded Head #1

linocut 1999

publisher: Cockeyed Press

New York

printer: the artist, New York

edition: 30

Courtesy the Artist

Lisa Ruter

Peckinpah

screenprint 1999

publisher: Rogue Fine Art, New York

printer: Alexander Heinrici, New York

edition: 60

Courtesy Rogue Fine Art

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Nicola Tyson

Figure (with plant)

drypoint and aquatints 1998

publisher: the artist and Jennifer Melby, New York

printer: Jennifer Melby, New York

edition: 20

Courtesy Villani Editions

Nicola Tyson

Figure (with door)

drypoint and aquatints 1998

publisher: the artist and Jennifer Melby, New York

printer: Jennifer Melby, New York

edition: 20

Courtesy Villani Editions

William Fick

Wrapped Head #1

linocut 1999

publisher: Cockeyed Press

New York

printer: the artist, New York

edition: 30

Courtesy the Artist

William Fick

Wrapped Head #2

linocut 1999

publisher: Cockeyed Press

New York

printer: the artist, New York

edition: 30

Courtesy the Artist

William Fick

Carbonded Head #1

linocut 1999

publisher: Cockeyed Press

New York

printer: the artist, New York

edition: 30

Courtesy the Artist

Lisa Ruter

Peckinpah

screenprint 1999

publisher: Rogue Fine Art, New York

printer: Alexander Heinrich, New York

edition: 60

Courtesy Rogue Fine Art

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Elizabeth Peyton

Bosie

lithograph 1998

publisher: the artist, Gavin Brown and DerriŽre LÖftoile Studios, New York

printer: DerriŽre LÖftoile Studios, New York

edition: 45

Courtesy Gavin BrownÖs enterprise

Lisa Yuskavage

The Asspicker, The Foodeater, The Headshrinker, The Socialclimber, The Mutherfucker
from the series *The Bad Habits*

etchings 1996-1998

publisher: Marianne Boesky Gallery, New York

printer: Burnet Editions, New York

edition: 25

Courtesy Marianne Boesky Gallery

Charles Long

Internalized Page Project

from the suite of seven iris prints 1997-1998

publisher and printer: Muse [X] Editions, Los Angeles

edition: 15

Courtesy Bonakdar Jancou Gallery

Jeff Konigsberg

Disappear (#5)

woodcut, printed intaglio 1998

publisher and printer: the artist, New York

editionÖ 5

Courtesy: the artist

Jeff Konigsberg

Untitled (scratched)

lithograph 1997

publisher and printer: the artist, New York

edition: unique

Courtesy: the artist

Jeff Kongsberg

Black

lithograph 1997

publisher and printer: the artist, New York

edition: unique

Courtesy: the artist

Inka Essenhigh

Western Print

screenprint 1999

printer: Jean-Yves Nolet, New York

edition: 60

Courtesy: Brook Alexander Editions

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Shazia Sikander

Anchor

screenprint 1999

publisher: Deitch Steinberg Editions, New York

printer: Jean Yves-Noblet, New York

edition: 60

Courtesy Deitch Projects

Brad Kahlhammer

Friendly Frontier

from the suite of four etchings and four etchings with watercolor additions 1999

publisher: Deitch Steinberg Editions

Printer: Jean Yves Noblet, New York

edition: 15

Courtesy Deitch Projects

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	II.A.1117

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

PS1

Min Tanaka

Min Tanaka was born in the suburbs of Tokyo in the spring of 1945 where he studied modern dance and performed in several productions. In 1973 he began to create original dance works. These works were based on improvisation and explored the meaning of the body and dance. Frequently dancing nude in both urban and natural landscapes, Tanaka attempted to free the body from functionalism and conventional aesthetics.

Tanaka worked closely with Tatsumi Hijikata from 1982 until the time of his death in 1986. Hijikata was the founder of the uniquely Japanese contemporary dance form: Butoh.

Since the 1970s, Tanaka has conducted *Body Weather Workshops* that now exist as *Body Weather Laboratories* in locations across the globe. These serve as a catalyst for his many collaborations with artists and institutions. His dance company, *Maijuku*, was founded in 1981, and in 1982 he was a founding member of Plan B, a cooperative performance space in Tokyo. In 1985 Tanaka and his collaborators started the *Body Weather Farm* in rural Japan, to delve into the origin of dance through farming life. There, in collaboration with artists of every discipline, he started the annual *ARTCAMP Hakushu* in 1988.

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P.S.1 Contemporary Art Center

22-25 Jackson Ave at 46th Ave
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PS1

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PS1

PROGRAM PRESS RELEASE

Min Tanaka "Subject: Heuristic Ecdysis"

December 5th – 19th, 1999

Performances Daily at 3p.m., Wednesday – Sunday

(Long Island City, November 18, 1999). -- December 5th – 19th, P.S.1 Contemporary Art Center presents *Subject: Heuristic Ecdysis*, a series of performances by Min Tanaka. Taking place in various interior and exterior locations at P.S.1, Wednesday through Sunday, these performances mark the 20th anniversary of Tanaka's first dance at P.S.1. *Subject: Heuristic Ecdysis* continues his "Life Contract" with P.S.1, a new annual series of events for which Tanaka has committed to return to P.S.1 each year for the duration of his life. This project was organized by curator, Kazue Kobata in collaboration with P.S.1 Director, Alanna Heiss and P.S.1 Senior Curator, Carolyn Christov-Bakargiev

This series of solo performances presents an opportunity to see changes in Min Tanaka's dance over time. As the title suggests, the artist transforms and rediscovers himself through dance. The term "ecdysis" is used in entomology and recalls the annual journey of a monarch butterfly. Similarly, the "Life Contract" marks time and enables a life-sustaining metamorphosis. Min Tanaka divests himself of layers (clothing, objects, other dancers, and layers of his own history) not to re-invent, but to realize the nascent dancer in himself.

Having danced at P.S.1 many times over the past 20 years, Min has now committed to return to P.S.1 annually, as a point of reflection. "*Subject: Heuristic Ecdysis*" is a chapter in a diary. Similar to the oral tradition of myth-making, the creation of a personal mythology is recorded in our memories and the memories of our observers. One volunteer observer will bear witness to the entirety of his performances this year, creating a vital memory and sensory archive in the mind and body of another person.

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Between 1982 and 1986, he worked closely with Tatsumi Hijikata, founder and powerful guiding spirit of the uniquely Japanese, contemporary dance tradition, Butoh which originated in post WWII Japan. Although Butoh is as varied as the dancers who perform it, one common factor of all Butoh is the preparation each dancer undergoes before the dance, linking it to traditional forms of meditation and martial art training. Butoh derives its power from the individual dancer in a very mental as well as physical sense. It is a directing of energy to the audience from the surroundings. Tanaka continues to be active in collaborating with visual artists, musicians, opera companies, theatre and dance troupes in Japan and internationally.

Visitors can meet with Min Tanaka from 5-6pm on the days of his performances at P.S.1.

Subject: Heuristic Ecdysis is made possible thanks to the support of the Asian Cultural Council.

Many thanks to Warren Neisluchowski who has offered to be an audience member and "witness" for each performance of *Subject: Heuristic Ecdysis*. Thanks also to Charlie Steiner for recording this journey on video and to Min Tanaka's assistant Shiho Ishihara.

Min Tanaka will also be performing in New York at Performance Space 122 (P.S.122) on December 3 and 4 at 11 p.m. For more information, please call (212) 477-5829.

####

P.S.1 Contemporary Art Center

Background: P.S.1 was founded in 1971 by Alanna Heiss as The Institute of Art and Urban Resources Inc., a non-profit organization dedicated to the transformation of abandoned and underutilized buildings in New York City into exhibition, performance, and studio spaces for artists. The Center now operates two internationally acclaimed spaces for contemporary art: P.S.1 in Long Island City and The Clocktower Gallery in Tribeca, both of which contain museum-quality galleries and extensive studio facilities for the National and International Studio Program.

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Directions: P.S.1 Contemporary Art Center is located just across the Queensboro Bridge from midtown Manhattan, at the intersection of Jackson and 46th Avenues, in Long Island City. It is easily accessible by bus and subway. Traveling by subway, visitors should take either E or F to 23 Street-Ely Avenue; the 7 to 45 Road-Courthouse Square; or the G to Court Square or 21 Street-Van Alst. They may also take the Q67 bus to Jackson and 46th Avenues or the B61 to Jackson Avenue.

Hours and Admission: P.S.1 is open from Noon to 6:00 p.m., Wednesday through Sunday. Admission is a \$5.00 suggested donation; \$2.00 for students and senior citizens; members free.

For more information, please contact Juliette Cook, P.S.1 Press Officer
T: (718) 784-2084/ F: (718) 482-9454/ mail@ps1.org / http://www.ps1.org

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For more information, please contact Juliette Cook, P.S.1 Press Officer
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PS1

"Subject: Heuristic Ecdysis"

In any place there is always something that is more important than my own self. A large part of P.S.1 has been continuously stimulating my body ever since 1978.

One rainy day on the roof, cold and wet gravel was assimilated into my skin. My eyes traveled slowly from the lead-gray sky to the distinctively hued skin of the gravel. Perhaps something more important that my life is on that interface where the air and the gravel meet. I have been a dancer since the time I had not arrived here on earth as what I am now.

The light from the sinking sun came through the windows. It pushed up gradually the dividing line between light and shadow on the flat iron panel of a gigantic sculpture in the auditorium. At the same slow speed the dark area of light traversed on my body standing in front of the iron mass. The dark area of my body became smaller and smaller as the frontier of the orange-tan light area marched upward from the toe to the head. The edge of the light area ascended all the while I the while I was sinking more and more into the dark. Perhaps, then, a dance more important than my life was unfolding. It was imperative for me, as a dancer of endless time, to remain immanent inside the dance.

Piled up dust on the surface of the low ceiling and on the cluster of rusty pipes and valves moved onto my naked body. A major operation. Had they been waiting for a human figure? The dust layer, now turned into my costume, hybridized with my vaporizing sweat and made a pond beneath the soles of my feet. Then I became a bird flying, fluttering out of the water. Dance is my utmost project.

All of my cognition pertaining to the environment is derived from dance. It is more essential to be seen by others than seeing myself. Auto-imagination is more essential than initiating something external. Transfer the passive fact of one's birth to the active fact that another distinct identity has been added to the universe.

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Dance is action. What is the mechanism of the situation that I am there at the same time as dance is there? The joy of the possibility that we may be mutually invisible; the joy of the possibility that we may be mutually incomprehensible; this is the "exchange of use" that lies between the society and a dancer, the latter being a voluntary sacrifice.

Hollow, vacant and hungry, Eros is the primordial ethic of a dancer. Ethical attraction invites the body to a dancing stage on a microscopic dimension. The excessive leap, the excessive jump of an idealist: that coexists with sunlight. Be on the way – towards identity, just a fleeting moment away from the final conclusion. Then you can prove that your brain belongs to nobody.

Dance, which is more important than myself will emerge, and I shall remain there embracing hunger and void. There will be no commentary, nor transaction.

As a yet to be born dancer, I am yearning for 3 o'clock at P.S.1 each day.

- Min Tanaka

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EXHIBITION PRESS RELEASE

0044: CONTEMPORARY IRISH ART IN BRITAIN OPENS AT P.S.1 CONTEMPORARY ART CENTER

On view June 20 through August 29

Long Island City, NY (May 17, 1999) — P.S.1 Contemporary Art Center will be the first venue for a traveling exhibition of contemporary Irish art, on view June 20 through August 29. The exhibition's title "0044" refers to the international telephone code for Britain and suggests the themes of identity and transnationality explored by twenty contemporary Irish artists who are now living and working in Britain. From Siobhán Hapaska's highly finished sculptural landscapes to Frances Hegarty's video self portrait, the implications of this discussion extend beyond the Irish community.

"The exhibition addresses issues of identity and mobility among artists moving between the two countries," says curator Peter Murray. "Any visitor to 0044 who is looking for familiar or stereotypical views of Ireland is likely to be disappointed."

Over the centuries many Irish artists have pursued and developed their careers in Britain and this migratory pattern continues today. Although living in Britain, these Irish artists are keenly aware of social changes and political developments in their homeland. As a result of their formative life in Ireland, they have developed a visual language to express social and political forces that often employs metaphor, paradox, and a questioning of accepted views.

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P.S.1 has devoted its first floor main galleries to 0044, which features more than 80 works in diverse media, including large-scale painting, photography, sculpture, video, performance, and installation. The artists are: *Kathy Prendergast, Daphne Wright, Paul Seawright, Andre Stitt, Cecily Brennan, John Carson, Anne Carlisle, Maud Cotter, Liadin Cooke, John Gibbons, Frances Hegarty, Siobhán Hapaska, Andrew Kearney, Mo White, Nicholas May, Tina O'Connell, Eilís O'Connell, Elizabeth Magill, Mark Francis, Anne Tallentire, and John Seth.*

The exhibition is accompanied by a catalog featuring specially commissioned interviews with the 0044 artists discussing diverse aspects of contemporary life and society in Ireland. A symposium with 0044 curator Peter Murray and artists Maud Cotter, Andrew Kearney, Tina O'Connell, and Daphne Wright will take place in the third floor conference room at P.S.1 on Sunday, June 20, from 2 to 3 pm.

Peter Murray of the Crawford Municipal Art Gallery in Cork is 0044's chief curator. Claire Schneider of the Albright-Knox Art Gallery is the associate curator. Following its presentation at P.S.1, 0044 will travel to the Albright-Knox Art Gallery in Buffalo, New York where it will be on view from September 17 through October 31. The exhibition will then continue to the Crawford Municipal Art Gallery, in Cork, Ireland where it will be presented from November 1999 to March 2000 as the inaugural exhibition in the new gallery wing designed by Dutch architect Erick van Egeraat.

0044 is supported by The Arts Council, Ireland; Arts Council of Northern Ireland; and The British Council Cultural Relations Committee of Department of Foreign Affairs, Ireland.

The presentation of 0044 at P.S.1 coincides with a number of important Irish cultural events in New York City. From June 23 to July 30, The Drawing Center will present the work of eight contemporary Irish artists in an exhibition titled *A Measured Quietude: Contemporary Irish Drawings*. The Grey Art Gallery at New York University will

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present *When Time Began to Rant and Rage: Figurative Painting from Twentieth-Century Ireland* from May 25 to July 24. The New York Public Library will present "*Such Friends*": *The Work of W.B. Yeats* from June 26 through September 11. The Walter Reade Theater at Lincoln Center will host *Coming Times: New Irish Cinema* from May 28 to June 10; and the Cantor Film Center at New York University will host *Irish Short Films* on Thursday, June 3 at 7 pm.

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P.S.1 Contemporary Art Center

Background: P.S.1 was founded in 1971 by Alanna Heiss as The Institute of Art and Urban Resources Inc., a non-profit organization dedicated to the transformation of abandoned and underutilized buildings in New York City into exhibition, performance, and studio spaces for artists. P.S.1 is one of the largest and oldest arts organization in the United States solely devoted to contemporary art. Recognized as a defining force of the alternative space movement, P.S.1 stands out from major arts institutions in its cutting edge approach to exhibitions and direct involvement of artists within a scholarly framework. P.S.1 acts as an intermediary between the artist and its audience. Functioning as a living and active meeting place for the general public, P.S.1 is a catalyst for ideas, discourses and new trends in contemporary art. With its educational programs, P.S.1 assists the public in understanding art and provides the tools to appreciate contemporary art and its practices.

Funding: P.S.1 receives annual support from the New York City Department of Cultural Affairs towards operating costs. Programs of P.S.1 are supported by the New York City Department of Cultural Affairs, The Office of the President of the Borough of Queens, The Council of New York City, the P.S.1 Board of Directors, the New York State Council of the Arts, and the National Endowment for the Arts. Additional funding is provided by foundations, corporate and individual contributions, and membership and admission donations.

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P.S.1 has devoted its first floor main galleries to 0044, which features more than 80 works in diverse media, including large-scale painting, photography, sculpture, video, performance, and installation. The artists are: *Kathy Prendergast, Daphne Wright, Paul Seawright, Andre Stitt, Cecily Brennan, John Carson, Anne Carlisle, Maud Cotter, Liadin Cooke, John Gibbons, Frances Hegarty, Siobhán Hapaska, Andrew Kearney, Mo White, Nicholas May, Tina O'Connell, Eilís O'Connell, Elizabeth Magill, Mark Francis, Anne Tallentire, and John Seth.*

The exhibition is accompanied by a catalog featuring specially commissioned interviews with the 0044 artists discussing diverse aspects of contemporary life and society in Ireland. A symposium with 0044 curator Peter Murray and artists Maud Cotter, Andrew Kearney, Tina O'Connell, and Daphne Wright will take place in the third floor conference room at P.S.1 on Sunday, June 20, from 2 to 3 pm.

Peter Murray of the Crawford Municipal Art Gallery in Cork is 0044's chief curator. Claire Schneider of the Albright-Knox Art Gallery is the associate curator. Following its presentation at P.S.1, 0044 will travel to the Albright-Knox Art Gallery in Buffalo, New York where it will be on view from September 17 through October 31. The exhibition will then continue to the Crawford Municipal Art Gallery, in Cork, Ireland where it will be presented from November 1999 to March 2000 as the inaugural exhibition in the new gallery wing designed by Dutch architect Erick van Egeraat.

0044 is supported by The Arts Council, Ireland; Arts Council of Northern Ireland; and The British Council Cultural Relations Committee of Department of Foreign Affairs, Ireland.

The presentation of 0044 at P.S.1 coincides with a number of important Irish cultural events in New York City. From June 23 to July 30, The Drawing Center will present the work of eight contemporary Irish artists in an exhibition titled *A Measured Quietude: Contemporary Irish Drawings*. The Grey Art Gallery at New York University will

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present *When Time Began to Rant and Rage: Figurative Painting from Twentieth-Century Ireland* from May 25 to July 24. The New York Public Library will present "*Such Friends*": *The Work of W.B. Yeats* from June 26 through September 11. The Walter Reade Theater at Lincoln Center will host *Coming Times: New Irish Cinema* from May 28 to June 10; and the Cantor Film Center at New York University will host *Irish Short Films* on Thursday, June 3 at 7 pm.

###

P.S.1 Contemporary Art Center

Background: P.S.1 was founded in 1971 by Alanna Heiss as The Institute of Art and Urban Resources Inc., a non-profit organization dedicated to the transformation of abandoned and underutilized buildings in New York City into exhibition, performance, and studio spaces for artists. P.S.1 is one of the largest and oldest arts organization in the United States solely devoted to contemporary art. Recognized as a defining force of the alternative space movement, P.S.1 stands out from major arts institutions in its cutting edge approach to exhibitions and direct involvement of artists within a scholarly framework. P.S.1 acts as an intermediary between the artist and its audience. Functioning as a living and active meeting place for the general public, P.S.1 is a catalyst for ideas, discourses and new trends in contemporary art. With its educational programs, P.S.1 assists the public in understanding art and provides the tools to appreciate contemporary art and its practices.

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Directions: P.S.1 Contemporary Art Center is located just across the Queensboro Bridge from midtown Manhattan, at the intersection of Jackson and 46th Avenues, in Long Island City. It is easily accessible by bus and subway. Traveling by subway, visitors should take either E or F to 23 Street-Ely Avenue; the 7 to 45 Road-Courthouse Square; or the G to Court Square or 21 Street-Van Alst. They may also take the Q67 bus to Jackson and 46th Avenues or the B61 to Jackson Avenue.

Hours and Admission: P.S.1 is open from Noon to 6:00 p.m., Wednesday through Sunday. Admission is a \$5.00 suggested donation; \$2.00 for students and senior citizens; members free.

For more information, please contact:
 Chloe Stromberg, Press Officer
 T: (718) 784-2084/F: (718) 482-9454/mail@ps1.org

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P.S.1 Contemporary Art Center
22-25 Jackson Ave at 46th Ave
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PS1

EXHIBITION PRESS RELEASE

0044: CONTEMPORARY IRISH ART IN BRITAIN OPENS AT P.S.1 CONTEMPORARY ART CENTER

On view June 20 through August 29

Long Island City, NY (May 17, 1999) — P.S.1 Contemporary Art Center will be the first venue for a traveling exhibition of contemporary Irish art, on view June 20 through August 29. The exhibition's title "0044" refers to the international telephone code for Britain and suggests the themes of identity and transnationality explored by twenty contemporary Irish artists who are now living and working in Britain. From Siobhán Hapaska's highly finished sculptural landscapes to Frances Hegarty's video self portrait, the implications of this discussion extend beyond the Irish community.

"The exhibition addresses issues of identity and mobility among artists moving between the two countries," says curator Peter Murray. "Any visitor to 0044 who is looking for familiar or stereotypical views of Ireland is likely to be disappointed."

Over the centuries many Irish artists have pursued and developed their careers in Britain and this migratory pattern continues today. Although living in Britain, these Irish artists are keenly aware of social changes and political developments in their homeland. As a result of their formative life in Ireland, they have developed a visual language to express social and political forces that often employs metaphor, paradox, and a questioning of accepted views.

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P.S.1 Contemporary Art Center

25-29 Jackson Ave. at 46th Ave.
Long Island City, New York 11101
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EXHIBITION PRESS RELEASE

**"WHEN I PAINT MY NAME IS KONRAD LUEG"
PICTURES FROM 1963-1968 BY THE DÜSSELDORF GALLERIST KONRAD
FISCHER (1939-1996)
OPENS AT P.S.1 CONTEMPORARY ART CENTER**

On view September 12 through October 24, 1999

This exhibition of rarely-seen paintings by Konrad Lueg (1939 – 1996), also known as Düsseldorf-based gallerist Konrad Fischer, includes 18 paintings produced from 1963 to 1968, the five-year period during which the gallerist also worked as an artist. With "pattern paintings" intentionally resembling wallpaper, and paintings that capture the image of viewers on their surface, the work presents a playful challenge to notions of gallery space and what constitutes a painting.

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During the next year, Lueg's paintings contained motifs adopted from popular imagery, including the Mona Lisa, washing detergent, soccer players, and Cassius Clay. He also initiated the "pattern paintings," creating patterned canvases that closely mimicked designs for wallpaper, towels, and napkins. The series also included paintings in which, against a background of one pattern, Lueg placed silhouettes cut from other patterns.

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Kaffee und Kuchen (Coffee and Cake), at Alfred Schmela Gallery in 1966, marked a second highlight of this period. Lueg once again invited friends and colleagues to have coffee and cake, this time in the important Düsseldorf gallery, with Gerhard Richter showing a portrait of Schmela himself, and Lueg covering the entire space with his own wallpaper.

Also in 1966, Lueg created *24 Variations of a Picture Consisting of Four Different Color Squares* using plastic decoration material in different colors. Towards the end of his period as a painter, Lueg used phosphorescent color on canvases so that the spectator would cast a shadow onto pictures, thus creating their own imagery. The idea was to create *Schattenwände*, or shadow walls, within the exhibition, featuring art "created by the public."

During his lifetime, Lueg was well-known in Europe and in the U.S. as Konrad Fischer, the gallerist who represented and showed artists Carl Andre, Sol LeWitt, Bruce Nauman, Robert Ryman, Lawrence Weiner, Richard Long, and On Kawara, to name a few. His own artwork, however, is largely unknown in the U.S. and is only now gaining recognition in Europe. His work has never before been shown in the United States.

When I paint my name is Konrad Lueg is curated by Dr. Thomas Kellein, Director of the Kunsthalle Bielefeld. Following its exhibition at P.S.1, *Konrad Lueg* will be on view at the Kunsthalle Bielefeld in Germany and then at the Museum of Contemporary Art in Gent, Belgium.

The exhibition is made possible, in part, through the support of the Kunsthalle Bielefeld and Konrad Lueg's wife, Dorothee Fischer.

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P.S.1 Contemporary Art Center

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Long Island City, New York 11101
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P.S.1 Contemporary Art Center

25 Jackson Ave at 46th Ave

Long Island City, New York 11101

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P.S.1 Contemporary Art Center

32-25 Jackson Ave. at 46th Ave.

Long Island City, New York 11101

T 718.784.2084 F 718.482.9454

e-mail:ps1.org

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P.S.1 Contemporary Art Center

20-25 Jackson Ave. at 46th Ave.
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P.S.1 Contemporary Art Center

22-25 Jackson Ave at 46th Ave
Long Island City, New York 11101
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EXHIBITION PRESS RELEASE

**P.S.1 PRESENTS A COLLECTION OF OBJECTS & FURNITURE
BY DESIGNER PHILIPPE STARCK**

On view June 20 through August 29, 1999.

Long Island City, NY (June 10, 1999) — Beginning June 20, P.S.1 presents *Philippe Starck: Furniture & Objects*, a collection of signature works by the influential contemporary designer. On view in P.S.1's light-filled kunsthalle, the exhibition includes a selection of works highlighting Starck's creative transformation of simple objects such as a toothbrush or a fly-swatter into exotic, brightly colored, sculptural forms. The objects are paired with a collection of Starck's singular chairs, whose inventiveness ranges from a spikey-legged, biomorphic turquoise stool to a formal, cushioned chair featuring a portrait of the designer on its high back.

Philippe Starck is one of the first contemporary designers to achieve broad public recognition. Celebrated in the late '80s and early '90s as a "rock star of architecture," Starck has been instrumental in establishing the prominence of contemporary design. An efficient and prolific artist, Starck has reinvented everything from a toothpick to the largest waste disposal center in Europe. His persistently inventive work draws on surrealist influences and a science fiction aesthetic, adopting organic shapes such as horns and vines and dynamic abstract forms. On view at P.S.1, his Royalton Bar Stool features long, curved, plant-like legs and an orange velvet seat, while his citrus squeezer resembles a spacecraft taking off. Starck's whimsical approach to design is likewise reflected in titles such as *Prince Aha*, *Juicy Salif*, *Dr. Kiss*, and *Miss Trip*. This collection of Starck's work is drawn from his design period, which ranges from 1989 to the present.

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Starck/ Page 2

Philippe Starck was born in Paris in 1949 and designed his first piece of furniture, the 1968 *Francesca Folding Chair*, at the age of 18. In 1982-83, he laid out a room with four other designers in the Élysée Palace for President François Mitterrand, which included his curved back spikey-legged chair. He was quickly boosted to stardom in 1984 when he designed the Café Costes in Paris, and more than 400,000 copies of the Café Costes chair were sold by 1990. His own La Cigale discotech was built in Paris in 1988, and he was invited by Studio 54 creator Ian Schrager to design everything down to the bathroom fixtures of the Royalton hotel in New York, the Delano hotel in Miami, and the Mondrian hotel in Los Angeles. Starck has created furniture and household objects, among other things, for the companies Alessi, Kartell, Driade, Daum, Sasaki, and Vittel. Starck currently lives and works in New York, where he is working on more hotel projects, developing a catalogue business, and continuing to design a wide range of objects.

This exhibition of work by Philippe Starck is presented at P.S.1 in an installation designed by Philip Johnson. *Philippe Starck: Furniture & Objects* is presented in collaboration with The Museum of Modern Art. The collection of works, assembled by David Whitney, are a proposed gift to The Museum of Modern Art.

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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

PS1

EXHIBITION PRESS RELEASE

**P.S.1 PRESENTS A COLLECTION OF OBJECTS & FURNITURE
BY DESIGNER PHILIPPE STARCK**

On view June 20 through August 29, 1999.

Long Island City, NY (June 10, 1999) — Beginning June 20, P.S.1 presents *Philippe Starck: Furniture & Objects*, a collection of signature works by the influential contemporary designer. On view in P.S.1's light-filled kunsthalle, the exhibition includes a selection of works highlighting Starck's creative transformation of simple objects such as a toothbrush or a fly-swatter into exotic, brightly colored, sculptural forms. The objects are paired with a collection of Starck's singular chairs, whose inventiveness ranges from a spikey-legged, biomorphic turquoise stool to a formal, cushioned chair featuring a portrait of the designer on its high back.

Philippe Starck is one of the first contemporary designers to achieve broad public recognition. Celebrated in the late '80s and early '90s as a "rock star of architecture," Starck has been instrumental in establishing the prominence of contemporary design. An efficient and prolific artist, Starck has reinvented everything from a toothpick to the largest waste disposal center in Europe. His persistently inventive work draws on surrealist influences and a science fiction aesthetic, adopting organic shapes such as horns and vines and dynamic abstract forms. On view at P.S.1, his Royalton Bar Stool features long, curved, plant-like legs and an orange velvet seat, while his citrus squeezer resembles a spacecraft taking off. Starck's whimsical approach to design is likewise reflected in titles such as *Prince Aha*, *Juicy Salif*, *Dr. Kiss*, and *Miss Trip*. This collection of Starck's work is drawn from his design period, which ranges from 1989 to the present.

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PROJECT PRESS RELEASE

P.S.1 PRESENTS A PAINTING EXHIBITION BY JOHN TWEDDLE IN MEMORY OF ROBERT C. SCULL

Exhibition opens June 20, 1999

Long Island City, NY (May 25, 1999) — P.S.1 Contemporary Art Center presents a selection of paintings and drawings by John Tweddle organized in memory of collector Robert C. Scull. On view in P.S.1's second floor galleries, the exhibition includes six works from the early 70s and one contemporary piece. Ranging from sizes as large as 10 feet high to two feet square, these drawings and paintings humorously combine imagery drawn from Tweddle's southern background with a vibrant psychedelic aesthetic.

Born in Kentucky, John Tweddle first moved to New York in 1969, through the coaxing of gallerist and long-time friend Richard Bellamy. The majority of Tweddle's paintings from the early 1970s feature images of naked ladies, trucks, pigs, peace signs and dollar signs. These early works by Tweddle play with the ideas of class and art; with his own identity as a Southerner; and with the psychedelic colors and sexual iconography of the 70s. In many paintings we can see the word "ART" written on the side of a truck, the block capital letters signaling Tweddle's subject with mock seriousness. Tweddle's energetic and intelligent work captured the interest of collector Robert C. Scull, who became a long-time supporter.

Robert C. Scull (1915 – 1986) was a well-known collector and lover of art whose taste was broad and discerning. Also known as "Broadway Bob Scull," he was among the first collectors in the country to recognize the potential of such notables as Andy Warhol, Jasper Johns, Robert Rauschenberg, and James Rosenquist. His collection included work by Walter de Maria, Larry Poons, Mark di Suvero, and Michael Heizer, among others.

John Tweddle now lives and paints in New Mexico. His work was last shown at P.S.1 in 1980 in an exhibition titled *Pattern into Painting*. This exhibition of Tweddle's work is made possible by the generosity of Stephanie Scull.

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EXHIBITION PRESS RELEASE

THE PROMISE OF PHOTOGRAPHY: SELECTIONS FROM THE DG BANK COLLECTION OPENS AT P.S.1 CONTEMPORARY ART CENTER

On view September 12 through October 24, 1999

Long Island City, NY (August 20, 1999) — This fall P.S.1 offers New York audiences an opportunity to view works from the outstanding DG BANK Collection — a collection housed in DG BANK's head office in Frankfurt, Germany and one of the foremost collections of contemporary photography in the world. P.S.1 curator and Kunst-werke director Klaus Biesenbach and P.S.1's Executive Director Alanna Heiss have selected some 300 photographs from this extensive collection. The selection includes works by Dennis Adams, Stephen Shore, Graciela Iturbide, William Eggleston, Dan Graham, Bill Henson, Candida Höfer, Gabriel Orozco, Gerhard Richter, John Miller, Wolfgang Tillmans and Andy Warhol to name a few. Filling P.S.1's first floor main galleries, the lobby and the spacious duplex gallery, this exhibition is on view through October 24.

The DG BANK collection, consisting of over 3,000 photographs, addresses notions of artistic approach through the unique curatorial strategy of purchasing works in what might be termed a "call and response" fashion. Each work is purchased in relation to a previously acquired photograph. This method has enabled the collection to trace the medium of photography from its origins as a tool for documentation to its present interrelationships with other contemporary art forms. This approach has created a collection that remains continually responsive to current concerns in contemporary art and culture.

P.S.1 Contemporary Art Center brings its own unique vision to the collection by selecting works that characterize its art historical moment and that represent the plurality of directions taken by photographers working today. With this selection, the viewer is offered an opportunity to confront these directions which range from the painterly, as seen in Bill Henson's haunting portraits, to the Craigie Horsefield's film noir style imagery, and to the conceptual work of sculptor/photographer Dan Graham.

The Promise of Photography: Selections from the DG BANK Collection is held under the auspices of the Consul General of the Federal Republic of Germany in New York, Dr. Cornel Metternich.

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Animal.Anima.Animus

P.S.1 Contemporary Art Center

June 20 - August 29, 1999

CHECKLIST

Due to the nature of many of these works dimensions for the pieces cannot be determined.

Marina Abramovic

Dragon Heads

1993-98

video installation

Courtesy of artist

Colin Beatty

Watershed

1998

mixed media installation including video

Courtesy of artist

Colin Beatty

Darwin's Beaks

1996

resin, plaster, clay, metal, cat gut

Courtesy of artist

Jose Bedia

Teachings of the Fox

1999

site-specific installation

Courtesy of artist

Xu Bing

Leash

1998

steel, wire, wood

Courtesy of artist

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Xu Bing <i>The Opening</i> live silkworms, fresh mulberry leaves Courtesy of artist	1998
Xu Bing <i>Silkworm series</i> live silkworms Courtesy of the artist	1993-99
Hubert Duprat <i>Aquatic caddis-fly with case/ Larvae Aquatique de Trichoptère</i> aquarium, larvae, gold and precious stone Courtesy of artist	1999
Hubert Duprat <i>Case Caddis-fly Larva</i> Gold, pearls, turquoise, coral, and other precious stones Courtesy of artist	1999
Hubert Duprat <i>Aquatic caddis-fly building a case of gold, pearls, turquoise, opal and coral</i> video, 48 minutes Courtesy of artist	1998
Thomas Grünfeld <i>Misfits I-VII</i> taxidermy, wood, glass, light 26" x 30" x 17" Courtesy Gallery Michael Janssen, Cologne	1989-90
Jan Harrison <i>Leporata</i> [diptych] pastel, charcoal and oilstick on rag paper 30 1/4" x 44 1/2" Courtesy of artist	1999
Jan Harrison <i>Leap Ching</i> [diptych] pastel and colorpencil on rag paper 30 1/4" x 44 1/2" Courtesy of artist	1995
Jan Harrison <i>Chuff and Roll Over</i> [diptych] pastel and charcoal on rag paper 30 1/4" x 44 1/2" Courtesy of artist	1995

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Jan Harrison
Gerencia [diptych] 1999
 pastel, oilstick on rag paper
 30 1/4" x 44 1/2"
 Courtesy of artist

Jan Harrison
Shaker 1999
 pastel and oilstick on rag paper
 30 1/4" x 44 1/2"
 Courtesy of artist

Jan Harrison
Lust Lair 1993
 pastel and colorpencil on rag paper
 22" x 30"
 Courtesy of artist

Jan Harrison
Animal Tongues 1998
 Audio cassette
 Courtesy of artist

Jussi Heikkilä
Arrivals / Departures 1998
 video / data installation
 Courtesy of artist

Jussi Heikkilä
Anonymous 1998
 Eagle owl (*bubo bubo*) feathers, wire, brass
 8" x 18" x 11"
 Collection of the Pori Art Museum

Jussi Heikkilä
Influx 1999
 Arolla pine cones (*pinus cembra*) seeds, eaten by Siberian nutcrackers
 (*Nucifraga*)
 Courtesy of artist

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Cornelia Hesse-Honegger
Leafbugs from Unterkulm, Kanton Aargau, Switzerland 1995
 water colour
 22" x 30"
Leafbugs from Rohr, Kanton Aargau, Switzerland 1995
 water colour
 22" x 30"
Leafbugs from Möhlin, Kanton Aargau, Switzerland 1996
 water colour
 22" x 30"
Leafbugs from Kindhausen, Kanton Aargau, Switzerland 1997
 water colour
 22" x 30"
Leafbugs from Steinhof, Kanton Aargau, Switzerland 1997
 water colour
 22" x 30"
 All works courtesy of artist

Kaisu Koivisto
Honeyhorn 1997
 cow horns
 65" x 124" x 71"
 Courtesy of the Artist

Kaisu Koivisto
Atlas 1995
 steel, canvas, antlers
 37" x 45" x 236"
 Collection of the Pori Art Museum

Kaisu Koivisto
The Absorption of Pollution 1999
 site-specific installation, cow horns
 Courtesy of the artist

Per Maning
Selfportrait 1997
 8 Gelatin silver-prints
 33" x 27" each
 Courtesy of Museum of Contemporary Art, Oslo

Per Maning
Maggie 1997
 7 Gelatin silver-prints
 24" x 20" each
 Courtesy of artist

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Dennis Oppenheim
Above the Wall of Electrocution
mixed media
Courtesy of artist

1989

Dennis Oppenheim
Color Application for Chandra
installation
Courtesy of the artist

1972

Michal Rovner
Mutual Interest
video installation
Courtesy of artist

1997

Carolee Schneemann
Infinty Kisses II
laser images, plexi glass
Courtesy of artist

1990-1998

Yukinori Yanagi
Wandering Position
art, crayon, and steel
236" x 236"
Courtesy of the artist

1998

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PS1

EXHIBITION PRESS RELEASE

ANIMAL.ANIMA.ANIMUS. OPENS AT P.S.1 CONTEMPORARY ART CENTER

On view June 20 through August 29.

Long Island City, NY (May 17, 1999) — Curated by Marketta Seppälä and Linda Weintraub, this unusual traveling exhibition explores the complexity of human/animal relationships in contemporary art. Including the work of fifteen prominent artists, *Animal.Anima.Animus.* reveals how animals are viewed as soul mates, cosmological beings, mirrors of ourselves, behavioral models, sacrificial protectors, and even as artists. On view at P.S.1 June 20 through August 29, the exhibition will occupy P.S.1's main third floor galleries, featuring installation, video, sculpture, and photography, as well as drawing and painting.

The artists included in *Animal.Anima.Animus.* are: Marina Abramovic, Colin Beatty, José Bedia, Xu Bing, Hubert Duprat, Thomas Grünfeld, Jan Harrison, Jussi Heikkilä, Cornelia Hesse-Honegger, Kaisu Koivisto, Per Maning, Dennis Oppenheim, Michal Rovner, Carolee Schneemann, and Yukinori Yanagi.

Animal.Anima.Animus. seeks to provide a platform for discussion between different disciplines on topics concerning animals — from animals in society and animal societies to cultural images of animals and their meanings as well as actual issues of animal rights, consciousness and animals' role in human life. In *Animal.Anima.Animus.* animals are not treated as pets, nor as a resource available for exploitation by human beings. On the contrary, notes curator Seppälä, "the exhibition elaborates an alternative paradigm:

(More)

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animals can be understood not as creatures of another world, of nature, but as co-inhabitants with human beings in our common world."

Some of the artists in the exhibition literally collaborate with living animals, either as form-givers or artistic performers, while some are strongly inspired by the mythology surrounding animals. Among the many extraordinary works included in *Animal.Anima.Animus.* is Hubert Duprat's installation with caddis fly larvae that build delicate cocoons for themselves out of precious stones and metals provided by the artist.

The publication accompanying the exhibition documents the art projects produced at the Pori Art Museum in Finland. Eight scholars working in diverse animal-related fields — John Berger, Ben-Ami Scharfstein, Yrjö Haila, Tim Ingold, Gisli Pálsson, Juhani Pallasmaa, Val Plumwood, and Daniel Simberloff — explore the cultural roles of animals as well as our role as observers who detect new layers of meaning in what we see; they compare pre-historic, historic, and contemporary attitudes toward animals as well as today's art with past art. The English edition of the catalog *Animal.Anima.Animus.* is published by FRAME — The Finnish Fund for Art Exchange and the Pori Art Museum.

Animal.Anima.Animus. was previously on view at the Pori Art Museum in Finland and the Museum of Modern Art Arnhem, Holland. Following its presentation at P.S.1, the exhibition will travel to the Winnipeg Art Gallery, Canada in 2000. The exhibition is toured by FRAME — The Finnish Fund for Art Exchange.

This exhibition has been made possible in part by FRAME — The Finnish Fund for Art Exchange; The Finnish Ministry of Culture; The Mondriaan Foundation, The Netherlands; ifa — Institut für Auslandsbeziehungen e.V., Germany; Pro Helvetia, Switzerland; Nordisk konst- och konstindustrikommité; Services Culturels de l'Ambassade de France, New York; Nokia; Finnair; City of Pori, Finland.

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P.S.1 Contemporary Art Center

Background: P.S.1 was founded in 1971 by Alanna Heiss as The Institute of Art and Urban Resources Inc., a non-profit organization dedicated to the transformation of abandoned and underutilized buildings in New York City into exhibition, performance, and studio spaces for artists. The Center now operates two internationally acclaimed spaces for contemporary art: P.S.1 in Long Island City and The Clocktower Gallery in Tribeca, both of which contain museum-quality galleries and extensive studio facilities for the National and International Studio Program.

P.S.1 is one of the largest and oldest arts organization in the United States solely devoted to contemporary art. Recognized as a defining force of the alternative space movement, P.S.1 stands out from major arts institutions in its cutting edge approach to exhibitions and direct involvement of artists within a scholarly framework. P.S.1 acts as an intermediary between the artist and its audience. Functioning as a living and active meeting place for the general public, P.S.1 is a catalyst for ideas, discourses and new trends in contemporary art. With its educational programs, P.S.1 assists the public in understanding art and provides the tools to appreciate contemporary art and its practices.

Funding: P.S.1 receives annual support from the New York City Department of Cultural Affairs towards operating costs. Programs of P.S.1 are supported by the New York City Department of Cultural Affairs, The Office of the President of the Borough of Queens, The Council of New York City, the P.S.1 Board of Directors, the New York State Council of the Arts, and the National Endowment for the Arts. Additional funding is provided by foundations, corporate and individual contributions, and membership and admission donations.

Directions: P.S.1 Contemporary Art Center is located just across the Queensboro Bridge from midtown Manhattan, at the intersection of Jackson and 46th Avenues, in Long Island City. It is easily accessible by bus and subway. Traveling by subway, visitors should take either E or F to 23 Street-Ely Avenue; the 7 to 45 Road-Courthouse Square; or the G to Court Square or 21 Street-Van Alst. They may also take the Q67 bus to Jackson and 46th Avenues or the B61 to Jackson Avenue.

Hours and: P.S.1 is open from Noon to 6:00 p.m., Wednesday through Sunday. Admission is a
Admission \$5.00 suggested donation; \$2.00 for students and senior citizens, members free.

For more information, please contact:

Chloe Stromberg, Press Officer

T: (718) 784-2084/F: (718) 482-9454/mail@ps1.org

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P.S.1 Contemporary Art Center

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PS.1

EXHIBITION PRESS RELEASE

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OPENS AT P.S.1 CONTEMPORARY ART CENTER**

On view June 20 through August 29.

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PS1

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PS1

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P.S.1 Contemporary Art Center

22-25 Jackson Ave at 46th Ave
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PS.1

EXHIBITION PRESS RELEASE

**DAVID REED PAINTINGS: MOTION PICTURES
OPENS AT P.S.1 CONTEMPORARY ART CENTER**

On view June 20 through August 29.

Long Island City, NY (May 26, 1999) — P.S.1 Contemporary Art Center presents *David Reed Paintings: Motion Pictures* in its first floor drawing and painting galleries from June 20 through August 29, 1999. The exhibition includes Reed's "Brushmark" paintings from 1974, paintings from the mid-1980s to the mid-1990s, and *Judy's Bedroom* and *Scottie's Bedroom*, works related to Alfred Hitchcock's film *Vertigo*. The presentation at P.S.1 includes selections from the exhibition organized by Elizabeth Armstrong, Senior Curator at the Museum of Contemporary Art, San Diego. The exhibition travels to P.S.1 from the Wexner Center for the Arts, Columbus, Ohio.

Beginning with his earliest work, David Reed has challenged Modernist ideals and sought out new directions in abstract painting. Reed's gestural mark-making refers to painting movements as varied as Mannerist and Baroque painting, Abstract Expressionism, and Postminimalism. His choice of long horizontal and vertical painting formats and the seemingly frozen moments captured on his canvases reference both CinemaScope film and the visual effects of photography. The vibrantly-colored swirling forms repeated across the surface of Reed's works recall handmade gestures, and simultaneously, reproductions of such gestures, while his palette evokes the technological light that emanates from televisions, monitors, and movie screens.

Reed's recent multi-media works, *Judy's Bedroom* (1992) and *Scottie's Bedroom* (1994), combine his interests in photography and film with his painting, using Alfred Hitchcock's 1958 film *Vertigo* as a vehicle. Deciding to become a "bedroom painter," Reed inserts his own paintings, through video and set recreations, into the charged environments of Hitchcock's rooms, raising questions of originality, representation, reality, and the seductive power of color and form. In his 1995 book *After the End of Art*, critic Arthur Danto highlighted Reed's inventive synthesis of painting with other media, describing him as an "exemplar of the contemporary moment in the arts."

David Reed Paintings: Motion Pictures debuted at the Museum of Contemporary Art, San Diego in September 1998. Following its presentation at P.S.1, the exhibition will travel to the Rose Art Museum, Brandeis University, in Waltham, Massachusetts in November 1999.

David Reed Paintings: Motion Pictures has been made possible thanks to generous grants from The Andy Warhol Foundation for the Visual Arts; the National Endowment for the Arts, a federal agency; and the Thomas C. Ackerman Foundation, San Diego. Special thanks go to Max Protetch, Max Protetch Gallery, New York.

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David Reed

Short Biography

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EDUCATION RELEASE

P.S.1's EDUCATION DEPARTMENT PRESENTS "DRAWING ON " BY FRANKY KONG

Open June 20

Long Island City, NY (May 25, 1999) – P.S.1's Education Department presents *Drawing On*, an installation by Franky Kong in collaboration with ASIAM, an Asian American student group at the Robert F. Wagner Jr. Institute for the Arts & Technology in Long Island City. The project, on view in P.S.1's education corridor, includes one hundred and twenty-three drawings by the artist on paper retrieved by students from recycling bins at the school. The second exhibition in P.S.1's Teen Curator Series, *Drawing On* is organized by Liang "Tangie" Yang, a senior at Robert F. Wagner Jr. Institute for the Arts & Technology and a member of ASIAM. Yang invited Franky Kong to create a work using an aspect of the school as "triggers" for his personal imagery, Kong has developed an ironic and sometimes humorous commentary based on the contents of the discarded papers.

Franky Kong received his BFA from Cornell University in 1990. His work has been exhibited at galleries and universities around the United States as well as the New Museum, the Korean American Museum in Los Angeles, and Arnold and Sheila Aronson Gallery. Kong has served as a member of Godzilla, an Asian American artists group active in the New York art scene.

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For more information, please contact:
Anthony Huberman, Education Associate

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EXHIBITION PRESS RELEASE

**PUBLIC SPACE...PRIVATE THOUGHTS
PRIVATE SPACE...PUBLIC THOUGHTS
OPENS AT P.S.1 CONTEMPORARY ART CENTER**

EXHIBITION ON VIEW THROUGH AUGUST 29, 1999

Long Island City, NY (June 19, 1999) — Beginning June 20, P.S.1 Contemporary Art Center presents *Public Space...Private Thoughts, Private Space...Public Thoughts*, a collection of large-scale wood sculptures by Brooklyn-based artist Robert Ressler. On view in P.S.1's first outdoor gallery, Ressler's works explore the spaces between personal meaning and public presentation, while ranging in form from the abstract to the figurative.

For the past decade the focus of Robert Ressler's artwork has been public sculpture and the influence of nature. From *MANTIS*, the 18-foot emerald insect sponsored by the Public Art Fund and recently acquired by the City of New York for the Staten Island Children's Museum, to *ALUNA*, a gourd-like woodwork cast in bronze, Ressler's work is organic, celebrating the sensuality and color of nature set in a variety of urban landscapes.

Some public works, such as the 42nd Street installation *DAYCARE*, a massive silver warrior sitting atop a gaudily painted box of ovum, sperm, and bullets, comments more stridently on the social scene. In each case, the shift from the privacy of the studio and one's own thoughts to highly trafficked urban sites is exhilarating.

At P.S.1, taken into the confines of the outdoor gallery, Ressler's work has become more diminutive in scale and less brash in tone. Sculptures such as *HYDRA* and *TWIN* seem to respire in a more meditative mood. The wood of these sculptures, some recently felled, some longer exposed to the elements, suggest the intricacies and revelations of aging while the form of *SHEELA-NA-GIG* encloses its own private space. Named for a Celtic icon, this piece creates a pod-like cloister or perhaps confessional where even in a crowd a viewer might momentarily dwell with his or her own thoughts. Amid these organic forms is sited *BINYAMIN*, a butcher block yielding to the force and edge of the descending cleaver. Animated somewhat comically on its animal-like legs, this sculpture stands both as a metaphor open to public speculation and a private tribute to Ressler's father. Carved from a 195-year-old elm, a landmark felled due to disease, the material itself seems to heave with its own mass and history.

Working from studios in New York and southern Vermont, Ressler gained prominence throughout the 1990s for public works exhibited throughout New York City at sites including Times Square, Columbus Circle, the Jewish Museum, and Wave Hill in Riverdale. Recently he completed a Percent for Art commission entitled *RIVERS*, a three-panel tribute to the poetry of Langston Hughes for P.S. 233; and *MITOSIS*, an outdoor performance space of granite cobblestone for Socrates Sculpture Park. In 1997 Ressler cast his first large-scale work in bronze at the Johnson Atelier Institute of Sculpture from an original entitled *ALUNA* that had been carved from sycamore. In an edition of two, these works are currently on display at the newly formed Pratt Sculpture Park in Brooklyn, and Grounds for Sculpture, as part of the museum's permanent collection.

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EXHIBITION PRESS RELEASE

PUBLIC SPACE...PRIVATE THOUGHTS PRIVATE SPACE...PUBLIC THOUGHTS OPENS AT P.S.1 CONTEMPORARY ART CENTER

EXHIBITION ON VIEW THROUGH AUGUST 29, 1999

Long Island City, NY (June 19, 1999) — Beginning June 20, P.S.1 Contemporary Art Center presents *Public Space...Private Thoughts, Private Space...Public Thoughts*, a collection of large-scale wood sculptures by Brooklyn-based artist Robert Ressler. On view in P.S.1's first outdoor gallery, Ressler's works explore the spaces between personal meaning and public presentation, while ranging in form from the abstract to the figurative.

For the past decade the focus of Robert Ressler's artwork has been public sculpture and the influence of nature. From *MANTIS*, the 18-foot emerald insect sponsored by the Public Art Fund and recently acquired by the City of New York for the Staten Island Children's Museum, to *ALUNA*, a gourd-like woodwork cast in bronze, Ressler's work is organic, celebrating the sensuality and color of nature set in a variety of urban landscapes.

Some public works, such as the 42nd Street installation *DAYCARE*, a massive silver warrior sitting atop a gaudily painted box of ovum, sperm, and bullets, comments more stridently on the social scene. In each case, the shift from the privacy of the studio and one's own thoughts to highly trafficked urban sites is exhilarating.

At P.S.1, taken into the confines of the outdoor gallery, Ressler's work has become more diminutive in scale and less brash in tone. Sculptures such as *HYDRA* and *TWIN* seem to respire in a more meditative mood. The wood of these sculptures, some recently felled, some longer exposed to the elements, suggest the intricacies and revelations of aging while the form of *SHEELA NA GIG* encloses its own private space. Named for a Celtic icon, this piece creates a pod-like cloister or perhaps confessional where even in a crowd a viewer might momentarily dwell with his or her own thoughts. Amid these organic forms is sited *BINYAMIN*, a butcher block yielding to the force and edge of the descending cleaver. Animated somewhat comically on its animal-like legs, this sculpture stands both as a metaphor open to public speculation and a private tribute to Ressler's father. Carved from a 195-year-old elm, a landmark felled due to disease, the material itself seems to heave with its own mass and history.

Working from studios in New York and southern Vermont, Ressler gained prominence throughout the 1990s for public works exhibited throughout New York City at sites including Times Square, Columbus Circle, the Jewish Museum, and Wave Hill in Riverdale. Recently he completed a Percent for Art commission entitled *RIVERS*, a three-panel tribute to the poetry of Langston Hughes for P.S. 233; and *MITOSIS*, an outdoor performance space of granite cobblestone for Socrates Sculpture Park. In 1997 Ressler cast his first large-scale work in bronze at the Johnson Atelier Institute of Sculpture from an original entitled *ALUNA* that had been carved from sycamore. In an edition of two, these works are currently on display at the newly formed Pratt Sculpture Park in Brooklyn, and Grounds for Sculpture, as part of the museum's permanent collection.

P.S.1 would like to thank Leonard Dobbs for his support of this project.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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P.S.1 Contemporary Art Center
22-25 Jackson Ave at 46th Ave
Long Island City, New York 11101
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PS1

EXHIBITION PRESS RELEASE

**DENISE GREEN: RESONATING
OPENS AT P.S.1 CONTEMPORARY ART CENTER**

On view April 18 through June 6, 1999

Long Island City, NY (March 22, 1999) — Spanning twenty-five years of this important Australian painter's career, *Denise Green: Resonating* debuts April 18, 1999 at P.S.1 Contemporary Art Center. Tracing the evolution of Green's work from monochromatic canvases of the early seventies to recent explorations of black and white, the exhibition includes 18 paintings and 52 works on paper, including works borrowed from the Solomon R. Guggenheim Museum and the Corcoran Gallery of Art in Washington, D.C. *Resonating* emphasizes Green's complex understanding of painting that is based on a combination of Aboriginal and Modern Western approaches.

Born in Melbourne, Australia, Denise Green left for Europe at the age of seventeen. She first received public recognition in New York when her richly-colored canvases holding single shapes were prominently featured in the *New Image Painting* exhibition at the Whitney Museum in 1968 with works by artists such as Susan Rothenberg and Joe Zucker. In these early paintings Green introduced a vocabulary of simple forms that continue to be central to her work today. Throughout *Resonating*, viewers will note Green's various uses of a fan shape: in early works such as *For All & None* (1978) the fan acts as an essential symbol, suggestive of deeper spiritual meaning; in *Taxes* (1993), one of her later black and white paintings, the fan shape becomes a central formal element that unifies the composition; in *Be Careful; She Dreams* (1996) fan shapes create a complex formal variation which co-exists with other images.

Both Denise Green's paintings and her works on paper are fundamentally concerned with questions of identity. She notes, "the inspiration for my work comes not only from personal and

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Denise Green/Page 2

psychological sources but from diverse cultural sources such as Modern Western art and Aboriginal culture." A third generation Australian, Green says that Aboriginal paintings were some of the first "real" artworks she saw as a child, whereas Western artworks were accessible only through reproductions. Going beyond the practice of artists such as Picasso or Pollock, who utilized the formal aspects of non-Western artworks in their painting, Green has extensively studied the thought and methodology behind Aboriginal art-making. Drawing on these studies, Green developed what she calls a metonymic method of working. She explains, "Metonymic thinking implies for me the fusion of an inner spiritual and an outer material world. When an artist creates metonymically the artwork is seamless." She continues, "my use of paint is seamless with a state of mind." At the same time, Green's connection to formal, Modernist painting is equally important in her work. Rich, flat fields of color fill many of her canvases, reflecting the influence of two of Green's early teachers, Mark Rothko and Robert Motherwell.

Denise Green: Resonating was originated by the Arizona State University Art Museum and by the Museum's director, Marilyn Zeitlin. Its presentation in New York is coordinated by P.S.1 Contemporary Art Center. Following its debut at P.S.1, *Resonating* will travel to the Arizona State University Art Museum in Tempe and then to the Lyman Allyn Art Museum in New London, Connecticut. Another version of the exhibition is in the planning stage for Europe, and a second travelling retrospective will take place in Australia in April 2001. A concurrent exhibition of works on paper will be on view at the Geelong Art Gallery in Australia from June 7 through July 11, 1999. *Denise Green: Resonating* is accompanied by a hardcover monograph, *Bridging Oceans, Traversing Cultures: The Art of Denise Green* with an essay by Katrina Rumely, published by Art & Australia Press.

Support for *Denise Green: Resonating* and its tour has come from a grant made to the artist by The Cultural Affairs Bureau of the Embassy of Australia in Washington D. C. Additional funding has come from Robin Bade and Michael Parkin, Tom and Liz Buxton, Sir James and Lady Sheila Cruthers, Dr. Wilford C. Grover and Kerry Stokes, George and Joyce Wein, Marvin and Alice Kosmin, as well as the Westpac Banking Corporation.

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Denise Green/Page 3

P.S.1 Contemporary Art Center

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P.S.1 is one of the largest and oldest arts organization in the United States solely devoted to contemporary art. Recognized as a defining force of the alternative space movement, P.S.1 stands out from major arts institutions in its cutting edge approach to exhibitions and direct involvement of artists within a scholarly framework. P.S.1 acts as an intermediary between the artist and its audience. Functioning as a living and active meeting place for the general public, P.S.1 is a catalyst for ideas, discourses and new trends in contemporary art. With its educational programs, P.S.1 assists the public in understanding art and provides the tools to appreciate contemporary art and its practices.

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Directions: P.S.1 Contemporary Art Center is located just across the Queensboro Bridge from midtown Manhattan, at the intersection of Jackson and 46th Avenues, in Long Island City. It is easily accessible by bus and subway. Traveling by subway, visitors should take either E or F to 23 Street-Ely Avenue; the 7 to 45 Road-Courthouse Square; or the G to Court Square or 21 Street-Van Alst. They may also take the Q67 bus to Jackson and 46th Avenues or the B61 to Jackson Avenue.

Hours and: P.S.1 is open from Noon to 6:00 p.m., Wednesday through Sunday. Admission is a
Admission \$5.00 suggested donation; \$2.00 for students and senior citizens; members free.

For more information, please contact:
Chloe Stromberg, Press Officer
T: (718) 784-2084/F: (718) 482-9454/mail@ps1.org

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PS1

Denise Green: Resonating
P.S.1 Contemporary Art Center
April 18 – June 6, 1999

CHECKLIST

Paintings

1. A TRAP 1976
 48 x 48"
 acrylic on canvas
 Courtesy of the artist
2. CHAIR 1976
 48 x 48"
 acrylic on canvas
 Collection: Kerry Stokes, Perth
3. BRIDGE 1976
 48 x 48"
 acrylic on canvas
 Collection: Dr. Wilford Grover
4. A WRITING TABLE 1976
 48 x 48"
 Collection: General Mills, Minneapolis
5. TO DRAW ON 1977
 60 x 60"
 oil, wax, crayon on canvas
 Collection: The Solomon R. Guggenheim Museum
6. FOR ALL AND NONE 1978
 60 x 60"
 oil on canvas
 Collection: Gerald and Eden Rafshoon, Washington D.C.

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Green Checklist/ Page 2

7. WHAT IF SHE DREAMS 1977
60 x 60"
oil, wax, crayon on canvas
Collection: The Corcoran Gallery of Art, Washington D.C. (Gift from Anita and Burton Reiner, Washington D.C.)
8. SO IS A BEARDED LADY 1978
60 x 60"
oil, wax, crayon on canvas
Collection: Edward Downes, New York
9. SUMMER HEAT 1981
60 x 60"
oil, crayon on canvas
Courtesy of the artist
10. BOROBODUR 1983
60" diameter
oil on canvas
Courtesy of the artist
11. LOANO 1985
48 x 54"
oil, wax on canvas
Courtesy of the artist
12. THE GREAT ESCAPE 1987
78 x 68"
oil and paintstick on canvas
Courtesy of the artist
13. DUANE TRIANGLE 1988
72 x 72"
oil and paintstick on canvas
Courtesy of the artist
14. CINDERELLA-WHAT? 1992
78 x 80"
oil on canvas
Courtesy of the artist

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Green Checklist/ Page 3

15. GETTING IT 1992
14 x 14"
oil on canvas
Collection of Dr. Francis X. Claps
16. TAXES 1993
80 x 78"
oil on canvas
Collection: The Solomon R. Guggenheim Museum
17. BE CAREFUL; SHE DREAMS 1996
72 x 72"
oil on canvas
Courtesy of the artist
18. UNTITLED 1999
72 x 68"
oil on canvas
Courtesy of the artist

Works on paper

1. WINDOW 1976
11 x 12"
ink on paper
Courtesy of the artist
2. LANDSCAPE 1976
11 x 13 3/4"
ink on paper
Courtesy of the artist
3. TRAP 1976
10 x 10"
ink on paper
Courtesy of the artist
4. HOUSE 1976
10 1/2 x 10 1/2"
ink on paper
Courtesy of the artist

(More)

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Green Checklist/ Page 4

5. NOT-ALL 1979
24 x 19 1/2"
ink and watercolor
Courtesy of the artist
6. SOURCE FOR NOT QUITE A TILT 1984
41 x 34 1/2"
paint stick on vellum
Courtesy of the artist
7. TROJAN SERIES 1 THROUGH 4 1994
9 x 11" each
four etchings
Courtesy Landfall Press, Chicago
8. ROSE TRELLIS 1 THROUGH 36 1992-1998
36 works, 9 x 11" each
watercolor, ink, pastel on paper
Courtesy of the artist

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Collection: Kerry Stokes, Perth | 1976 |
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48 x 48"
acrylic on canvas
Collection: Dr. Wilford Grover | 1976 |
| 4. | A WRITING TABLE
48 x 48"
Collection: General Mills, Minneapolis | 1976 |
| 5. | TO DRAW ON
60 x 60"
oil, wax, crayon on canvas
Collection: The Solomon R. Guggenheim Museum | 1977 |
| 6. | FOR ALL AND NONE
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EXHIBITION PRESS RELEASE

DENISE GREEN: RESONATING OPENS AT P.S.1 CONTEMPORARY ART CENTER

On view April 18 through June 6, 1999

Long Island City, NY (March 22, 1999) — Spanning twenty-five years of this important Australian painter's career, *Denise Green: Resonating* debuts April 18, 1999 at P.S.1 Contemporary Art Center. Tracing the evolution of Green's work from monochromatic canvases of the early seventies to recent explorations of black and white, the exhibition includes 18 paintings and 52 works on paper, including works borrowed from the Solomon R. Guggenheim Museum and the Corcoran Gallery of Art in Washington, D.C. *Resonating* emphasizes Green's complex understanding of painting that is based on a combination of Aboriginal and Modern Western approaches.

Born in Melbourne, Australia, Denise Green left for Europe at the age of seventeen. She first received public recognition in New York when her richly-colored canvases holding single shapes were prominently featured in the *New Image Painting* exhibition at the Whitney Museum in 1968 with works by artists such as Susan Rothenberg and Joe Zucker. In these early paintings Green introduced a vocabulary of simple forms that continue to be central to her work today. Throughout *Resonating*, viewers will note Green's various uses of a fan shape: in early works such as *For All & None* (1978) the fan acts as an essential symbol, suggestive of deeper spiritual meaning; in *Taxes* (1993), one of her later black and white paintings, the fan shape becomes a central formal element that unifies the composition; in *Be Careful; She Dreams* (1996) fan shapes create a complex formal variation which co-exists with other images.

Both Denise Green's paintings and her works on paper are fundamentally concerned with questions of identity. She notes, "the inspiration for my work comes not only from personal and

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Denise Green/Page 2

psychological sources but from diverse cultural sources such as Modern Western art and Aboriginal culture." A third generation Australian, Green says that Aboriginal paintings were some of the first "real" artworks she saw as a child, whereas Western artworks were accessible only through reproductions. Going beyond the practice of artists such as Picasso or Pollock, who utilized the formal aspects of non-Western artworks in their painting, Green has extensively studied the thought and methodology behind Aboriginal art-making. Drawing on these studies, Green developed what she calls a metonymic method of working. She explains, "Metonymic thinking implies for me the fusion of an inner spiritual and an outer material world. When an artist creates metonymically the artwork is seamless." She continues, "my use of paint is seamless with a state of mind." At the same time, Green's connection to formal, Modernist painting is equally important in her work. Rich, flat fields of color fill many of her canvases, reflecting the influence of two of Green's early teachers, Mark Rothko and Robert Motherwell.

Denise Green: Resonating was originated by the Arizona State University Art Museum and by the Museum's director, Marilyn Zeitlin. Its presentation in New York is coordinated by P.S.1 Contemporary Art Center. Following its debut at P.S.1, *Resonating* will travel to the Arizona State University Art Museum in Tempe and then to the Lyman Allyn Art Museum in New London, Connecticut. Another version of the exhibition is in the planning stage for Europe, and a second travelling retrospective will take place in Australia in April 2001. A concurrent exhibition of works on paper will be on view at the Geelong Art Gallery in Australia from June 7 through July 11, 1999. *Denise Green: Resonating* is accompanied by a hardcover monograph, *Bridging Oceans, Traversing Cultures: The Art of Denise Green* with an essay by Katrina Rumely, published by Art & Australia Press.

Support for *Denise Green: Resonating* and its tour has come from a grant made to the artist by The Cultural Affairs Bureau of the Embassy of Australia in Washington D. C. Additional funding has come from Robin Bade and Michael Parkin, Tom and Liz Buxton, Sir James and Lady Sheila Cruthers, Dr. Wilford C. Grover and Kerry Stokes, George and Joyce Wein, Marvin and Alice Kosmin, as well as the Westpac Banking Corporation.

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Denise Green/Page 3

P.S.1 Contemporary Art Center

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EXHIBITION PRESS RELEASE

100 DRAWINGS OPENS AT P.S.1 CONTEMPORARY ART CENTER

On view April 18 through June 6, 1999

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100 Drawings is the result of extensive research that involved more than 350 submissions, with recommendations coming from as far away as South America, Japan, and Germany. The exhibition reveals the critical connection between thinking and drawing and demonstrates the broad concept of drawing current in contemporary art. Sol LeWitt's direct, notebook studies of the cube contrast with Sung Baik's computer renditions of cartoon characters laser-printed onto vellum. Fiona Banner's written descriptions of Vietnam films and her recorded reading of these texts contrast with James de la Vega's tape drawings and chalk axioms on the pavement in front of the museum.

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Explorations of the abstract, figural, and architectural are evident throughout the exhibition. Brad Kahlhamer's swirly animal creatures and Bill Copley's shapes that morph into cartoon-like characters can be seen as building blocks for the witty figurative drawings of Tim Evans and Noah Wall. Geometry and architecture are introduced into the pink and yellow expanses in the work of Teresita Fernandez. Untraditional papers are found in Regina Silveira's graph paper drawing, the encyclopedia pages of Andrew Zarou, and Arrow Muller's use of Braille-making material to produce a series of tactile explosions and craters.

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Carl Andre	Melissa Marks
Brian Austin	Fabio Mauri
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Anne Kovach	
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Eva Hesse	Lawrence Weiner
Nancy Holt	Barbara Weissberger
Patrick Ireland	Olav Westphalen
Brad Kahlhamer	Andrew Zarou
Kit Keith	
Win Knowlton	
Jutta Koether	
Anne Kovach	
Sol LeWitt	

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100 Drawings/Page 3

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For more information, please contact:
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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

PS1

EXHIBITION PRESS RELEASE

**100 DRAWINGS
OPENS AT P.S.1 CONTEMPORARY ART CENTER**

On view April 18 through June 6, 1999

Long Island City, NY (April 15, 1999) — Beginning April 18, visitors to P.S.1 will find the first, second, and third floor corridors of the building lined with drawings. A diverse collection, *100 Drawings* includes work from the last twenty-five years by prominent, mid-career, and emerging contemporary artists. The exhibition begins with works by early Minimalist artists such as Sol LeWitt and Carl Andre, Conceptual artist Lawrence Weiner, drawings by William Wegman, Mark di Suvero, among others, and continues with recently celebrated artists Fiona Banner, Teresita Fernandez, Jutta Koether, and Tracey Emin. A substantial component of the exhibition is dedicated to emerging artists whose work reflects the sensibilities of the *Generation Z* exhibition, also opening April 18. Among this group of young artists are James de la Vega, Danica Phelps, Rob Pruitt, Amy Gartrell, and Olav Westphalen.

100 Drawings is the result of extensive research that involved more than 350 submissions, with recommendations coming from as far away as South America, Japan, and Germany. The exhibition reveals the critical connection between thinking and drawing and demonstrates the broad concept of drawing current in contemporary art. Sol LeWitt's direct, notebook studies of the cube contrast with Sung Baik's computer renditions of cartoon characters laser-printed onto vellum. Fiona Banner's written descriptions of Vietnam films and her recorded reading of these texts contrast with James de la Vega's tape drawings and chalk axioms on the pavement in front of the museum.

(More)

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100 Drawings/Page 2

Explorations of the abstract, figural, and architectural are evident throughout the exhibition. Brad Kahlhamer's swirly animal creatures and Bill Copley's shapes that morph into cartoon-like characters can be seen as building blocks for the witty figurative drawings of Tim Evans and Noah Wall. Geometry and architecture are introduced into the pink and yellow expanses in the work of Teresita Fernandez. Untraditional papers are found in Regina Silveira's graph paper drawing, the encyclopedia pages of Andrew Zarou, and Arrow Muller's use of Braille-making material to produce a series of tactile explosions and craters.

Artists featured in *100 Drawings* include:

Cecile Abish	Jeanne Lorenz
Carl Andre	Melissa Marks
Brian Austin	Fabio Mauri
Sung Baik	Mary Miss
Fiona Banner	Arrow Mueller
Helen Beckman	Forrest Myers
Bill Beirne	Max Neuhaus
Billy Copley	Richard Nonas
E. F. Costa	Danica Phelps
James de la Vega	Rob Pruitt
Jessica Diamond	Miriam Reenders
Mark di Suvero	Fred Sandback
Tracey Emin	Jovi Schnell
Tim Evans	Simone Shubuck
Teresita Fernandez	Regina Silveira
Amy Gartrell	P. Gibb Slife
John Giglio	Robert Smithson
Robert Grosvenor	Noah Wall
Karl Frederick Haendel	William Wegman
Eva Hesse	Lawrence Weiner
Nancy Holt	Barbara Weissberger
Patrick Ireland	Olav Westphalen
Brad Kahlhamer	Andrew Zarou
Kit Keith	
Win Knowlton	
Jutta Koether	
Anne Kovach	
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EXHIBITIONS PRESS RELEASE

THE EDGE OF AWARENESS OPENS AT P.S.1 CONTEMPORARY ART CENTER AND THE UNITED NATIONS BUILDING

On view September 13 through October 18, 1998

Long Island City (August 24, 1998) — P.S.1 Contemporary Art Center joins the United Nations in welcoming *The Edge of Awareness*, an outstanding exhibition of international artists projects. Organized by ART for The World on the occasion of the World Health Organization's fiftieth anniversary, *The Edge of Awareness* features work by forty leading artists from five continents addressing world health issues and the social conditions of disparate societies. Including projects in a range of media, this exhibition looks at the role of art in a global culture and reveals the emergence of a new kind of awareness where each work, irrespective of its origin, is its own definition of art.

The artists in this exhibition are deeply involved with the problems of their societies and have created fascinating and provocative works that seek to communicate to a wide audience the gravity of the different challenges confronted by the World Health Organization. The works of these artists act as the conscience of their communities by raising questions about such issues as violence, mortality rates, natural disasters, environmental degradation, homelessness, racism,

(More)

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drugs, polio, and AIDS. Artists' projects are organized around themes of time; space; cycles of life; the elements (earth, wind, water, air, fire); and relationships (companion, family member, friend, neighbor, adversary).

Curated by Adelina von Fürstenberg, *The Edge of Awareness* includes projects by Stefano Arienti (Italy), Willie Bester (South Africa), Silvie Defraoui (Switzerland), Touhami Ennadre (Morocco), Alfredo Jaar (Chile), Ilya Kabakov (Ukraine), Sol Lewitt (United States), Matt Mullican (United States), Robert Rauschenberg (United States), Sophie Ristelhueber (France), Miguel Angel Rios (Argentina), Teresa Serrano (Mexico), Pat Steir (United States), Frank Thiel (Germany), Vito Acconci (United States), Ghada Amer (Egypt), Fabiana de Barros (Brazil/Switzerland), Joe Ben, Jr. (Navajo), Montien Boonma (Thailand), Mat Collishaw (United Kingdom), Juan Galdeano (Spain), Fabrice Gygi (Switzerland), Henrik Håkansson (Sweden), Kcho (Cuba), Dimitris Kozaris (Greece), Los Carpinteros (Cuba), Margherita Manzelli (Italy), Salem Mekuria (Ethiopia), Tatsuo Miyajima and the Kaki Tree Project Committee (Japan), Olu Oguibe (Nigeria), Ouattara (Côte d'Ivoire), Maria Carmen Perlingeiro (Brazil/Switzerland), Reamillo and Juliet (Philippines), Ricardo Ribenboim (Brazil), Rekha Rodwittiya (India), Alma Suljevic (Bosnia), Adriana Varejão (Brazil), Nari Ward (Jamaica), Chen Zhen (China).

Presented at P.S.1 and the United Nations building, *The Edge of Awareness* includes painting, sculpture, installation, Internet, and billboards. Three installations and a billboard series will occupy P.S.1's award-winning outdoor galleries while large-scale projects and other indoor works will be presented in the Visitor's Lobby at the United Nations building. Previously on

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view in Geneva, *The Edge of Awareness* will travel to venues in Sao Paolo and New Delhi following its exhibition at P.S.1.

A 220-page catalog published by Charta, Milan in English and French with a forward by Adelina von Fürstenberg and articles by international writers and critics is available through P.S.1 and ART for The World. Additionally, a portfolio of six original prints has been produced and donated to ART for The World by artists Ilya Kabakov, Sol LeWitt, Tatsuo Miyajima, Ouattara, Maria Carmen Perlingeiro, and Pat Steir. Proceeds from this limited-edition portfolio, available for \$2,000 through ART for The World, will support the program "Sick Children in 10 Developing Countries".

The Edge of Awareness is organized by ART for The World, a non-profit organization founded by Adelina von Fürstenberg. ART for The World seeks to create a meaningful and enduring dialogue between peoples of different cultures through the language of art and to foster education and culture as vehicles for the defense of human rights. *The Edge of Awareness* is presented in honor of the World Health Organization, a Specialized Agency of the United Nations that monitors the state of world health, identifying places where there is risk of situations (poverty, industrial or technological pollution, war, national disasters) that may cause suffering.

The New York venue of *The Edge of Awareness* is organized in collaboration with P.S.1 Contemporary Art Center, the World Health Organization, The United Nations Department of Public Information, The Permanent Observer Mission of Switzerland to the United Nations, and The Consulate General of Switzerland, New York. *The Edge of Awareness* is made possible by

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The Edge of Awareness/Page 4

Zambon Group, global sponsor. Support for *The Edge of Awareness* is provided by HUG (Geneva University Hospitals), DDC (Directorate of Development and Cooperation, Federal Department of Foreign Affairs, Switzerland), and Duggal, New York. Additional support is provided by Air France, Luhring Augustine Gallery, Lavazza and Stoli Flavors Russian Vodka and Stolichnaya Gold donated by Carrillon Importers Ltd. of Fort Lee, NJ.

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Sigmar Polke

Black with good memories

gouache 1996

Courtesy of the artist and the Institute of Foreign Relations, Stuttgart

Sigmar Polke

You can prevent milk boiling over by putting a velvet insole into your

gouache 1996

Courtesy of the artist and the Institute of Foreign Relations, Stuttgart

Sigmar Polke

How long is a metre?

gouache 1996

Courtesy of the artist and the Institute of Foreign Relations, Stuttgart

Sigmar Polke

Plenty of air and even more light are a bug's worst enemies

gouache 1996

Courtesy of the artist and the Institute of Foreign Relations, Stuttgart

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Sigmar Polke

When the demand for knife-stands has been met, a market for knife-st

gouache 1996

Courtesy of the artist and the Institute of Foreign Relations, Stuttgart

Sigmar Polke

No sequence of tenses, no "when," no "during," no "not only but also"

gouache 1996

Courtesy of the artist and the Institute of Foreign Relations, Stuttgart

Sigmar Polke

Using laughably simple little words like "always" or "never" or "unfo

gouache 1996

Courtesy of the artist and the Institute of Foreign Relations, Stuttgart

Sigmar Polke

Left, right -- which way should the Federal Eagle look?

gouache 1996

Courtesy of the artist and the Institute of Foreign Relations, Stuttgart

Sigmar Polke

When it comes to images he only has a non-productive, receptive org

gouache 1996

Courtesy of the artist and the Institute of Foreign Relations, Stuttgart

Sigmar Polke

Official Misconduct: The Russian Ministry of Defense is planning to

gouache 1996

Courtesy of the artist and the Institute of Foreign Relations, Stuttgart

Sigmar Polke

Some things are recognized by the state recognition for their importa

gouache 1996

Courtesy of the artist and the Institute of Foreign Relations, Stuttgart

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Sigmar Polke

They had made a good 30 billion marks since the mid-sixties. But the
gouache 1996

Courtesy of the artist and the Institute of Foreign Relations, Stuttgart

Sigmar Polke

Sleep is an excellent beauty potion, known to humans and animals fro
gouache 1996

Courtesy of the artist and the Institute of Foreign Relations, Stuttgart

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gouache 1996

Courtesy of the artist and the Institute of Foreign Relations, Stuttgart

Sigmar Polke

If you want to keep cucumbers fresh for a long time, give them one co
gouache 1996

Courtesy of the artist and the Institute of Foreign Relations, Stuttgart

Sigmar Polke

Women's tips for women: black silk underwear shines best if you wash
gouache 1996

Courtesy of the artist and the Institute of Foreign Relations, Stuttgart

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Sigmar Polke

Turn lies into speech, speech into nonsense, enemies into time and ti

gouache 1996

Courtesy of the artist and the Institute of Foreign Relations, Stuttgart

Sigmar Polke

Turn lies into speech, speech into nonsense, enemies into time and ti

gouache 1996

Courtesy of the artist and the Institute of Foreign Relations, Stuttgart

Sigmar Polke

Turn lies into speech, speech into nonsense, enemies into time and ti

gouache 1996

Courtesy of the artist and the Institute of Foreign Relations, Stuttgart

Sigmar Polke

According to statistics, every German owns 10,000 things

gouache 1996

Courtesy of the artist and the Institute of Foreign Relations, Stuttgart

Sigmar Polke

According to statistics, every German owns 10,000 things

gouache 1996

Courtesy of the artist and the Institute of Foreign Relations, Stuttgart

Sigmar Polke

"Of course! Of course!" I hastily poured Walter another vodka from t

gouache 1996

Courtesy of the artist and the Institute of Foreign Relations, Stuttgart

Sigmar Polke

"There, have a bit more caviar, it's delicious with the vodka."

gouache 1996

Courtesy of the artist and the Institute of Foreign Relations, Stuttgart

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Sigmar Polke

How long is a metre?

gouache 1996

Courtesy of the artist and the Institute of Foreign Relations, Stuttgart

Sigmar Polke

Sigmar Polke

"There's always a pecking order," says Dagmar Steffen and straighten

gouache 1996

Courtesy of the artist and the Institute of Foreign Relations, Stuttgart

Sigmar Polke

Music from an unknown source: seal off the doors and do not enter th

gouache 1996

Courtesy of the artist and the Institute of Foreign Relations, Stuttgart

Sigmar Polke

Over-salted dishes can be rescued if you put sheets of newspaper und

gouache 1996

Courtesy of the artist and the Institute of Foreign Relations, Stuttgart

Sigmar Polke

-- such a delicious taste of spring

gouache 1996

Courtesy of the artist and the Institute of Foreign Relations, Stuttgart

Sigmar Polke

Flower water will not smell if you add a piece of charcoal

gouache 1996

Courtesy of the artist and the Institute of Foreign Relations, Stuttgart

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Sigmar Polke

Old wallpaper is easier to strip if you add a little washing-up liquid t

gouache 1996

Courtesy of the artist and the Institute of Foreign Relations, Stuttgart

Sigmar Polke

It is no longer possible to prevent milk boiling over by sprinkling you

gouache 1996

Courtesy of the artist and the Institute of Foreign Relations, Stuttgart

Sigmar Polke

Rub carpets with sauerkraut to freshen them up; lightly rub fine oil in

gouache 1996

Courtesy of the artist and the Institute of Foreign Relations, Stuttgart

Sigmar Polke

"The real money spin-offs" -- satellite communications, pictures from

gouache 1996

Courtesy of the artist and the Institute of Foreign Relations, Stuttgart

Sigmar Polke

If you don't have a shoe-horn handy you can use a dessert spoon to p

gouache 1996

Courtesy of the artist and the Institute of Foreign Relations, Stuttgart

Sigmar Polke

Sphinx from the collection of Sigmund Freud, Greek terracotta, south

gouache 1996

Courtesy of the artist and the Institute of Foreign Relations, Stuttgart

Sigmar Polke

Mostly highly valued are the ones whose scent only spreads a few cen

gouache 1996

Courtesy of the artist and the Institute of Foreign Relations, Stuttgart

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Sigmar Polke

The blackness when the moon is rising, the cries of the night-birds, co

gouache 1996

Courtesy of the artist and the Institute of Foreign Relations, Stuttgart

Sigmar Polke

It has been said that "for Germany today it is neither a priority nor re

gouache 1996

Courtesy of the artist and the Institute of Foreign Relations, Stuttgart

Sigmar Polke

Or are scientists just "inventive dwarves for rent for anything"?

gouache 1996

Courtesy of the artist and the Institute of Foreign Relations, Stuttgart

Sigmar Polke

Join in and win

gouache 1996

Courtesy of the artist and the Institute of Foreign Relations, Stuttgart

Sigmar Polke

"Future growth depends on knowledge," stated the Minister for Cultur

gouache 1996

Courtesy of the artist and the Institute of Foreign Relations, Stuttgart

Sigmar Polke

Dismissed for Stasi Lie: Berlin -- Officials and soldiers in the former

gouache 1996

Courtesy of the artist and the Institute of Foreign Relations, Stuttgart

Sigmar Polke

"What's it actually all about?" "What do you find inside your mouth?"

gouache 1996

Courtesy of the artist and the Institute of Foreign Relations, Stuttgart

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Sigmar Polke

An elderly man and a punk are standing in an olde German sitting ro

gouache 1996

Courtesy of the artist and the Institute of Foreign Relations, Stuttgart

Sigmar Polke

Is no-one ever coming?

gouache 1996

Courtesy of the artist and the Institute of Foreign Relations, Stuttgart

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ARTISTS' BIOGRAPHIES

VITO ACCONCI

Born in 1940 in New York. Lives and works in New York.

At the end of the 1960s and the beginning of the 1970s, Vito Acconci created videos and performances in which he himself performed. Against a background of existential anxiety and the demystification of the heroic figure of the artist, he raised questions about the construction of individual identity. In the 1970s, his installations began to transform the exhibition space into a meeting place for the spectators. The emphasis on the individual person gives way to questions about the construction of relationship between individual persons in public places. Since then, Acconci has carried out or planned a number of projects for public spaces—sculpture, architecture, landscaping—which can be seen as proposals for new ways of conceiving our daily encounters with others. In this way the artist enables us to consider public space as a changing and open-ended reality.

Recent exhibitions (selected)

1996 Vito Acconci Centro Gallego d'art Contemporanea, Santiago, Spain

GHADA AMER

Born in 1963 in Cairo, Egypt. Lives and works in New York.

Ghada Amer's installations and canvases reveal all the contradictions and ambiguities of female identity today. These paradoxes are highlighted by images taken from everyday life or through the exploration of such themes as clothing and sexuality. Ghada Amer uses sewing, a traditionally female medium, to embroider motifs which can only vaguely be discerned behind the mass of woolen thread emerging from the canvas. These images of blurred identity are full of erotic tension in which pudor is confronted with exhibitionism, modernity with tradition, and intimacy contrasted with the public sphere.

Recent exhibitions (selected)

1998 Annina Nosei Gallery, New York

1997 Johannesburg Biennial; Météo Gallery, Paris; Espace Karim Francis, Cairo

ANDREAS ANGELIDAKIS

Born in Athens, Greece, in 1968. Lives and works in Athens.

Studied architecture in Los Angeles (SCI-Arc) and New York (Columbia University).

His work is based on a dialogue between anonymous unsigned buildings and the principles of design architecture. Through a process of documentation and an analysis of "found buildings," which are transcribed into architectural terms, the idea of anonymous construction is introduced into the practice of the architect who designs particular buildings for specific purposes. Projects such as "Beige Architecture" have been inspired by anonymous buildings "found" in Athens and

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transformed through a computer-generated approach to architecture. His work has been shown in Europe and his text-photo projects have been published in such magazines as *Metapolis*, *Purpose*, *Prose*, *London Magazine*, *Tefchos*, and *Zero-one*.

Recent works

Forever Laser Institute, Geneva

Recent exhibitions

1997 *Public Buildings in the 1990s, Athens-Borderlines, Graz*

1996 *Beige, Saga Basement, Copenhagen-Form Follows [Anything], Fårgfabrikken, Stockholm - Architecture Triennial, Milan*

1994 *Second City, le MAGASIN, Centre d'Art Contemporain de Grenoble*

STEFANO ARIENTI

Born in 1961 at Asola, Italy. Lives and works in Milan.

Stefano Arienti explores the mutual proximity of life and death, the relationship between the image and seduction, and the image as a fetish. The photographic image, for example, is deconstructed and defigured (through various manipulations or

successive enlargements) and re-assembled in a process which gives it a disturbing sensuality.

Arienti prefers to work with images from nature in a constant and fascinating process of rebirth and decomposition.

Recent exhibitions (selected)

1997 *Pittura Italiana, Castello di Rivoli, Turin - Fatto In Italia, ICA London/Centre d'Art Contemporain, Geneva*

JOE BEN, JR.

Born in 1958 in Shiprock, New Mexico, United States. Lives and works at Shiprock.

Joe Ben, Jr., is a Navajo Indian from the Tacheemi tribe. Simultaneously artists and healers, the shamans of this tribe create monumental paintings with therapeutic purposes, sandpaintings done with natural pigments. The compositions and pictograms used follow strict graphic and chromatic rules. These ephemeral works are collected at the end of the exhibition and dispersed in nature.

According to the Navajos, art merges from nature and must return to it.

Recent exhibitions (selected)

1996 *Musée National des Arts d'Afrique et d'Océanie, Paris*

1995 *Dialogues of Peace, Palais des Nations, Geneva*

WILLIE BESTER

Born in 1956 in Montagu, South Africa. Lives and works in Capetown.

In 1980, Willie Bester established contact with the Community Art Project in Mowbray, where he received his artistic training. His work is an attempt to record the contemporary history of his people. His sculptures, which are constructed with all kinds of waste materials, such as iron, barbed wire and newspapers, bear witness to the racial segregation which has poisoned his homeland.

Recent exhibitions (selected)

1996 *The Other Journey, Kunsthalle, Krems, Austria; Tradition in Transition, October Gallery, London*

1995 *Dialogues of Peace, Palais des Nations, Geneva; De Kleur van Verading, Groote Kerk, The Hague*

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MONTIEN BOONMA

Born in 1953 in Bangkok, Thailand. Lives and works in Thailand.

In response to the environmental changes and revolution in social structures which rapid industrial development has brought about in Thailand, Montien Boonma's installations are allegories of healing in which he re-appropriates traditional forms of materials, terracotta, wax chalk and medicinal herbs. Boonma offers a contemporary and personal version of the meditations characteristic of Buddhist spirituality, stimulating the sensibility and mind of the contemporary spectator.

Recent exhibitions (selected)

1997 *Art Front Gallery, Tokyo; House of Hope Deitch Projects, New York; Stenersen Museum, Oslo*

1996 *Traditions/Tensions, The Asia Society, New York; Island, National Gallery of Australia, Canberra*

MAT COLLISHAW

Born in 1966 in Nottingham, England. Lives and works in London.

Mat Collishaw's work explores the most ambiguous part of the history of photography and our relationship with images. He highlights how photography, images and reproduction techniques can reflect and reveal our social conditions and hypocrisies, exploring the cultural contradictions embodied in contemporary icons. Photography is as much a talisman as a testimony, with a disturbing relationship with death which appears in our fears and narcissism. It is also these false appearances which Mat Collishaw emphasizes in his work on fauna and flora. By domesticating nature, we appropriate it and distort its intrinsic reality. Both fear and astonishment are part of our relationship with images and nature. And behind the myth lie our sufferings and weaknesses.

Recent exhibitions (selected)

1997 *Sensation, Royal Academy of Art, London; Ideal Boys, Raucci/Santamaria Gallery, Naples; Analix Gallery, Geneva*

1996 *Live/Life, Musée d'art moderne de la Ville de Paris*

FABIANA DE BARROS

Born in 1957 in São Paulo, Brazil. Lives and works in Geneva.

Fabiana de Barros creates interventions and performances which are all "works in progress," continuing and transforming themselves from one exhibition to another. During this process, she uses various mechanisms to establish an individual relationship with each visitor. Following her *Tours du Monde*, a project involving displacement in space and in time around a few large towers at various points of the globe, she created a strange travel agency called Aller/Retour. This agency offers visitors a motionless trip in which Fabiana de Barros talks with them and shows them drawings and paintings.

Recent exhibitions (selected)

1997 *Confrontations, Château de Nyon, Nyon, Switzerland; Bras-Mitte, São Paulo/Berlin*

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1996 *Ecran total*, Musée du Léman, Nyon, Switzerland; 4th Studio Intern. des Technologies, SESC Pompéia, São Paulo.

SILVIE DEFRAOUI

Born in 1935 in St. Gall, Switzerland. Lives and works in Vufflens-le-Château, Switzerland and Corbera de Llobregat, Spain.

Silvie Defraoui's work is a continuation of an initiative previously developed in collaboration with her partner, Cherif Defraoui (who died in 1994). Using photography, video, texts and installations, she has since the beginning of a project entitled "Archives of the Future" continued her research on memory—a process made up of individual and collective memories, intimate stories and universal history. This archaeology can be seen as an attempt to gather together the vestiges of an older identity, bringing closer together what is near and what is far, East and West. In this way memory opens up new opportunities for life.

Recent exhibitions (selection)

1997 *Cetinje Biennial*, Montenegro; *Meditations*, Medersa Ibn Youssef, Marrakesh; *Art & Public Gallery*, Geneva

1996 *Silvie Defraoui*, MAMCO, Geneva

TOUHAMI ENNADRE

Born in 1953 in Casablanca, Morocco. Lives and works in Paris.

In Ennadre's work, everything which is incidental to the image recorded by the photographic film becomes hidden and disappears into a total blackness. The essential ingredient, which appears in a palette of more or less dark and dense black colors, is the figure which has been snatched from obscurity and set against an indeterminate background. This density is also reflected in Ennadre's themes, which all deal with the mystery of life rescued from death.

Recent exhibition (selected)

1998 *Havana Biennial*, *Johannesburg Biennial*

1997 *Herculaneum*, Staatliche Antikensammlungen Glyptothek, Munich; *Danny Keller Gallery*, Munich

JUAN GALDEANO

Born in 1955 in Almería, Spain. Lives and works in Madrid.

The objectual art of Juan Galdeano reflects a purified aesthetics halfway between irony and contemplation, reminiscent of what Virilio has called "the aesthetics of disappearance." Transparencies, fleeting and artificial appearances and forms subject to rapid change and disappearance become separate moments which encompass the fragility of our different states of awareness or alienation. Everyday objects, smoke, air, water, soap bubbles but also fish and trees make up the elements of a very personal vocabulary through which Galdeano takes the spectator, in the captured instant, from a sensitive image towards a mental picture. It is a universe made up of innocence and perversion which also explores the themes of well-being and health, as well as the sickness and contamination to which we are exposed in our everyday lives.

Recent exhibitions (selected)

1998 *Salvador Diez Gallery*, Madrid, *Agua*; *Project for Atlántica Internacional*, No. 20, Expo 98, Lisbon

1997 *Inocencia y perversión*, Arteara Gallery, Madrid, *Se Alquila*; *Palau Rocamora*, Barcelona

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FABRICE GYGI

Born in 1965. Lives and works in Geneva and Zürich, Switzerland.

Fabrice Gygi erects in museums and exhibition places elementary structures which suggest tents, shelters, or different forms for protecting large numbers of people. These structures, made of plastic-covered mattress, plastic tarpaulin, and bags, suggest the idea of protection as well as that of authority and repression. In our present-day societies, the structures intended to guarantee our safety sometimes become the sources of oppression. Other motifs used by Gygi (stands and official podiums) evoke the spectacularization of collective activities as a finished version of this oppression. The spectator is thus reminded of the role conferred upon him by his or her status as citizen, with all the ambiguity which this involves.

Recent exhibitions (selected)

1998 *Bob van Orsouw Gallery, Zürich*

1997 *My Swiss Friends, Lombard Freid Fine Arts, New York; Centre d'art de Neuchâtel*

1996 *Cairo Biennial*

HENRIK HÅKANSSON

Born in 1968, Helsingborg, Sweden. Lives and works in Sweden and New York.

Henrik Håkansson re-creates within the exhibition space a kind of observatory and laboratory for natural science. The spectator becomes an observer and is invited to examine the behavior of animal "micro-societies" in an experimental setting. There are frogs acting as DJs or crickets in the role of musicians. Håkansson metaphorically evokes our own condition and makes us think about the role of culture in "natural" behavior and the role of "nature" in "cultural" behavior. Science and fiction, artifice and authenticity become areas with blurred frontiers. The environment, if it is to be preserved, must be constantly re-created.

Recent exhibitions (selected)

1998 *Nuits Blanches, Musée d'art moderne de la ville de Paris*

1997 *Naturally Artificial, Venice Biennale; You can't get there from here, Thomas Nordanstad Gallery, New York; Preservations, Hasselt Museum, Maastricht*

1996 *Nowhere, Louisiana Museum, Humlebaek, Denmark*

ALFREDO JAAR

Born in 1956 in Santiago de Chile. Lives and works in New York.

In his photographic installations, Alfredo Jaar offers a radical critique of the western conception of a world divided between the center (the west) and the periphery (the others). By giving a face and a voice to populations which are still struggling for their recognition and dignity, he evokes a world in which we are all "others," and in which all faces have their own individual stories of oppression, resistance and march towards freedom.

Recent exhibitions (selected)

1997 *Franck & Schulte Gallery, Berlin; Johannesburg Biennial; American Stories, Setagaya Museum, Tokyo*

1996 *Happy End, Kunsthalle, Düsseldorf, Germany; Macht/Onmacht, MUKHA, Antwerp*

ILYA KABAKOV

Born in 1933 in Dnepropetrovsk, Ukraine. Lives and works in New York.

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The narrative and metaphorical content of Kabakov's work refers to the role of the social environment and the power which society which may have over the individual. In his installations he reconstructs environments in which the individual is evoked through the vestiges of his presence: memories, daily objects, waste materials. This imagery, imbued with a sense of melancholy, often takes us back to the society of the former Soviet Union and evokes the contradictions and absurdities of any oppressive social structure. His work is tinged with all the paradoxical nuances of memory.

Recent exhibitions (selected)

1998 *Kunsthalle, Bremen, Germany*

1997 *Skulptur projekte, Münster; Venice Biennale; Whitney Biennial, New York*

1996 *Palais des Beaux Arts, Brussels; Barbara Gladstone Gallery, New York*

KCHO

Born in 1970 in Nueva Gerona, Isla de la Juventud, Cuba. Lives and works in Havana.

The sea and means of navigation are metaphors of island life and of the temptation of exile. In his installations, Kcho uses a variety of objects and materials to evoke all the paradoxes of the current Cuban situation.

Recent exhibitions (selected)

1997 *Todo cambia, The Museum of Contemporary Art, Los Angeles; No Place Like Home, Walker Art Center, Minneapolis*

1996 *Barbara Gladstone Gallery, New York; Interzones, Uppsala Konstmuseum, Copenhagen*

DIMITRIS KOZARIS

Born in 1960 in Athens, Greece. Lives and works in Milan and Athens.

Dimitris Kozaris produces video clips which telescope several heterogeneous actions and combine images from different sources: extracts from films, fragments of television commercials, personal videos. These images, which describe paradoxical actions linked together in a syncopated rhythm, are assembled to form surprising and ironic sequences, which function on the short circuit or chain reaction principle. Kozaris, whose sources of influence range from Méliès to Lawrence Weiner, as well as Tex Avery, frequently undertakes alternative forms of artistic collaboration and exchange and has participated in a number of workshops and seminars. His montage work reflects his analysis of the mechanisms of contemporary life.

Recent exhibitions (selected)

1997 *Bandits Mages, Bourges, France; Fatto in Italia, ICA, London, Centre d'Art Contemporain, Geneva*

SOL LEWITT

Born in 1928 in Hartford, Connecticut, United States. Lives and works in New York.

A leading protagonist of minimal art, Sol LeWitt created structures in the 1960s made up of cubic or cube-derived elements in variations organized on the basis of a grid. These were simple volumes which invited the spectator to reconstruct a mental picture of the possible variations of a given figure. LeWitt subsequently worked with murals in which he examined the relationship between conception and perception, surface and volume. As an analysis of the fundamental principles of drawing, these works reflect the logic of permutations and variations. From the end of the 1970s,

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Sol LeWitt concentrated on his "Wall Drawings," each of which was conceived for a specific site and reflected the lessons he had drawn from Italian Renaissance frescoes and "disegno." Color became more dominant in these works and isometric figures were treated as flattened three-dimensional forms. From the beginning of his career, LeWitt has endeavored to change our understanding of conventions by changing our sense of perception.

Recent exhibitions (selected)

1997 *Skulptur Projekte, Münster, Germany; Venice Biennale*

1996 *Passions Privées, Musée d'art moderne de la Ville de Paris; Sol LeWitt Prints, The Museum of Modern Art, New York*

LOS CARPINTEROS

Alexandre Jesus Arrechea Zambrano, born in 1970 in Trinidad, Cuba. Marco Antonio Castillo Valdes, born in 1971 in Camaguey, Cuba. Dagaberto Rodriguez Sanchez, born in 1969 in Caibarien, Cuba. They live and work in Havana.

Carpentry, masonry, plumbing are techniques which Los Carpinteros (The Carpenters) use and transform into a metaphor of the action which they carry out together. They intervene as a team in various kinds of situations. Their work speaks with humor about the frustrations, absurdities and contradictions to be found in every society.

Recent exhibitions (selected)

1997 *Johannesburg Biennial; Angel Romero Gallery, Madrid*

MARGHERITA MANZELLI

Born in 1968 in Ravenna, Italy. Lives and works in Milan.

In her large-format oils on canvas, Margherita Manzelli installs, within the narrow confines of often anonymous interiors, women with closed faces, pale and nervous bodies, their veins showing through the skin. These women are like projections of the physical and psychical body of the artist herself. They scrutinize and stare out at the spectator, challenging us to discover their secrets, preoccupations, frustrations and desires, expressing all sorts of everyday solitude and inner conflicts. In addition to her painting, Margherita Manzelli also does performances, which as tableaux vivants expressing the tensions inherent in the relationship between the private and the public. She herself appears on stage, exploring her communication with the gaze of the other as well as different aspects of female subjectivity and the projection of the self.

Recent exhibitions (selected):

1997 *Fatto in Italia, ICA, London, Centre d'Art Contemporain, Geneva*

1996 *Studio Guenzani, Milan; Margherita Manzelli, Il pudore o l'impudenza, Openspace, Milan*

SALEM MEKURIA

Born in Ethiopia. Lives and works in Boston.

The questions raised in the work of Salem Mekuria refer to the wars and revolutions of Africa. Rejecting the post-modernist use of distancing, Salem Mekuria questions the autonomy of art which she contrasts with the local reality of conflict. In evoking the presence of death, the experience of loss and disappearance, but also the hope of peace, Mekuria's work affirms the revolutionary nature of art—a source of reflection on war and an opportunity for meditation on reconciliation.

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1997 Johannesburg Biennial

TATSUO MIYAJIMA

Born in 1957 in Tokyo, Japan. Lives and works in Tokyo.

Reflections on time and its three principles (constant change, the relationship between all its parts and perpetual repetition) of Buddhist inspiration, are at the heart of Tatsuo Miyajima's work. Such reflections, in the context of our contemporary societies, remind us of the vitality of our world, and it was this philosophy which led to the Kaki Tree Project. The project involves planting, in collaboration with children and a large number of persons, kaki tree seedlings from the second generation of a tree which survived the radiation at Nagasaki during the Second World War. The performance is one of life.

Recent exhibitions (selected)

1997 *Histoire de voir, Mecenart Fondation Cartier, Bordeaux, France, Hayward Gallery, London*

1996 *Project for Survival, The National Museum of Modern Art, Kyoto; Red Gate, MvHK, Ghent, Belgium*

MATT MULLICAN

Born in 1951 in Santa Monica, United States. Lives and works in New York.

Through a study of the mechanisms governing the use of signaling devices, Matt Mullican re-creates his own vocabulary of signs. Using different supports (walls, banners, flags, heraldic objects) he creates colored "graphic charts," which are made up of both fictitious pictograms and existing signs. Signaling devices thus lose their original functional purpose and become endowed with a humanistic and philosophical message.

Recent exhibitions (selected)

1997 *M. Mullican/L. Weiner, Stedelijk van Abbe Museum, Eindhoven, the Netherlands; Heaven, P.S.1, Long Island City, New York*

OLU OGUIBE

Born in 1964 in Aba, Nigeria. Lives and works in Tampa, Florida, and New York.

Artist, poet and critic, Olu Oguibe is Stuart S. Golding Endowed chair in African Art at the University of South Florida. As a Nigerian exiled in Florida, his objective is to "break down the barriers of hierarchy and the separation of the races." The awareness of exile and the memory of past violence reappear in his work, in the words of the critic Okwui Enwazur, "with a rare and moving vulnerability." Exile is an endemic scourge in our time, the effects of which are compounded by the sometimes aggressive ascendancy of the West over the rest of the world.

Recent exhibitions (selected)

1997 *Marlborough Chelsea Gallery, New York; The Kemper Museum, Kansas City; Gagolian Gallery, New York*

OUATTARA

Born in 1957 in Abidjan, Côte d'Ivoire. Lives and works in New York.

Ouattara's painting involves an idiosyncratic grammar made up of the accumulation of signs and symbols taken from different cultures. In his work, the signs refer only to themselves and are juxtaposed with symbols of contemporary violence and the logos of the consumer society, trapped

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between thousands of different worlds and times. His pictures are unusual ritual spaces filled with an energy in direct contact with our time.

Recent exhibitions (selected)

1997 Marlborough Chelsea Gallery, New York; The Kemper Museum, Kansas City, United States; Gagosian Gallery, New York

MARIA CARMEN PERLINGEIRO

Born in 1952 in Rio de Janeiro, Brazil. Lives and works in Geneva.

After using photography and serigraphy as a means of conceptual reflection on language and common places, Maria Carmen Perlingeiro subsequently turned towards sculpture. Her works, in marble or alabaster, are characterized by their corporeal and vegetable imagery and express a vital impulse which defies the material. Alabaster is used for its translucent, veinous and immaterial aspect. Sometimes it is also through living plants that the sculpture endeavors to capture the sense of time. The unity of the work is achieved through an artisanal feat of strength, intellectual revelation and the visual and tactile discovery of forms.

Recent exhibitions (selected)

1997 Méditations, Medersa Ibn Youssef, Marrakech; Projet végétal, University of Geneva
1996 Cabine de Arte Raquel Arnaud, São Paulo; Rosa Turetsky Gallery, Geneva - Azuro, Cité Bleue, Genève

ROBERT RAUSCHENBERG

Born in 1925 in Port Arthur, Texas, United States. Lives and works in New York.

Rauschenberg's work occupies a major place in the history of American art of the last 40 years. A friend of John Cage and Jasper Johns, he emerged in the 1950s with his Combine Paintings, the descendants of collage and the forerunner of pop art, and subsequently gained international recognition at the Venice Biennale in 1964. Between 1984 and 1991, as part of a vast project of collaboration and exchange with artists, artisans and cultures from all over the world—the Rauschenberg Overseas Cultural Interchange (ORCI)—he continued to demonstrate the strength of his creative imagination in a wide range of media, including painting, serigraphy, and photography.

Recent exhibitions (selected)

1997 Robert Rauschenberg Retrospective, Guggenheim Museum, New York
1996 Rauschenberg at San Lazzaro, Isola San Lazzaro degli Armeni, Venice; Sonnabend Gallery, New York

REAMILLO AND JULIET

Juliet Lea was born in 1966 at Stroud, England. Alwin Reamillo was born in 1964 in Manila, the Philippines. They live and work in Manila and Perth.

Reamillo and Juliet cast a critical glance at the standardization of world cultures. By subverting the icons of the new global culture, they highlight the strange disguises sometimes taken by globalization and de-mask its presence behind the apparent resurgence of nationalistic and fundamentalist discourse in many regions of the world.

Recent exhibitions (selected)

1997 Havana Biennial
1996 Above and Beyond, Centre for Contemporary Art, Melbourne

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RICARDO RIBENBOÏM

Born in 1954, São Paulo, Brazil. Lives and works in São Paulo.

Ribenboïm's interventions reflect symbolic actions which punctuate a living space—the city. He does this by identifying and classifying the wounds of a city, pricking the sensitive parts with “sculptures” which depict enormous needles or an enormous sticking plaster. It is a work which seeks to heighten our collective awareness.

Recent exhibitions

1997 *Making of Arte/Cidade, SESC Pompéia, São Paulo*

N. N. RIMZON

Born in 1957 at Kakkoor, India. Lives and works in Trivandrum, India.

In his installations, N. N. Rimzon retains the formal and iconographic vocabulary of Indian sculpture, but modifies the traditional relationship between the spectator and the figure. By re-interpreting the archetypes of a lost humanity, he establishes a link between the past and the present, between mental space and real space in contemporary India. His work confronts those issues which beset his country (political, racial and religious disputes) and proposes a contemporary meditation on non-violence.

Recent exhibitions (selected)

1997 *Gift for India, Rabindra Bhavan Gallery, New Delhi*

1996 *The Asia Pacific Triennial, Brisbane, Australia; Traditions/Tensions, The Asia Society, New York*

MIGUEL ANGEL RIOS

Born in 1943 in Catamarca, Argentina. Lives and works in Mexico and New York.

Miguel Angel Rios explores the political and economic factors underlying the science of cartography and in particular the geographical maps produced following the discovery of the New World. By altering, deforming and fragmenting the maps, Miguel Angel Rios challenges their claim to scientific objectivity. He thus attacks the logic of the dominant systems of representation and seeks to undermine some of our conventions. More recently, he has begun to assemble in his painting a kind of botanical collection in which vegetable species of Central America are used to form large coloured icons.

Recent exhibitions (selected)

1997 *Méditations, Medersa Ibn Youssef, Marrakech; Havana Biennial*

1996 *Bajo El Volcán, Ex-Convento de la Natividad, Tepoztlán, Mexico; Inclusion/Exclusion, Reininghaus Kunstlerhaus, Austria*

SOPHIE RISTELHUEBER

Born in 1949 in Paris. France. Lives and works in Paris.

Sophie Ristelhueber's work reflects a return to the world of the real. A world in which man speaks through his vestiges, through the wounds which are inflicted on him or which he leaves on the ground, a world of “scarred territories,” in the artist's words, through stitched-up bodies or the aftermath of war. In her series of photographs of recent buildings devastated by war (Beirut, Photographies, 1984), the theater of war in the Kuwait desert (Fait 1992), stitched-up bodies and allegories of civil war (Every One 1994), Sophie Ristelhueber endeavors to identify spiritual landmarks in the places of the real.

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Recent exhibitions (selected)

- 1997 *Face à l'histoire, Centre George-Pompidou, Paris; Johannesburg Biennial; Heaven, P.S.1, New York*
 1996 *New Photography 12, The Museum of Modern Art, New York; Blancpain-Stepczynski Gallery, Geneva*

REKHA RODWITTIYA

Born in 1958 in Bangalore, India. Lives and works in Baroda, India.

Female figures dominate the painting of Rekha Rodwittiya. The figures are enormous and have both the strength and vulnerability which characterize the human presence. Echos of the painting of Matisse or Frida Kahlo combine to make up the Indian reality which the artist seeks to explore. Metaphorical elements focus on the problems of discrimination, violence and sex which Indian women often have to face.

Recent exhibitions (selected)

- 1995 *Dialogues of Peace, Palais des Nations, Geneva*

TERESA SERRANO

Born in 1936 in Mexico. Lives and works in Mexico and New York.

The confrontation between pre-colonial culture and western society is a recurrent theme in the work of Teresa Serrano in which the relationship between men and women in Mexican society also comes under scrutiny. Through a subtle interplay of displacement, the artist reveals the effects on social organization of a clash between two cultures. Her sculpture combines the richness of historical and social reference with a joyful and colourful kind of minimalism. The transforming energy which is evident reflects the importance of nature in pre-Columbian culture. In her recent video work, Teresa Serrano has turned her attention towards the more contemporary realities of immigration and frontier problems.

Recent exhibitions (selected)

- 1997 *Havana Biennial; Johannesburg Biennial; Annina Nosei Gallery, New York*
 1996 *Bajo El Volcán, Ex-Convento de la Natividad, Tepoztlán, Mexico; Inclusion/Exclusion, Reininghaus und Künstlerhaus, Austria*

PAT STEIR

Born in 1940 in Newark, New Jersey, United States. Lives and works in New York.

A feeling for nature and the history of painting unfold in the work of Pat Steir, whose series which can be seen as variations on a given theme (waves, waterfalls, flowers). There is a clear reference to the Chinese tradition of landscape painting, with a delicate balance being established between formalism, conceptual abstraction and existential meditation.

Recent exhibitions (selected)

- 1997 *Pat Steir, The Brooklyn Museum, New York*
 1996 *Nuevas Abstracciones, Museo Nacional Reina Sofía, Madrid*

FRANK THIEL

Born in 1966 at Kleichmanow, Germany. Lives and works in Berlin.

As a photographer, Frank Thiel is interested in the light in which we perceive monuments and collective symbols. This action of light on photography serves to protect memory against oblivion,

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but it also undermines the certainty of the monument. Light, like truth, therefore belongs to the realm of doubt. For this reason, Frank Thiel has spent a lot of time photographing Berlin, a city which has been in perpetual construction/deconstruction throughout this century. The same monumental doubt is reflected in the artist's series dealing with ruins, prison doors, soldiers.

Recent exhibitions (selected)

- 1998 *Die Unruhe und die Zufriedenheit*, Badischer Kunstverein, Karlsruhe
- 1997 *Art and Public Gallery*, Geneva; *In Media Res*, Attaturk Cultural Centre, Istanbul; *Sous le signe de Renger Patzsch*, Musée de l'Elysée, Lausanne
- 1996 *Never Shown Before*, Martin Gropius Bau, Berlin; *Centre Culturel Le Parvis*, Tarbes, France

ADRIANA VAREJÃO

Born in 1964 in Rio de Janeiro, Brazil. Lives and works in Rio de Janeiro.

In the work of Adriana Varejão, the human body, the body of painting and the body of history come together within the same history of flesh. The human body, painting and history are the cartographies of our wounds. They share the same density of memory. The body is mutilated, cared for, loved, assaulted. In this sense, baroque art, oriental art and the love of ornament which Brazil inherited after the Portuguese conquest, and which it re-appropriated, can be seen as the theatricalization of a number of pathologies and fantasies. The violence brought about by colonization is continued in all the forms of violence to which our bodies and our identities are still subject today.

Recent exhibitions (selected)

- 1998 *Soledad Lorenzo Gallery*, Madrid
- 1997 *Museo de Arte Contemporaneo Sophie Imber*, Caracas; *Lines from Brazil*, Whitechapel Art Gallery, London; *Ghislaine Hussennot Gallery*, Paris
- 1996 *New Histories*, The Institute of Contemporary Art, Boston; *Excesso*, Paço das Artes, São Paulo, Brazil; *Containers: Art Across the Oceans*, Copenhagen

NARI WARD

Born in 1963 in Kingston, Jamaica. Lives and works in New York.

Abandoned objects and recycled materials are transformed, burned, deformed and cut up by the artist to create enormous installations exploring the energies of transformation and change. The idea of recycling is presented metaphorically in these works which must be visited and experienced rather than just looked at. The sense of loss, abandonment, followed by regeneration, form a cycle which each work of Nari Ward invites us to rediscover.

Recent exhibitions (selected)

- 1997 *Centro Atlantico de Arte Moderno*, Las Palmas, Canary Islands, Spain
- 1996 *Happy Smilers*, Deitch Projects, New York; *Dakis Joannou Collection* Athens, Copenhagen, New York

CHEN ZHEN

Born in 1955 in Shanghai, China. Lives and works in Paris.

Chen Zhen's work explores the heritage of an ancient civilization whose symbolic messages are being threatened in contemporary China by the passage of time and the triumph of a consumer

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society which often disregards age-old wisdom. Using familiar objects which also bear the marks of time and abandonment, the artist transforms them into an evocation of ancient rituals which confront the spectator with the essential questions of humanity.

Recent exhibitions (selected)

1997 *Centro Atlántica de Arte Contemporáneo, Las Palmas, Canary Islands, Spain; Lyon Biennial*

1996 *Inclusion/Exclusion, Reininghaus Kunstlerhaus, Graz, Austria*

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PS1

Sigmar Polke

Black with good memories

gouache 1996

Courtesy of the artist and the Institute of Foreign Relations, Stuttgart

Sigmar Polke

You can prevent milk boiling over by putting a velvet insole into your

gouache 1996

Courtesy of the artist and the Institute of Foreign Relations, Stuttgart

Sigmar Polke

How long is a metre?

gouache 1996

Courtesy of the artist and the Institute of Foreign Relations, Stuttgart

Sigmar Polke

Plenty of air and even more light are a bug's worst enemies

gouache 1996

Courtesy of the artist and the Institute of Foreign Relations, Stuttgart

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Sigmar Polke

When the demand for knife-stands has been met, a market for knife-st

gouache 1996

Courtesy of the artist and the Institute of Foreign Relations, Stuttgart

Sigmar Polke

No sequence of tenses, no "when," no "during," no "not only but also"

gouache 1996

Courtesy of the artist and the Institute of Foreign Relations, Stuttgart

Sigmar Polke

Using laughably simple little words like "always" or "never" or "unfo

gouache 1996

Courtesy of the artist and the Institute of Foreign Relations, Stuttgart

Sigmar Polke

Left, right -- which way should the Federal Eagle look?

gouache 1996

Courtesy of the artist and the Institute of Foreign Relations, Stuttgart

Sigmar Polke

When it comes to images he only has a non-productive, receptive org

gouache 1996

Courtesy of the artist and the Institute of Foreign Relations, Stuttgart

Sigmar Polke

Official Misconduct: The Russian Ministry of Defense is planning to

gouache 1996

Courtesy of the artist and the Institute of Foreign Relations, Stuttgart

Sigmar Polke

Some things are recognized by the state recognition for their importa

gouache 1996

Courtesy of the artist and the Institute of Foreign Relations, Stuttgart

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Sigmar Polke

They had made a good 30 billion marks since the mid-sixties. But the

gouache 1996

Courtesy of the artist and the Institute of Foreign Relations, Stuttgart

Sigmar Polke

Sleep is an excellent beauty potion, known to humans and animals fro

gouache 1996

Courtesy of the artist and the Institute of Foreign Relations, Stuttgart

Sigmar Polke

Sleep is an excellent beauty potion, known to humans and animals fro

gouache 1996

Courtesy of the artist and the Institute of Foreign Relations, Stuttgart

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Courtesy of the artist and the Institute of Foreign Relations, Stuttgart

Sigmar Polke

Sleep is an excellent beauty potion, known to humans and animals fro

gouache 1996

Courtesy of the artist and the Institute of Foreign Relations, Stuttgart

Sigmar Polke

If you want to keep cucumbers fresh for a long time, give them one co

gouache 1996

Courtesy of the artist and the Institute of Foreign Relations, Stuttgart

Sigmar Polke

Women's tips for women: black silk underwear shines best if you wash

gouache 1996

Courtesy of the artist and the Institute of Foreign Relations, Stuttgart

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Sigmar Polke

Turn lies into speech, speech into nonsense, enemies into time and ti

gouache 1996

Courtesy of the artist and the Institute of Foreign Relations, Stuttgart

Sigmar Polke

Turn lies into speech, speech into nonsense, enemies into time and ti

gouache 1996

Courtesy of the artist and the Institute of Foreign Relations, Stuttgart

Sigmar Polke

Turn lies into speech, speech into nonsense, enemies into time and ti

gouache 1996

Courtesy of the artist and the Institute of Foreign Relations, Stuttgart

Sigmar Polke

According to statistics, every German owns 10,000 things

gouache 1996

Courtesy of the artist and the Institute of Foreign Relations, Stuttgart

Sigmar Polke

According to statistics, every German owns 10,000 things

gouache 1996

Courtesy of the artist and the Institute of Foreign Relations, Stuttgart

Sigmar Polke

"Of course! Of course!" I hastily poured Walter another vodka from t

gouache 1996

Courtesy of the artist and the Institute of Foreign Relations, Stuttgart

Sigmar Polke

"There, have a bit more caviar, it's delicious with the vodka."

gouache 1996

Courtesy of the artist and the Institute of Foreign Relations, Stuttgart

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Sigmar Polke

How long is a metre?

gouache 1996

Courtesy of the artist and the Institute of Foreign Relations, Stuttgart

Sigmar Polke

Sigmar Polke

"There's always a pecking order," says Dagmar Steffen and straighten

gouache 1996

Courtesy of the artist and the Institute of Foreign Relations, Stuttgart

Sigmar Polke

Music from an unknown source: seal off the doors and do not enter th

gouache 1996

Courtesy of the artist and the Institute of Foreign Relations, Stuttgart

Sigmar Polke

Over-salted dishes can be rescued if you put sheets of newspaper und

gouache 1996

Courtesy of the artist and the Institute of Foreign Relations, Stuttgart

Sigmar Polke

-- such a delicious taste of spring

gouache 1996

Courtesy of the artist and the Institute of Foreign Relations, Stuttgart

Sigmar Polke

Flower water will not smell if you add a piece of charcoal

gouache 1996

Courtesy of the artist and the Institute of Foreign Relations, Stuttgart

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Sigmar Polke

Old wallpaper is easier to strip if you add a little washing-up liquid t

gouache 1996

Courtesy of the artist and the Institute of Foreign Relations, Stuttgart

Sigmar Polke

It is no longer possible to prevent milk boiling over by sprinkling you

gouache 1996

Courtesy of the artist and the Institute of Foreign Relations, Stuttgart

Sigmar Polke

Rub carpets with sauerkraut to freshen them up; lightly rub fine oil in

gouache 1996

Courtesy of the artist and the Institute of Foreign Relations, Stuttgart

Sigmar Polke

"The real money spin-offs" -- satellite communications, pictures from

gouache 1996

Courtesy of the artist and the Institute of Foreign Relations, Stuttgart

Sigmar Polke

If you don't have a shoe-horn handy you can use a dessert spoon to p

gouache 1996

Courtesy of the artist and the Institute of Foreign Relations, Stuttgart

Sigmar Polke

Sphinx from the collection of Sigmund Freud, Greek terracotta, south

gouache 1996

Courtesy of the artist and the Institute of Foreign Relations, Stuttgart

Sigmar Polke

Mostly highly valued are the ones whose scent only spreads a few cen

gouache 1996

Courtesy of the artist and the Institute of Foreign Relations, Stuttgart

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Sigmar Polke

The blackness when the moon is rising, the cries of the night-birds, co

gouache 1996

Courtesy of the artist and the Institute of Foreign Relations, Stuttgart

Sigmar Polke

It has been said that "for Germany today it is neither a priority nor re

gouache 1996

Courtesy of the artist and the Institute of Foreign Relations, Stuttgart

Sigmar Polke

Or are scientists just "inventive dwarves for rent for anything"?

gouache 1996

Courtesy of the artist and the Institute of Foreign Relations, Stuttgart

Sigmar Polke

Join in and win

gouache 1996

Courtesy of the artist and the Institute of Foreign Relations, Stuttgart

Sigmar Polke

"Future growth depends on knowledge." stated the Minister for Cultur

gouache 1996

Courtesy of the artist and the Institute of Foreign Relations, Stuttgart

Sigmar Polke

Dismissed for Stasi Lie: Berlin -- Officials and soldiers in the former

gouache 1996

Courtesy of the artist and the Institute of Foreign Relations, Stuttgart

Sigmar Polke

"What's it actually all about?" "What do you find inside your mouth?"

gouache 1996

Courtesy of the artist and the Institute of Foreign Relations, Stuttgart

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Sigmar Polke

An elderly man and a punk are standing in an olde German sitting ro

gouache 1996

Courtesy of the artist and the Institute of Foreign Relations, Stuttgart

Sigmar Polke

Is no-one ever coming?

gouache 1996

Courtesy of the artist and the Institute of Foreign Relations, Stuttgart

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P.S.1 Contemporary Art Center

PS1

Vertical Painting

Cecily Brown

Untitled

Housepaint, oil, encaustic, spraypaint, pencil, marker

Courtesy of the artist

Stephen Ellis

Untitled

Housepaint on plaster, 1997

Courtesy of the artist

Madeleine Hatz

Untitled

Oil on joint compound, painted plaster relief, 1997

Courtesy of the artist

Mary Heilmann

Science

Oil paint, 1997

Courtesy of the artist

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Judith Hudson

Wang

Acrylic, 1997

Courtesy of the artist

Tobi Kahn

Knyssah

Acrylic on wood, acrylic on wall, 1997

Courtesy of the artist

Bill Komoski

Untitled

Acrylic gel medium, paper, 1997

Courtesy of the artist

Fabian Marcaccio

Untitled

Waterbased paint on posters, 1997

Courtesy of the artist

Carl Ostendarp

Wall Painting

1997

Courtesy of the artist

Laura Owens

Wall Painting

1997

Courtesy of the artist

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Cindy Poorbaugh

Renovation

Plaster, 1997

Courtesy of the artist

Rebecca Quaytman

Two Places in One: Here and My Studio

Silkscreen, 1997

Courtesy of the artist

Alexis Rockman

Untitled

Acrylic and oil on paper, 1997

Courtesy of the artist

Lawre Stone

The Dress of Marie-Therese Walter

Latex and acrylic, 1997

Courtesy of the artist

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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deep storage

Richard Artschwager

Untitled (Crate Sculptures)

Wood and metal hardware 1996

Courtesy the artist and Thomas McGregor, Brooklyn

Richard Artschwager

Untitled [Crate Sculpture] 2 RA-9

wood and metal hardware 1996

Courtesy of the artist

Richard Artschwager

Untitled [Crate Sculptures] 3RA-26

wood and metal hardware 1996

Courtesy of the artist

Richard Artschwager

Untitled [Crate Sculptures] 4RA-12

wood and metal hardware 1996

Courtesy of the artist

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Richard Artschwager

Untitled [Crate Sculpture] SRA- 27

wood and metal hardware 1996

Courtesy of the artist

Hannelore Baron

Untitled

Mixed media box construction 1981

Courtesy of the Estate of Hannelore Baron

Hannelore Baron

Untitled

Mixed media box construction 1980

Courtesy of the Manny Silverman Gallery, Los Angeles

Hannelore Baron

Untitled

Mixed media box construction 1978

Courtesy of the Estate of Hannelore Baron

Joseph Beuys

Untitled Index Cards

Handwritten index card stamped "Hauptstrom" [Mainstream] c1970

Courtesy of Ronald Feldman

Joseph Beuys

Celtic

Super 8 film with soundtrack, 10 photographs and a bottle containing gelatin sealed with beeswax in linen-

Courtesy of Verlag Schellman & Kluser, Edition of 100 published

Joseph Beuys

Untitled Index Card (Walrus [2 teeth])

Hand-written index card stamped "Hauptstrom" [Mainstream] c1970

Courtesy of Ronald Feldman Fine Arts

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Douglas Blau

All Tomorrow's Parties #2

Mixed Media Assemblage 1993-96

Courtesy of the artist

Jennifer Bolande

Footprint of Man

Plastic slide carousels, plasticine, movie screen.

Courtesy of The Museum of Contemporary Art, Los Angeles

Jennifer Bolande

Holding pattern

C-type print [edition#2/2] mounted on aluminium, laminated with enamel paint on a wooden frame 1995

Courtesy of the artist

Christian Boltanski

A selection of artist's books

Christian Boltanski

Archive Dead Swiss

photographs, lamps, white linen and plywood shelves 1990

Courtesy of Marian Goodman gallery, New York

Kärsten Bott

One of each

Found objects and wooden boardwalk 1998

Courtesy of the artist

Marcel Broodthaers

La Conquete de l'Espace. Atlas a l'usage des artistes et des militaires

artist's book 1975

Courtesy Buchhandlung Walther Konig, Cologne

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David Bunn

New Hope For Binge Eaters

framed catalogue cards and text 1995

Courtesy of Lelia Birrel

David Bunn

How Sweet it is

framed catalogue cards and text 1996

Courtesy of the artist and Brooke Alexander gallery

David Bunn

Yes Is Better Than No

framed catalogue cards and text 1995

Courtesy of Joel Wachs

David Bunn

Desire

framed catalogue cards and text 1994

Courtesy of Eileen and Peter Norton

David Bunn

Take A Number

framed catalogue cards and text 1996

Courtesy of Joseph Bartelli

David Bunn

I Wish He Would Not Die

framed catalogue cards and text 1995

Courtesy of Edith Kodmur, La Jolla

David Bunn

Stuttering and Allied Disorders

framed catalogue cards and text 1996

Courtesy of the artist and Brooke Alexander gallery

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David Deutsch

Monitor

oil on linen 1994

Courtesy of United Yarn Products Inc., Wayne, New Jersey

David Deutsch

Plasma

oil on linen 1996-7

Courtesy of Jay Gorney Modern Art

Documenta 5

Exhibition Catalogue

1972

Courtesy of Siemens Kultureprogramm

Marcel Duchamp

La Mariee Mise a Nu (The Bride Stripped bare by her Batchelors, eve

One color plate and 93 facsimilies of manuscript notes, drawings and photographs in a green flocked cardbo

Courtesy of Zabriskie Gallery

Marcel Duchamp

Boites-en-valise (Box in a Valise)

Box containinng minature replicas, photographs and color reproductions of works by Duchamp 1941

Courtesy of Gilbert and Lila Silverman

Marcel Duchamp

A l'Infinif (In the infintive {The White Box})

Editioned box of 79 facsimile notes (dating from 1914-1923) contained in a plexiglass case. 1967

Courtesy of Rosa Esman

Hans Feldmann

Foto Hefte

seventy self-published booklets in one folio c 1970

Courtesy of Buchhand lung Walther Konig

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Hans Feldmann

Postkartenserie

Twelve self-published postcards c 1970

Courtesy of Buchhandlung Walther König

Hans Feldmann

All the clothing of one woman

Self-published album of black and white photographs 1974

Courtesy Buchhandlung Walther König

Vera Frenkel

Body Missing

Internet project on CD-Rom 1996-7

Courtesy of the artist

Jochen Gerz

If Art is what Art concerns... No 69 in the series

cardboard, photograph and manuscript text on construction paper 1975

Courtesy of the Kunstmuseum

Jochen Gerz

Nothing gets as close...No 65 in the series

photograph, knife blade, and typewriter ink on construction paper 1975

Courtesy of the Kunstmuseum

Jochen Gerz

There was not much No86 in the series

wood, photographs, ink and pigment on paper 1975

Courtesy of Jorissen collection

Jochen Gerz

Copie [Copy] No82 in the series

wood, mirror and pigment on paper 1975

Courtesy of Jorissen collection

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Olaf Arndt & Rob Moonen

Camera Silens

Video documentation 1994

Courtesy of the artists

Ed Ruseha

Every Building on the Sunset Strip

Artist's book with Gelatin-silver prints in fan-fold format 1966

Courtesy of Siemens Kultureprogramm

Thomas Virnich

Weltkugel

Paper mache

Courtesy of the artist and Galerie W. Reckermann

Aby Warburg

Mnemosyne IV, Rome

Plate 18 1929

Aby Warburg

Mnemosyne Atlas

Original documentation of various states of the project with related picture material. 1929

Courtesy of the Warburg Institute

Aby Warburg

Mnemosyne V

Plate 17-19D 1929

Courtesy The Warburg Institute

Aby Warburg

Mnemosyne VI, "The Penultimate Version"

Plates 1,9,10,46,64,65 1929

Courtesy of the Warburg Institute

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Wilhelm Mundt

Trashstone 172

Production waste in fibreglass 1998

Courtesy of a private collector

Wilhelm Mundt

Trashstone 174

production waste in fibreglass 1998

Courtesy of Luis Campana

On Kawarra

1,000,000 Years Past

10 Volumes 1970-71

Courtesy of the artist

On Kawarra

1,000,000 Years Future

10 Volumes 1970-71

Courtesy of the artist

Robert Rauschenberg

Lake Placid, Glori Fried, Yarns for New England

cardboard and wood 1971

Courtesy of the artist

Robert Rauschenberg

Revolver

Silkscreen on plexiglas discs in metal base with wood, rubber, electric motors 1967

Courtesy of the artist

Jason Rhoades

Brown Suitcase Containing Failed Financial Endeavours (from "Nipp

artist's book with gelatin-silver prints in fan-fold format 1993

Courtesy of Kourosh Laziradeh

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Jochen Gerz

Why between No 81

wood, ink and pigment on paper 1975

Courtesy of Jorissen collection

Sabine Gross

Kunstler Typen / Artist types

Interactive computer installation 1996

Courtesy of the artist

Lynn Hershman

Roberta, 1972-1980

photographs, drawings, make-up, clothing 1972-1980

Courtesy of the artist

Lynn Hershman

Electronic Diary

video installation ongoing since 1970

Courtesy of the artist

Lynn Hershman

Roberta's Construction Chart

photograph 1974

Courtesy of 235 media

Lynn Hershman

Roberta's Altered Construction Chart

photograph 1974

Courtesy of 235 media

Stefan Hoderlein

Jackie wie hose (matching jacket and pants)

Slide projection installation 1996

Courtesy of the artist

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Piero Steinle & Julian Rosenfeldt

Detonation Deutschland

video projection installation 1996

Courtesy of the artists

Nam June Paik

Box for Zen (Serenade)

Suitcase with various objects for producing sounds 1963

Courtesy of Rene Block

Karen Kilimnik

The Czars

Color copies, sword, ostrich feathers, artificial snow, silver tray, plastic egg, glitter, gloves, Toy sleigh, tiara

Courtesy of a private collector.

Louise Lawler

Sargent

black and white photograph 1990

Courtesy of Metro Pictures

Louise Lawler

Paris, New York, Rome, Tokyo

black and white photograph 1985

Courtesy of Metro Pictures

Louise Lawler

Paris, New York, Rome, Tokyo

black and white photograph 1985

Courtesy of Metro Pictures

Louise Lawler

Objects

black and white photograph 1984

Courtesy of Metro Pictures

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Louise Lawler

Storage

black and white photograph 1984

Courtesy of Metro Pictures

Louise Lawler

All those eyes

black and white photograph 1989

Courtesy of Metro pictures

Louise Lawler

Van Gogh

black and white photograph 1989

Courtesy of Metro Pictures

Louise Lawler

From Here to There

black and white photograph 1989

Courtesy of Metro Pictures

Louise Lawler

Le Vesinet (Twenty minutes outside Paris)

black and white photograph 1985

Courtesy of Metro Pictures

George Legrady

Slippery Traces

Cd-rom installation 1995-6

Courtesy of the artist

Paul Mc Carthy

Bossy Burger

videotape 1991

Courtesy of the artist

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Aby Warburg

Mnemosyne VII "Final Version, Working Copy"

Plates C,6,32,55,77,79 1929-30

Courtesy of The Warburg Institute

Andy Warhol

Time Capsules

contents various

Courtesy of the Andy Warhol Museum

Ute Weiss-Leder

Intimate spaces

Gelatin prints on silver paper 1995

Courtesy of Dr. Andreas Tacke

H.C. Westermann

The Second Shotgun

Pine, ebony, granadillo, bird's eye maple, galvanised steel, newspaper clippings 1977

Courtesy of Robert Lehrman

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David Bunn

We Didn't Ask Utopia

framed catalogue cards with text

Courtesy of a private collector

David Bunn

Diving Deep and Surfacing

Typewriter ink on paper and catalogue cards from various collections 1995

Courtesy of Jeff Beall

David Bunn

Love Stories by New Women

framed catalogue cards and text

Courtesy of Connie Butler

David Bunn

You Are A Consumer

framed catalogue cards and text 1995

Courtesy of Eileen and Peter Norton

David Bunn

Love Among the Artists, Guide for the perplexed, Discipline and Bay

Self published books in an edition of 100. Hardbound and signed, containing all the works from the installat

Courtesy of the artist and the Brooke Alexander gallery

Fluxus Collective

Fluxkit

Black attache case containing multiple objects by various artists 1965

Courtesy Rene Block

Joseph Cornell

The Crystal Cage (Portrait of Benice)

Original documents, photographs, prints, memorabilia etc. enclosed in a suitcase. c1943/1960's

Courtesy of Richard L. Feigen

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Meg Cranston

Library Book

Self-Published book 1993

Courtesy of the artist

Meg Cranston

Who's Who By Size (University of California Sample)

Sylvia Plath, Heinrich Himmler acrylic on paper 1993-1997

Courtesy of the artist and Rosamund Felsen gallery

Meg Cranston

Who's Who By size (University of California Sample)

Karl Marx, Friedrich Nietzsche, Charles Darwin 1993-1997

Courtesy of the artist and Rosamund Felsen

Meg Cranston

Who's Who By Size (University of California Sample)

John Lennon, Bob Dylan, Madonna acrylic and ink on paper 1993-7

Courtesy of the Rosamund Felsen gallery

Meg Cranston

Who's Who By Size (University of California Sample)

Mao Tse-Tung, Richard Nixon, Guy Debord, acrylic and ink on paper 1993-1997

Courtesy of the artist and the Rosamund Felsen gallery

Meg Cranston

Who's Who By Size (University of California Sample)

fabric, wood and plastic 1993-7

Courtesy of the artist and the Rosemund Felsen Gallery

Hanne Darboven

Posthum Lenbach

graphite on paper and postcards [196 framed elements] 1996

Courtesy of Galerie Busche

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Paul Mc Carthy

Bossy Burger Box

cardboard box containing condiment bottles, plastic bags with contents unknown, plastic milk cartons and a
Courtesy of the artist

Paul Mc Carthy

Death Ship

cibachrome 1983
Courtesy of the artist

Paul Mc Carthy

Death Ship Sea Captain Jacket

One jacket inside plastic garment bag 1981
Courtesy of the artist.

Paul Mc Carthy

Tomato Head

color photograph 1994
Courtesy of the artist

Paul Mc Carthy

Christmas Tree

an artificial tree 1997
Courtesy of the artist

Paul Mc Carthy

Tomato Head Box of Rejects

cardboard box containing 2 large rubber vaginas, 2 small rubber vaginas and 5 rubber hotdogs 1994
Courtesy of the artist

Wilhelm Mundt

Trashstone 173

Production waste in fibreglass 1998
Courtesy of a private collector

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Jochen Gerz

Why between No 81

wood, ink and pigment on paper 1975

Courtesy of Jorissen collection

Sabine Gross

Kunstler Typen /Artist types

Interactive computer installation 1996

Courtesy of the artist

Lynn Hershman

Roberta, 1972-1980

photographs, drawings, make-up, clothing 1972-1980

Courtesy of the artist

Lynn Hershman

Electronic Diary

video installation ongoing since 1970

Courtesy of the artist

Lynn Hershman

Roberta's Construction Chart

photograph 1974

Courtesy of 235 media

Lynn Hershman

Roberta's Altered Construction Chart

photograph 1974

Courtesy of 235 media

Stefan Hoderlein

Jackie wie hose (matching jacket and pants)

Slide projection installation 1996

Courtesy of the artist

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PS.1 Contemporary Art Center
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PS.1

EXHIBITION CONCEPT

Around 1984: A Look at Art in the Eighties

This exhibition highlights the work of a selected group of artists practicing in the 1980's around the world.

In the art centers of America and Europe, the early 1980's began with an explosive and re-energized atmosphere. In the postmodern landscape of intertextuality, where originality, authenticity, modernity and 'progress' seemed no longer applicable, some American and European artists had rejected minimalist and conceptual practices as well as the dematerialization of the art object so characteristic of the ephemeral work of the seventies. Signs were combined, re-used and overlapped in a new relativistic paradigm.

A "return" to painting, to the figurative and the subjective, was already present in the late 1970's in the early works of many of these "Eighties" artists. In mixing styles and references, they were rejecting the modernist dictate of innovation in order to feel free to embody previous fields of aesthetic research as the expression of the self.

Parallel yet in opposition to this exuberant neo-expressionist art, other more theory-based works addressed the signs of the contemporary landscape through deconstructive strategies and the renewal of the critical consciousness of the late sixties and early seventies. These artists addressed the ambivalence of their desire for pictures and their consciousness of living in an environment saturated by the technological and the media. They expressed the view that the image had come to precede the 'real'. This 'pictures' generation moved forward with conceptual methodologies and negotiated a relationship between the personal and the public, which had also been one focus of earlier post-feminist theory. Rooted in structuralism and semiology, as well as in psychoanalysis, some artists explored fiction, the cinematic gaze, and pleasure from the perspective of gender difference in society, anticipating some of the most interesting art of today.

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Influenced by the 'pictures' generation, by the mid-1980's, a group of young artists had developed a notion of 'appropriation art', re-addressing the relationship between sculpture, photography and painting and the new reality of the commodified landscape. They dealt with our relationship to objects and their disseminated images in the postmodern world. This 'simulation' art also dealt with systems of meaning and display.

In Europe, architectural sculpture, often referring to models of interior or public spaces, developed. This art expressed the loss of the avant-garde and the loss of modern ideals and utopias. It grew from the need to re-engage the audience with public space and memory.

Beyond these artistic practices, the mid-1980's were also characterized by a continuation by other artists of the legacy of *arte povera* and other 1960's art. These works dealt with politics, metaphor, and identity through assemblages, collages, performance activism and photo-based work as well as public art and projections. In some cases, the notion of autonomous subjectivity was disrupted by collective practice.

In many corners of the world, artists were negotiating between the desire to take part in this international art discourse that is an expression of Western modernity and their need to represent and create a hybrid culture which played out the paradoxes of a diasporic, post-colonial world.

In today's globalized world of multiple biennials (not only Venice and Kassel, but also Sao Paulo, Havana, Istanbul, Johannesburg, Sydney, Kwangju, etc.) where artists from all parts are exhibiting together and initiating inter-cultural dialogue, to look at art in the 1980s implies observing one of the last periods during which the "center" was both the platform for and the object of discussion. In those years, even though modernism had been grafted with other traditions during colonial and post-colonial times, European and American art prevailed in the discourses of the West. The notion of the impossibility of originality and authenticity, almost axiomatic for Western postmodernists, at the time can be seen in retrospect as an expression of the exhaustion of the West rather than universal truth. At the same time, much of what is happening today has roots in the work of the 1980s. Postmodernist relativism in fact was a theoretical legitimization for opening Western art historical narratives to other possible narratives and "histories".

This exhibition presents only a few examples of engaging artworks of this broader discourse around 1984. The attempt is to create a focus at one point in time on a diverse field of practices reflecting different overlapping narratives of art, some full blown in 1984, some merely beginning.

This exhibition would not have been possible without the constant support and encouragement of Alanna Heiss.

Carolyn Christov-Bakargiev
(senior curator)

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A "return" to painting, to the figurative and the subjective, was already present in the late 1970's in the early works of many of these "Eighties" artists. In mixing styles and references, they were rejecting the modernist dictate of innovation in order to feel free to embody previous fields of aesthetic research as the expression of the self.

Parallel yet in opposition to this exuberant neo-expressionist art, other more theory-based works addressed the signs of the contemporary landscape through deconstructive strategies and the renewal of the critical consciousness of the late sixties and early seventies. These artists addressed the ambivalence of their desire for pictures and their consciousness of living in an environment saturated by the technological and the media. They expressed the view that the image had come to precede the 'real'. This 'pictures' generation moved forward with conceptual methodologies and negotiated a relationship between the personal and the public, which had also been one focus of earlier post-feminist theory. Rooted in structuralism and semiology, as well as in psychoanalysis, some artists explored fiction, the cinematic gaze, and pleasure from the perspective of gender difference in society, anticipating some of the most interesting art of today.

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Influenced by the 'pictures' generation, by the mid-1980's, a group of young artists had developed a notion of 'appropriation art', re-addressing the relationship between sculpture, photography and painting and the new reality of the commodified landscape. They dealt with our relationship to objects and their disseminated images in the postmodern world. This 'simulation' art also dealt with systems of meaning and display.

In Europe, architectural sculpture, often referring to models of interior or public spaces, developed. This art expressed the loss of the avant-garde and the loss of modern ideals and utopias. It grew from the need to re-engage the audience with public space and memory.

Beyond these artistic practices, the mid-1980's were also characterized by a continuation by other artists of the legacy of *arte povera* and other 1960's art. These works dealt with politics, metaphor, and identity through assemblages, collages, performance activism and photo-based work as well as public art and projections. In some cases, the notion of autonomous subjectivity was disrupted by collective practice.

In many corners of the world, artists were negotiating between the desire to take part in this international art discourse that is an expression of Western modernity and their need to represent and create a hybrid culture which played out the paradoxes of a diasporic, post-colonial world.

In today's globalized world of multiple biennials (not only Venice and Kassel, but also Sao Paulo, Havana, Istanbul, Johannesburg, Sydney, Kwangju, etc.) where artists from all parts are exhibiting together and initiating inter-cultural dialogue, to look at art in the 1980s implies observing one of the last periods during which the "center" was both the platform for and the object of discussion. In those years, even though modernism had been grafted with other traditions during colonial and post-colonial times, European and American art prevailed in the discourses of the West. The notion of the impossibility of originality and authenticity, almost axiomatic for Western postmodernists, at the time can be seen in retrospect as an expression of the exhaustion of the West rather than universal truth. At the same time, much of what is happening today has roots in the work of the 1980s. Postmodernist relativism in fact was a theoretical legitimization for opening Western art historical narratives to other possible narratives and "histories".

This exhibition presents only a few examples of engaging artworks of this broader discourse around 1984. The attempt is to create a focus at one point in time on a diverse field of practices reflecting different overlapping narratives of art, some full blown in 1984, some merely beginning.

This exhibition would not have been possible without the constant support and encouragement of Alanna Heiss.

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PS.1

EXHIBITION CONCEPT

Around 1984: A Look at Art in the Eighties

This exhibition highlights the work of a selected group of artists practicing in the 1980's around the world.

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EXHIBITION PRESS RELEASE

SOL LEWITT: CONCRETE BLOCK

Now On View

(Long Island City, NY, December 17, 1999) -- P.S.1 Contemporary Art Center presents "Concrete Block," works by the American artist Sol LeWitt (b.1928), one of the main representatives of Minimalism and subsequently Conceptual art. Organized by P.S.1 director Alanna Heiss and P.S.1 senior curator Carolyn Christov-Bakargiev, this exhibition maps LeWitt's art-making process, from preliminary drawings, followed by precisely crafted wooden models, to completed outdoor cinder block sculptures, with one work rising more than 21 feet high.

Throughout his artistic career, LeWitt's work has explored ways in which shapes and numbers can be arranged through repetition, variation, and permutation. His art is often comprised of simple grid-like geometric forms and open modular structures designed in infinite combinations. LeWitt began to design models for outdoor public sculptures in the early 1980s. In 1985, the first cement "Cube" was built in a park in Basel. Since then, interpretations of these concrete block structures have been created in various locations around the world. *Sol LeWitt: Concrete Block* focuses on this particular body of work with completed structures designed specifically for P.S.1's outdoor courtyard and exhibited alongside preliminary drawings and models in the museum's second floor gallery.

P.S.1's outdoor galleries feature two new outdoor "monuments." These sculptures by LeWitt, both entitled "Concrete Block," are made of 8" x 8" x 16" cinder blocks, a common,

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inexpensive building material. The larger structure, an irregular aggregation of towers made up of 563 cinder blocks, points to the shared grounds as well as the differences that exist between sculpture and architecture. A second structure, also made of cinder blocks, will be exhibited in the small outdoor gallery neighboring its larger counterpart.

In an attempt to both explore the history of LeWitt's public projects and to record his long-lasting relationship with P.S.1, the artist has recreated "Crayola Square," a Crayola crayon wall drawing originally created in 1971 at the *Brooklyn Bridge Event*. The event was organized by P.S.1 founder and current director Alanna Heiss, and was the inaugural exhibition for the organization, The Institute for Art and Urban Resources, known today as P.S.1 Contemporary Art Center. "Crayola Square" is on view in the basement of P.S.1.

A major retrospective of LeWitt's work will open on February 18, 2000 at San Francisco Museum of Modern Art and travel to New York in November, 2000, at the Whitney Museum of American Art. Elsewhere in New York, Lewitt is currently showing drawings at Paula Cooper Gallery, and his wall-drawings have been included in the Museum of Modern Art's "MoMA2000" exhibition (opening October 7) and in the second half of the Whitney's "American Century" exhibition (open September 26).

Sol LeWitt: Concrete Block has been made possible through the generous support of Maria Rosa and Gilberto Sandretto.

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EXHIBITION PRESS RELEASE

THE ARTIST OUT OF WORK: ART & LANGUAGE 1972 – 1981 OPENS AT P.S.1 CONTEMPORARY ART CENTER

On view September 12 through October 24, 1999

Long Island City, NY (August 27, 1999) — Opens September 12, 1999 -- *The Artist Out of Work: Art & Language 1972 – 1981* is the first opportunity for a New York audience to see a major selection of work produced during the 1970s by the legendary conceptual art collective, Art & Language.

Work by Art & Language challenges the traditional relationship between artist and audience. By reaching beyond the usual parameters of visual art and incorporating political posters, philosophical texts, musical scores, imagery from pop culture, and transcripts of informal conversations into their work, the group asks viewers to re-evaluate the categories of contemporary art and the role of the contemporary artist.

Art & Language are "out of work" because they disregard the modernist ideal of the artist who originates and then perfects a single skill or style. To them, "out of work" can also mean existing in a fertile moment, perplexed and invigorated by the promise of exploring new roles and categories.

The work itself--posters, sheet music, flags, drawings and paintings--is presented not in chronological order, but "simultaneously," in a painstaking edge-to-edge collage that highlights the relationships between the individual works. A puzzle is created for the viewer, who is encouraged to invent his or her own model of interpretation.

At opposite ends of the gallery space, two installations, *Index 01* (1972), an ensemble of card files and a wall display, and *Index: Wrongs Healed in Official Hope* (1998-99), a similar structure composed of painted canvases, bracket the exhibition physically and historically. This pair of

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artworks exemplifies and undermines the strict chronological system which Art & Language attempt to throw into question throughout the exhibition. Without the protocol of a strict chronological ordering of works, viewers can apply their own readings.

This was a troubled though productive era for the Anglo-American group as the membership turnover was high and the US contingent supplemented work in the journal *Art-Language* to produce three issues of a more journalistic publication, *The Fox*. Many of the artists in New York worked independently from the group or sought collaborations outside of it. Several LP records and singles, including *Corrected Slogans* (1975), were recorded at this time with the rock band *The Red Krayola*. Organizers Michael Corris and Neil Powell, in collaboration with Art & Language, have produced an enlightening exhibition which displays contrasting projects from this period of dissent.

The Artist Out of Work is part of a series of exhibitions and publications developed collaboratively under the name "Invisible College" by Michael Corris and Neil Powell. Forthcoming projects include *A Spectre at the Feast*, a two-part exhibition of conceptual art and concrete poetry, and *Invisible College: Reconsidering Conceptual Art* -- a collection of new writing on conceptual art -- to be published by Cambridge University Press. The third volume of the new series of the journal *Art & Language*, as well as a free brochure, will be available at P.S.1.

On October 10, 1999, P.S.1 will host a special performance by the German group Jackson Pollock Bar, who will present an "theory installation" in which they will mime a recording by actors of the text *Art & Language Paints a Picture*. As the title of the text suggests, the actors will also paint a picture.

The Artist Out of Work: Art & Language 1971 - 1982 is made possible through the support of Staffordshire University (Stoke-on-Trent), University College Northampton (Northampton), ALESCO AG, The British Council, the Clarté Foundation, and the Lisson Gallery, London.

Art & Language are represented by the Lisson Gallery, London.

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Work by Art & Language challenges the traditional relationship between artist and audience. By reaching beyond the usual parameters of visual art and incorporating political posters, philosophical texts, musical scores, imagery from pop culture, and transcripts of informal conversations into their work, the group asks viewers to re-evaluate the categories of contemporary art and the role of the contemporary artist.

Art & Language are "out of work" because they disregard the modernist ideal of the artist who originates and then perfects a single skill or style. To them, "out of work" can also mean existing in a fertile moment, perplexed and invigorated by the promise of exploring new roles and categories.

The work itself--posters, sheet music, flags, drawings and paintings--is presented not in chronological order, but "simultaneously," in a painstaking edge-to-edge collage that highlights the relationships between the individual works. A puzzle is created for the viewer, who is encouraged to invent his or her own model of interpretation.

At opposite ends of the gallery space, two installations, *Index 01* (1972), an ensemble of card files and a wall display, and *Index: Wrongs Healed in Official Hope* (1998-99), a similar structure composed of painted canvases, bracket the exhibition physically and historically. This pair of

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artworks exemplifies and undermines the strict chronological system which Art & Language attempt to throw into question throughout the exhibition. Without the protocol of a strict chronological ordering of works, viewers can apply their own readings.

This was a troubled though productive era for the Anglo-American group as the membership turnover was high and the US contingent supplemented work in the journal *Art-Language* to produce three issues of a more journalistic publication, *The Fox*. Many of the artists in New York worked independently from the group or sought collaborations outside of it. Several LP records and singles, including *Corrected Slogans* (1975), were recorded at this time with the rock band *The Red Krayola*. Organizers Michael Corris and Neil Powell, in collaboration with Art & Language, have produced an enlightening exhibition which displays contrasting projects from this period of dissent.

The Artist Out of Work is part of a series of exhibitions and publications developed collaboratively under the name "Invisible College" by Michael Corris and Neil Powell. Forthcoming projects include *A Spectre at the Feast*, a two-part exhibition of conceptual art and concrete poetry, and *Invisible College: Reconsidering Conceptual Art* -- a collection of new writing on conceptual art -- to be published by Cambridge University Press. The third volume of the new series of the journal *Art & Language*, as well as a free brochure, will be available at P.S.1.

On October 10, 1999, P.S.1 will host a special performance by the German group Jackson Pollock Bar, who will present an "theory installation" in which they will mime a recording by actors of the text *Art & Language Paints a Picture*. As the title of the text suggests, the actors will also paint a picture.

The Artist Out of Work: Art & Language 1971 - 1982 is made possible through the support of Staffordshire University (Stoke-on-Trent), University College Northampton (Northampton), ALESCO AG, The British Council, the Clarté Foundation, and the Lisson Gallery, London.

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22-25 Jackson Ave at 46th Ave
Long Island City, New York 11101
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e: mail@ps1.org

PS1

EXHIBITION PRESS RELEASE

THE ARTIST OUT OF WORK: ART & LANGUAGE 1972 - 1981 OPENS AT P.S.1 CONTEMPORARY ART CENTER

On view September 12 through October 24, 1999

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P.S.1 Contemporary Art Center

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Long Island City, New York 11101
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e: mail@ps1.org

PS.1

EXHIBITION PRESS RELEASE

CHILDREN OF BERLIN: CULTURAL DEVELOPMENTS 1989-1999

On view November 7, 1999 – January 2, 2000
Reception November 7, 12-6pm

(Long Island City, September 30, 1999). -- Open November 7, P.S.1 Contemporary Art Center presents *Children of Berlin: Cultural Developments 1989-1999*, an exhibition featuring Berlin artists, art-based associations and publications, new media pioneers, architects, fashion designers, theater set-designers, musicians, and club-life promoters. These cultural practitioners have been important figures in Berlin during the ten years since the fall of the Wall in 1989. Whether in a studio, a club or a bar, a shop or showroom, Berlin in the nineties has been a laboratory charged with innumerable experiments.

There have been many transformations since the fall of the Wall, and today Berlin is a completely different city from what it was in 1989. The unique situation in Berlin at the beginning of the nineties brought young people from all over the world to witness a historical process: the unification of two separate Germanies with Berlin at their nucleus. This process was accompanied by social, cultural and aesthetic changes, as an energetic population was confronted with new possibilities, expectations and needs. Gaps were filled in a process of 'reconstruction' and 'construction.' Empty houses in the inner-city section 'Mitte,' formerly East Berlin, offered people empty rooms in which they could start living and working with unprecedented freedom.

Among the almost 30 artists featured in the show is **Monica Bonvicini** with "A Violent, Tropical, Cyclonic Piece of Art Having Wind Speeds of or in Excess of 75 Miles per Hour" (1998), in which two powerful fans installed in a wall blow at hurricane speeds. **Christoph Keller's** invention of a camera/movie-camera hybrid produced a 30-foot photograph of a moving Berlin subway train, capturing the speed of change in contemporary Berlin. **John Bock** hopes that visitors will crawl into his artwork: through a giant sweater into a tiny Fiat Panda. **Johannes Kahrs'** projection piece is a 45-minute re-enactment of a 5-minute scene from Quentin Tarantino's film *Reservoir Dogs*.

In an effort to address a broader definition of the creative energy present in Berlin during the last ten years, the exhibition includes a store/lounge designed by **3 de luxe**, located in the museum's lobby. This will function as a reading room for Berlin-based publications, and where the Berlin-based fashion designers including **Bless**, **John de Maya**, and **Jürgen Frisch** will display and sell their clothing. **Bert Neumann's** set-design of "a Balkan Room" points to his roots in the East and in the vibrant Berlin theater community; and **Carsten Höller's** slide for visitors will wind from the third floor hallway down to the outdoor terrace. Club-owner **Cookie** will re-create "Cookie's Bar" in P.S.1's cafe, hosting a party on November 9th.

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Children of Berlin: Cultural Developments 1989-1999 is curated by Klaus Biesenbach, P.S.1 senior curator and director of Kunst-Werke Berlin, and Alanna Heiss, P.S.1 Executive Director. *Children of Berlin* is organized as a collaboration between P.S.1 and KW, an institution that itself gained shape in the last ten years. This exhibition will travel to the Folkwang Museum, Essen, representing the first collaboration between Klaus Biesenbach and Dr. Georg Koeltzsch, Director of the Folkwang Museum.

The catalogue that accompanies the show is more a yearbook than a chronicle of the exhibition. It includes portraits and interviews of gallerists, architects, members of the theater community, theorists, entrepreneurs and other prominent Berlin personalities.

On November 9th, 1999, at 10pm P.S.1 and Cookie will present an evening at Cookie's Bar.

Children of Berlin has been made possible in part through the support of the Berlin Senatsverwaltung für Wissenschaft, Forschung und Kultur; RWE AG; the New York City Department of Cultural Affairs; the P.S.1 Board of Directors and members of P.S.1's International Council.

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P.S.1 Contemporary Art Center

Background: P.S.1 was founded in 1971 by Alanna Heiss as The Institute of Art and Urban Resources Inc., a non-profit organization dedicated to the transformation of abandoned and underutilized buildings in New York City into exhibition, performance, and studio spaces for artists. The Center now operates two internationally acclaimed spaces for contemporary art: P.S.1 in Long Island City and The Clocktower Gallery in Tribeca, both of which contain museum-quality galleries and extensive studio facilities for the National and International Studio Program.

P.S.1 is one of the largest and oldest arts organization in the United States solely devoted to contemporary art. Recognized as a defining force of the alternative space movement, P.S.1 stands out from major arts institutions in its cutting edge approach to exhibitions and direct involvement of artists within a scholarly framework. P.S.1 acts as an intermediary between the artist and its audience. Functioning as a living and active meeting place for the general public, P.S.1 is a catalyst for ideas, discourses and new trends in contemporary art. With its educational programs, P.S.1 assists the public in understanding art and provides the tools to appreciate contemporary art and its practices.

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EXHIBITION PRESS RELEASE

CHILDREN OF BERLIN: CULTURAL DEVELOPMENTS 1989-1999

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P.S.1 Contemporary Art Center

Background: P.S.1 was founded in 1971 by Alanna Heiss as The Institute of Art and Urban Resources Inc., a non-profit organization dedicated to the transformation of abandoned and underutilized buildings in New York City into exhibition, performance, and studio spaces for artists. The Center now operates two internationally acclaimed spaces for contemporary art: P.S.1 in Long Island City and The Clocktower Gallery in Tribeca, both of which contain museum-quality galleries and extensive studio facilities for the National and International Studio Program.

P.S.1 is one of the largest and oldest arts organization in the United States solely devoted to contemporary art. Recognized as a defining force of the alternative space movement, P.S.1 stands out from major arts institutions in its cutting edge approach to exhibitions and direct involvement of artists within a scholarly framework. P.S.1 acts as an intermediary between the artist and its audience. Functioning as a living and active meeting place for the general public, P.S.1 is a catalyst for ideas, discourses and new trends in contemporary art. With its educational programs, P.S.1 assists the public in understanding art and provides the tools to appreciate contemporary art and its practices.

Funding: P.S.1 receives annual support from the New York City Department of Cultural Affairs towards operating costs. Programs of P.S.1 are supported by the New York City Department of Cultural Affairs, The Office of the President of the Borough of Queens, The Council of New York City, the P.S.1 Board of Directors, the New York State Council of the Arts, and the National Endowment for the Arts. Additional funding is provided by foundations, corporate and individual contributions, and membership and admission donations.

Directions: P.S.1 Contemporary Art Center is located just across the Queensboro Bridge from midtown Manhattan, at the intersection of Jackson and 46th Avenues, in Long Island City. It is easily accessible by bus and subway. Traveling by subway, visitors should take either E or F to 23 Street-Ely Avenue; the 7 to 45 Road-Courthouse Square; or the G to Court Square or 21 Street-Van Alst. They may also take the Q67 bus to Jackson and 46th Avenues or the B61 to Jackson Avenue.

Hours and Admission: P.S.1 is open from Noon to 6:00 p.m., Wednesday through Sunday. Admission is a \$5.00 suggested donation; \$2.00 for students and senior citizens; members free.

For more information, please contact the P.S.1 Press Office
T: (718) 784-2084/ F: (718) 482-9454/ mail@ps1.org / http://www.ps1.org

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PS1

SPECIAL PROJECTS PRESS RELEASE

**FALL 1999 P.S.1 SPECIAL PROJECT PROGRAM PRESENTS
CRISTIAN ALEXA, ISIDRO BLASCO, AND TOSHIHIRO KOMATSU
Through November 30, 1999**

(Long Island City, NY, September 27, 1999) -- The **Special Projects Program**, located in the south wing of P.S.1's second floor, showcases the work of artists distinguished by the long-term, site-specific, process-oriented, or audience-oriented nature of their practice. Twelve artists each year will have the chance to develop and showcase a project in a former studio space, working and exhibiting over the course of three months. Artists will be working during open hours, with doors regularly open to the public. To P.S.1's more formal attempts at education and audience involvement, we hope that the **Special Projects Program** adds a more casual and personal opportunity for exchange.

Cristian Alexa was born in Romania and has lived and worked in New York since 1996. His work, a combination of performance, gesture, and life carried on self-consciously, regularly takes place in the city streets. On September 20, less than a month after having moved into his studio, Alexa fled P.S.1, recording his daring escape. *On October 10, 1999, Alexa will premier his new video, "Escape from P.S.1."*

Toshihiro Komatsu was born in Japan and has been living in the U.S. since 1998. His central artistic investigation has been the work space (the artist's studio), and himself in relation to the environment. Komatsu has made several purposeful reinterpretations of his own studio over the past ten years, creating a wearable version as well as a version at the foot of Mount Fuji.

On October 10, Komatsu will be showing several large periscopes installed in the window frame, creating a view which appears to fragment reality.

Isidro Blasco, "Seeing Without Being Seen"

Blasco presents a site-specific construction that covers the walls, ceiling, and floors of the project room. His work recreates the space in which the installation is built according to a subjective perception of the space, so that the viewer experiences the room and its distorted replication almost simultaneously.

On October 10, Blasco will hold an open studio.

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EXHIBITION PRESS RELEASE

ON YOUR OWN TIME

On View through January 16, 2000

(Long Island City, September 20, 1999) - As the millennium comes to a close, P.S.1 curator Carolyn Christov Bagariev presents an exhibition exploring the experience of time. Located on the second floor, *On Your Own Time* features five international artists whose work, some of which was made specifically for P.S.1, reflects various attempts at understanding and signifying the passing of time.

In the digital age of virtual simultaneity, reflecting on the meaning of time and its experience has become not only commonplace, but necessary. The artists featured in the show have chosen to explore the processes behind remembrance, memory, anticipation, and expectation. The sense of the overlapping nature of past, present, and future has become an enigmatic concern.

Each featured artist offers a different personal strategy in his and her endurance of time passing. Lawrence Weiner will create a new work specifically for *In Your Own Time* where he will use his famous linguistic manipulations to create a sense of indeterminate suspension. Teresita Fernández presents an architectural floor-piece which seems both impenetrable and absorbing, thus joining memory and anticipation in a confounding mixture. Ceal Floyer uses video to express the invisibility and inevitability of time passing. In what seems like a "still-life on screen," the artist's hand holds a pen onto paper, allowing the ink to slowly spread into the fabric, resulting in an expanding blue circle.

(more)

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Sabrina Mezzaqui re-lives a popular post-war Japanese children story, where a child's survival of the holocaust and her opportunity to live forever depends on her making 1000 cranes. Covering the walls of the gallery, Mezzaqui's 999 paper cranes suspend the outcome of the story and create a dramatic sense of timelessness. In another multi-media installation, Roman Opalka presents two paintings, an audio-tape and photographs as a testimony of his life-long effort to document the power of time over the body. Opalka started in WHEN??? to use his canvases to count to infinity, each one covered by written sequential numbers. By using more white paint in his palette with each canvas, along with recordings of his aging voice and images of his aging face, the artist reflects on the gradual disappearance of the individual faced with the enormity of time.

This group show explores some ways in which time is experienced in one's personal consciousness. The works point to how public and private selves overlap, shift, interact, and are defined by the diverse ways of making sense of the passing of time. Despite being unrelated in media, style, cultural context, or generation, the works share a focus on personal strategies in the endurance of time and how those strategies may affect or disrupt the public arena. Instead of attempting to measure time or to pinpoint the process lying behind a certain act or accomplishment, these artists express a materialization, visualization, or indication of possible ways in which to spend on one's own time.

On Your Own Time is made possible through the support of the French Ministry of Cultural Affairs, Deitch Projects, and Massimo Minini Buscia.

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THERMAL DYNAMIX READING PROJECT

Sunday January 23 from 3pm - 6pm

**with Kiki Smith, George Condo, Anti-Pop Consortium, DJ Singe,
and Special Guests**

**Hosted by Howard Goldkrand in conjunction with the P.S.1 National and
International Studio Program**

On Sunday January 23, the Thermal Dynamix Reading Project will host a special event in conjunction with P.S.1's National and International Studio Program. This event will take place in P.S.1's studio wing and will feature Kiki Smith, George Condo, Anti-Pop Consortium, DJ Singe, and special guests.

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The series continues this Monday January 24 at Tonic, from 6:30pm – 9pm. Tonic is located at 107 Norfolk Street on Manhattan's Lower East Side. Featured readers will be: David Colosi, Vijay Iyer, Alondra Nelson, and Douglas Rushkoff. The event will also feature video work by Richard Schwamb and music by Stephen Vitiello. This event is free and open to the public.

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THERMAL DYNAMIX READING PROJECT
Sunday January 23 from 3pm - 6pm
with Kiki Smith, George Condo, Anti-Pop Consortium, DJ Singe,
and Special Guests

Hosted by Howard Goldkrand in conjunction with the P.S.1 National and International Studio Program

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EXHIBITION PRESS RELEASE

RUDY BURCKHARDT

A View From Astoria

Open October 10, 1999

(Long Island City, NY, October 1, 1999) – Open October 10, P.S.1 Contemporary Art Center presents *Rudy Burckhardt: A View From Astoria*, an exhibition of photographs by the late Swiss artist. When Rudy Burckhardt (1914-1999) moved to New York from his native Basel in 1935 at the age of 21, he was already an accomplished photographer. Upon his arrival in New York, Burckhardt was overwhelmed by the city's scale, and it took him a few years to be able to combine people and entire buildings in the same photograph. At first, he focused on architectural features and people rushing through the streets of midtown Manhattan. He delighted in details of clothing and signage, often fragmenting his subjects. His formal concerns -- the play of light and shadow, the relation of part to whole -- were always contained within a picture of humanity's daily efforts.

In the 1940s, he began exploring Queens, where he enjoyed the "frontier look" of undeveloped areas and empty streets. He was drawn to locales that were not considered beautiful or important, and there he would find an auspicious image which he would present in its most intimate, essential, aspect. He worked at attaining unusual perspectives on the city, scaling high buildings to photograph the Flatiron Building or Astor Place, or glimpsing Manhattan's grandeur through a Brooklyn window or from Astoria, where blocky waterfront structures and an ample foreground make odd shapes in front of the famous skyline.

Burckhardt, whose work included film, painting, and photography was a familiar, loved, and respected member of the cultural community.

Rudy Burckhardt: A View From Astoria is curated by Vincent Katz and is made possible with the support of the Tibor de Nagy Gallery, New York. A larger exhibition curated Vincent Katz with Lynn Gumpert is planned for next Spring at the Grey Art Gallery/NYU.

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T: (718) 784-2084/ F: (718) 482-9454/ juliette@ps1.org / <http://www.ps1.org>

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P.S.1 Contemporary Art Center

22-25 Jackson Ave at 46th Ave
Long Island City, New York 11101
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e: mail@ps1.org

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EXHIBITION PRESS RELEASE

RUDY BURCKHARDT

A View From Astoria

Open October 10, 1999

(Long Island City, NY, October 1, 1999) – Open October 10, P.S.1 Contemporary Art Center presents *Rudy Burckhardt: A View From Astoria*, an exhibition of photographs by the late Swiss artist. When Rudy Burckhardt (1914-1999) moved to New York from his native Basel in 1935 at the age of 21, he was already an accomplished photographer. Upon his arrival in New York, Burckhardt was overwhelmed by the city's scale, and it took him a few years to be able to combine people and entire buildings in the same photograph. At first, he focused on architectural features and people rushing through the streets of midtown Manhattan. He delighted in details of clothing and signage, often fragmenting his subjects. His formal concerns -- the play of light and shadow, the relation of part to whole -- were always contained within a picture of humanity's daily efforts.

In the 1940s, he began exploring Queens, where he enjoyed the "frontier look" of undeveloped areas and empty streets. He was drawn to locales that were not considered beautiful or important, and there he would find an auspicious image which he would present in its most intimate, essential, aspect. He worked at attaining unusual perspectives on the city, scaling high buildings to photograph the Flatiron Building or Astor Place, or glimpsing Manhattan's grandeur through a Brooklyn window or from Astoria, where blocky waterfront structures and an ample foreground make odd shapes in front of the famous skyline.

Burckhardt, whose work included film, painting, and photography was a familiar, loved, and respected member of the cultural community.

Rudy Burckhardt: A View From Astoria is curated by Vincent Katz and is made possible with the support of the Tibor de Nagy Gallery, New York. A larger exhibition curated Vincent Katz with Lynn Gumpert is planned for next Spring at the Grey Art Gallery/NYU.

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Sánchez found that the students had insight into his work. They accessed ideas not picked up by critics and historians. "The students for the most part are African American and Latino," he states. "Issues they are confronting in their lives are often subjects in the work. Graffiti art and culture are designs of symbols and identity on streets. Religious iconography is similar to imagery found in their homes. One student in particular didn't realize how much he had learned from his father until seeing my work. This is the inspiration behind making the work: to connect with people in a very direct and personal way, transcending formal barriers to find the emotive experience."

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Timeline and Out-Of-Site student curatorial projects are funded in part by the NEA through an Education and Access Grant with additional support for Out Of Site from Bell Atlantic's Community/Technology Grant program, Citibank, and Con Edison.

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For more information, contact:

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EXHIBITION PRESS RELEASE

O TO 9: ARTISTS BORN IN THE 1990s

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The artists of the exhibition, all born in the 1990s, come from diverse backgrounds. Some are residents of the local Long Island City area and have grown up in a neighborhood in which P.S.1 and contemporary art are an important presence. Others are children who have visited the museum, either on a school trip, with their parents, with friends, or to participate in the Art Camp program. Others still are children of artists who have exhibited at P.S.1. Finally, some of the art on view is created by children or friends of P.S.1's staff and colleagues.

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P.S.1 Contemporary Art Center

Background: P.S.1 was founded in 1971 by Alanna Heiss as The Institute of Art and Urban Resources Inc., a non-profit organization dedicated to the transformation of abandoned and underutilized buildings in New York City into exhibition, performance, and studio spaces for artists. The Center now operates two internationally acclaimed spaces for contemporary art: P.S.1 in Long Island City and The Clocktower Gallery in Tribeca, both of which contain museum-quality galleries and extensive studio facilities for the National and International Studio Program.

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PROJECT PRESS RELEASE

P.S.1 PRESENTS A SITE-SPECIFIC LIGHT ENVIRONMENT BY CLAUDE LÉVÊQUE

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PS1

FOR IMMEDIATE RELEASE

VOLUME: Bed of Sound

July 2 through September 2000

Reception: Sunday, July 2, noon-6pm.

Long Island City, NY (June 7, 2000) -- Opening July 2, 2000, P.S.1 Contemporary Art Center will present *Volume: Bed of Sound*, an encompassing exhibition of sound works in an unusual setting. Sound art is presented in two sections. Works by approximately 60 sound artists are experienced through headphones while lying on New York's largest futon bed. In an adjacent space, sound is experienced collectively through loud speakers for casual or prolonged listening. Additional artists will be featured in an audio archive in P.S.1's cafe.

Volume explores the roots of sound discovery, and allows the audience to draw parallels to the live DJ's and performances in the outdoor *Warm Up* series. Comprised of audio-pieces on compact disc, the indoor exhibition will combine essential historical works such as the sound effects tracks from *Apocalypse Now!* by Oscar-award-winning sound designer **Walter Murch** and a compilation of excerpts from sound pieces by **Vito Acconci** along with audio works by contemporary artists addressing the current trend of 'sound art'. Among the many highlights and firsts of *Volume* will be world premiere pieces by **Laurie Anderson**, **Ryuichi Sakamoto**, AACM founder **Mahal Richard Abrams**, disc jockey **Steinski**, the Finnish electronic group **PanSonic**, **Sonic Youth**, Throbbing Gristle founders **Chris & Cosey**, **Matt Heckert** of Survival Research Laboratories, and a new "music box" project by composer **Butch Morris**.

Participating artists include:

Mahal Richard Abrams, **Vito Acconci**, **Maryanne Amacher**, **Laurie Anderson**, **David Behrman**, **Ed Campion/Andrew Ginzel/Kristin Jones**, **John Cale**, **Joel Chadabe**, **Chop Shop**, **Chris & Cosey**, **Cibo Matto**, **Beth Coleman**, **Nicolas Collins**, **Tony Conrad**, **¡Cubanismo!**, **Alvin Curran**, **Chris Cutler**, **Tod Dockstader**, **John Duncan**, **Fischerspooner**, **Ellen Fullman**, **Matt Heckert**, **John Hudak**, **I-Sound**, **Phil Kline**, **Keenan Lawler**, **Arto Lindsay**, **Alvin Lucier**, **Paul de Marinis**, **Kaffe Matthews**, **Genken Montgomery**, **Ikue Mori**, **Impossible Music**, **Butch Morris**, **Walter Murch**, **Phill Niblock**, **Carsten Nicolai**, **Genesis P-Orridge**, **Bob Ostertag**, **John Oswald**, **PanSonic**, **Zeena Parkins**, **Daniel Pflumm**, **Lou Reed**, **Vernon Reid**, **The Residents**, **Frank Rothkamm**, **Ben Rubin**, **Adriana Sà**, **Michael Schumacher**, **Howard Shore**, **Sonic Youth**, **Steinski**, **Carl Stone**, **Telectu**, **Frances-Marie Uitti**, **Carl Michael Von Hausswolff**, **London Wainwright**, and **Lauren Weinger**.

The audio archives will include a CD jukebox which will feature influential compilations of sound works by the **Futurists**, **Zona**, **Harry Smith archive**, **Just Another Asshole**, **State of the Union**, **Murmurs**, and **Tellus**, as well as seminal pieces by such composers as **Edgard Varese**, **Iannis Xenakis**, **Lejaren Hiller** with **John Cage**, **Toru Takemitsu**, **Jerry Hunt**, **Harry Bertoia** and **David Tudor**.

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Volume: Bed of Sound is made possible thanks to the generous support of Maria Rosa and Gilberto Sandretto.

Volume is curated by P.S.1 Director Alanna Heiss and Elliott Sharp with curatorial advisor's Russell Haswell, John Head, and agnès b. The exhibition is designed by P.S.1 Senior Curator Klaus Biesenbach and realized by Wendell Walker.

As a complement to *Volume*, installations by **Ugo Rondinone**, **Christian Marclay**, **Pipilotti Rist**, and **Jonathan Bepler** will also be on view.

Warm Up 2000, *Max Neuhaus: Drawings, Around 1984: A Look at Art in the Eighties*, selected galleries of *Greater New York*, as well as many installations will continue throughout the summer.

P.S.1 Contemporary Art Center

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For more press information contact:

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P.S.1 Contemporary Art Center
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FOR IMMEDIATE RELEASE

VOLUME: Bed of Sound

July 2 through September 2000

Reception: Sunday, July 2, noon-6pm.

Long Island City, NY (June 7, 2000) -- Opening July 2, 2000, P.S.1 Contemporary Art Center will present *Volume: Bed of Sound*, an encompassing exhibition of sound works in an unusual setting. Sound art is presented in two sections. Works by approximately 60 sound artists are experienced through headphones while lying on New York's largest futon bed. In an adjacent space, sound is experienced collectively through loud speakers for casual or prolonged listening. Additional artists will be featured in an audio archive in P.S.1's cafe.

Volume explores the roots of sound discovery, and allows the audience to draw parallels to the live DJ's and performances in the outdoor *Warm Up* series. Comprised of audio-pieces on compact disc, the indoor exhibition will combine essential historical works such as the sound effects tracks from *Apocalypse Now!* by Oscar-award-winning sound designer **Walter Murch** and a compilation of excerpts from sound pieces by **Vito Acconci** along with audio works by contemporary artists addressing the current trend of 'sound art'. Among the many highlights and firsts of *Volume* will be world premiere pieces by **Laurie Anderson**, **Ryuichi Sakamoto**, AACM founder **Muhal Richard Abrams**, disc jockey **Steinski**, the Finnish electronic group **PanSonic**, **Sonic Youth**, Throbbing Gristle founders **Chris & Cosey**, **Matt Heckert** of Survival Research Laboratories, and a new "music box" project by composer **Butch Morris**.

Participating artists include:

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	II.A.1117

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Volume is curated by P.S.1 Director Alanna Heiss and Elliott Sharp with curatorial advisor's Russell Haswell, John Head, and agnès b. The exhibition is designed by P.S.1 Senior Curator Klaus Biesenbach and realized by Wendell Walker.

As a complement to *Volume*, installations by Ugo Rondinone, Christian Marclay, Pipilotti Rist, and Jonathan Bepler will also be on view.

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