

CONDITIONS OF USE FOR THIS PDF

The images contained within this PDF may be used for private study, scholarship, and research only. They may not be published in print, posted on the internet, or exhibited. They may not be donated, sold, or otherwise transferred to another individual or repository without the written permission of The Museum of Modern Art Archives.

When publication is intended, publication-quality images must be obtained from SCALA Group, the Museum's agent for licensing and distribution of images to outside publishers and researchers.

If you wish to quote any of this material in a publication, an application for permission to publish must be submitted to the MoMA Archives. This stipulation also applies to dissertations and theses. All references to materials should cite the archival collection and folder, and acknowledge "The Museum of Modern Art Archives, New York."

Whether publishing an image or quoting text, you are responsible for obtaining any consents or permissions which may be necessary in connection with any use of the archival materials, including, without limitation, any necessary authorizations from the copyright holder thereof or from any individual depicted therein.

In requesting and accepting this reproduction, you are agreeing to indemnify and hold harmless The Museum of Modern Art, its agents and employees against all claims, demands, costs and expenses incurred by copyright infringement or any other legal or regulatory cause of action arising from the use of this material.

NOTICE: WARNING CONCERNING COPYRIGHT RESTRICTIONS

The copyright law of the United States (Title 17, United States Code) governs the making of photocopies or other reproductions of copyrighted material. Under certain conditions specified in the law, libraries and archives are authorized to furnish a photocopy or other reproduction. One of these specified conditions is that the photocopy or reproduction is not to be "used for any purpose other than private study, scholarship, or research." If a user makes a request for, or later uses, a photocopy or reproduction for purposes in excess of "fair use," that user may be liable for copyright infringement.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA PS1	II. A. 381

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

September 17, 1982
For Immediate Release

For more information
Contact Tom Finkelpearl
(212) 784-2084

BEASTS INVADE ALTERNATIVE SPACE AS

● FALL SEASON OPENS OCTOBER 17 AT P.S. 1

The Institute for Art and Urban Resources will open its fall season at P.S. 1, on October 17th from 1:00-6:00 pm. with exhibitions of paintings, sculpture, film, video, fashion, sound art, and photography. The main gallery will be filled with inanimate fauna in "Beast: Animal Imagery in Recent Painting," curated by Richard Flood. The zoological theme will be pursued as well in Animal Video, Animal Photography, Animal Fashion, and Animal Sound Art. In addition, there will be fourteen special projects in P.S. 1's class rooms, hallways and courtyard. Gallery hours are Thursday-Sunday 1:00-6:00 pm. The shows run through Dec. 12th.

● BEAST

Richard Flood, a critic and editor at Artforum, has curated an exhibition concentrating upon the suddenly abundant animal imagery in painting. As painters have returned to imagery from abstraction, animals have taken a surprisingly central role in art. Mr. Flood has hunted these animals in the wilds of the contemporary art scene and chosen work by:

Luis Cruz Azaceta, Robert Beauchamp, Remy Blanchard, Jon Borofsky, Richard Bosman, Roger Brown, Michael Byron, Francesco Clemente, Robert Colescott, C.J. Collins, Ronnie Cotrone, Roy DeForest, Nancy Dwyer, General Idea, Ilona Granet, Gaylen Hansen, Keith Haring, Michael Howard, Frank Holliday, Maurie Kerrigan, Christof Kohlhofer, Komar & Melamid, Leonard Koscianski, Michael McClard, Mario Merz, Mark Miloff, Richard Mock, Frank Moore, Saul Ostrow, Cara Perlman, Judy Rifka, Mark Schwartz, Earl Staley, Paul Thek, Ger Van Elk, Andy Warhol, Russ Warren, Jeff Way, Frank Young, and Bernd Zimmer.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	II. A. 381

2.

● PERFORMANCE

Courtyard 3pm.-4pm.

"Webelos" by Andy Rees with Georgia F. Wise and Lisa Altomare

Andy Rees, who assisted in P.S. 1's "Performance Rites" last spring, has created a play called WEBELOS for the opening of "Beast." Set on a summer day in the Tundra of Anchorage, Alaska, the one hour play concerns itself with cub scouts, fascism, and the family unit in America.

● FASHION

Third Floor Auditorium Anne

THE FAUX BEAST by LLOYD Allen Curator: Hollywood DiRusso

In the fashion galleries, designer LLOYD Allen will create an installation with the synthetic pelts of synthetic animals. Mr. Allen has always believed the synthetics (PVC's, Nylons, Polyesters, etc.) are the next endangered species. He maintains that natural fibers and animals will always reproduce but that the genes of synthetic fibers are oil molecules and that "these molecules have not copulated since the days of the dinosaur."

● FILM

Room 206

"THE ROOM IS A METAPHOR FOR THE EXPERIENCING OF ANY PLACE" By Ken Kobland
Curated by Leandro Katz.

Ken Kobland will create a participatory film installation that addresses the issue of how photography influences our perception of a given place. A 16mm film projector will sit on an illuminated pedestal in the center of the run down 19th century school room. On the side of the pedestal there will be instructions for the projection of a film called THE ROOM, a detailed examination of the room in which the projector sits. When the viewer presses the switch, the room lights will go out and the film will start. When the switch is released, the projector will stop and the room will be re-illuminated. Ken Kobland's most recent film was exhibited at the Whitney Museum and he has received grants from the NEA, CAPS, NYSCA, the Jerome Foundation, and the American Film Institute.

● PHOTOGRAPHY

Room 302

"ALL GOD'S CREATURES" Curated by Carol Squires.

Photography curator Carol Squires has assembled an exhibition about the way

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA PS1	II. A. 381

3.

our relationship to animals looks in photographs. Among the picture sources are The United States Fish and Wildlife Service, Life Magazine, The Library of Congress, and U.S. Camera Annual. Ms. Squires has curated photography exhibitions at P.S. 1 since 1980. She is a writer for the Village Voice.

● SOUND

Room 203

"HELL'S BREATH" By Nina Yankowitz Curator: William Hellerman

Nina Yankowitz will create an installation that deals with the problems of good and evil through visual images and sound. Yankowitz said that you will see in this installation, "the devil/the mythic faces with past and contemporary personae/the serpents/the frieze of these images moving towards the devil's mouth/the noises of downward motion." Ms. Yankowitz has exhibited her work nationally, received a National Endowment grant for painting and is currently working on two major public commissions in New Jersey.

● VIDEO

First Floor Corridor and Video Gallery

Corridor: "ANIMAL MAGNETISM" with video tapes by Skip Blumberg, Jon Borofsky, Simone Forti, Kirk Heflin, Rii Kanzaki, Tomiyo Susaki, Neil Zusman, and Steven Kolpan. Curator: Bob Harris

Bob Harris has assembled a series of animal video tapes to coincide with the "Beast" theme. The tapes vary in style and subject but concentrate upon the wild kingdom and its relationship to mankind.

Video Gallery: Bob Harris has selected Tony Oursler to create a scene: "Mourning at the Gas Station's Opening." Oursler will design an intricate set in the gallery, shoot a tape in the set, and play the tape in the room. Oursler's tapes are humorous and absurdist.

● SPECIAL PROJECTS PROGRAM

For each major exhibition P.S.1 opens fourteen galleries for special projects. These projects are chosen from the numerous proposals the Institute receives each year and are awarded to artists the curatorial staff considers interesting and appropriate for each show. The following artists will create special projects:

DAVID CLARKSON (room 201) is a young artist from Toronto. A founding member of the YYZ collective, Clarkson will create an installation using photographs and fabricated

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	II. A. 381

4.

objects.

DOMINICK DI MEO (room 208) has been showing his sculpture and drawings since 1948. His work is small but monumental in design. He will show 12 drawings and 19 reliefs. JOAN GASSISI (Entry Hall) has show her stencils in New York as well as Europe. She plans to create an installation based upon the run down quality of the entry hall, stressing its implications of memory.

KIM JONES (room 204) will create an environmental installation. His installations deal with fear and death through the use of strong universal images. Mr. Jones plans a performance for opening day.

WILLY HEEKS (room 207) is a performance and visual artist. He has been performing and showing since 1977. He will show two large paintings and several oils on paper.

JIM KUGLER (Third Floor Auditorium) a sculptor from Philadelphia, will create an installation in P.S. 1's huge auditorium. The installation will be based upon the Camel cigarette package design and will include free standing rooms in the open space.

DONALD KUSPIT (room 209) will curate a series of three exhibitions in P.S. 1's 1982-83 program year. Entitled "Art Couples," the series will present couples who are either married or living together. The first couple is Rudolf Baranik and May Stevens who both create politically oriented paintings.

PIERO MANAI (Third Floor Hall) is a painter from Italy. He has shown his work in Italy since 1978 in Florence, Milan, Rome and in Turin. His work is representational and expressive, often painted on oddly shaped pieces of paper.

EILEEN NEFF (Rear Hall) a painter from Philadelphia, will create an installation on the walls and floor of the rear hall. Entitled "Furniture Music: An Allusion in Scale," the installation will include photographs, and scale drawings of a chair.

JEANNE SILVERTHORNE (Front Hall), another painter from Philadelphia, has shown in New York and Philadelphia. Her installations include painting directly on the walls, ceiling and floor as well as on paper.

JOE SMITH (room 202) is a sculptor whose work bears resemblance to everyday objects like bridges, tables, and ladders. Among many other references, the work is influenced by his growing up in the midwest.

SANDY STRAUS (closet) will create small paintings of animal imagery in the second floor closet.

JANE WENGER (201 Annex) an artist from Chicago, will create an environmental installation including five large photographs with recorded four track sound in a black room. The photographs will be ambiguous in nature, mysterious and frightening, expressive and foreboding.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA PS1	II. A. 381

67 VOICE NOVEMBER 9, 1982

OCTOBER 17-DECEMBER 12, 1982

P. S. 1



"BEAST"

Curated by Richard Flood

GALLERY HOURS: THURSDAY-SUNDAY 1-6

<p>FASHION</p> <p>"Faux Beast" by LLOYD ALLEN Curated by Hollywood Di Russo</p>	<p>VIDEO</p> <p>"ANIMAL MAGNETISM" Skip Blumberg Jon Borofsky Simone Forti Kirk Neftin Ri Kordecki Toriyo Sasaki Neil Zisman "A SCENE" by TONY OURSLER Curated by Bob Harris</p>	<p>PHOTOGRAPHY</p> <p>"ALL GODS CREATURES" Curated by Carol Squiers</p>
<p>FILM</p> <p>"THE ROOM IS A METAPHOR" by KEN KOBLAND Curated by Leandro Katz</p>	<p>SOUND</p> <p>"HELL'S BREATH" by NINA YANKOWITZ Curated by William Hellermann</p>	

EXHIBITIONS AND INSTALLATIONS

DAVID CLARKSON	WILLY HEERS	CLEEN NEFF	SANDY STRAUS
DOMINICK DIMEO	KIM JONES	JEANNE SILVERTHORNE	
JOAN GASSISI	PIERO MANAI	JOE SMITH	
"ART COUPLES" by RUDOLF BAPARIK and MAY STEVENS" Curated by Donald Kuspit			

THE INSTITUTE FOR ART AND URBAN RESOURCES, INC.

P.S.1 (PROJECT STUDIOS ONE) 40-51 21st Street, Long Island City, Queens, NY 112-78-62084

CAR Midtown Tunnel, exit 21st St. just past toll booth and cross Jackson Ave. SUBWAY #7 to Hunter's Point E or R train to 23rd/45th Ave., GG to Van Ave.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	II. A. 381

THE NEW YORK TIMES, SUNDAY, OCTOBER 17, 1982



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	II. A. 381

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

September 17, 1982
For Immediate Release

For more information
Contact Tom Finkelpearl
(212) 784-2084

BEASTS INVADE ALTERNATIVE SPACE AS

● FALL SEASON OPENS OCTOBER 17 AT P.S. 1

The Institute for Art and Urban Resources will open its fall season at P.S. 1, on October 17th from 1:00-6:00 pm. with exhibitions of paintings, sculpture, film, video, fashion, sound art, and photography. The main gallery will be filled with inanimate fauna in "Beast: Animal Imagery in Recent Painting," curated by Richard Flood. The zoological theme will be pursued as well in Animal Video, Animal Photography, Animal Fashion, and Animal Sound Art. In addition, there will be fourteen special projects in P.S. 1's class rooms, hallways and courtyard. Gallery hours are Thursday-Sunday 1:00-6:00 pm. The shows run through Dec. 12th.

● BEAST

Richard Flood, a critic and editor at Artforum, has curated an exhibition concentrating upon the suddenly abundant animal imagery in painting. As painters have returned to imagery from abstraction, animals have taken a surprisingly central role in art. Mr. Flood has hunted these animals in the wilds of the contemporary art scene and chosen work by:

Luis Cruz Azaceta, Robert Beauchamp, Remy Blanchard, Jon Borofsky, Richard Bosman, Roger Brown, Michael Byron, Francesco Clemente, Robert Colescott, C.J. Collins, Ronnie Cotrone, Roy DeForest, Nancy Dwyer, General Idea, Ilona Granet, Gaylen Hansen, Keith Haring, Michael Howard, Frank Holliday, Maurie Kerrigan, Christof Kohlhofer, Komar & Melamid, Leonard Koscianski, Michael McClard, Mario Merz, Mark Miloff, Richard Mock, Frank Moore, Saul Ostrow, Cara Perlman, Judy Rifka, Mark Schwartz, Earl Staley, Paul Thek, Ger Van Elk, Andy Warhol, Russ Warren, Jeff Way, Frank Young, and Bernd Zimmer.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	II. A. 381

2.

● PERFORMANCE

Courtyard 3pm.-4pm.

"Webelos" by Andy Rees with Georgia F. Wise and Lisa Altomare

Andy Rees, who assisted in P.S. 1's "Performance Rites" last spring, has created a play called WEBELOS for the opening of "Beast." Set on a summer day in the Tundra of Anchorage, Alaska, the one hour play concerns itself with cub scouts, fascism, and the family unit in America.

● FASHION

Third Floor Auditorium Annex

THE FAUX BEAST by LLOYD Allen Curator: Hollywood DiRusso

In the fashion galleries, designer LLOYD Allen will create an installation with the synthetic pelts of synthetic animals. Mr. Allen has always believed the synthetics (PVC's, Nylons, Polyesters, etc.) are the next endangered species. He maintains that natural fibers and animals will always reproduce but that the genes of synthetic fibers are oil molecules and that "these molecules have not copulated since the days of the dinosaur."

● FILM

Room 206

"THE ROOM IS A METAPHOR FOR THE EXPERIENCING OF ANY PLACE" By Ken Kobland
Curated by Leandro Katz.

Ken Kobland will create a participatory film installation that addresses the issue of how photography influences our perception of a given place. A 16mm film projector will sit on an illuminated pedestal in the center of the run down 19th century school room. On the side of the pedestal there will be instructions for the projection of a film called THE ROOM, a detailed examination of the room in which the projector sits. When the viewer presses the switch, the room lights will go out and the film will start. When the switch is released, the projector will stop and the room will be re-illuminated. Ken Kobland's most recent film was exhibited at the Whitney Museum and he has received grants from the NEA, CAPS, NYSCA, the Jerome Foundation, and the American Film Institute.

● PHOTOGRAPHY

Room 302

"ALL GOD'S CREATURES" Curated by Carol Squires.

Photography curator Carol Squires has assembled an exhibition about the way

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA PS1	II. A. 381

3.

our relationship to animals looks in photographs. Among the picture sources are The United States Fish and Wildlife Service, Life Magazine, The Library of Congress, and U.S. Camera Annual. Ms. Squires has curated photography exhibitions at P.S. 1 since 1980. She is a writer for the Village Voice.

● SOUND

Room 203

"HELL'S BREATH" By Nina Yankowitz Curator: William Hellerman

Nina Yankowitz will create an installation that deals with the problems of good and evil through visual images and sound. Yankowitz said that you will see in this installation, "the devil/the mythic faces with past and contemporary personae/the serpents/the frieze of these images moving towards the devil's mouth/the noises of downward motion." Ms. Yankowitz has exhibited her work nationally, received a National Endowment grant for painting and is currently working on two major public commissions in New Jersey.

● VIDEO

First Floor Corridor and Video Gallery

Corridor: "ANIMAL MAGNETISM" with video tapes by Skip Blumberg, Jon Borofsky, Simone Forti, Kirk Heflin, Rii Kanzaki, Tomiyo Susaki, Neil Zusman, and Steven Kolpan. Curator: Bob Harris

Bob Harris has assembled a series of animal video tapes to coincide with the "Beast" theme. The tapes vary in style and subject but concentrate upon the wild kingdom and its relationship to mankind.

Video Gallery: Bob Harris has selected Tony Oursler to create a scene: "Mourning at the Gas Station's Opening." Oursler will design an intricate set in the gallery, shoot a tape in the set, and play the tape in the room. Oursler's tapes are humorous and absurdist.

● SPECIAL PROJECTS PROGRAM

For each major exhibition P.S.1 opens fourteen galleries for special projects. These projects are chosen from the numerous proposals the Institute receives each year and are awarded to artists the curatorial staff considers interesting and appropriate for each show. The following artists will create special projects:

DAVID CLARKSON (room 201) is a young artist from Toronto. A founding member of the YYZ collective, Clarkson will create an installation using photographs and fabricated

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	II. A. 381

4.

objects.

DOMINICK DI MEO (room 208) has been showing his sculpture and drawings since 1948. His work is small but monumental in design. He will show 12 drawings and 19 reliefs. JOAN GASSISI (Entry Hall) has show her stencils in New York as well as Europe. She plans to create an installation based upon the run down quality of the entry hall, stressing its implications of memory.

KIM JONES (room 204) will create an environmental installation. His installations deal with fear and death through the use of strong universal images. Mr. Jones plans a performance for opening day.

WILLY HEEKS (room 207) is a performance and visual artist. He has been performing and showing since 1977. He will show two large paintings and several oils on paper.

JIM KUGLER (Third Floor Auditorium) a sculptor from Philadelphia, will create an installation in P.S. 1's huge auditorium. The installation will be based upon the Camel cigarette package design and will include free standing rooms in the open space.

DONALD KUSPIT (room 209) will curate a series of three exhibitions in P.S. 1's 1982-83 program year. Entitled "Art Couples," the series will present couples who are either married or living together. The first couple is Rudolf Baranik and May Stevens who both create politically oriented paintings.

PIERO MANAI (Third Floor Hall) is a painter from Italy. He has shown his work in Italy since 1978 in Florence, Milan, Rome and in Turin. His work is representational and expressive, often painted on oddly shaped pieces of paper.

EILEEN NEFF (Rear Hall) a painter from Philadelphia, will create an installation on the walls and floor of the rear hall. Entitled "Furniture Music: An Allusion in Scale," the installation will include photographs, and scale drawings of a chair.

JEANNE SILVERTHORNE (Front Hall), another painter from Philadelphia, has shown in New York and Philadelphia. Her installations include painting directly on the walls, ceiling and floor as well as on paper.

JOE SMITH (room 202) is a sculptor whose work bears resemblance to everyday objects like bridges, tables, and ladders. Among many other references, the work is influenced by his growing up in the midwest.

SANDY STRAUS (closet) will create small paintings of animal imagery in the second floor closet.

JANE WENGER (201 Annex) an artist from Chicago, will create an environmental installation including five large photographs with recorded four track sound in a black room. The photographs will be ambiguous in nature, mysterious and frightening, expressive and foreboding.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA PS1	II. A. 381

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

September 17, 1982
For Immediate Release

For more information
Contact Tom Finkelppearl
(212) 784-2084

BEASTS INVADE ALTERNATIVE SPACE AS

● FALL SEASON OPENS OCTOBER 17 AT P.S. 1

The Institute for Art and Urban Resources will open its fall season at P.S. 1, on October 17th from 1:00-6:00 pm. with exhibitions of paintings, sculpture, film, video, fashion, sound art, and photography. The main gallery will be filled with inanimate fauna in "Beast: Animal Imagery in Recent Painting," curated by Richard Flood. The zoological theme will be pursued as well in Animal Video, Animal Photography, Animal Fashion, and Animal Sound Art. In addition, there will be fourteen special projects in P.S. 1's class rooms, hallways and courtyard. Gallery hours are Thursday-Sunday 1:00-6:00 pm. The shows run through Dec. 12th.

● BEAST

Richard Flood, a critic and editor at Artforum, has curated an exhibition concentrating upon the suddenly abundant animal imagery in painting. As painters have returned to imagery from abstraction, animals have taken a surprisingly central role in art. Mr. Flood has hunted these animals in the wilds of the contemporary art scene and chosen work by:

Luis Cruz Azaceta, Robert Beauchamp, Remy Blanchard, Jon Borofsky, Richard Bosman, Roger Brown, Michael Byron, Francesco Clemente, Robert Colescott, C.J. Collins, Ronnie Cotrone, Roy DeForest, Nancy Dwyer, General Idea, Ilona Granet, Gaylen Hansen, Keith Haring, Michael Howard, Frank Holliday, Maurie Kerrigan, Christof Kohlhofer, Komar & Melamid, Leonard Koscianski, Michael McClard, Mario Merz, Mark Miloff, Richard Mock, Frank Moore, Saul Ostrow, Cara Perlman, Judy Rifka, Mark Schwartz, Earl Staley, Paul Thek, Ger Van Elk, Andy Warhol, Russ Warren, Jeff Way, Frank Young, and Bernd Zimmer.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	II. A. 381

2.

● PERFORMANCE

Courtyard 3pm.-4pm.

"Webelos" by Andy Rees with Georgia F. Wise and Lisa Altomare

Andy Rees, who assisted in P.S. 1's "Performance Rites" last spring, has created a play called WEBELOS for the opening of "Beast." Set on a summer day in the Tundra of Anchorage, Alaska, the one hour play concerns itself with cub scouts, fascism, and the family unit in America.

● FASHION

Third Floor Auditorium Anne

THE FAUX BEAST by LLOYD ALLEN Curator: Hollywood DiRusso

In the fashion galleries, designer LLOYD ALLEN will create an installation with the synthetic pelts of synthetic animals. Mr. Allen has always believed the synthetics (PVC's, Nylons, Polyesters, etc.) are the next endangered species. He maintains that natural fibers and animals will always reproduce but that the genes of synthetic fibers are oil molecules and that "these molecules have not copulated since the days of the dinosaur."

● FILM

Room 206

"THE ROOM IS A METAPHOR FOR THE EXPERIENCING OF ANY PLACE" By Ken Kobland
Curated by Leandro Katz.

Ken Kobland will create a participatory film installation that addresses the issue of how photography influences our perception of a given place. A 16mm film projector will sit on an illuminated pedestal in the center of the run down 19th century school room. On the side of the pedestal there will be instructions for the projection of a film called THE ROOM, a detailed examination of the room in which the projector sits. When the viewer presses the switch, the room lights will go out and the film will start. When the switch is released, the projector will stop and the room will be re-illuminated. Ken Kobland's most recent film was exhibited at the Whitney Museum and he has received grants from the NEA, CAPS, NYSCA, the Jerome Foundation, and the American Film Institute.

● PHOTOGRAPHY

Room 302

"ALL GOD'S CREATURES" Curated by Carol Squires.

Photography curator Carol Squires has assembled an exhibition about the way

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	II. A. 381

3.

our relationship to animals looks in photographs. Among the picture sources are The United States Fish and Wildlife Service, Life Magazine, The Library of Congress, and U.S. Camera Annual. Ms. Squires has curated photography exhibitions at P.S. 1 since 1980. She is a writer for the Village Voice.

● SOUND

Room 203

"HELL'S BREATH" By Nina Yankowitz Curator: William Hellerman

Nina Yankowitz will create an installation that deals with the problems of good and evil through visual images and sound. Yankowitz said that you will see in this installation, "the devil/the mythic faces with past and contemporary personae/the serpents/the frieze of these images moving towards the devil's mouth/the noises of downward motion." Ms. Yankowitz has exhibited her work nationally, received a National Endowment grant for painting and is currently working on two major public commissions in New Jersey.

● VIDEO

First Floor Corridor and Video Gallery

Corridor: "ANIMAL MAGNETISM" with video tapes by Skip Blumberg, Jon Borofsky, Simone Forti, Kirk Heflin, Rii Kanzaki, Tomiyo Susaki, Neil Zusman, and Steven Kolpan. Curator: Bob Harris

Bob Harris has assembled a series of animal video tapes to coincide with the "Beast" theme. The tapes vary in style and subject but concentrate upon the wild kingdom and its relationship to mankind.

Video Gallery: Bob Harris has selected Tony Oursler to create a scene: "Mourning at the Gas Station's Opening." Oursler will design an intricate set in the gallery, shoot a tape in the set, and play the tape in the room. Oursler's tapes are humorous and absurdist.

● SPECIAL PROJECTS PROGRAM

For each major exhibition P.S.1 opens fourteen galleries for special projects. These projects are chosen from the numerous proposals the Institute receives each year and are awarded to artists the curatorial staff considers interesting and appropriate for each show. The following artists will create special projects:

DAVID CLARKSON (room 201) is a young artist from Toronto. A founding member of the YYZ collective, Clarkson will create an installation using photographs and fabricated

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	II. A. 381

4.

objects.

DOMINICK DI MEO (room 208) has been showing his sculpture and drawings since 1948. His work is small but monumental in design. He will show 12 drawings and 19 reliefs. JOAN GASSISI (Entry Hall) has show her stencils in New York as well as Europe. She plans to create an installation based upon the run down quality of the entry hall, stressing its implications of memory.

KIM JONES (room 204) will create an environmental installation. His installations deal with fear and death through the use of strong universal images. Mr. Jones plans a performance for opening day.

WILLY HEEKS (room 207) is a performance and visual artist. He has been performing and showing since 1977. He will show two large paintings and several oils on paper.

JIM KUGLER (Third Floor Auditorium) a sculptor from Philadelphia, will create an installation in P.S. 1's huge auditorium. The installation will be based upon the Camel cigarette package design and will include free standing rooms in the open space.

DONALD KUSPIT (room 209) will curate a series of three exhibitions in P.S. 1's 1982-83 program year. Entitled "Art Couples," the series will present couples who are either married or living together. The first couple is Rudolf Baranik and May Stevens who both create politically oriented paintings.

PIERO MANAI (Third Floor Hall) is a painter from Italy. He has shown his work in Italy since 1978 in Florence, Milan, Rome and in Turin. His work is representational and expressive, often painted on oddly shaped pieces of paper.

EILEEN NEFF (Rear Hall) a painter from Philadelphia, will create an installation on the walls and floor of the rear hall. Entitled "Furniture Music: An Allusion in Scale," the installation will include photographs, and scale drawings of a chair.

JEANNE SILVERTHORNE (Front Hall), another painter from Philadelphia, has shown in New York and Philadelphia. Her installations include painting directly on the walls, ceiling and floor as well as on paper.

JOE SMITH (room 202) is a sculptor whose work bears resemblance to everyday objects like bridges, tables, and ladders. Among many other references, the work is influenced by his growing up in the midwest.

SANDY STRAUS (closet) will create small paintings of animal imagery in the second floor closet.

JANE WENGER (201 Annex) an artist from Chicago, will create an environmental installation including five large photographs with recorded four track sound in a black room. The photographs will be ambiguous in nature, mysterious and frightening, expressive and foreboding.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	II. A. 381

62 VOICE NOVEMBER 9, 1982

OCTOBER 17-DECEMBER 12, 1982

P. S. 1



"BEAST"

Curated by Richard Flood

GALLERY HOURS: THURSDAY-SUNDAY 1-6

<p>FASHION</p> <p>"Taux Beast" by LLOYD ALLEN Curated by Hollywood Di Russo</p>	<p>VIDEO</p> <p>"ANIMAL MAGNETISM" Skip Blumberg Jon Borofsky Simone Forti Kirk Neffin Rik Kanowski Tamiya Sasaki Neil Zusman "A SCENE" by TONY OURSLER Curated by Bob Harris</p>	<p>PHOTOGRAPHY</p> <p>"ALL GOD'S CREATURES" Curated by Carol Squiers</p>
<p>FILM</p> <p>"THE ROOM IS A METAPHOR" by KEN KOBLAND Curated by Leandro Katz</p>	<p>SOUND</p> <p>"HELL'S BREATH" by NINA YANKOWITZ Curated by William Hellermann</p>	
<p>EXHIBITIONS AND INSTALLATIONS</p> <div style="display: flex; justify-content: space-between;"> <div> <p>DAVID CLARKSON DOMINICK DIMEO JOAN GASSISI "ART COUPLES" RUDOLF BARANKI and MAY STEVENS</p> </div> <div> <p>WILLY HEERS KIM JONES PEDRO MAMANI "ART COUPLES" RUDOLF BARANKI and MAY STEVENS</p> </div> <div> <p>CLEEN NEFF JEANNE SILVERTHORNE JOE SMITH SANDY STRAUS</p> </div> </div> <p>Curated by Donald Kuspit</p>		
<p>THE INSTITUTE FOR ART AND URBAN RESOURCES, INC.</p> <p>P.S.1 (PROJECT STUDIOS ONE) 40-01 21st Street, Long Island City, Queens, NY 11101-2644-2084</p> <p>CAR: Midtown Tunnel, exit 21st St. just past toll booth and cross Jackson Ave. SUBWAY #7 to Hunters Point, E or F train to 23rd St. Ave. GO to Van Ave.</p>		

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	II. A. 381

THE NEW YORK TIMES, SUNDAY, OCTOBER 17, 1982



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	II. A. 381

THE NEW YORK TIMES **Style** TUESDAY, OCTOBER 19, 1982

F

NOTES ON
fashion

PEPLUMS and satin were the last thing the young art and fashion crowd was thinking about Sunday afternoon. On that day they could be found in Long Island City at the opening of P.S. 1's new exhibition, "The Beast," a group of terrifying new paintings that have animals as their subjects, including an oil of a dog chased by wolves, by an artist named Leonard Koscianski. But even at P.S. 1, fashion was to be found.

Not only did the crowd wear its best Sunday black, but there was, as well, a fashion exhibition by Lloyd Allen, a young sportswear designer. Using beasts as his theme, Mr. Allen has come up with some fairly ingenious designs using, he said, "genuine polyester." His slim, three-quarters-length coats in giraffe and leopard prints did amuse, as did his backless "Venus de Vinyl" dress. But of greater interest were his well-designed rain ponchos, with hoods funneled like elephants' trunks, made of black water-repellent pile, and his new belts, shaped like the plastic ties used to close Hefty bags.

"I just love the belt," said Mr. Allen. "The idea came to me at 2:30 in the morning." Of course.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	II. A. 381



The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA PS1	II. A. 381

THE NEW YORK TIMES *Style* TUESDAY, OCTOBER 19, 1982

F

NOTES ON
fashion

PEPLUMS and satin were the last thing the young art and fashion crowd was thinking about Sunday afternoon. On that day they could be found in Long Island City at the opening of P.S. 1's new exhibition, "The Beast," a group of terrifying new paintings that have animals as their subjects, including an oil of a dog chased by wolves, by an artist named Leonard Koscianski. But even at P.S. 1, fashion was to be found.

Not only did the crowd wear its best Sunday black, but there was, as well, a fashion exhibition by Lloyd Allen, a young sportswear designer. Using beasts as his theme, Mr. Allen has come up with some fairly ingenious designs using, he said, "genuine polyester." His slim, three-quarters-length coats in giraffe and leopard prints did amuse, as did his backless "Venus de Vinyl" dress. But of greater interest were his well-designed rain ponchos, with hoods funneled like elephants' trunks, made of black water-repellent pile, and his new belts, shaped like the plastic ties used to close Hefty bags.

"I just love the belt," said Mr. Allen. "The idea came to me at 2:30 in the morning." Of course.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	II. A. 381



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	II. A. 381

THE NEW YORK TIMES **Style** TUESDAY, OCTOBER 19, 1982

F NOTES ON Fashion

PEPLUMS and satin were the last thing the young art and fashion crowd was thinking about Sunday afternoon. On that day they could be found in Long Island City at the opening of P.S. 1's new exhibition, "The Beast," a group of terrifying new paintings that have animals as their subjects, including an oil of a dog chased by wolves, by an artist named Leonard Koscianski. But even at P.S. 1, fashion was to be found.

Not only did the crowd wear its best Sunday black, but there was, as well, a fashion exhibition by Lloyd Allen, a young sportswear designer. Using beasts as his theme, Mr. Allen has come up with some fairly ingenious designs using, he said, "genuine polyester." His slim, three-quarters-length coats in giraffe and leopard prints did amuse, as did his backless "Venus de Vinyl" dress. But of greater interest were his well-designed rain ponchos, with hoods funneled like elephants' trunks, made of black water-repellent pile, and his new belts, shaped like the plastic ties used to close Hefty bags.

"I just love the belt," said Mr. Allen. "The idea came to me at 2:30 in the morning." Of course.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	II. A. 381



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	II. A. 381

THE NEW YORK TIMES *Style* TUESDAY, OCTOBER 19, 1982

F

NOTES ON
Fashion

PEPLUMS and satin were the last thing the young art and fashion crowd was thinking about Sunday afternoon. On that day they could be found in Long Island City at the opening of P.S. 1's new exhibition, "The Beast," a group of terrifying new paintings that have animals as their subjects, including an oil of a dog chased by wolves, by an artist named Leonard Koscianski. But even at P.S. 1, fashion was to be found.

Not only did the crowd wear its best Sunday black, but there was, as well, a fashion exhibition by Lloyd Allen, a young sportswear designer. Using beasts as his theme, Mr. Allen has come up with some fairly ingenious designs using, he said, "genuine polyester." His slim, three-quarters-length coats in giraffe and leopard prints did amuse, as did his backless "Venus de Vinyl" dress. But of greater interest were his well-designed rain ponchos, with hoods funneled like elephants' trunks, made of black water-repellent pile, and his new belts, shaped like the plastic ties used to close Hefty bags.

"I just love the belt," said Mr. Allen. "The idea came to me at 2:30 in the morning." Of course.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	II. A. 381



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	II. A. 381

BETWEEN THE LINES

SECTION 1 DAILY NEWS RECORD, WEDNESDAY, OCTOBER 20, 1982

VARIATIONS ON A THEME: Designer LLOYD ALLEN professes that synthetics are an endangered species, a conviction which led him to choose man-made fibers as the theme for his exhibition at P.S. 1. In keeping with the overall theme of "The Beast" at the Art and Urban Resources opening at P.S. 1 last Sunday, Allen maintains that "natural fibers and animals will always reproduce but that the genes of synthetic fibers constitute oil molecules ... that have not copulated since the days of the dinosaur." It is the nature of the beast, he says, "that 200 years from today a polyester dress will be illegal just as a leopard skin coat is now. With this in mind, we should buy our synthetics with the same care that we buy a mink coat, because it is an investment." Allen responded to the call of the jungle with elephant ponchos, fake furs in a variety of skins including "Thanks Ocelot", an evening dress called "Venus de Vinyl" and the "Cat People," a group of tiger print raincoats. It was, however, Allen's "Belt for a Modern Age: Waste Product" that was his crowning achievement. The belt is offered in at least fifty colors in such finishes as "fake snake, phony pony and later gator." Allen told BTL he got the idea for the belt when he was sick one evening and noticed the ingenious shape of plastic trash bag sealers.

—R. G. B.

Photos by R. G. B.



The "Cat People" raincoats



Lloyd Allen and his trash bag sealer belts

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	II. A. 381



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	II. A. 381

BETWEEN THE LINES

SECTION 1 DAILY NEWS RECORD, WEDNESDAY, OCTOBER 20, 1982

VARIATIONS ON A THEME: Designer LLOYD ALLEN professes that synthetics are an endangered species, a conviction which led him to choose man-made fibers as the theme for his exhibition at P.S. 1. In keeping with the overall theme of "The Beast" at the Art and Urban Resources opening at P.S. 1 last Sunday, Allen maintains that "natural fibers and animals will always reproduce but that the genes of synthetic fibers constitute oil molecules ... that have not copulated since the days of the dinosaur." It is the nature of the beast, he says, "that 200 years from today a polyester dress will be illegal just as a leopard skin coat is now. With this in mind, we should buy our synthetics with the same care that we buy a mink coat, because it is an investment." Allen responded to the call of the jungle with elephant ponchos, fake furs in a variety of skins including "Thanks Ocelot", an evening dress called "Venus de Vinyl" and the "Cat People," a group of tiger print raincoats. It was, however, Allen's "Belt for a Modern Age: Waste Product" that was his crowning achievement. The belt is offered in at least fifty colors in such finishes as "fake snake, phony pony and later gator." Allen told BTL he got the idea for the belt when he was sick one evening and noticed the ingenious shape of plastic trash bag sealers.

—R. G. B.

Photos by R. G. B.



The "Cat People" raincoats



Lloyd Allen and his trash bag sealer belts

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	II. A. 381



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	II. A. 381

BETWEEN THE LINES

SECTION 1 DAILY NEWS RECORD, WEDNESDAY, OCTOBER 20, 1982

VARIATIONS ON A THEME: Designer LLOYD ALLEN professes that synthetics are an endangered species, a conviction which led him to choose man-made fibers as the theme for his exhibition at P.S. 1. In keeping with the overall theme of "The Beast" at the Art and Urban Resources opening at P.S. 1 last Sunday, Allen maintains that "natural fibers and animals will always reproduce but that the genes of synthetic fibers constitute oil molecules ... that have not copulated since the days of the dinosaur." It is the nature of the beast, he says, "that 200 years from today a polyester dress will be illegal just as a leopard skin coat is now. With this in mind, we should buy our synthetics with the same care that we buy a mink coat, because it is an investment." Allen responded to the call of the jungle with elephant ponchos, fake furs in a variety of skins including "Thanks Ocelot", an evening dress called "Venus de Vinyl" and the "Cat People," a group of tiger print raincoats. It was, however, Allen's "Belt for a Modern Age: Waste Product" that was his crowning achievement. The belt is offered in at least fifty colors in such finishes as "fake snake, phony pony and later gator." Allen told BTL he got the idea for the belt when he was sick one evening and noticed the ingenious shape of plastic trash bag sealers.

—R.G.B.

Photos by R.G.B.



The "Cat People" raincoats



Lloyd Allen and his trash bag sealer belts

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	II. A. 381



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	II. A. 381

BETWEEN THE LINES

SECTION 1 DAILY NEWS RECORD, WEDNESDAY, OCTOBER 20, 1982

VARIATIONS ON A THEME: Designer LLOYD ALLEN professes that synthetics are an endangered species, a conviction which led him to choose man-made fibers as the theme for his exhibition at P.S. 1. In keeping with the overall theme of "The Beast" at the Art and Urban Resources opening at P.S. 1 last Sunday, Allen maintains that "natural fibers and animals will always reproduce but that the genes of synthetic fibers constitute oil molecules ... that have not copulated since the days of the dinosaur." It is the nature of the beast, he says, "that 200 years from today a polyester dress will be illegal just as a leopard skin coat is now. With this in mind, we should buy our synthetics with the same care that we buy a mink coat, because it is an investment." Allen responded to the call of the jungle with elephant ponchos, fake furs in a variety of skins including "Thanks Ocelot", an evening dress called "Venus de Vinyl" and the "Cat People," a group of tiger print raincoats. It was, however, Allen's "Belt for a Modern Age: Waste Product" that was his crowning achievement. The belt is offered in at least fifty colors in such finishes as "fake snake, phony pony and later gator." Allen told BTL he got the idea for the belt when he was sick one evening and noticed the ingenious shape of plastic trash bag sealers.

—R. G. B.

Photos by R. G. B.



The "Cat People" raincoats



Lloyd Allen and his trash bag sealer belts

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	II. A. 381



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	II. A. 381

VOICE NOVEMBER 2, 1982

ART

'Beast': This mixed menagerie of animal imagery in recent painting is generally tame but has some wild spots. Among them, the gathering of buffalo by Roger Brown, Mario Merz, and Robert Colescott; Gaylen Hansen's weird "Winter Dog"; Rémy Blanchard's deer trap painting; Richard Bosman's attack dog. Through December 12, P. S. 1, 46-01 21st Street, Long Island City, 784-2084. (Levin)

Mike Bidlo: "Jack the Dripper at Peg's Place" is a wildly funny theatrical-tableau vivant re-creating an immortal moment in art history: Pollock peeing in the fireplace. It's neo-surreal, made of the stuff legends are made of. Through December 12, P. S. 1, room 206 north, 46-01 21st Street, Long Island City, 784-2084. (Levin)

'Elaine de Kooning: The Bacchus Series': After six years of painting the same image—a statue in Paris's Luxembourg Garden—she's beginning to really hit stride. E de K's brushwork always had a rococo abandon. In the most recent canvases her Palm Beach colors become wonderfully bacchanalian too. Through November 6, Gruenebaum Gallery, 38 East 57th Street, 838-8245. (Levin)

Lauren Ewing/Steve Wood: Catch Ewing's mute architectural maquettes—sculptural devices for ominous metaphors—and Wood's agonized spiky wrappings of metallized canvas and wood while they're still there. Both are eccentric, mysterious, personal—and they inaugurate a new gallery. Through October 30, Baskerville & Watson Gallery, 24 West 57th Street, 582-0058. (Levin)

Leon Golub: Not as staggering a show as his last one, but the two "White Squad" paintings with blood red backgrounds are powerful and nasty, the two "Horsing Around" ones peculiarly interesting. The early canvases are unnecessary: we already know he's "an old figurator," as well as a new one. Through November 6, Susan Caldwell Gallery, 383 West Broadway, 966-6500. (Levin)

Ikonoklast Panzerism vs. Tricknology: Rammellzee the Graffiti Master will lecture on the war of the letter, rapping, and teaching A One, Koor B One, Toxic C One, Jean-Michel Basquiat and others to sign, with live music, special guests, and master of ceremonies Fred Braithwaite. October 30 at 10, Squat Theater, 256 West 23rd Street, 242-9709. (Levin)

Kim Jones: The Mudman does an installation, drawing like a wild man on the walls, adding mud-caked objects and military memorabilia. His scenes of scatological rats and bestial people are infernal. Through December 12, P. S. 1, room 204 south, 49-01 21st Street, Long Island City, 784-2084. (Levin)

Nicholas Moufarrege: A collage-like installation, "The New York Times Front Page," plays fast and loose with art, politics, camp Beirut, New York, needlepoint, war, and—he's Lebanese—anxiety. Through December 12, P. S. 1, room 201 north, 46-01 21st Street, Long Island City, 784-2084. (Levin)

OCTOBER 27—NOVEMBER 2.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA PS1	II. A. 381

VOICE NOVEMBER 2, 1982

ART

'Beast': This mixed menagerie of animal imagery in recent painting is generally tame but has some wild spots. Among them, the gathering of buffalo by Roger Brown, Mario Merz, and Robert Colescott; Gaylen Hansen's weird "Winter Dog"; Rémy Blanchard's deer trap painting; Richard Bosman's attack dog. Through December 12, P. S. 1, 46-01 21st Street, Long Island City, 784-2084. (Levin)

Mike Bidlo: "Jack the Dripper at Peg's Place" is a wildly funny theatrical tableau vivant re-creating an immortal moment in art history: Pollock peeing in the fireplace. It's neo-surreal, made of the stuff legends are made of. Through December 12, P. S. 1, room 206 north, 46-01 21st Street, Long Island City, 784-2084. (Levin)

'Elaine de Kooning: The Bacchus Series': After six years of painting the same image—a statue in Paris's Luxembourg Garden—she's beginning to really hit stride. E. de K's brushwork always had a rococo abandon. In the most recent canvases her Palm Beach colors become wonderfully bacchanalian too. Through November 6, Gruenebaum Gallery, 38 East 57th Street, 838-8245. (Levin)

Lauren Ewing/Steve Wood: Catch Ewing's mute architectural maquettes—sculptural devices for ominous metaphors—and Wood's agonized spiky wrappings of metallized canvas and wood while they're still there. Both are eccentric, mysterious, personal—and they inaugurate a new gallery. Through October 30, Baskerville & Watson Gallery, 24 West 57th Street, 582-0058. (Levin)

Leon Golub: Not as staggering a show as his last one, but the two "White Squad" paintings with blood red backgrounds are powerful and nasty, the two "Horsing Around" ones peculiarly interesting. The early canvases are unnecessary: we already know he's "an old figurator," as well as a new one. Through November 6, Susan Caldwell Gallery, 383 West Broadway, 966-6500. (Levin)

Ikonoklast Panzerism vs. Trickology: Rammellzee the Graffiti Master will lecture on the war of the letter, rapping, and teaching A One, Koor B One, Toxic C One, Jean-Michel Basquiat and others to sign, with live music, special guests, and master of ceremonies Fred Braithwaite. October 30 at 10, Squat Theater, 256 West 23rd Street, 242-9709. (Levin)

Kim Jones: The Mudman does an installation, drawing like a wild man on the walls, adding mud-caked objects and military memories. His scenes of scatological rats and bestial people are infernal. Through December 12, P. S. 1, room 204 south, 49-01 21st Street, Long Island City, 784-2084. (Levin)

Nicholas Moufarrege: A col-lagelike installation, "The New York Times Front Page," plays fast and loose with art, politics, camp Beirut, New York, needlepoint, war, and—he's Lebanese—anxiety. Through December 12, P. S. 1, room 201 north, 46-01 21st Street, Long Island City, 784-2084. (Levin)

OCTOBER 27—NOVEMBER 2

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA PS1	II. A. 381

VOICE NOVEMBER 2, 1982

ART

'Beast': This mixed menagerie of animal imagery in recent painting is generally tame but has some wild spots. Among them, the gathering of buffalo by Roger Brown, Mario Merz, and Robert Colescott; Gaylen Hansen's weird "Winter Dog"; Rémy Blanchard's deer trap painting; Richard Bosman's attack dog. Through December 12, P. S. 1, 46-01 21st Street, Long Island City, 784-2084. (Levin)

Mike Bidlo: "Jack the Dripper at Peg's Place" is a wildly funny theatrical tableau vivant re-creating an immortal moment in art history: Pollock peeing in the fireplace. It's neo-surreal, made of the stuff legends are made of. Through December 12, P. S. 1, room 206 north, 46-01 21st Street, Long Island City, 784-2084. (Levin)

'Elaine de Kooning: The Bacchus Series': After six years of painting the same image—a statue in Paris's Luxembourg Garden—she's beginning to really hit stride. E de K's brushwork always had a rococo abandon. In the most recent canvases her Palm Beach colors become wonderfully bacchanalian too. Through November 6, Gruenebaum Gallery, 38 East 57th Street, 838-8245. (Levin)

Lauren Ewing/Steve Wood: Catch Ewing's mute architectural maquettes—sculptural devices for ominous metaphors—and Wood's agonized spiky wrappings of metallized canvas and wood while they're still there. Both are eccentric, mysterious, personal—and they inaugurate a new gallery. Through October 30, Baskerville & Watson Gallery, 24 West 57th Street, 582-0058. (Levin)

Leon Golub: Not as staggering a show as his last one, but the two "White Squad" paintings with blood red backgrounds are powerful and nasty, the two "Horsing Around" ones peculiarly interesting. The early canvases are unnecessary: we already know he's "an old figurator," as well as a new one. Through November 6, Susan Caldwell Gallery, 383 West Broadway, 966-6500. (Levin)

Ikonoklast Panzerism vs. Tricknology: Rammellzee the Graffiti Master will lecture on the war of the letter, rapping, and teaching A One, Koor B One, Toxic C One, Jean-Michel Basquiat and others to sign, with live music, special guests, and master of ceremonies Fred Braithwaite. October 30 at 10, Squat Theater, 256 West 23rd Street, 242-9709. (Levin)

Kim Jones: The Mudman does an installation, drawing like a wild man on the walls, adding mud-caked objects and military memories. His scenes of scatological rats and bestial people are infernal. Through December 12, P. S. 1, room 204 south, 49-01 21st Street, Long Island City, 784-2084. (Levin)

Nicholas Moufarrege: A collage-like installation, "The New York Times Front Page," plays fast and loose with art, politics, camp Beirut, New York, needlepoint, war, and—he's Lebanese—anxiety. Through December 12, P. S. 1, room 201 north, 46-01 21st Street, Long Island City, 784-2084. (Levin)

OCTOBER 27—NOVEMBER 2

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	II. A. 381

VOICE NOVEMBER 2, 1982

ART

'Beast': This mixed menagerie of animal imagery in recent painting is generally tame but has some wild spots. Among them, the gathering of buffalo by Roger Brown, Mario Merz, and Robert Colescott; Gaylen Hansen's weird "Winter Dog"; Rémy Blanchard's deer trap painting; Richard Bosman's attack dog. Through December 12, P. S. 1, 46-01 21st Street, Long Island City, 784-2084. (Levin)

Mike Bidlo: "Jack the Dripper at Peg's Place" is a wildly funny theatrical tableau vivant re-creating an immortal moment in art history: Pollock peeing in the fireplace. It's neo-surreal, made of the stuff legends are made of. Through December 12, P. S. 1, room 206 north, 46-01 21st Street, Long Island City, 784-2084. (Levin)

'Elaine de Kooning: The Bacchus Series': After six years of painting the same image—a statue in Paris's Luxembourg Garden—she's beginning to really hit stride. E de K's brushwork always had a rococo abandon. In the most recent canvases her Palm Beach colors become wonderfully bacchanalian too. Through November 6, Gruenebaum Gallery, 38 East 57th Street, 838-8245. (Levin)

Lauren Ewing/Steve Wood: Catch Ewing's mute architectural maquettes—sculptural devices for ominous metaphors—and Wood's agonized spiky wrappings of metallized canvas and wood while they're still there. Both are eccentric, mysterious, personal—and they inaugurate a new gallery. Through October 30, Baskerville & Watson Gallery, 24 West 57th Street, 582-0058. (Levin)

Leon Golub: Not as staggering a show as his last one, but the two "White Squad" paintings with blood red backgrounds are powerful and nasty, the two "Horsing Around" ones peculiarly interesting. The early canvases are unnecessary: we already know he's "an old figurator," as well as a new one. Through November 6, Susan Caldwell Gallery, 383 West Broadway, 966-6500. (Levin)

Ikonoklast Panzerism vs. Tricknology: Rammellzee the Graffiti Master will lecture on the war of the letter, rapping, and teaching A One, Koor B One, Toxic C One, Jean-Michel Basquiat and others to sign, with live music, special guests, and master of ceremonies Fred Braithwaite. October 30 at 10, Squat Theater, 256 West 23rd Street, 242-9709. (Levin)

Kim Jones: The Mudman does an installation, drawing like a wild man on the walls, adding mud-caked objects and military memorabilia. His scenes of scatological rats and bestial people are infernal. Through December 12, P. S. 1, room 204 south, 49-01 21st Street, Long Island City, 784-2084. (Levin)

Nicholas Moufarrege: A collage-like installation, "The New York Times Front Page," plays fast and loose with art, politics, camp Beirut, New York, needlepoint, war, and—he's Lebanese—anxiety. Through December 12, P. S. 1, room 201 north, 46-01 21st Street, Long Island City, 784-2084. (Levin)

OCTOBER 27 – NOVEMBER 2 •

The Museum of Modern Art Archives, NY

Collection:
MoMA PS1

Series.Folder:

II. A. 381

Art

"In this new no-holds barred painting, anthropomorphism takes on a new dimension." (Grace Glueck)

ART VIEW

GRACE GLUECK

Of Beasts and Humans:
Some Contemporary Views

Animals — with their challenging shapes, odd colors, affinity for symbolism and stand-in relationship to humans — have always served as virtually foolproof subjects for artists. Rosa Bonheur, who did poorly at people, could limn the soul in a horse's face; the German Expressionist Franz Marc said that painting animals brought out "all the good that was in me," and Henry Moore, concerned with human figures on a monumental scale, not too long ago had a lovely bout of sketching woolly sheep.

Yet there are times when the presence of animals in art is strong enough almost to make a trend. It's the thesis of Richard Flood, an art critic and an editor of the magazine *Artforum*, that such a thing happened in the romantic movement of the early 19th century, when animals frequented the work of such artists as the *animalier* sculptor Antoine-Louis Barye, the painters Eugene Delacroix and (in the United States) George Catlin. In the romantic movement, with its expressive emphasis on the personal and the rebellious, the beast was viewed sympathetically as a wild, natural force outside the staid confines of civilization, symbolizing the side of the human personality that wants out from society's restrictions.

Now, with our new interest in expressive figuration, animals seem to be stalking creative imaginations once again, infiltrating the work of such widely disparate artists as Malcolm Morley, Susan Rothenberg and Deborah Butterfield. In fact, so ubiquitous have they become in contemporary painting that Mr. Flood has corralled enough artists dealing in animal imagery to assemble a great big zoo of a show, simply and somewhat snarlingly titled "Beast," at P.S. 1, the Institute for Art and Urban Resource's outpost in Queens (through Dec. 12).

In the sketchy catalogue, Mr. Flood suggests without elaborating that artists today use beasts in a "primarily didactic role," that "trochane with the exuberant amoral

revival of the human figure, contemporary artists see the beast as a less loaded vehicle for social instruction." If those statements seem less than borne out by the exhibition, we can at least accept his conclusion: "What is clear is that the extremities and absurdities of the human condition are being tellingly portrayed through the depiction of the beast." In this new, no-holds-barred painting, anthropomorphism takes on a new dimension.

Aside from all that, a group of paintings with animal themes is as good an excuse as any for a show, and this one doesn't stint. "Beast" boasts the work of 40 artists (most contributing more than one canvas), with Jonathan Borofsky, Richard Bosman, Roger Brown, Francesco Clemente, Roy DeForest, Keith Haring, Komar and Melamid, Mario Merz, Judy Rifka, Ger van Elk and Andy Warhol among the better-known names. There is also "Animal Magnetism," an animal video show; "All God's Creatures," an exhibition of animal photography, and even an animal fashion show, "The Faux Beast," by Lloyd Allen, who maintains that the synthetics — nylons, polyesters and such — are the next endangered species.

But "Beast" first. As might be expected from such varied contributors, the show is a mélange of widely disparate styles and approaches, but its main thrust is neo-Expressionist — big, assertive, thickly-painted canvases rife with color and fervid imagery. One theme is the animal as threat, a view of beasts as fierce and sinister powers reflecting our innermost fears. I'm thinking here of Ed McGowin's 1977 painting, "Dog and Mirror," in which a grisly pink dog of devilish breed regards us malevolently from a stance in front of a mirror that reflects his shaved hindquarters; Frank Young's Baconesque, wildly painted portrait of a hairy dog, its terrifying mouth open in a snarl or a scream, and Richard Bosman's "Head," a more simplistic, True Detective treat-



Roy DeForest's "The Inner Life," in "Beast," now at P. S. 1 in Queens.

ment of a bloodied man beset by a catlike creature that crouches on his head.

An opposite view of the animal, as hunted and vulnerable, is taken by Leonard Koscianski, in whose "Pack Attack" four hideous yellow dogs bear down on what seems to be a dying boar; Earl Staley, whose "The Story of Actaeon II" depicts a big male deer with a man's face frantically trying to free itself from a horde of hounds; along with Mark Milloff, Michael Byron and Remy Blanchard who present several poignant glimpses of man-hunted deer. The most ambitious canvas on this theme is Jeff Way's "History of Painting (After Catlin)," 1979, a panoramic scene in which two bleeding buffalo are attended by swarms of dogs and shamanistic Indians.

There are politics here, too. At the show's entrance, Ilona Granet presents as her version of "beasts" four corporate men, depicted as various agents of death, painted full-length on metal panels crudely shaped as cathedral windows; and in the P.S. 1 auditorium hang a series of banners by Saul Ostrow in which the "beasts" are those humans who perpetuate the arms race.

The whole subject of animals has its funny side, of course, a fact well-explored by many contributors. There are campy, King Kong apes by Jeff Way and Frank Holliday; a simpering, pink-lipped buffalo by Robert Colescott; a leering wolf by Michael McClard, a prehistoric

Continued on Page 29

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	II. A. 381

ART VIEW

Continued from Page 31

creature posed — with 19th-century props — for an ancestral portrait by the Russian émigré artists Komar and Melamid. And then there are fantastical narrative scenes involving beasts, including Roy DeForest's "The Inner Life," a sort of patchwork gloss on the 19th-century artist Edward Hicks's series of "Peaceable Kingdoms"; Richard Mock's dog copulating with the Empire State Building and the wildest and funniest of the lot, Luis Cruz Azaceta's "The City Painter of Hearts," an apocalyptic canvas in which a big white dog, disgorging a smaller blue one, which in turn disgorges a mouse, leaps across a Surrealistic backdrop of a city in flames. Down in the lower right corner a tiny nude painter, surveying the scene, paints a tiny red heart on a tiny blue easel. It's memorable.

There's a lot in this teeming show, maybe too much (though unaccountably, not the recent work of Malcolm Morley). Judy Rifka, Christof Kohlhöfer, Ger van Elk, and Michael Howard, for example, don't contribute a lot, beyond helping to fill P.S. 1's vast gallery space. Still, if "Beast" isn't the definitive account of animals in contemporary art, it's a pretty good read, as they say in book reviewing.

"All God's Creatures," the photography part of the show, assembled by Carol Squiers, is a well-researched but rather didactic essay on myths about animals, and "Animal Magnetism," the video section put together by Bob Harris, includes some very fetching short tapes — in which animals mimic humans and vice versa — by Jonathan Borofsky, Liza Bear, Simone Forti and others. P.S. (Project Studios) 1 is at 46-01 21st Street in Long Island City, and open Thursday through Sunday, 1 to 6 P.M. ■

The Museum of Modern Art Archives, NY

Collection:

MoMA PS1

Series.Folder:

II. A. 381

Art

"In this new no-holds barred painting, anthropomorphism takes on a new dimension." (Grace Glueck)

ART VIEW

GRACE GLUECK

Of Beasts and Humans:
Some Contemporary Views

Animals — with their challenging shapes, odd colors, affinity for symbolism and stand-in relationship to humans — have always served as virtually foolproof subjects for artists. Rosa Bonheur, who did poorly at people, could limn the soul in a horse's face; the German Expressionist Franz Marc said that painting animals brought out "all the good that was in me," and Henry Moore, concerned with human figures on a monumental scale, not too long ago had a lovely bout of sketching woolly sheep.

Yet there are times when the presence of animals in art is strong enough almost to make a trend. It's the thesis of Richard Flood, an art critic and an editor of the magazine *Artforum*, that such a thing happened in the romantic movement of the early 19th century, when animals frequented the work of such artists as the *animalier* sculptor Antoine-Louis Barye, the painters Eugene Delacroix and (in the United States) George Catlin. In the romantic movement, with its expressive emphasis on the personal and the rebellious, the beast was viewed sympathetically as a wild, natural force outside the staid confines of civilization, symbolizing the side of the human personality that wants out from society's restrictions.

Now, with our new interest in expressive figuration, animals seem to be stalking creative imaginations once again, infiltrating the work of such widely disparate artists as Malcolm Morley, Susan Rothenberg and Deborah Butterfield. In fact, so ubiquitous have they become in contemporary painting that Mr. Flood has corralled enough artists dealing in animal imagery to assemble a great big zoo of a show, simply and somewhat snarlingly titled "Beast," at P.S. 1, the Institute for Art and Urban Resource's outpost in Queens (through Dec. 12).

In the sketchy catalogue, Mr. Flood suggests without elaborating that artists today use beasts in a "primarily didactic role" that "hereby, with the exuberant amoral

revival of the human figure, contemporary artists see the beast as a less loaded vehicle for social instruction." If those statements seem less than borne out by the exhibition, we can at least accept his conclusion: "What is clear is that the extremities and absurdities of the human condition are being tellingly portrayed through the depiction of the beast." In this new, no-holds-barred painting, anthropomorphism takes on a new dimension.

Aside from all that, a group of paintings with animal themes is as good an excuse as any for a show, and this one doesn't stint. "Beast" boasts the work of 40 artists (most contributing more than one canvas), with Jonathan Borofsky, Richard Bosman, Roger Brown, Francesco Clemente, Roy DeForest, Keith Haring, Komar and Melamid, Mario Merz, Judy Rifka, Ger van Elk and Andy Warhol among the better-known names. There is also "Animal Magnetism," an animal video show; "All God's Creatures," an exhibition of animal photography, and even an animal fashion show, "The Faux Beast," by Lloyd Allen, who maintains that the synthetics — nylons, polyesters and such — are the next endangered species.

But "Beast" first. As might be expected from such varied contributors, the show is a mélange of widely disparate styles and approaches, but its main thrust is neo-Expressionist—big, assertive, thickly-painted canvases rife with color and fervid imagery. One theme is the animal as threat, a view of beasts as fierce and sinister powers reflecting our innermost fears. I'm thinking here of Ed McGowin's 1977 painting, "Dog and Mirror," in which a grisly pink dog of devilish breed regards us malevolently from a stance in front of a mirror that reflects his shaved hindquarters; Frank Young's Baconesque, wildly painted portrait of a hairy dog, its terrifying mouth open in a snarl or a scream, and Richard Bosman's "Head," a more simplistic. True Detective treat-



Roy DeForest's "The Inner Life," in "Beast," now at P. S. 1 in Queens.

ment of a bloodied man beset by a catlike creature that crouches on his head.

An opposite view of the animal, as hunted and vulnerable, is taken by Leonard Koscianski, in whose "Pack Attack" four hideous yellow dogs bear down on what seems to be a dying boar; Earl Staley, whose "The Story of Actaeon II" depicts a big male deer with a man's face frantically trying to free itself from a horde of hounds; along with Mark Milloff, Michael Byron and Remy Blanchard who present several poignant glimpses of man-hunted deer. The most ambitious canvas on this theme is Jeff Way's "History of Painting (After Catlin)," 1979, a panoramic scene in which two bleeding buffalo are attended by swarms of dogs and shamanistic Indians.

There are politics here, too. At the show's entrance, Ilona Granet presents as her version of "beasts" four corporate men, depicted as various agents of death, painted full-length on metal panels crudely shaped as cathedral windows; and in the P.S. 1 auditorium hang a series of banners by Saul Ostrow in which the "beasts" are those humans who perpetuate the arms race.

The whole subject of animals has its funny side, of course, a fact well-explored by many contributors. There are campy, King Kong apes by Jeff Way and Frank Holliday; a simpering, pink-lipped buffalo by Robert Colescott; a leering wolf by Michael McClard, a prehistoric

Continued on Page 22

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	II. A. 381

ART VIEW

Continued from Page 31

creature posed — with 19th-century props — for an ancestral portrait by the Russian émigré artists Komar and Melamid. And then there are fantastical narrative scenes involving beasts, including Roy DeForest's "The Inner Life," a sort of patchwork gloss on the 19th-century artist Edward Hicks's series of "Peaceable Kingdoms"; Richard Mock's dog copulating with the Empire State Building and the wildest and funniest of the lot, Luis Cruz Azaceta's "The City Painter of Hearts," an apocalyptic canvas in which a big white dog, disgorging a smaller blue one, which in turn disgorges a mouse, leaps across a Surrealistic backdrop of a city in flames. Down in the lower right corner a tiny nude painter, surveying the scene, paints a tiny red heart on a tiny blue easel. It's memorable.

There's a lot in this teeming show, maybe too much (though unaccountably, not the recent work of Malcolm Morley). Judy Rifka, Christof Kohlhöfer, Ger van Elk, and Michael Howard, for example, don't contribute a lot, beyond helping to fill P.S. 1's vast gallery space. Still, if "Beast" isn't the definitive account of animals in contemporary art, it's a pretty good read, as they say in book reviewing.

"All God's Creatures," the photography part of the show, assembled by Carol Squiers, is a well-researched but rather didactic essay on myths about animals, and "Animal Magnetism," the video section put together by Bob Harris, includes some very fetching short tapes — in which animals mimic humans and vice versa — by Jonathan Borofsky, Liza Bear, Simone Forti and others. P.S. (Project Studios) 1 is at 46-01 21st Street in Long Island City, and open Thursday through Sunday, 1 to 6 P.M.

The Museum of Modern Art Archives, NY

Collection:

MoMA PS1

Series.Folder:

II. A. 381

Art

"In this new no-holds barred painting, anthropomorphism takes on a new dimension." (Grace Glueck)

ART VIEW

GRACE GLUECK

Of Beasts and Humans:
Some Contemporary Views

Animals — with their challenging shapes, odd colors, affinity for symbolism and stand-in relationship to humans — have always served as virtually foolproof subjects for artists. Rosa Bonheur, who did poorly at people, could limn the soul in a horse's face; the German Expressionist Franz Marc said that painting animals brought out "all the good that was in me," and Henry Moore, concerned with human figures on a monumental scale, not too long ago had a lovely bout of sketching woolly sheep.

Yet there are times when the presence of animals in art is strong enough almost to make a trend. It's the thesis of Richard Flood, an art critic and an editor of the magazine *Artforum*, that such a thing happened in the romantic movement of the early 19th century, when animals frequented the work of such artists as the *animalier* sculptor Antoine-Louis Barye, the painters Eugene Delacroix and (in the United States) George Catlin. In the romantic movement, with its expressive emphasis on the personal and the rebellious, the beast was viewed sympathetically as a wild, natural force outside the staid confines of civilization, symbolizing the side of the human personality that wants out from society's restrictions.

Now, with our new interest in expressive figuration, animals seem to be stalking creative imaginations once again, infiltrating the work of such widely disparate artists as Malcolm Morley, Susan Rothenberg and Deborah Butterfield. In fact, so ubiquitous have they become in contemporary painting that Mr. Flood has corralled enough artists dealing in animal imagery to assemble a great big zoo of a show, simply and somewhat snarlingly titled "Beast," at P.S. 1, the Institute for Art and Urban Resource's outpost in Queens (through Dec. 12).

In the sketchy catalogue, Mr. Flood suggests without elaborating that artists today use beasts in a "primarily didactic role" that "confronts with the enigmatic, amoral

revival of the human figure, contemporary artists see the beast as a less loaded vehicle for social instruction." If those statements seem less than borne out by the exhibition, we can at least accept his conclusion: "What is clear is that the extremities and absurdities of the human condition are being tellingly portrayed through the depiction of the beast." In this new, no-holds-barred painting, anthropomorphism takes on a new dimension.

Aside from all that, a group of paintings with animal themes is as good an excuse as any for a show, and this one doesn't stint. "Beast" boasts the work of 40 artists (most contributing more than one canvas), with Jonathan Borofsky, Richard Bosman, Roger Brown, Francesco Clemente, Roy DeForest, Keith Haring, Komar and Melamid, Mario Merz, Judy Rifka, Ger van Elk and Andy Warhol among the better-known names. There is also "Animal Magnetism," an animal video show; "All God's Creatures," an exhibition of animal photography, and even an animal fashion show, "The Faux Beast," by Lloyd Allen, who maintains that the synthetics — nylons, polyesters and such — are the next endangered species.

But "Beast" first. As might be expected from such varied contributors, the show is a mélange of widely disparate styles and approaches, but its main thrust is neo-Expressionist — big, assertive, thickly-painted canvases rife with color and fervid imagery. One theme is the animal as threat, a view of beasts as fierce and sinister powers reflecting our innermost fears. I'm thinking here of Ed McGowin's 1977 painting, "Dog and Mirror," in which a grisly pink dog of devilish breed regards us malevolently from a stance in front of a mirror that reflects his shaved hindquarters; Frank Young's Baco-nesque, wildly painted portrait of a hairy dog, its terrifying mouth open in a snarl or a scream, and Richard Bosman's "Head," a more simplistic, True Detective treat-



Roy DeForest's "The Inner Life," in "Beast," now at P. S. 1 in Queens.

ment of a bloodied man beset by a catlike creature that crouches on his head.

An opposite view of the animal, as hunted and vulnerable, is taken by Leonard Koscianski, in whose "Pack Attack" four hideous yellow dogs bear down on what seems to be a dying boar; Earl Staley, whose "The Story of Actaeon II" depicts a big male deer with a man's face frantically trying to free itself from a horde of hounds; along with Mark Milloff, Michael Byron and Remy Blanchard who present several poignant glimpses of man-hunted deer. The most ambitious canvas on this theme is Jeff Way's "History of Painting (After Catlin)," 1979, a panoramic scene in which two bleeding buffalo are attended by swarms of bees and shamanistic Indians.

There are politics here, too. At the show's entrance, Ilona Granet presents as her version of "beasts" four corporate men, depicted as various agents of death, painted full-length on metal panels crudely shaped as cathedral windows; and in the P.S. 1 auditorium hang a series of banners by Saul Ostrow in which the "beasts" are those humans who perpetuate the arms race.

The whole subject of animals has its funny side, of course, a fact well-explored by many contributors. There are campy, King Kong apes by Jeff Way and Frank Holliday; a smirking, pink-lipped buffalo by Robert Colescott; a leering wolf by Michael McClard, a prehistoric *Continued on Page 22*

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	II. A. 381

ART VIEW

Continued from Page 31

creature posed — with 19th-century props — for an ancestral portrait by the Russian émigré artists Komar and Melamid. And then there are fantastical narrative scenes involving beasts, including Roy DeForest's "The Inner Life," a sort of patchwork gloss on the 19th-century artist Edward Hicks's series of "Peaceable Kingdoms"; Richard Mock's dog copulating with the Empire State Building and the wildest and funniest of the lot, Luis Cruz Azaceta's "The City Painter of Hearts," an apocalyptic canvas in which a big white dog, disgorging a smaller blue one, which in turn disgorges a mouse, leaps across a Surrealistic backdrop of a city in flames. Down in the lower right corner a tiny nude painter, surveying the scene, paints a tiny red heart on a tiny blue easel. It's memorable.

There's a lot in this teeming show, maybe too much (though unaccountably, not the recent work of Malcolm Morley). Judy Rifka, Christof Kohlhöfer, Ger van Elk, and Michael Howard, for example, don't contribute a lot, beyond helping to fill P.S. 1's vast gallery space. Still, if "Beast" isn't the definitive account of animals in contemporary art, it's a pretty good read, as they say in book reviewing.

"All God's Creatures," the photography part of the show, assembled by Carol Squiers, is a well-researched but rather didactic essay on myths about animals, and "Animal Magnetism," the video section put together by Bob Harris, includes some very fetching short tapes — in which animals mimic humans and vice versa — by Jonathan Borofsky, Liza Bear, Simone Forti and others. P.S. (Project Studios) 1 is at 46-01 21st Street in Long Island City, and open Thursday through Sunday, 1 to 6 P.M.

The Museum of Modern Art Archives, NY

Collection:
MoMA PS1

Series.Folder:

II. A. 381

Art

"In this new no-holds barred painting, anthropomorphism takes on a new dimension." (Grace Glueck)

ART VIEW

GRACE GLUECK

Of Beasts and Humans:
Some Contemporary Views

Animals — with their challenging shapes, odd colors, affinity for symbolism and stand-in relationship to humans — have always served as virtually foolproof subjects for artists. Rosa Bonheur, who did poorly at people, could limn the soul in a horse's face; the German Expressionist Franz Marc said that painting animals brought out "all the good that was in me," and Henry Moore, concerned with human figures on a monumental scale, not too long ago had a lovely bout of sketching woolly sheep.

Yet there are times when the presence of animals in art is strong enough almost to make a trend. It's the thesis of Richard Flood, an art critic and an editor of the magazine *Artforum*, that such a thing happened in the romantic movement of the early 19th century, when animals frequented the work of such artists as the animalier sculptor Antoine-Louis Barye, the painters Eugene Delacroix and (in the United States) George Catlin. In the romantic movement, with its expressive emphasis on the personal and the rebellious, the beast was viewed sympathetically as a wild, natural force outside the staid confines of civilization, symbolizing the side of the human personality that wants out from society's restrictions.

Now, with our new interest in expressive figuration, animals seem to be stalking creative imaginations once again, infiltrating the work of such widely disparate artists as Malcolm Morley, Susan Rothenberg and Deborah Butterfield. In fact, so ubiquitous have they become in contemporary painting that Mr. Flood has corralled enough artists dealing in animal imagery to assemble a great big zoo of a show, simply and somewhat snarlingly titled "Beast," at P.S. 1, the Institute for Art and Urban Resource's outpost in Queens (through Dec. 12).

In the sketchy catalogue, Mr. Flood suggests without elaborating that artists today use beasts in a "primarily didactic role" that "coincides with the exuberant amoral

revival of the human figure, contemporary artists see the beast as a less loaded vehicle for social instruction." If those statements seem less than borne out by the exhibition, we can at least accept his conclusion: "What is clear is that the extremities and absurdities of the human condition are being tellingly portrayed through the depiction of the beast." In this new, no-holds-barred painting, anthropomorphism takes on a new dimension.

Aside from all that, a group of paintings with animal themes is as good an excuse as any for a show, and this one doesn't stint. "Beast" boasts the work of 40 artists (most contributing more than one canvas), with Jonathan Borofsky, Richard Bosman, Roger Brown, Francesco Clemente, Roy DeForest, Keith Haring, Komar and Melamid, Mario Merz, Judy Rifka, Ger van Elk and Andy Warhol among the better-known names. There is also "Animal Magnetism," an animal video show; "All God's Creatures," an exhibition of animal photography, and even an animal fashion show, "The Faux Beast," by Lloyd Allen, who maintains that the synthetics — nylons, polyesters and such — are the next endangered species.

But "Beast" first. As might be expected from such varied contributors, the show is a mélange of widely disparate styles and approaches, but its main thrust is neo-Expressionist — big, assertive, thickly-painted canvases rife with color and fervid imagery. One theme is the animal as threat, a view of beasts as fierce and sinister powers reflecting our innermost fears. I'm thinking here of Ed McGowin's 1977 painting, "Dog and Mirror," in which a grisly pink dog of devilish breed regards us malevolently from a stance in front of a mirror that reflects his shaved hindquarters; Frank Young's Baconesque, wildly painted portrait of a hairy dog, its terrifying mouth open in a snarl or a scream; and Richard Bosman's "Head," a more simplistic, True Detective treat-



Roy DeForest's "The Inner Life," in "Beast," now at P. S. 1 in Queens.

ment of a bloodied man beset by a catlike creature that crouches on his head.

An opposite view of the animal, as hunted and vulnerable, is taken by Leonard Kosciński, in whose "Pack Attack" four hideous yellow dogs bear down on what seems to be a dying boar; Earl Staley, whose "The Story of Actaeon II" depicts a big male deer with a man's face frantically trying to free itself from a horde of hounds; along with Mark Milloff, Michael Byron and Remy Blanchard who present several poignant glimpses of man-hunted deer. The most ambitious canvas on this theme is Jeff Way's "History of Painting (After Catlin)," 1979, a panoramic scene in which two bleeding buffalo are attended by swarms of dogs and shamanistic Indians.

There are politics here, too. At the show's entrance, Ilona Granet presents as her version of "beasts" four corporate men, depicted as various agents of death, painted full-length on metal panels crudely shaped as cathedral windows; and in the P.S. 1 auditorium hang a series of banners by Saul Ostrow in which the "beasts" are those humans who perpetuate the arms race.

The whole subject of animals has its funny side, of course, a fact well-explored by many contributors. There are campy, King Kong apes by Jeff Way and Frank Holliday; a smirking, pink-lipped buffalo by Robert Colescott; a leering wolf by Michael McClard, a prehistoric

Continued on Page 22

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	II. A. 381

ART VIEW

Continued from Page 31

creature posed — with 19th-century props — for an ancestral portrait by the Russian émigré artists Komar and Melamid. And then there are fantastical narrative scenes involving beasts, including Roy DeForest's "The Inner Life," a sort of patchwork gloss on the 19th-century artist Edward Hicks's series of "Peaceable Kingdoms"; Richard Mock's dog copulating with the Empire State Building and the wildest and funniest of the lot, Luis Cruz Azaceta's "The City Painter of Hearts," an apocalyptic canvas in which a big white dog, disgorging a smaller blue one, which in turn disgorges a mouse, leaps across a Surrealistic backdrop of a city in flames. Down in the lower right corner a tiny nude painter, surveying the scene, paints a tiny red heart on a tiny blue easel. It's memorable.

There's a lot in this teeming show, maybe too much (though unaccountably, not the recent work of Malcolm Morley). Judy Rifka, Christof Kohlhöfer, Ger van Elk, and Michael Howard, for example, don't contribute a lot, beyond helping to fill P.S. 1's vast gallery space. Still, if "Beast" isn't the definitive account of animals in contemporary art, it's a pretty good read, as they say in book reviewing.

"All God's Creatures," the photography part of the show, assembled by Carol Squiers, is a well-researched but rather didactic essay on myths about animals, and "Animal Magnetism," the video section put together by Bob Harris, includes some very fetching short tapes — in which animals mimic humans and vice versa — by Jonathan Borofsky, Liza Bear, Simone Forti and others. P.S. (Project Studios) 1 is at 46-01 21st Street in Long Island City, and open Thursday through Sunday, 1 to 6 P.M. ■

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	II. A. 381

Exploring The Beast At P.S. 1

BY DIANNA HOPPE

Project Studios 1 formerly Public School No. 1, a gutsy dwelling of simple white-washed rooms, houses a most unique approach to the arts and its energy. Its opening being reminiscence of school days, with a crowd gathered at the doors, like children waiting for the bell to ring and an orderly procession down the long narrow hallway, single file, one by one, until arrival upon the classrooms, - then the scatter, people bobbing about the beasts. Unlike most exhibits the audience, then became the participants; as they captured themselves in the corridors, with their own personal interaction of unconsciously clumsy collisions.

The show was also unordinary in that, instead of presenting a hodge-podge of art and artists, it revolved around one complete concept - The Beast - the man, the mammal, and the mind.

Mediums, techniques, and theories varied vastly. The artists and curators did a wonderful job, in grabbing the "beast" by the horns, beginning with several Keith Haring pieces on the 1st flr. Haring recently emerged from the "underground" with his subway art.

On the walls of a 2nd floor room, Kim Jones, illustrated an elaborate rodent-relationship. Done in black and white, with a few bits of color from collages, it depicts the world of mice and men. Among the more notable are the U.S. Marine Corps. (dated 1966-69) Alice from Wonderland, and President Reagan (from his acting daze).

In an adjoining room, "Art Couples 1" by Rudolf Baranik and May Stevens, curated by Donald Kuspit, again done in mostly black and white, leaves you with a feeling of the past. The beast as a ghost that haunts, or the skeleton in the

closet. As the artists state: "black fields modulated by a skeletal white imagery" and to "separate in male and female".

"Hell's Breath" a most enthusiastic piece combines, ceramics, architecture, and theatrical sound. "This tight-rope is depicted swaying back and forth, between good and evil forces in images that are our culture.", created by Nina Yankowitz, and curated by William Hellermann.

The studios on the 3rd floor include Nicolas Mouffrage, who's work again, is a mixed media, of mythological figures painted on needlepoint fabric, with embroidery and other romantic materials, such as gold painted feathers, cigarette packs, jewels, and 12" records, collaging them.

Lloyd Allen's, "The Faux Beast - Variation of Synthetics" is a fashion collection of P.V.C.'s, nylons, polyesters, and other such fibers, along with accessories as "Modern Age Waste Products", a rainbow array of belts made from "fake snake, later gater, ostrich" and a variety of other beasts.

"All God's Creatures", a realistic photo essay of scientists, naturalists, and endangered species is curated by Carol Squiers. Jane Weinger's haunting "Environmental Installation" combines video and sound. The viewer is enveloped in pitch blackness, and suddenly confronted with a moaning mouth, gnashing teeth, and bulging eyes, synchronized to struggling moans and groans of man and beast. Even with limited imagery, it is startling and intense.

Curated by Richard Flood, "Beast", is a diversified collection of the animal that lies within each of us, and will be showing thru Dec. 12, Thurs-Sun 1-6 p.m. at P.S. 1 46-01 2 1st Street, Long Island City, Queens.

Dianna Hoppe is a visual artist living in N.Y.C.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	II. A. 381

Exploring The Beast At P.S. 1

BY DIANNA HOPPE

Project Studios 1 formerly Public School No. 1, a gutsy dwelling of simple white-washed rooms, houses a most unique approach to the arts and its energy. Its opening being reminiscence of school days, with a crowd gathered at the doors, like children waiting for the bell to ring and an orderly procession down the long narrow hallway, single file, one by one, until arrival upon the classrooms, - then the scatter, people bobbing about the beasts. Unlike most exhibits the audience, then became the participants; as they captured themselves in the corridors, with their own personal interaction of unconsciously clumsy collisions.

The show was also unordinary in that, instead of presenting a hodge-podge of art and artists, it revolved around one complete concept - The Beast - the man, the mammal, and the mind.

Mediums, techniques, and theories varied vastly. The artists and curators did a wonderful job, in grabbing the "beast" by the horns, beginning with several Keith Haring pieces on the 1st flr. Haring recently emerged from the "underground" with his subway art.

On the walls of a 2nd floor room, Kim Jones, illustrated an elaborate rodent-relationship. Done in black and white, with a few bits of color from collages, it depicts the world of mice and men. Among the more notable are the U.S. Marine Corps. (dated 1966-69) Alice from Wonderland, and President Reagan (from his acting daze).

In an adjoining room, "Art Couples I" by Rudolf Baranik and May Stevens, curated by Donald Kuspit, again done in mostly black and white, leaves you with a feeling of the past. The beast as a ghost that haunts, or the skeleton in the

closer. As the artists state: "black fields modulated by a skeletal white imagery" and to "separate in male and female".

"Hell's Breath" a most enthusiastic piece combines, ceramics, architecture, and theatrical sound. "This tight-rope is depicted swaying back and forth, between good and evil forces in images that are our culture.", created by Nina Yankowitz, and curated by William Hellermann.

The studios on the 3rd floor include Nicolas Mouffrage, who's work again, is a mixed media, of mythological figures painted on needlepoint fabric, with embroidery and other romantic materials, such as gold painted feathers, cigarette packs, jewels, and 12" records, collaging them.

Lloyd Allen's, "The Faux Beast - Variation of Synthetics" is a fashion collection of P.V.C.'s, nylons, polyesters, and other such fibers, along with accessories as "Modern Age Waste Products", a rainbow array of belts made from "fake snake, later gater, ostrich" and a variety of other beasts.

"All God's Creatures", a realistic photo essay of scientists, naturalists, and endangered species is curated by Carol Squiers. Jane Weinger's haunting "Environmental Installation" combines video and sound. The viewer is enveloped in pitch blackness, and suddenly confronted with a moaning mouth, gnashing teeth, and bulging eyes, synchronized to struggling moans and groans of man and beast. Even with limited imagery, it is startling and intense.

Curated by Richard Flood, "Beast", is a diversified collection of the animal that lies within each of us, and will be showing thru Dec. 12, Thurs-Sun 1-6 p.m. at P.S. 1 46-01 21st Street, Long Island City, Queens.

Dianna Hoppe is a visual artist living in N.Y.C.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	II. A. 381

Exploring The Beast At P.S. 1

BY DIANNA HOPPE

Project Studios 1 formerly Public School No. 1, a gutsy dwelling of simple white-washed rooms, houses a most unique approach to the arts and its energy. Its opening being reminiscence of school days, with a crowd gathered at the doors, like children waiting for the bell to ring and an orderly procession down the long narrow hallway, single file, one by one, until arrival upon the classrooms, - then the scatter, people bobbing about the beasts. Unlike most exhibits the audience, then became the participants, as they captured themselves in the corridors, with their own personal interaction of unconsciously clumsy collisions.

The show was also unordinary in that, instead of presenting a hodge-podge of art and artists, it revolved around one complete concept - The Beast - the man, the mammal, and the mind.

Mediums, techniques, and theories varied vastly. The artists and curators did a wonderful job, in grabbing the "beast" by the horns, beginning with several Keith Haring pieces on the 1st flr. Haring recently emerged from the "underground" with his subway art.

On the walls of a 2nd floor room, Kim Jones, illustrated an elaborate rodent-relationship. Done in black and white, with a few bits of color from collages, it depicts the world of mice and men. Among the more notable are the U.S. Marine Corps. (dated 1966-69) Alice from Wonderland, and President Reagan (from his acting daze).

In an adjoining room, "Art Couples I" by Rudolf Baranik and May Stevens, curated by Donald Kuspit, again done in mostly black and white, leaves you with a feeling of the past. The beast as a ghost that haunts, or the skeleton in the

closet. As the artists state: "black fields modulated by a skeletal white imagery" and to "separate in male and female".

"Hell's Breath" a most enthusiastic piece combines, ceramics, architecture, and theatrical sound. "This tight-rope is depicted swaying back and forth, between good and evil forces in images that are our culture.", created by Nina Yankowitz, and curated by William Hellermann.

The studios on the 3rd floor include Nicolas Mouffrage, who's work again, is a mixed media, of mythological figures painted on needlepoint fabric, with embroidery and other romantic materials, such as gold painted feathers, cigarette packs, jewels, and 12" records, collaging them.

Lloyd Allen's, "The Faux Beast - Variation of Synthetics" is a fashion collection of P.V.C.'s, nylons, polyesters, and other such fibers, along with accessories as "Modern Age Waste Products", a rainbow array of belts made from "fake snake, later gater, ostrich" and a variety of other beasts.

"All God's Creatures", a realistic photo essay of scientists, naturalists, and endangered species is curated by Carol Squiers. Jane Weinger's haunting "Environmental Installation" combines video and sound. The viewer is enveloped in pitch blackness, and suddenly confronted with a moaning mouth, gnashing teeth, and bulging eyes, synchronized to struggling moans and groans of man and beast. Even with limited imagery, it is startling and intense.

Curated by Richard Flood, "Beast", is a diversified collection of the animal that lies within each of us, and will be showing thru Dec. 12, Thurs-Sun 1-6 p.m. at P.S. 1 46-01 21st Street, Long Island City, Queens.

Dianna Hoppe is a visual artist living in N.Y.C.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	II. A. 381

Exploring The Beast At P.S. 1

BY DIANNA HOPPE

Project Studios 1 formerly Public School No. 1, a gutsy dwelling of simple white-washed rooms, houses a most unique approach to the arts and its energy. Its opening being reminiscence of school days, with a crowd gathered at the doors, like children waiting for the bell to ring and an orderly procession down the long narrow hallway, single file, one by one, until arrival upon the classrooms, - then the scatter, people bobbing about the beasts. Unlike most exhibits the audience, then became the participants; as they captured themselves in the corridors, with their own personal interaction of unconsciously clumsy collisions.

The show was also unordinary in that, instead of presenting a hodge-podge of art and artists, it revolved around one complete concept - The Beast - the man, the mammal, and the mind.

Mediums, techniques, and theories varied vastly. The artists and curators did a wonderful job, in grabbing the "beast" by the horns, beginning with several Keith Haring pieces on the 1st flr. Haring recently emerged from the "underground" with his subway art.

On the walls of a 2nd floor room, Kim Jones, illustrated an elaborate rodent-relationship. Done in black and white, with a few bits of color from collages, it depicts the world of mice and men. Among the more notable are the U.S. Marine Corps. (dated 1966-69) Alice from Wonderland, and President Reagan (from his acting daze).

In an adjoining room, "Art Couples I" by Rudolf Baranik and May Stevens, curated by Donald Kuspit, again done in mostly black and white, leaves you with a feeling of the past. The beast as a ghost that haunts, or the skeleton in the

closet. As the artists state: "black fields modulated by a skeletal white imagery" and to "separate in male and female".

"Hell's Breath" a most enthusiastic piece combines, ceramics, architecture, and theatrical sound. "This tight-rope is depicted swaying back and forth, between good and evil forces in images that are our culture.", created by Nina Yankowitz, and curated by William Hellermann.

The studios on the 3rd floor include Nicolas Mouffrage, who's work again, is a mixed media, of mythological figures painted on needlepoint fabric, with embroidery and other romantic materials, such as gold painted feathers, cigarette packs, jewels, and 12" records, collaging them.

Lloyd Allen's, "The Faux Beast - Variation of Synthetics" is a fashion collection of P.V.C.'s, nylons, polyesters, and other such fibers, along with accessories as "Modern Age Waste Products", a rainbow array of belts made from "fake snake, later gater, ostrich" and a variety of other beasts.

"All God's Creatures", a realistic photo essay of scientists, naturalists, and endangered species is curated by Carol Squiers. Jane Weinger's haunting "Environmental Installation" combines video and sound. The viewer is enveloped in pitch blackness, and suddenly confronted with a moaning mouth, gnashing teeth, and bulging eyes, synchronized to struggling moans and groans of man and beast. Even with limited imagery, it is startling and intense.

Curated by Richard Flood, "Beast", is a diversified collection of the animal that lies within each of us, and will be showing thru Dec. 12, Thurs-Sun 1-6 p.m. at P.S. 1 46-01 21st Street, Long Island City, Queens.

Dianna Hoppe is a visual artist living in N.Y.C.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	II. A. 381

"The Beast" and JOHN DUNKLEY-SMITH, P.S. 1; VICTOR ALZAMORA and JENNIFER BOLANDE, Artists Space:

"The Beast" and JOHN DUNKLEY-SMITH

With their decision to turn the big rambling shows at P.S. 1 into thematic spectacles, the administrators of that space have taken something of a risk for what amount to little more than PR reasons. It is easier to promote large group shows if they are arranged around a grand theme, no matter how specious. But the problem with such a tactic lies in the selection of the theme: if that proves uninteresting or unworkable, there is no relief, or at least little relief, for the viewer, and less chance than usual of the kind of surprising discovery that has always been the reward for the trek out to Long Island City.

The first of these mega-shows was called "The Beast." Such a title sounded promising, but the promise was not kept. We were lead to expect something tough, the snarling wolf-head on the poster could mean no less—perhaps something surprisingly political, more likely an array of the psychological intensity of the "New Painting" (we will leave that question hanging this time). And indeed it was this last that was offered, but instead of anything remotely fearsome we were given a show calculated to delight pet-lovers and aficionados of art-school expressionism. Room after room, studio after studio was filled with the same sloppily painted cats and dogs. Inevitably there was some good work on view—Walter Robinson's hilarious giant kitten and Robert Colescott's dumb buffalo remain highlights in the memory—but the overall effect was of a numbing, overly fashion-conscious mediocrity.

Against this muddy groundswell John Dunkley-Smith's rather old-fashioned room installation stood out in stark relief. This was the sort of site-specific work that used to be very familiar to visitors to P.S. 1, and it was perhaps that extra edge of nostalgia that made its particular clarity and intelligence so appealing in such a beastly context. The piece itself, of course, was all about context, a specific spatial context to be sure, but the wider ramifications were not to be missed. Drawing attention to the walls of a room within an institution inevitably draws attention to other walls in other rooms of that place.

Opening the door to Dunkley-Smith's room one was immediately assaulted by a bright light. Two steps in and it became apparent that the light came from a slide projector directed toward the door wall of a very small room. The room was dark, illuminated only by the slides, which changed with an even regularity. Aside from the projector there were few other objects in the room—a table, a chair, something on the table. After one had adjusted one's eyes to the light the pattern of the slide presentation became quickly evident: each wall of the room and the corridor outside had been photographed at systematically different exposures, so that the photographs ranged from too light to black. Thus, to the steady, metronomic beat of the projector, we examined each surface as it came to view and faded against the imperfect screen of a wall interrupted by an ever-opening and -closing door.

It is a commonplace by now that this type of highly ordered but non-narrative presentation allows the structure of the piece, so quickly understood, to become almost invisible. Rather than drawing attention to itself, it works instead to generate a contemplative atmosphere. We are encouraged to relax and just look, and, in just looking, to reactivate our senses. A yearning for place was made manifest in the flaring and fading of the projected image. Strangely, in the midst of a tide of paintings supposedly involved in a recuperation of the sensual, the specific melancholy of this highly cerebral art was seen to have so much more body, so much more conviction. The animal paintings pastiche a yearning, a desire for identity; Dunkley-Smith has found a way to express it.

VICTOR ALZAMORA and JENNIFER BOLANDE

Unlike P.S. 1 and the New Museum, Artists Space has tended to steer clear of big thematic shows, preferring a more low-keyed approach. Obviously curatorial decisions are apparent in the monthly selections presented, but the shows are of a fairly loose sort that allows the art itself to take up its own position. As a result the weaker work often fails to attract enough attention to be remembered, disappears almost on viewing, while the stronger material (and it must be remembered that the artists showing here are at the beginning of their careers and so inevitably showing work that is not fully resolved) is given the time and space to enter the viewer's eye and mind.

Over the past year we have begun to see evidence, not just at Artists Space but also at White Columns and, more occasionally, at the Kitchen and at the Drawing Center, of a different sensibility from the dominant one of neo-expressive, "personal" imagery. This other sensibility can be aligned to some extent with the practice of those artists (including myself) who show at Metro Pictures. Their practice has for the most part been taken as an aggressive argument on the intertwinings of elite and popular culture, of public and private representations—a meditation on the emptying-out of signification apparent as our society develops an ever more bland representativeness and moves to stifle all possibility of dissent. But whereas their work tends to be big, loud, even strident, the newer activity is in a quieter vein. It is consciously tentative, consisting of small drawings and photographs which take a sidelong glance at peripheral information. The work has a stillness, one almost wants to say a refusal of focus, a quietude which is the modesty of intelligence. A partial listing of relevant artists might include John Miller, Mark Innerst, David Robbins, David Cabrera, Mike Ross, Victor Alzamora, Jennifer Bolande. . . I'd best stop before the list becomes too important.

All this is as a prelude to the exhibition here, which included work by Alzamora and Bolande. Alzamora arranged 14 small paintings of different proportions in a line across the wall with one smaller painting of a target placed beneath them, in previous installations he has favored a more random, intuitive-looking arrangement. The individual paintings look as though they might be details of something else, murky corners and forgotten passages of other paintings. Styles and imagery (mostly abstract patterns, all-over lines, and biomorphic shapes in drab colors) are mismatched in a deliberately skewed semiotics, a phony cataloguing that quietly but insistently prods at the belief systems that give permission to make art, and particularly to make painting.

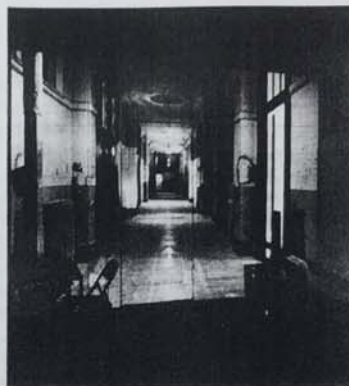
ARTFORUM

MARCH 1983

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	II. A. 381

Getting a handle on Bolande's work is more difficult—the sensibility at work is fugitive. In a small room, the selection of small photographs and drawings seemed at first maybe to be about something. All the pictures are unframed but one, the largest. Is it a key to the rest? It is a fairly large blowup of a newsprint photograph of a park or golf course at night, and indeed most of the other pictures seem to be of golf and golf courses, mostly at night under the strange glow of huge floodlights. Maybe some of the images are not of golf courses but of parkland—the lights make it impossible to tell. The crowds are clearly spectators, and some are definitely watching golfers; others may not be. And what of the rather schematic rendering of a ranch-style house, or the color photograph of a similar house? The photographs carry very little information, offer few clues. They are actually all blown-up details of magazine and newspaper illustrations, obscure corners of obscure images inflated until they begin to disintegrate into the dot pattern. The drawings are quickly brushed renderings of bushes and lights, quick blobs and slashes, they offer even less information than the photographs. The image collapses into the texture of the surface, a pattern of light and dark that represents little but suggests a great deal.

—THOMAS LAWSON



John Dunkley-Smith, *Interiors 2-5 1982*, site-specific slide installation, installation view

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	II. A. 381

"The Beast" and JOHN DUNKLEY-SMITH, P.S. 1; VICTOR ALZAMORA and JENNIFER BOLANDE, Artists Space:

"The Beast" and JOHN DUNKLEY-SMITH

With their decision to turn the big rambling shows at P.S. 1 into thematic spectacles, the administrators of that space have taken something of a risk for what amount to little more than PR reasons. It is easier to promote large group shows if they are arranged around a grand theme, no matter how specious. But the problem with such a tactic lies in the selection of the theme: if that proves uninteresting or unworkable, there is no relief, or at least little relief, for the viewer, and less chance than usual of the kind of surprising discovery that has always been the reward for the trek out to Long Island City.

The first of these mega-shows was called "The Beast." Such a title sounded promising, but the promise was not kept. We were lead to expect something tough, the snarling wolf-head on the poster could mean no less—perhaps something surprisingly political, more likely an array of the psychological intensity of the "New Painting" (we will leave that question hanging this time). And indeed it was this last that was offered, but instead of anything remotely fearsome we were given a show calculated to delight pet-lovers and aficionados of art-school expressionism. Room after room, studio after studio was filled with the same sloppily painted cats and dogs. Inevitably there was some good work on view—Walter Robinson's hilarious giant kitten and Robert Colescott's dumb buffalo remain highlights in the memory—but the overall effect was of a numbing, overly fashion-conscious mediocrity.

Against this muddy groundswell John Dunkley-Smith's rather old-fashioned room installation stood out in stark relief. This was the sort of site-specific work that used to be very familiar to visitors to P.S. 1, and it was perhaps that extra edge of nostalgia that made its particular clarity and intelligence so appealing in such a beastly context. The piece itself, of course, was all about context, a specific spatial context to be sure, but the wider ramifications were not to be missed. Drawing attention to the walls of a room within an institution inevitably draws attention to other walls in other rooms of that place.

Opening the door to Dunkley-Smith's room one was immediately assaulted by a bright light. Two steps in and it became apparent that the light came from a slide projector directed toward the door wall of a very small room. The room was dark, illuminated only by the slides, which changed with an even regularity. Aside from the projector there were few other objects in the room—a table, a chair, something on the table. After one had adjusted one's eyes to the light the pattern of the slide presentation became quickly evident, each wall of the room and the corridor outside had been photographed at systematically different exposures; so that the photographs ranged from too light to black. Thus, to the steady, metronomic beat of the projector, we examined each surface as it came to view and faded against the imperfect screen of a wall interrupted by an ever-opening and -closing door.

It is a commonplace by now that this type of highly ordered but non-narrative presentation allows the structure of the piece so quickly understood, to become almost invisible. Rather than drawing attention to itself, it works instead to generate a contemplative atmosphere. We are encouraged to relax and just look, and, in just looking, to reactivate our senses. A yearning for place was made manifest in the flaring and fading of the projected image. Strangely, in the midst of a tide of paintings supposedly involved in a recuperation of the sensual, the specific melancholy of this highly cerebral art was seen to have so much more body, so much more conviction. The animal paintings pastiche a yearning, a desire for identity; Dunkley-Smith has found a way to express it.

VICTOR ALZAMORA and JENNIFER BOLANDE

Unlike P.S. 1 and the New Museum, Artists Space has tended to steer clear of big thematic shows, preferring a more low-keyed approach. Obviously curatorial decisions are apparent in the monthly selections presented, but the shows are of a fairly loose sort that allows the art itself to take up its own position. As a result the weaker work often fails to attract enough attention to be remembered, disappears almost on viewing, while the stronger material (and it must be remembered that the artists showing here are at the beginning of their careers and so inevitably showing work that is not fully resolved) is given the time and space to enter the viewer's eye and mind.

Over the past year we have begun to see evidence, not just at Artists Space but also at White Columns and, more occasionally, at the Kitchen and at the Drawing Center, of a different sensibility from the dominant one of neo-expressive, "personal" imagery. This other sensibility can be aligned to some extent with the practice of those artists (including myself) who show at Metro Pictures. Their practice has for the most part been taken as an aggressive argument on the intertwinings of elite and popular culture, of public and private representations—a meditation on the emptying-out of signification apparent as our society develops an ever more bland representativeness and moves to stifle all possibility of dissent. But whereas their work tends to be big, loud, even strident, the newer activity is in a quieter vein. It is consciously tentative, consisting of small drawings and photographs which take a sidelong glance at peripheral information. The work has a stillness, one almost wants to say a refusal of focus, a quietude which is the modesty of intelligence. A partial listing of relevant artists might include John Miller, Mark Innerst, David Robbins, David Cabrera, Mike Ross, Victor Alzamora, Jennifer Bolande. I'd best stop before the list becomes too important.

All this is as a prelude to the exhibition here, which included work by Alzamora and Bolande. Alzamora arranged 14 small paintings of different proportions in a line across the wall with one smaller painting of a target placed beneath them; in previous installations he has favored a more random, intuitive-looking arrangement. The individual paintings look as though they might be details of something else, murky corners and forgotten passages of other paintings. Styles and imagery (mostly abstract patterns, all-over lines, and biomorphic shapes in drab colors) are mismatched in a deliberately skewed semiotics, a phony cataloguing that quietly but insistently prods at the belief systems that give permission to make art, and particularly to make painting.

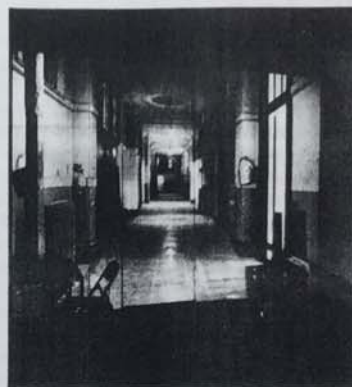
ARTFORUM

MARCH 1983

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	II. A. 381

Getting a handle on Bolande's work is more difficult—the sensibility at work is fugitive. In a small room, the selection of small photographs and drawings seemed at first maybe to be about something. All the pictures are unframed but one, the largest. Is it a key to the rest? It is a fairly large blowup of a newsprint photograph of a park or golf course at night, and indeed most of the other pictures seem to be of golf and golf courses, mostly at night under the strange glow of huge floodlights. Maybe some of the images are not of golf courses but of parkland—the lights make it impossible to tell. The crowds are clearly spectators, and some are definitely watching golfers; others may not be. And what of the rather schematic rendering of a ranch-style house, or the color photograph of a similar house? The photographs carry very little information, offer few clues. They are actually all blown-up details of magazine and newspaper illustrations, obscure corners of obscure images inflated until they begin to disintegrate into the dot pattern. The drawings are quickly brushed renderings of bushes and lights, quick blobs and slashes, they offer even less information than the photographs. The image collapses into the texture of the surface, a pattern of light and dark that represents little but suggests a great deal.

—THOMAS LAWSON



John Dunkley-Smith, *Interiors 2-5* 1982 site-specific slide installation, installation view

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	II. A. 381

"The Beast" and JOHN DUNKLEY-SMITH, P.S. 1; VICTOR ALZAMORA and JENNIFER BOLANDE, Artists Space:

"The Beast" and JOHN DUNKLEY-SMITH

With their decision to turn the big rambling shows at P.S.1 into thematic spectacles, the administrators of that space have taken something of a risk for what amount to little more than PR reasons. It is easier to promote large group shows if they are arranged around a grand theme, no matter how specious. But the problem with such a tactic lies in the selection of the theme: if that proves uninteresting or unworkable, there is no relief, or at least little relief, for the viewer, and less chance than usual of the kind of surprising discovery that has always been the reward for the trek out to Long Island City.

The first of these mega-shows was called "The Beast." Such a title sounded promising, but the promise was not kept. We were lead to expect something tough, the snarling wolf-head on the poster could mean no less—perhaps something surprisingly political, more likely an array of the psychological intensity of the "New Painting" (we will leave that question hanging this time). And indeed it was this last that was offered, but instead of anything remotely fearsome we were given a show calculated to delight pet-lovers and aficionados of art-school expressionism. Room after room, studio after studio was filled with the same sloppily painted cats and dogs. Inevitably there was some good work on view—Walter Robinson's hilarious giant kitten and Robert Colescott's dumb buffalo remain highlights in the memory—but the overall effect was of a numbing, overly fashion-conscious mediocrity.

Against this muddy groundswell John Dunkley-Smith's rather old-fashioned room installation stood out in stark relief. This was the sort of site-specific work that used to be very familiar to visitors to P.S.1, and it was perhaps that extra edge of nostalgia that made its particular clarity and intelligence so appealing in such a beastly context. The piece itself, of course, was all about context: a specific spatial context to be sure, but the wider ramifications were not to be missed. Drawing attention to the walls of a room within an institution inevitably draws attention to other walls in other rooms of that place.

Opening the door to Dunkley-Smith's room one was immediately assaulted by a bright light. Two steps in and it became apparent that the light came from a slide projector directed toward the door wall of a very small room. The room was dark, illuminated only by the slides, which changed with an even regularity. Aside from the projector there were few other objects in the room—a table, a chair, something on the table. After one had adjusted one's eyes to the light the pattern of the slide presentation became quickly evident: each wall of the room and the corridor outside had been photographed at systematically different exposures, so that the photographs ranged from too light to black. Thus, to the steady, metronomic beat of the projector, we examined each surface as it came to view and faded against the imperfect screen of a wall interrupted by an ever-opening and -closing door.

It is a commonplace by now that this type of highly ordered but non-narrative presentation allows the structure of the piece, so quickly understood, to become almost invisible. Rather than drawing attention to itself, it works instead to generate a contemplative atmosphere. We are encouraged to relax and just look, and, in just looking, to reactivate our senses. A yearning for place was made manifest in the flaring and fading of the projected image. Strangely, in the midst of a tide of paintings supposedly involved in a recuperation of the sensual, the specific melancholy of this highly cerebral art was seen to have so much more body, so much more conviction. The animal paintings pastiche a yearning, a desire for identity. Dunkley-Smith has found a way to express it.

VICTOR ALZAMORA and JENNIFER BOLANDE

Unlike P.S.1 and the New Museum, Artists Space has tended to steer clear of big thematic shows, preferring a more low-keyed approach. Obviously curatorial decisions are apparent in the monthly selections presented, but the shows are of a fairly loose sort that allows the art itself to take up its own position. As a result the weaker work often fails to attract enough attention to be remembered, disappears almost on viewing, while the stronger material (and it must be remembered that the artists showing here are at the beginning of their careers and so inevitably showing work that is not fully resolved) is given the time and space to enter the viewer's eye and mind.

Over the past year we have begun to see evidence, not just at Artists Space but also at White Columns and, more occasionally, at the Kitchen and at the Drawing Center, of a different sensibility from the dominant one of neo-expressive, "personal" imagery. This other sensibility can be aligned to some extent with the practice of those artists (including myself) who show at Metro Pictures. Their practice has for the most part been taken as an aggressive argument on the intertwinings of elite and popular culture, of public and private representations—a meditation on the emptying-out of signification apparent as our society develops an ever more bland representativeness and moves to stifle all possibility of dissent. But whereas their work tends to be big, loud, even strident, the newer activity is in a quieter vein. It is consciously tentative, consisting of small drawings and photographs which take a sidelong glance at peripheral information. The work has a stillness, one almost wants to say a refusal of focus, a quietude which is the modesty of intelligence. A partial listing of relevant artists might include John Miller, Mark Innerst, David Robbins, David Cabrera, Mike Ross, Victor Alzamora, Jennifer Bolande... I'd best stop before the list becomes too important.

All this is as a prelude to the exhibition here, which included work by Alzamora and Bolande. Alzamora arranged 14 small paintings of different proportions in a line across the wall with one smaller painting of a target placed beneath them; in previous installations he has favored a more random, intuitive-looking arrangement. The individual paintings look as though they might be details of something else, murky corners and forgotten passages of other paintings. Styles and imagery (mostly abstract patterns, allover lines, and biomorphic shapes in drab colors) are mismatched in a deliberately skewed semiotics, a phony cataloguing that quietly but insistently prods at the belief systems that give permission to make art, and particularly to make painting.

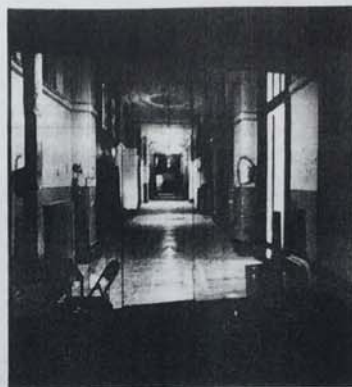
ARTFORUM

MARCH 1983

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	II. A. 381

Getting a handle on Bolande's work is more difficult—the sensibility at work is fugitive. In a small room, the selection of small photographs and drawings seemed at first maybe to be about something. All the pictures are unframed but one, the largest. Is it a key to the rest? It is a fairly large blowup of a newspaper photograph of a park or golf course at night, and indeed most of the other pictures seem to be of golf and golf courses, mostly at night under the strange glow of huge floodlights. Maybe some of the images are not of golf courses but of parkland—the lights make it impossible to tell. The crowds are clearly spectators, and some are definitely watching golfers, others may not be. And what of the rather schematic rendering of a ranch-style house, or the color photograph of a similar house? The photographs carry very little information, offer few clues. They are actually all blown-up details of magazine and newspaper illustrations, obscure corners of obscure images inflated until they begin to disintegrate into the dot pattern. The drawings are quickly brushed renderings of bushes and lights, quick blobs and slashes, they offer even less information than the photographs. The image collapses into the texture of the surface, a pattern of light and dark that represents little but suggests a great deal.

—THOMAS LAWSON



John Dunkley-Smith, *Interiors 2-5* 1982, site-specific slide installation, installation view.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	II. A. 381

"The Beast" and JOHN DUNKLEY-SMITH, P.S. 1; VICTOR ALZAMORA and JENNIFER BOLANDE, Artists Space:

"The Beast" and JOHN DUNKLEY-SMITH

With their decision to turn the big rambling shows at P.S.1 into thematic spectacles, the administrators of that space have taken something of a risk for what amount to little more than PR reasons. It is easier to promote large group shows if they are arranged around a grand theme, no matter how specious. But the problem with such a tactic lies in the selection of the theme: if that proves uninteresting or unworkable, there is no relief, or at least little relief, for the viewer, and less chance than usual of the kind of surprising discovery that has always been the reward for the trek out to Long Island City.

The first of these mega-shows was called "The Beast." Such a title sounded promising, but the promise was not kept. We were lead to expect something tough: the snarling wolf-head on the poster could mean no less—perhaps something surprisingly political, more likely an array of the psychological intensity of the "New Painting" (we will leave that question hanging this time). And indeed it was this last that was offered, but instead of anything remotely fearsome we were given a show calculated to delight pet-lovers and aficionados of art-school expressionism. Room after room, studio after studio was filled with the same sloppily painted cats and dogs. Inevitably there was some good work on view—Walter Robinson's hilarious giant kitten and Robert Colescott's dumb buffalo remain highlights in the memory—but the overall effect was of a numbing, overly fashion-conscious mediocrity.

Against this muddy groundswell John Dunkley-Smith's rather old-fashioned room installation stood out in stark relief. This was the sort of site-specific work that used to be very familiar to visitors to P.S.1, and it was perhaps that extra edge of nostalgia that made its particular clarity and intelligence so appealing in such a beastly context. The piece itself, of course, was all about context: a specific spatial context to be sure, but the wider ramifications were not to be missed. Drawing attention to the walls of a room within an institution inevitably draws attention to other walls in other rooms of that place.

Opening the door to Dunkley-Smith's room one was immediately assaulted by a bright light. Two steps in and it became apparent that the light came from a slide projector directed toward the door wall of a very small room. The room was dark, illuminated only by the slides, which changed with an even regularity. Aside from the projector there were few other objects in the room—a table, a chair, something on the table. After one had adjusted one's eyes to the light the pattern of the slide presentation became quickly evident: each wall of the room and the corridor outside had been photographed at systematically different exposures, so that the photographs ranged from too light to black. Thus, to the steady, metronomic beat of the projector, we examined each surface as it came to view and faded against the imperfect screen of a wall interrupted by an ever-opening and -closing door.

It is a commonplace by now that this type of highly ordered but non-narrative presentation allows the structure of the piece, so quickly understood, to become almost invisible. Rather than drawing attention to itself, it works instead to generate a contemplative atmosphere. We are encouraged to relax and just look, and, in just looking, to reactivate our senses. A yearning for place was made manifest in the flaring and fading of the projected image. Strangely, in the midst of a tide of paintings supposedly involved in a recuperation of the sensual, the specific melancholy of this highly cerebral art was seen to have so much more body, so much more conviction. The animal paintings pastiche a yearning, a desire for identity. Dunkley-Smith has found a way to express it.

VICTOR ALZAMORA and JENNIFER BOLANDE

Unlike P.S.1 and the New Museum, Artists Space has tended to steer clear of big thematic shows, preferring a more low-keyed approach. Obviously curatorial decisions are apparent in the monthly selections presented, but the shows are of a fairly loose sort that allows the art itself to take up its own position. As a result the weaker work often fails to attract enough attention to be remembered, disappears almost on viewing, while the stronger material (and it must be remembered that the artists showing here are at the beginning of their careers and so inevitably showing work that is not fully resolved) is given the time and space to enter the viewer's eye and mind.

Over the past year we have begun to see evidence, not just at Artists Space but also at White Columns and, more occasionally, at the Kitchen and at the Drawing Center, of a different sensibility from the dominant one of neo-expressionist, "personal" imagery. This other sensibility can be aligned to some extent with the practice of those artists (including myself) who show at Metro Pictures. Their practice has for the most part been taken as an aggressive argument on the intertwinings of elite and popular culture, of public and private representations—a meditation on the emptying-out of signification apparent as our society develops an ever more bland representativeness and moves to stifle all possibility of dissent. But whereas their work tends to be big, loud, even strident, the newer activity is in a quieter vein. It is consciously tentative, consisting of small drawings and photographs which take a sidelong glance at peripheral information. The work has a stillness, one almost wants to say a refusal of focus, a quietude which is the modesty of intelligence. A partial listing of relevant artists might include John Miller, Mark Innerst, David Robbins, David Cabrera, Mike Ross, Victor Alzamora, Jennifer Bolande. I'd best stop before the list becomes too important.

All this is as a prelude to the exhibition here, which included work by Alzamora and Bolande. Alzamora arranged 14 small paintings of different proportions in a line across the wall with one smaller painting of a target placed beneath them; in previous installations he has favored a more random, intuitive-looking arrangement. The individual paintings look as though they might be details of something else, murky corners and forgotten passages of other paintings. Styles and imagery (mostly abstract patterns, all-over lines, and biomorphic shapes in drab colors) are mismatched in a deliberately skewed semiotics, a phony cataloguing that quietly but insistently prods at the belief systems that give permission to make art, and particularly to make painting.

ARTFORUM

MARCH 1983

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	II. A. 381

Getting a handle on Bolande's work is more difficult—the sensibility at work is fugitive. In a small room, the selection of small photographs and drawings seemed at first maybe to be about something. All the pictures are unframed but one, the largest. Is it a key to the rest? It is a fairly large blowup of a newsprint photograph of a park or golf course at night, and indeed most of the other pictures seem to be of golf and golf courses, mostly at night under the strange glow of huge floodlights. Maybe some of the images are not of golf courses but of parkland—the lights make it impossible to tell. The crowds are clearly spectators, and some are definitely watching golfers, others may not be. And what of the rather schematic rendering of a ranch-style house, or the color photograph of a similar house? The photographs carry very little information, offer few clues. They are actually all blown-up details of magazine and newspaper illustrations, obscure corners of obscure images inflated until they begin to disintegrate into the dot pattern. The drawings are quickly brushed renderings of bushes and lights, quick blobs and slashes, they offer even less information than the photographs. The image collapses into the texture of the surface, a pattern of light and dark that represents little but suggests a great deal.

—THOMAS LAWSON



John Dunkley-Smith, *Interiors 2-5* 1982, site-specific slide installation, installation view