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## The Institute for Contemporary Art

46-01 21st Street  
Long Island City, NY  
11101-5324

718 784-2084  
212 233-1440

Alanna Heiss,  
President and Executive  
Director

### THE CLOCKTOWER GALLERY

108 Leonard St.  
New York, New York 10013-4050  
Phone: (212)233-1096  
Hours: Thursday - Sunday, 12-6 pm.

### PRESS RELEASE

Contact: Rebecca Quaytman, Program Coordinator, (718)784-2084

### Positive Actions: Visual AIDS Competition

### Electric Blanket: AIDS Projection Project

Dates: November 29 - January 20  
Hours: Thursday - Sunday, 12 - 6 pm  
Opening: Thursday, November 29, 6 - 8 pm

### Positive Actions: Visual AIDS Competition

Organized by Robert Atkins, Selwyn Garroway, and Tom Finkelpearl.  
Sponsored by Visual AIDS, The Institute for Contemporary Art,  
P.S. 1 Museum and The Clocktower Gallery, District Council 37, Public  
Art Fund Inc. and The Longwood Arts Project/P.S. 39.

"Positive Actions: Visual AIDS Competition" is an open international exhibition and competition to design a public work of art in response to the AIDS crisis. Can art and design make a difference as friends and colleagues live with and die from AIDS? What can we do as artists and citizens in the public arena to inform, move, inspire, and/or provoke audiences? What sort of physical, social, or political sites would be appropriate for a work about AIDS? "Positive Actions: The Visual AIDS Competition" has invited artists, architects, crafts people, designers, film and video makers, performers, photographers, and writers to propose a work related to AIDS for a public site in New York. The Public Art Fund, Inc. will select one entry, and will facilitate and commission a public work in the Spring of 1991.

Proposals will be exhibited at: **The Clocktower Gallery**, 108 Leonard St., 13th fl., New York City, The Lobby of **District Council 37 Union Headquarters**, 125 Barclay St., New York City, (212) 815-1535, **The Longwood Arts Project/P.S. 39**, 965 Longwood Avenue, Bronx, New York. (212) 842-5659

### Electric Blanket: AIDS Projection Project

Organized by Visual AIDS Artists' Caucus, cosponsored by Cooper Union, Creative Time CityWide, and The Lower Manhattan Cultural Council, with additional support from Art Matters Inc.

This project is the result of an open call for photographic documentation of the AIDS crisis. Subjects include people who have died of AIDS, people living with AIDS, political protests, care giving, and public education. On **Day Without Art**, December 1st, from 6-10 pm, **Electric Blanket** will be projected onto an outdoor screen at Cooper Union on Astor Place. There will be a special preview on ~~December~~ <sup>NOVEMBER</sup> 29, from 6 - 8 pm at the Clocktower Gallery. This project may be seen in its entirety at The Clocktower Gallery from December 6 - January 20, 1991.

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October 31, 1991

### P.S.1 MUSEUM

#### PRESS RELEASE

Contact: Miranda Banks, Publicity Coordinator  
Telephone (718) 784-2084, Fax (718) 482-9454

#### **THE WINTER EXHIBITION AT P.S.1 MUSEUM: DENNIS OPPENHEIM: AND THE MIND GREW FINGERS**

Dates: December 8, 1991 – February 9, 1992  
Gallery Hours: Wednesday – Sunday, 12–6 p.m.  
Opening: Sunday, December 8, 1991, 2–6 p.m.

**Dennis Oppenheim: And The Mind Grew Fingers**, filling the entire exhibition facility and courtyard at P.S.1 Museum, is the first major survey of the varied and prolific career of Dennis Oppenheim – one of the key figures in American Conceptual Art of the past twenty-five years. Since the mid-sixties, Oppenheim has continually introduced radical methods of visual expression, simultaneously investigating many different domains – architecture, theater, science, technology, nature, psychology and magic. His use of a broad range of physical materials – ordinary objects, landscape and topography, the human body, materials of the machine age – asserts the tangibility of our environment and acts a metaphor for the process of thought. The exhibition features works from every major phase of Oppenheim's career, including extensive documentation of Earth Works, Body Art, films and performances, and several outdoor installations. The artist has created seven new pieces specifically for this exhibition.

Oppenheim, along with Robert Smithson, Walter de Maria and Michael Heizer was a pioneer of the Earth Art movement. His earth-works, which have involved removal, displacement, decomposition and mark-making within a landscape, displayed insight into and sympathy with the physical characteristics of his materials. The first earthworks were presented as temporary interventions in natural sites and were subsequently exhibited in the form of photographic documentation. Gradually Oppenheim shifted his attention to body art. During this period he became both artist and object, much of his work influencing the development of today's performance art.

More recently Oppenheim has been grappling with the dilemma of the artist's estrangement from the viewer. His installations, sculptures and public works are infused with humor and wit – he achieves this by carefully deploying toys and animal figures to suggest social and psychological systems. In *KISS*, 1991, two fifteen-foot head-shaped cages are linked at the mouth, allowing the intermingling of black and white birds. The work addresses the pending dangers of relationships. *AWFUL WAFFLE*, 1991, comprises two twelve-foot heads concealing speakers which stand in front of a wall covered with waffle grids. The heads repeat the words "awful..waffle" with great difficulty, constantly reiterating the first syllables "off..off" or "waff..waff." This aspect of approaching the word/image is characteristic of Oppenheim's most recent work.

**Dennis Oppenheim: And The Mind Grew Fingers**, published on the occasion of this survey, will be available at the time of the exhibition. Published by the Institute for Contemporary Art and Harry Abrams Inc., the book includes extensive photographic documentation, an interview with the artist conducted by Alanna Heiss and an essay by Thomas McEvilley.

This exhibition was made possible in part with the generous support of The Booth Ferris Foundation and The National Endowment for the Arts.