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DRAFTS

Out Of Site: Teen Curators at P.S.1

Launched in 1996, *Out of Site* was the first arts education website of its kind, curated by high school students under the supervision of museum professionals, teachers and artists, that fosters the understanding and uses of arts and technology in order to channel creative thinking, expression and service.

As the model initiative of P.S.1's Timeline project—an on-line database of P.S.1 exhibition history, the *Out of Site* educational website project continues to collaborate with local high school students from the Robert F. Wagner Jr. Secondary School for the Arts and Technology, a Long Island City High School. P.S.1 hopes to expand the project to students from two additional Queens community schools: Middle College High School and the International High School. Working with students from three local schools will enable the *Out of Site* project to serve more of the Queens community, making the website project accessible to thousands more on-line.

Out of Site provides students with invaluable and transferable computer and research skills, a "hands on" career training in the arts with renowned artists, and the opportunity to work and learn through their peers. Students work with a selected artist who works with each student on creating interactive dialogues between the artist and their work, researching exhibition histories and artist biographies, and developing powerful and varied curricular opportunities that generate significant cultural and multi-media cross-references. In addition to working with a selected artist, the students work at the museum within its archives and are supervised by a teacher and P.S.1's Director of Education.

The first *Out of Site* project was collaboration between students and artist Lynne Yamamoto. Based on the works of the artist, the student-designed and created site explores visual and curricula material relating to the artist's experiences as an Asian American, and is elaborated by the research based on the immigrant experience in the United States. Students gained hands-on curatorial experience through visits to the artist's studio while they designed the website that housed the virtual exhibition.

Student collaborations continue the multi-disciplinary approach to art and technology and promote critical thinking. *Out of Site* students have developed a curriculum with artist Juan Sanchez. **This new project, featuring the work on Juan Sanchez, is on view and online December 19, 1999 at www.ps1.org.**

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P.S.1 Contemporary Art Center
22-25 Jackson Ave at 46th Ave
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T 718 784 2084 F 718 432 0454
E mail@ps1.org

PS.1

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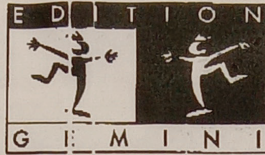
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TELEFAX · TELEFAX · TELEFAX · TELEFAX · TELEFAX · TELEFAX

AN/TO:	VON/FROM: EDITION GEMINI GMBH
FIRMA/ COMPANY: P.S.1 CONTEMPORARY ART CENTER	NAME/NAME: WOLFRAM SCHLENKER
ORT/ TOWN: NEW YORK	DATUM/ DATE: 09 DEZ 1999
Z.Hd./ATT.: JULIETTE COOK	BETRIFFT/ SUBJECT: FILMING
TELEFAX-NR.: C017184829454	SEITEN/PAGES: 1 +

Dear Juliette

0049 89 648 849 77

Thank you for your interest in our TV project. As discussed on telephone i will send you some details on the program. Edition Gemini is producing a 45 mins TV-lifestyle and travel magazine for German television TM3. It is aired nationwide Fridays on 9 p.m. and on Saturdays 3 p.m.

At the moment we are in pre-production for the issue on New York (in cooperation with the New York Convention & Visitors Bureau in Germany).

We would appreciate it very much to include P.S. 1 in our New York Arts feature including interviews with studio artists (best would be German speaking).

Our team (3 people with small digital video equipment) will be in New York from the 16th of December to the 23rd of December 1999. As you told be there will be a opening on the weekend at 18 or 19 DEZ. It think this opening it is a great opportunity to present the P.S. 1 to the German audience. I would be very gratefil if we could arrange filming at this event.

Looking forward to hearing from you

Yours sincerely

Wolfram
Wolfram Schlenker
Edition Gemini

Tom,
I left a note for Alanna re this. Waiting for approval before giving the go-ahead.
- Juliette

*Juliette - This will be next to do. No. and...
- Tom*

EDITION GEMINI GMBH
Ludwig Ganganhofer Straße 4 · D-82031 Grünwald
Telefon (+49) 089 648 843 - 0 · Telefax (+49) 089 648 849 - 77
Email: wolfram.schlenker@wuerthundwuerth.de
Bankverbindung: HypoVereinsbank München Kto. 3810104243, BLZ 700 201 01
Registrierungsamt AG München HRB 118150
Geschäftsleitung: Dr. Thomas Fichtner - Ralf Würth

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New P.S.1 Exhibitions and Performances Reception 12-6pm

Open Dec 19

Juan Sánchez *RICANSTRUCTIONS: Paintings of the 90s*
Special Projects Beckman, Sunairi, and Stein
Min Tanaka Performs December 5-19 at 3pm

Also on View:

**Children of Berlin, Minimalia, Sol LeWitt, On Your Own Time,
0-9, Rudy Burckhardt**

Students from the Long Island City Robert F. Wagner Jr. Secondary School for Arts have curated Juan Sánchez's *RICANSTRUCTIONS: Paintings of the 90s*, as a part of P.S.1's Teen Curator Series. Over the past two years, Sánchez has been working with this group of teen curators at P.S.1 in a dialogue exploring his work. These discussions spurred personal reactions to the paintings in the form of written and visual responses from the students on P.S.1's website, culminating in *RICANSTRUCTIONS*.

The Special Projects program showcases the work of artists distinguished by the process and audience-oriented nature of their practice. Twelve artists each year will have the chance to develop and showcase a project in a former studio space, working and exhibiting over the course of three months. Artists work during open hours, with their doors regularly open to the public.

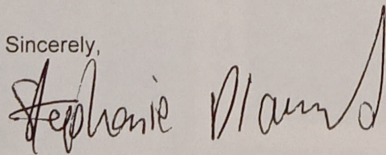
Performances by Min Tanaka will be taking place in various interior and exterior locations at P.S.1 Wednesday through Sunday at 3:00 pm. These performances mark the 20th anniversary of Tanaka's first dance at P.S.1. *Subject: Heuristic Ecdysis* continues his "Life Contract" with P.S.1, a new annual series of events for which Tanaka has committed to return to P.S.1 each year for the duration of his life.

Enclosed you will also find flyers for our holiday workshop, Art Camp Winter 2000, High School to Art School, and information on our School Tour and Workshop program.

I am looking forward to seeing many familiar and new faces at the Holiday Workshop on the 18th, the opening on the 19th, and at Art Camp, High School to Art School, and at our School Tours and Workshops.

Have a great holiday!

Sincerely,



Stephanie Diamond
Education and Community Coordinator

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P.S.1

P.S.1 Contemporary Art Center

22-25 Jackson Ave at 46th Ave
Long Island City, New York 11101
t: 718.784.2084 f: 718.482.9454
e: mail@ps1.org

Hours

Open 12 - 6pm Wednesday - Sunday
Admission is a \$5 suggested donation.

Directions

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

Min Tanaka - Subject: Heuristic Ecdysis

December 5-19, Wednesday - Sunday at 3pm.
Performances are free to visitors and will take place throughout P.S.1's interior and exterior spaces.

(Min Tanaka will also be dancing at Performance Space 122 on December 3rd and 4th at 11pm.)

FREE admission on Dec. 19th with this card
Come join us for
holiday festivities and refreshments
from 3:00pm - 5:00pm

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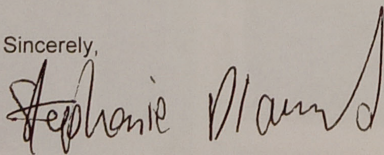
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December 13th, 1999

Dear P.S.1 Community Supporter,

The holiday season is here! Come celebrate at P.S.1 on Sunday, December 19th from 12:00 pm – 6:00pm with our festive opening of Juan Sanchez *RICANSTRUCTIONS: Paintings of the 90s*, Special Projects Beckman, Sunairi, and Stein, and a special performance by Min Tanaka. There will be holiday music and refreshments from 3:00 pm - 5:00 pm. Bring your friends!

Students from the Long Island City Robert F. Wagner Jr. Secondary School for Arts have curated Juan Sánchez's *RICANSTRUCTIONS: Paintings of the 90s*, as a part of P.S.1's Teen Curator Series. Over the past two years, Sánchez has been working with this group of teen curators at P.S.1 in a dialogue exploring his work. These discussions spurred personal reactions to the paintings in the form of written and visual responses from the students on P.S.1's website, culminating in *RICANSTRUCTIONS*.

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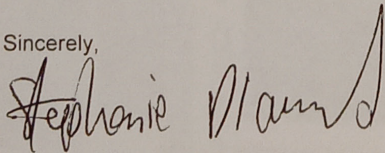
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PROGRAM PRESS RELEASE

Min Tanaka "Subject: Heuristic Ecdysis"
December 5th – 19th
Performances Daily at 3p.m., Tuesday – Sunday

(Long Island City, November 9, 1999). -- December 5th – 19th, P.S.1 Contemporary Art Center presents "*Subject: Heuristic Ecdysis*," a series of performances by Min Tanaka. Taking place in various indoor and outdoor locations at P.S.1., on a daily basis, these performances mark the 20th anniversary of Tanaka's first dance at P.S.1.. "*Subject: Heuristic Ecdysis*" is a part of his "Life Contract" with P.S.1, a new annual series of events for which Tanaka has committed to return to P.S.1 each year for the duration of his life.

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

"*Subject: Heuristic Ecdysis*" is a chapter of a diary. Similar to the oral tradition of myth making, the making of a personal mythology is recorded in our memories and the memories of our observers. One volunteer observer will bear witness to the entirety of his performances this year, creating a vital sensory and memory archive in the mind and body of another person.

Born in 1945, Min Tanaka grew up in suburban Tokyo, where he began to study modern dance and perform in several productions. In the early 1970's he began to create original dance works exploring the meaning of the body and movement through improvisation. In an attempt to free the body from functionalism and conventional aesthetics, his dances were often nude, taking place in urban as well as natural settings.

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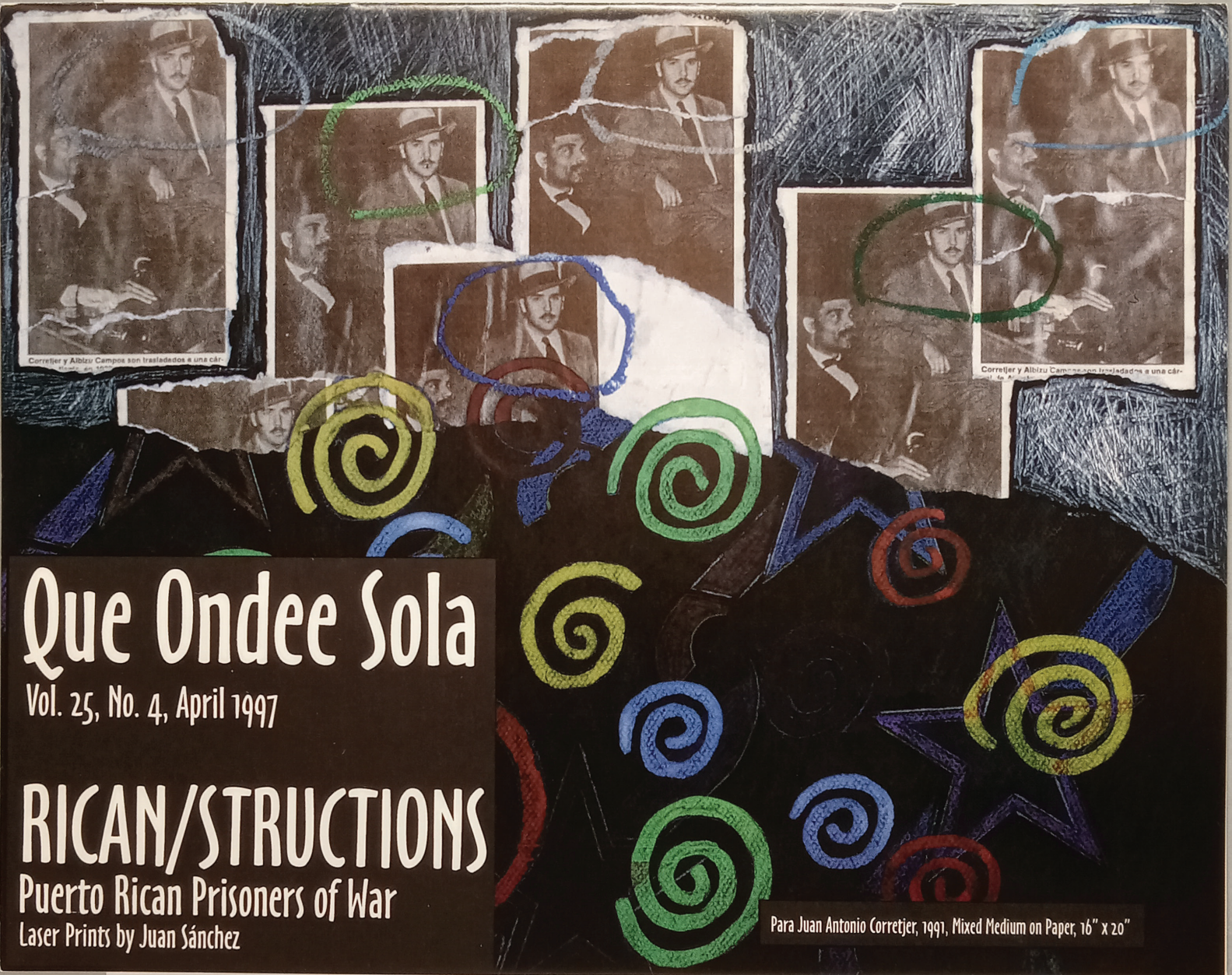
Facsimile

Date: _____
To: *Kate Babby*
From: *Juliette Cook*
Re: *Don Sanchez - release*
Total pages: *4*
Fax: *224-2934*

*Long on 1/27
release this soon.*

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Que Ondee Sola

Vol. 25, No. 4, April 1997

RICAN/STRUCTIONS

Puerto Rican Prisoners of War

Laser Prints by Juan Sánchez

Para Juan Antonio Corretjer, 1991, Mixed Medium on Paper, 16" x 20"

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STREAMS OF CONSCIOUSNESS: FROM A BROOKLYN-BORN PUERTO RICAN EMBRACING EVERYTHING TO REAFFIRM HIS CARIBBEAN BIRTHRIGHT

BY JUAN SÁNCHEZ

Death and life are in the power of the tongue and those who indulge in it shall eat the fruit of it. (for death or life) Proverbs 18:21

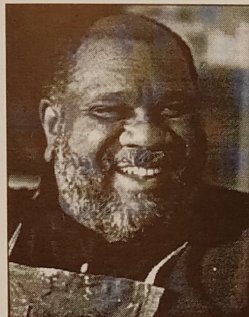
I want to be a force for the good. In other words, I know that there are bad forces that bring suffering to others and misery to the world, but I want to be the opposite force. I want to be the force which is truly good.... John Coltrane

It is relatively difficult, if not impossible to make one person feel the extent of another's pleasure or anguish. That has always been the challenge of my creative pains. To accomplish this is extremely critical. But in telling our stories repeatedly, constantly revealing and embracing life and demanding to be heard and felt, the level of intensity of communication achieved can be faithfully exalted.

When I enter my studio, I head straight to my CD pile and emerge myself with the spiritual-

ity of John Coltrane's "A Love Supreme". Eddie Palmieri's percussive and angry piano intensity shouting "Revolt/ Libertad Logico" moves me to the reality of my people's shackled and colonized existence. I sit surrounded by my art and read the poetry of Sandra María Esteves, Amiri Baraka, and Sonia Sánchez and become inspired by Piri Thomas's poetic plight for our children's future and be Afro-Ricanized by Tato Laviera's rhythmic moving, dance stepping, finger popping discord so that I can reckon with the penetrating cultural intensity and multilayered historical wisdom of Luis Reyes Rivera, Jayne Cortez, Langston Hughes and Zora Neal Hurston. I paint to "Satisfy My Soul" through a multilayering of symbols, metaphors, photographs, colors, shapes, and textures with improvisational jazz inspired emotions. My cheap box explodes with salsa through Ray Barretto's progressively arousing hard hands striking endless and fiery Rican/Structured Cubop

SEE STREAMS..., PAGE 10



Dr. Pedro Albizu Campos Museum
of Puerto Rican History and Culture
1457 N. California Avenue
Chicago, IL • 60622
Presents
RICAN/STRUCTION
by Juan Sánchez

Opening Reception:
Friday March 28, 1997
6:00 PM

Donations Accepted
Closing date: June 22, 1997

Group Tours & Cultural Workshops
by Appointment
For More Info: 773/342.4880

JUAN SÁNCHEZ: LA CONSTRUCCIÓN DE OTRA CREENCIA

RAMÓN LÓPEZ

Dentro de unas semanas, volveré a este lugar acompañado de un grupo de nueve estudiantes adolescentes que cada sábado se reúnen conmigo para mirar, oír, leer, escribir, tocar, comer, hablar, recordar y sentir la historia de Puerto Rico. Son desertores escolares que han decidido volver a estudiar para conseguir un diploma de escuela superior. Estos jóvenes están aprendiendo a encontrar su historia en dibujos y artesanías, bombas y plenas, crónicas y poemas, testimonios y autobiografías, fósiles de piedra y tapices de hilo, pasteles de yuca y arroz con gandules, opiniones y chismes, cuentos familiares y fotos borrosas, empujones policíacos y rituales religiosos. Cada sábado les llevo pasajes de un libro de historia de Puerto Rico para jóvenes migrantes que estoy escribiendo y ellos me dicen si se entiende o no. Además, algunos están a cargo de las ilustraciones del libro.

Cuando los traiga a este sitio les diré que Juan Sánchez es uno de los artistas puertorriqueños más importantes de la actualidad. Si me preguntan por qué les diré que ellos mismos tienen que encontrar la respuesta. Ellos pasarán trabajo, se embarcarán en un viaje de perplejidad y descubrimiento y, con un poco de ayuda, empezarán a creer en lo que Juan Sánchez nos quiere hacer ver.

Dicho en arroz y habichuelas, se trata de que Juan Sánchez, los estudiantes y yo somos la misma gente. Somos portavoces de un pueblo migrante. En cada vivienda que alquilamos vivimos el desgarramiento de la migración: la distancia y la ausencia, el sacrificio y la perseverancia. Conocemos el aliento de la muerte y las torceduras del hambre. Hemos perdido mucho para ganar la supervivencia y cuando abrimos la manos vemos un mapa de cicatrices.

Pero miren cómo nos gusta bailar y comer. Vean cómo escribimos Puerto Rican en vez de American. Miren cómo ocupamos la calle con el público clandestinaje de un vejigante alzado en color rebelde. Fíjense cómo tropezamos con la pronunciación del nombre de Albizu hasta que lo pronunciamos bien. Atiendan el brillo de nuestros ojos cuando descubrimos que antes del colonialismo también tuvimos historia. Miren lo que nos pasa cuando aprendemos a ver.

Juan Sánchez puede decir que sí a todo lo que menciono pero con eso no basta. Para tomar la historia en las manos hay que creer en un mundo que aun está por hacer. Y si uno es artista tiene que unir los pedazos de vida que recoge en el camino de la vida y colocarlos de tal manera que uno sea espejo del otro, que uno se vea en el otro y que esa hermosa mentira que se llama imaginación -doloroso gozo humano que llamamos

The Museum of Modern Art Archives, NY

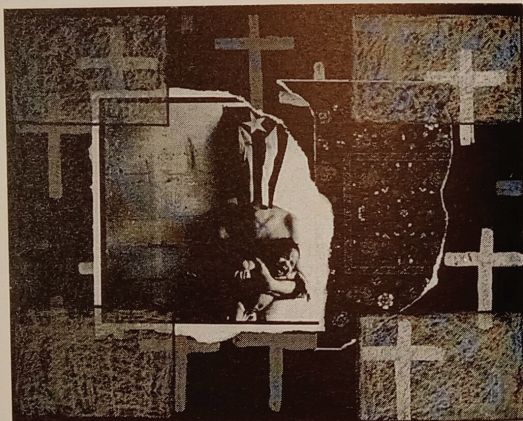
Collection:
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II. B. 326**4 RICAN/STRUCTIONS: PUERTO RICAN PRISONERS OF WAR**

creación- nos permita ver la verdad cuando todavía no existe porque nos falta mucho por entender. Los artistas que articulan la nueva creencia de un pueblo son cronistas del futuro. Gracias a gente como Juan Sánchez, es posible animar la campaña de excarcelación de los presos políticos con los collares de Ochún, los petroglifos taínos, el corazón de Jesús y un machete impreso con chispas de rayos láser. Por voluntad mentirosa de la verdad de un artista, una madre es bandera y muñeca de trapo y ambas son la palabra del almanaque del triunfo. La foto frente al espejo es visión de un nuevo rostro.

Aunque los ingredientes de estas composiciones nos parezcan familiares, en estas paredes se exhibe la puertorriqueñidad como forma de creer en lo que todavía no existe. El ordenamiento de imágenes, palabras y referencias que nos propone Juan Sánchez no proviene del periodismo o la etnografía. No es una estrategia política ni una promesa boricua encuadrada en un presupuesto federal. No es iluminación de santuario religioso ni atrevimiento de graffiti callejero. Es una puerta hacia la zona en que las cosas son nuevas y todavía carecen de nombres y fechas de nacimiento, aunque se

les noten las huellas de los rumbos del pasado. Sin embargo, a pesar de toda la novedad y la incertidumbre podemos mirarnos de frente en este misterio y reconocernos sin mayores dificultades. De eso se trata el arte, de permitirnos

los anuncios de la Pepsi, el pegamento y las láminas de matas de plátano. Les pido a los estudiantes que, siguiendo lo que aprendieron en la exposición de Juan Sánchez, produzcan un medio mixto sobre el tema en discusión. No tengo la menor



El Grito, 1991, Mixed Media, Collage on Paper, 16" x 19 1/2"

mirar lo que todavía no somos. Coherencia imaginaria. Construcción de otra creencia.

En ese futuro que se extiende cada día, hay un sábado y mis estudiantes han comido mofongo con Pepsi Cola para matar el hambre del día y discutir las transformaciones de la puertorriqueñidad. Después de limpiar la mesa, colocamos las tijeras, los recortes y las fotos,

duda de que lograrán hacerlo. Ahí estriba la importancia de Juan Sánchez como artista.

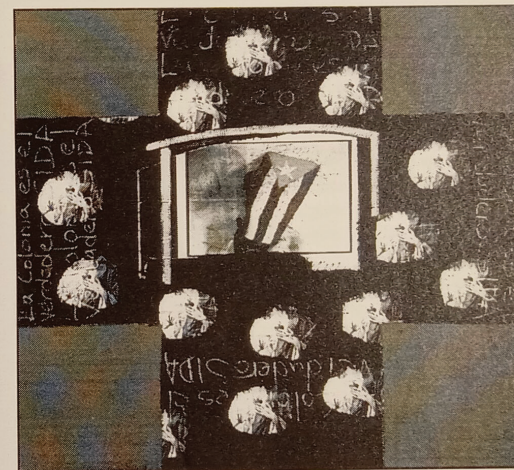
EDITOR:
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CO-EDITOR:
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BENEATH THE SURFACE: IMAGE, TEXT AND MEANING IN THE WORK OF JUAN SÁNCHEZ

"We live the alienating myth of primarily being artists. We are not. We are primarily ethical beings sifting right from wrong and just from unjust not only in the realm of the individual but in communal and regional contexts. In order to survive ethically we need a political awareness that helps us to understand our environment and develop strategies for our actions. Art becomes the instrument of our choice to implement these strategies."
Luis Camnitzer

Crosses, Vejigantes (popular culture image based on Afro-Caribbean spiritual practices) masks, flags, cowerie shells, Taino petrogllyphs, poems, old family photographs, and portraits of Puerto Rican cultural and political icons are just some of the many ruptured fragments that artist Juan Sánchez carefully weaves together in his mixed media works in an effort to reconstruct individual and collective histories. The formal process of peeling, scratching, and tearing the multi-layered surfaces of his paintings, collages, and prints to expose these hidden stories, suggests a



La Colonia es el Verdadero SIDA (Colonialism is the real AIDS) 1992, Mixed Media on Canvas, 70" x 78"

political strategy intended to get beneath the surface of what has been previously concealed or repressed, to challenge previously held "truths" and thus construct meaning anew from the vantage point of resistance.

Born in 1954 to Afro-Puerto Rican parents, Juan Sánchez grew up in Brooklyn where he continues to live and work today. His artistic and political convictions were largely influ-

enced by the social and economic conditions of the predominately working class neighborhoods where he was raised in New York City. Moreover, his contact with various Puerto Rican political and grassroots organizations greatly shaped his ideology as an artist and cultural worker. As a teenager, Sánchez became acquainted with the Young Lords, a Harlem-based political and social group formed in the

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	MoMA PS1	II. B. 326

6 RICAN/STRUCTIONS: PUERTO RICAN PRISONERS OF WAR

late 1960s by Puerto Rican activists, geared towards improving conditions in the barrios (working class Latino neighborhoods). Sánchez's involvement with the Young Lords along with his active participation in various pro-independence organizations from 1978-85, played an enormous role in defining his political views. Additionally, in 1974, Sánchez met Jorge Soto, Gilberto Hernández and Marcos Dimas, members of the Taller Boricua, a cultural center founded in Spanish Harlem to foster community access and participation in the visual arts, music, poetry, and dance. The Taller Boricua's culturally rooted and socially conscious art had a significant impact on Sánchez's approach to artmaking and continues to inform and nurture his practice to this day.

Since completing his formal education in 1980, Sánchez has crafted his own personal style firmly based on an unwavering belief in the ability of art and culture to transform lives and serve as a powerful catalyst for individual and communal change. Armed with the technical skills and visual vocabulary of contemporary art, and profoundly aware of the Puerto Rican community's ongoing struggle for self-definition,

Sánchez's RICAN/STRUCTIONS, a term borrowed from the Salsa jazz musician, Ray Barretto, reflects this social commitment. RICAN/STRUCTIONS—as the artist refers to his mixed media works—reconstruct Puerto Rican histories from a site of

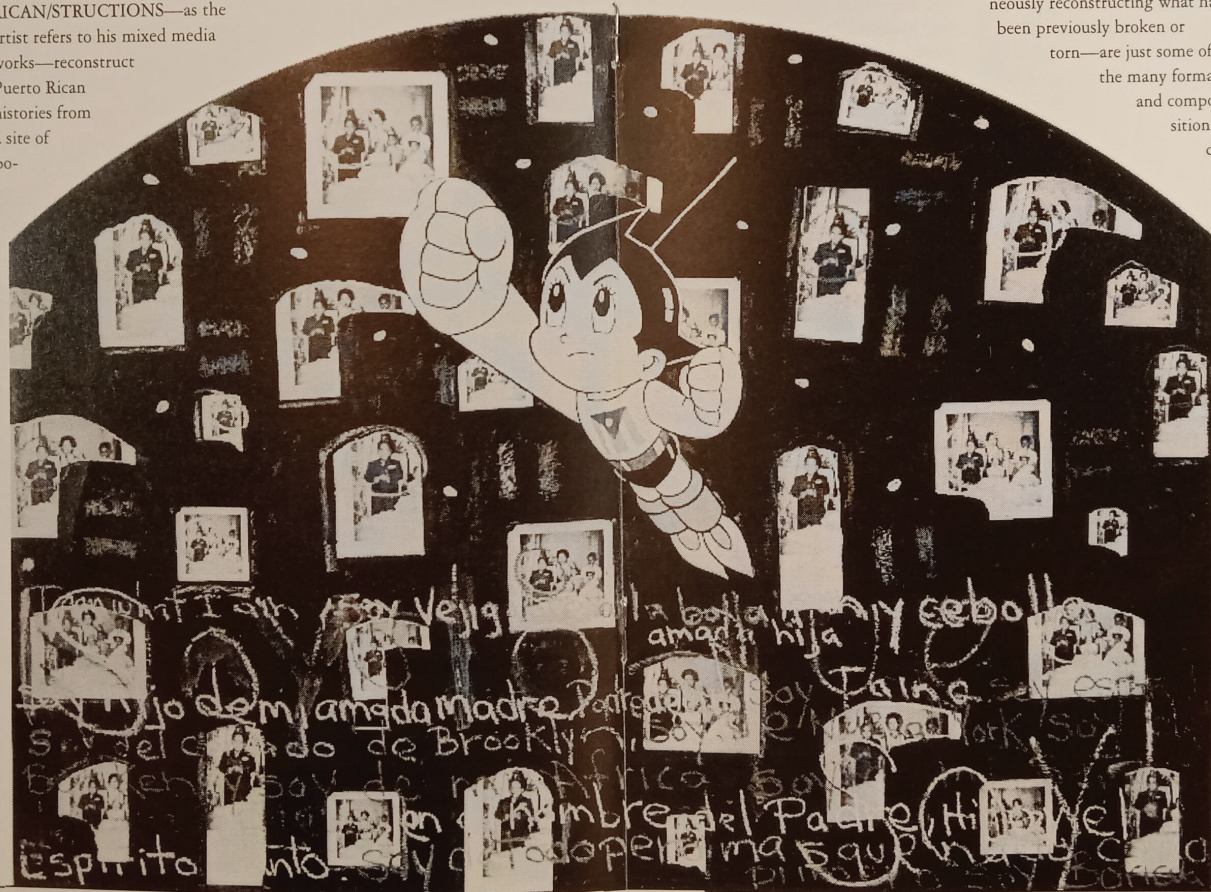
political resistance and cultural affirmation. Reclaiming and reconstructing personal and collective memories, these works

suggest virtual palimpsests. The use of color, altar-shaped canvases or wooden panels, layered surfaces comprised of painted

images, assemblage elements, collage, fabric, photography, laser prints, and text, as well as the physical process of cutting and tearing, while simultaneously reconstructing what has been previously broken or torn—are just some of the many formal and compositional de-

vices employed by the artist that signal an intrinsic relationship between form and content. Graffiti-like text inscribed on these worn surfaces along with a vast array of images, some partially faded or torn, evoke the effect of crowded public walls that have been covered over with posters and advertisements. Sánchez's visual repertoire spans a broad range of artistic and cultural sources including: Taino symbols, Afro Caribbean religious practices, Catholicism, Puerto Rican popular culture and folk art traditions, and American and European painting, all of which reflect the complexities of Puerto Rican culture and its colonial history. The artist defines the recuperative and transformative significance of his RICAN/STRUCTIONS, when he asserts: "to me it means how we as people must deconstruct the colonized history that is oppressing us and reconstruct the false 'reality' to give testimony to our real history and truths. We must recreate ourselves and give light to our virtues and strength in order to really appreciate who we are and be proud of it. We must RICAN/STRUCT our path toward self determination and freedom."¹

Sánchez's quest to uncover and reclaim individual and collective



Yo Soy Lo Que Soy, 1995, Mixed Media on Wood, 46" x 66"

7 QUE ONDEE SOLA / ABRIL 1997

The Museum of Modern Art Archives, NY

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MoMA PS1Series.Folder:
II . B . 326

8 RICAN/STRUCTIONS: PUERTO RICAN PRISONERS OF WAR

narratives previously hidden or devalued as a strategy against cultural marginalization is evident in such recent works as, *Corazon radiado* (Radiated Heart) (1996), *Ya no hay mas jibaros 11* (There Are No More "Jibaros" 11) (1994), *Para Don Pedro* (For Don Pedro) (1994), and *Corazones y flores para Julia* (Flowers and Hearts for Julia) (1994). In the first three works, Sánchez pays homage to the political leader Pedro Albizu Campos, founder of Puerto Rico's Nationalist Party in the early 1930s, yet often relegated to a peripheral status within the context of the Island's history and politics. In *Corazon radiado*, multiple laser prints of this enigmatic and controversial figure are collaged onto the black surface of a shaped wooden panel resembling the form of a niche or altar. A rainbow prism superimposed over the painted image of a bleeding heart emerges from the torn collaged portraits of Albizu Campos. The laser printed images appropriated from photographic archives and taken shortly after the leader's release from prison in 1964, show him exposing his legs to journalists in order to confirm rumors that he had been subjected to radiation treatments while in a U.S. federal prison. The poem

inscribed on the painting's surface, written by Sánchez, stresses the need to continue the struggle for independence and justice despite efforts by external forces to silence the voices of liberation. Sánchez's reverential and heroic depiction of Albizu Campos is further evident in the mixed media print, *Para Don Pedro* (1994) in which the leader's portrait is framed within a cross shaped configuration and flanked by several images of the Sacred Heart. In the painting *Ya no hay mas jibaros 11* (1994), the artist laments the loss of cultural traditions and values associated with the popular image of the *jibaro* (or Puerto Rican peasant) and inserts the image of Albizu Campos as an antidote against cultural genocide and assimilation.

The poet Julia de Burgos, a significant figure in the history of twentieth-century literature in Puerto Rico and an advocate of the independence movement is also a frequent subject in Sánchez's work. In the beautiful and poignant mixed media print, *Corazones y flores para Julia* (1994), her portrait appears surrounded by hearts, flowers, and Taíno symbols, including an image of the *Caguana*, the embodiment of Mother Earth in Taíno mythology. A stanza from

one of her poems denouncing human suffering and injustice is interwoven within the richly layered surface. Sánchez's sensitive portrayal of women is also apparent in such works as *Mi Mas Bella Flor 11* (My Most Beautiful Flower) (1996) and *Para Mi Amada Mami* (For My Beloved Mother) (1995), the former dedicated to his daughter, Liora and the latter to his mother. Seen as a whole these works acknowledge the unique and vital role of women as political activists and as the primary sources for preserving familial and communal histories.

Several of Sánchez's recent works address the urban condition, particularly with regards to those social problems which plague the Latino community and threaten its very survival. In *Puerto Rican Death Wish* (1995) a dense multi-layered altar-shaped wooden panel alternates pink triangles—originally employed by the Nazis to designate homosexuals and later appropriated by the gay and lesbian community as a symbol of pride—with Taíno petroglyphs and multiple photographic images of a man whose face has been shrouded with a Puerto Rican flag. A painted bull's eye positioned in the center suggests the historical parallels between

QUE ONDE SOLA / ABRIL 1997

9

the systematic extermination of Puerto Rico's native inhabitants and the overwhelming impact of the AIDS epidemic in the Latino and gay communities. *Aqui no hay problemas* (There Are No Problems Here) (1991) examines yet another problem of staggering proportions—the ever-increasing and debilitating presence of drugs within the Puerto Rican community. The desire to reinscribe these devastating realities with a sense of hope is powerfully expressed in the painting *Manny in Bembe Heaven* (1995).

This work is a tribute to the deceased musician and cultural activist Manny Maldonado, founder of Music Against AIDS, a Brooklyn-based cultural center designed to assist individuals in drug rehabilitation, as well as those affected by the HIV/AIDS virus. Central to Manny's mission was the belief that culture also heals—*la cultura tambien cura*—a phrase which appears inscribed throughout the painting's surface. Like Sánchez, Manny believed in the transformative and healing potential of art and culture, as well as its ability to empower individuals and communities who have been marginalized and are engaged in a struggle for self-determination and self



Espiritu Libre, 1995, Work on Paper, 16" x 20"

realization. Their views are akin to those of writer bell hooks who stresses the need to shift our perceptions about marginality—to view the margins no longer as a site of despair and repression, but as a radical space of possibility and activism.

For almost two decades, Juan Sánchez has maintained a firm commitment to elaborating a complex aesthetic and visual language geared not only towards political protest, but focused on recuperating the many individual and communal narratives previously silenced or erased by the devastating effects of colonialism. Sánchez's RICAN/STRUCTIONS speak to us from a space of resistance and

creativity, challenging the colonizers' authority and reconstructing the Puerto Rican community's history—no longer from the site of fear and oppression, but from a position of strength, renewal, liberation, and hope for the future. Thus, regardless of one's own political views, Sánchez's emotionally charged works inspire and challenge us to get beneath the surface of our beliefs—to confront our feelings, hopes, and aspirations in order to take responsibility for defining our future as individuals as well as within a broader communal context. Perhaps therein lies the truly transformative potential of his work. Sánchez's own uncompromising devotion and

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	II . B . 326

10 RICAN/STRUCTIONS: PUERTO RICAN PRISONERS OF WAR

ethical responsibility to his art and community are eloquently stated in the following passage: "My commitment is to express significant concerns and content through the investigation of aesthetic and formal practice. To search for racial, cultural, social, and political definitions rooted in and erupting from a hostile environment is a necessity in my

creative process. To dig deep into the history of the colonized and the colonizers, and to take back what is rightfully ours... The multi-layering of this process also expresses the complexity of the Puerto Rican people. To be responsible and responsive to a culture challenged by genocide is to make art that serves progress and not

reactionary forces; to take sides with the oppressed and not with the oppressors; to deal not only with protest but also with recuperation and regenerative healing, to take sides with victory in affirming life and not embracing death."

Marysol Nieves, 1997

Notes
Luis Camnitzer "Access to the Mainstream" in *Luis Camnitzer: Retrospective Exhibition 1966-1990 exhibition catalogue* (New York: Leberman College Art Gallery, 1991), p. 43.

1. Juan Sánchez, "Artist Statement" in *RICAN/STRUCTIONS: images, words, symbols, hearts, blood stains, the Holy Spirit, and other details, exhibition brochure* (New York: Teatro Galeria Manny Maldonado, 1991), unpaginated.
2. bell hooks, "Marginality as Site of Resistance" in *Out There: Marginalization and Contemporary Cultures*, eds. Russell Ferguson, et. al. (New York and Cambridge: The New Museum of Contemporary Art and The MIT Press, 1990), pp. 341-343.
3. Juan Sánchez, "Rican/Structed Realities: Confronted Evidence" in *Rican/Structed Realities: Confronted Evidence. New Paintings and Prints by Juan Sánchez, exhibition catalogue* (Binghamton: University Art Museum, State University of New York, 1991), unpaginated.

Marysol Nieves is Senior Curator at The Bronx Museum of the Arts in New York City.

STREAMS...

tunes of "Indestructible" or "Power". But a more aggressive New York "Latin Thing" is also desired. I need my "Latin Soul Boogaloo" with some "Spanish Grease". I like to repeatedly hear Willie Bobo open up on timbales and go off on overdrive and warp speed as my ultimate mind fix. The harmonic ease, the contours and soulful melodies, the heavy accented tongue singing "It's Not Unusual" on a do-op melody and the forward moving and oppositional forces of Latin percussion, jazz, funk, rhythm and blues

transmitting the infinite testimonial outrage, joys, desires, hopes, and spiritual yearnings; demanding and arrogant, nurtures and inspires my soul. It speaks to me. It moves me to experience the pride of hearing a "Latin from Manhattan". It drives me to seek, affirm and embrace the ancestral and contemporary Boricua in me.

Even though I am one of hundreds of thousands Puerto Ricans born not on Caribbean soil, like Emeterio Betances; I constantly wage battles against all oppres-

sive forces to defend and protect my values, culture, history, roots... life. Even though I only speak the tongues of my past and present colonizers, my Spanish, my English or even my self-invented Spanglish do not betray my inner awareness. I am of a very strong and profound identity. I still maintain affinities with my tribes. Invaded and raped in 1898 and since militarily occupied, I see me, I see Puerto Rican warriors of the past and of the present are men and women who have fought for the sovereignty of

QUE ONDEE SOLA / ABRIL 1997

11

a Puerto Rican nation. Our present warriors declare themselves Puerto Rican Prisoners of War; sacrificing their lives; incarcerated throughout the United States for more than 17 years reclaims my Caribbean birthright. Some were born in the very belly of the monster like New York, Chicago, and many elsewhere but they are still Puerto Ricans. Like Taínos, like Spanish Moors and Spanish Jews, like Africa, Asia, Central, South and North America; of many peoples I come from but I am Puerto Rican. I am Boricua. I am Neo-Rican of the Caribbean Diaspora. I am in constant revolution; reinventing and recontextualizing the Puerto Rican Equation. I will not be silenced, I will not be labeled and I will certainly not be stopped. I am the 'Cariban' of the new world culture.

Listening to Charles Mingus' gutsy, rebellious and at times sentimental and lyrical avant garde bass lines further asset the faith that the message will be heard and that we shall be forever free. Carlos Santana's soul searching Chicano and Afro-Cuban guitar blues evoke, provoke and commemorates the many sacrifices of our Emiliano Zapatas, Augusto Sandinos, Patrice Lumumbas, Ernesto (Che) Guevaras, Lolita Lebróns, Mumia Abu-Jamals, Assata Shakur, William Guillermo Morales,

Salvador Allendes, Ghandis, Nelson Mandelas, Crazy Horses and Leonard Peltiers. Public Enemy's rap slogan "Fight the Power" is my decolonizing the mind anthem. Miles Davis' cool

...OF MANY PEOPLES I COME FROM BUT I AM PUERTO RICAN. I AM BORICUA...

sweet and sour horn penetrates and lingers into our bebopping, hard-bopping and hip-hopping subconscious memories of time, space and place. Billie Holiday's testimonial "Strange Fruit" bonds with Julia de Burgos' poetic "Rio Grande de Loiza" and Pedro Albizu Campos' revolutionary spirit bonds with Malcolm X's radical vivacity. Frantz Fanon illustrates colonialism to illuminate my colonized reality, the "Memoirs of Bernardo Vega" raised my Afro-Rican consciousness. From Ciales came Juan Antonio Corretjer, national poet and Puerto Rican commander; AKA artist and warrior. Eduardo Galeano's "Open Veins of Latin America" connected me to a much larger history. Sun Ra takes me back from the cosmos back to Egypt, Africa, and Brooklyn. Memories of my beloved mother, and her beautiful hand made black rag dolls brings memories of her and excites fantasies of me holding her soft small hands,

dancing joyously and endlessly to the Ismael Rivera, Rafael Cortijo, Mon Rivera Bomba and Plena rhythms in Batacumbele heaven.

Can you feel the extent of my anguish and pleasure? Can such passionate streams of consciousness, dreams and desires elevate and take you through a self-conscious metamorphosis? Can art cure the blindness within to help you see? Can art educate, humanize and help advance our children's freedom and sovereignty? Can art utter the ultimate in human values and virtues? Can art speak to your heart? Can it speak to you?

The aesthetic and conceptual dialogue of my mixed media works always desire the presence of a witness willing to surrender and respond. The exchange of affinities, the testimonial, the affection and hopefully the jubilation when the viewer stands in front of the painting is what really matters. This humanizing experience must be digested by the mind, internalized by the soul and experienced through the conscious eye. Even when the seeing is at times perceived through tear soaked eyes, the healing can empower the tongue to castigate evil and creatively activate and exalt our lives to change humanity for the good and become one with God.

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Untitled, 1991, Laser Print on Rag Paper

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Phase of Sanchez 11/29/99

Introduced to studio @ P.S.I.

Survey of materials - slide presentation of PSI to date
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Approved - select + browse from
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64

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MMA

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- ✗ intuitive / stylized / personal

★ Don't realize how much he learned from
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J...
 This is sooo rough... not even spell checked but a start
 please feel free to contact me with questions.
 212 249 9249
 email @ billbeirne@hotmail.com

Out -Of -Site
 Juan Sanchez

An important aspect of Timeline (a history of P.S.1 for the web,) is the Out -Of -Site virtual exhibition project. Timeline and Out - Of - Site are funded by an NEA Education and Access grant with additional support for Out -Of -Site from Bell Atlantic (Community / Technology grant 10,000.) and Con Edison (2,000.) We need to match the NEA grant which was 50,000.

The concept for Out Of Site is to work with high school students in developing a virtual exhibitions on the work of contemporary artists who have exhibited at P.S.1 and whose work addresses issues of importance to the lives of students that may not be covered in the high school curriculum. The process in creating these exhibitions is a long process. Students first attend a 10 week seminar in Contemporary Art, visits to museums and research on the artists work. Students visited Juan's studio where they could see his working process and ask questions about the stories behind the images. Juan, the teacher (Michelle Kim) and the students selected a number of works from the 80's and 90's for the exhibition. Students worked with scanning slides, learning HTML, and writing responses to the work. Additionally, students were invited to create a visual response to each of the paintings and wrote about how these works related to Juan's.

The site is quite large and complex. It includes about thirty paintings (need to check that) students written and visual responses, artists statements about each work, commentary by Natsuko , our PhD Art History candidate and a biography . Additionally each students has a page or tw that features their resumes and additional art work of their own. Still to come will be curriculum links directly relating the work to areas of the Art, Social Studies and Language Arts curricula. Students and the general public will be able to send their comments to the site where they will be addressed by students in the program.

At the conclusion of each virtual exhibition project, students become "Teen Curators" and organize an exhibition of the artists work here at the museum. Oh my god...curating an exhibition while still a teen! The studentbs again visit the artists studio and together they select work for the exhibition. Students are then involved in all aspects of the exhibition process.

Credits:
 Michelle M. Kim, Teacher, Project manager
 Paul Johnson: Technical advisor
 Juan Sanchez

*Sehant Robert F. Wagner Jr.
 Secondary School for
 the Arts & Technology
 MLC*

Kate

*917-555-6064
 Rise -
 Mike - 212-922-9090
 US Bank
 New*

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by phone Bee Art is Bill Kahn

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for the government - grant release - for re-press

Juan Sanchez
718-782-8419

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 e: mail@ps1.org

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in Sanchez

Juliette Cook

ear DRAFT

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Work in Gallery

June Sanchez

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e: mail@ps1.org

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Facsimile

Date: 11 '30. 99
To: Joan Sanchez
From: Juliette Cook
Re: Release DRAFT
Total pages: 3
Fax: 1.212. 772. 4458

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Please advise.

Thanks,

Juliette.

I will be working on this until
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PROGRAM PRESS RELEASE

Min Tanaka "Subject: Heuristic Ecdysis"
December 5th – 19th
Performances Daily at 3p.m., Tuesday – Sunday

(Long Island City, November 9, 1999). -- December 5th – 19th, P.S.1 Contemporary Art Center presents "*Subject: Heuristic Ecdysis*," a series of performances by Min Tanaka. Taking place in various indoor and outdoor locations at P.S.1., on a daily basis, these performances mark the 20th anniversary of Tanaka's first dance at P.S.1.. "*Subject: Heuristic Ecdysis*" is a part of his "Life Contract" with P.S.1, a new annual series of events for which Tanaka has committed to return to P.S.1 each year for the duration of his life.

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

"*Subject: Heuristic Ecdysis*" is a chapter of a diary. Similar to the oral tradition of myth making, the making of a personal mythology is recorded in our memories and the memories of our observers. One volunteer observer will bear witness to the entirety of his performances this year, creating a vital sensory and memory archive in the mind and body of another person.

Born in 1945, Min Tanaka grew up in suburban Tokyo, where he began to study modern dance and perform in several productions. In the early 1970's he began to create original dance works exploring the meaning of the body and movement through improvisation. In an attempt to free the body from functionalism and conventional aesthetics, his dances were often nude, taking place in urban as well as natural settings.

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Juan Sanchez

RICANSTRUCTIONS: Paintings of the 90s

On View December 19, 1999 – February _____ ??

(Long Island City, New York, December 1, 1999) - *RICANSTRUCTIONS*, an exhibition of works by Juan Sanchez, is on view at P.S.1 Contemporary Art Center and on line at www.ps1.org **through February ___ ??? 2000**, with a reception Sunday, December 19, 1999. *Ricanstructions* was curated in a collaborative effort with a group of teen curators from **Long Island City High School (names)???**

Ray Barretto, a salsa jazz musician coined the term "Ricanstructions" in reference to his social commitment as an artist. Here, the title refers to Sanchez's reconstructed history and the history of other Puerto Rican people each of whom confronts a layered experience of identity with personal and political implications. Sanchez's work pulls its vocabulary of symbols from a multitude of cultural sources. As Marysol Nieves of the Bronx Museum observed, these influences include: "Taino symbols, Afro Caribbean religious practices, Catholicism, Puerto Rican popular culture and folk art traditions, and American and European painting, all of which reflect the complexities of Puerto Rican culture and its colonial identity."

His paintings are often arched in the form of shrines paying homage to the people and the symbols of Puerto Rico's past. These paintings point toward a future devoid of cultural marginalization as they construct a new identity for the artist and the viewer. They revere Puerto Rico's historical identity while making room for new interpretations of old symbols. Frenetic overall patterns spliced with poignant documentary images and poetry convey generous revelry: a celebration of future possibilities.

Over the past 2 years, Sanchez has been working with a group of teen curators at P.S.1, in a dialogue exploring his work. These discussions spurred personal reactions to the paintings in the form of essays on the website and the students' own works of art. Sanchez found that the students had insight into his work. The accessed ideas not picked up by critics and historians.

When asked why, Sanchez responded, "The students for the most part are African American and Latino. Issues they are confronting in their lives are often subjects in the work. Graffiti art and culture are designs of symbols and identity on streets. Religious iconography is similar to imagery found in their homes." Closer proximity to the work than one who approaches it through historical research and an academic background.

"One student in particular didn't realize how much he had learned from his father until seeing my work. This is the inspiration behind making the work: to connect with people in a very direct and personal way, transcending formal barriers to find the emotive experience."

Sanchez referred to the student feedback as "ideal." Normally for an artist the, "only genuine dialogues are in the form of reviews or articles. There were no real, direct, concrete dialogues with the spectator. Of course there are always discussions with Friends and Artists - but no sense of public response."

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	MoMA PS1	II.B.324

This has been a special experience for him and the students, "in the sense that it alerts them to the creative, analytical prospects of things they see and experience." As a way of responding to Sanchez's work they must articulate and process their ideas using new media skills. Juan Sanchez hopes this project will continue, introducing new students and artists to this rewarding process

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	MoMA PS1	II.B.324

*Page 3/ Percutaneous Delights/ P.S.1 Contemporary
Art Center*

New York State Council of the Arts, and the National Endowment for the Arts.
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The concept for Out Of Site is to work with high school students in developing a virtual exhibition on the work of contemporary artists who have exhibited at P.S.1 and whose work addresses issues of importance to the lives of students that may not be covered in the high school curriculum. Juan, the teacher (Michelle Kim) and the students chose several works from the 80s and 90's for the website/virtual exhibition **distinguish between the virtual exhibition and the actual one.** The process of organizing this exhibition was a long labor of love.

Students worked with scanning slides, learning HTML and writing responses to the work. Additionally, students were invited to create a visual response to each of the paintings and wrote about how these works related to Juan's.

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	MoMA PS1	II.B.324

At the conclusion of the virtual exhibition project, the students become "Teen Curators" and organize an exhibition of the artists work here at the museum. The students revisit the studio and select works together with the artist. Students are involved in all aspects of the exhibition process.

Michelle M. Kim: Teacher, Project Manager
Paul Johnson: Technical Advisor
Juan Sanchez: artist
Bill Beirne:

Juan Sanchez Phone interview:

Clarify how this project was initiated –Lynne Yamamoto Nea grant this is the second – Lyne Yam .
Holland Cotter reviewed it - wanted t show the kids how to install – Alanna said hey, lets have the kids do it. – some student woek meay be exhibited too.

The website will be a part of the show to.

Clarify difference between web exhibition and real exhibition.

The website is more indepth 32 paintings discussed

Launched simultaneously?

yes

Series of meetings w/ students at PS1 and studio

Bill made a booklet for all students

Collaborated on design of website

Students: select work for website – each select one work to which they respond in writing and by creating a work of art.

Graduate student in Art History also selected to write something for each painting

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THIS IS A DRAFT

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Thank you.

Juliette

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Special thanks to Teacher Michelle Kim, Technical Advisor Paul Johnson, and Project Manager Bill Beirne for creating this unique opportunity for Juan Sanchez and the student curators of Timeline/Out-Of-Site.

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Juan Sanchez

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(TALKS INSTEAD)

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Over the past 2 years, Sanchez has been working with this group of teen curators at P.S.1, in a dialogue exploring his work. These discussions spurred personal reactions to the paintings in the form of written and visual responses from the students on the internet, culminating in "RICANSTRUCTIONS"

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Sanchez found that the students had insight into his work. ^{then} The accessed ideas not picked up by critics and historians. "The students for the most part are African American and Latino," he states. "Issues they are confronting in their lives are often subjects in the work. Graffiti art and culture are designs of symbols and identity on streets. Religious iconography is similar to imagery found in their homes. One student in particular didn't realize how much he had learned from his father until seeing my work. This is the inspiration behind making the work: to connect with people in a very direct and personal way, transcending formal barriers to find the emotive experience."

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no space
as part of P.S.1's Teen Curators Series

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for the Arts

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FOR IMMEDIATE RELEASE

Juan Sanchez

RICANSTRUCTIONS: Paintings of the 90s

On View December 19, 1999 – February _____ ??

(Long Island City, New York, December 1, 1999) - *RICANSTRUCTIONS*, an exhibition of works by Juan Sanchez, is on view at P.S.1 Contemporary Art Center and on line at www.ps1.org through _____ with a reception Sunday, December 19, 1999. Ricanstructions was curated in a collaborative effort with a group of teen curators from The Robert F. Wagner Jr. Secondary School for Arts and Technology.

Over the past 2 years, Sanchez has been working with a group of teen curators at P.S.1, in a dialogue exploring his work. These discussions spurred personal reactions to the paintings in the form of written and visual responses from the students on the internet.

Sanchez found that the students had insight into his work. The accessed ideas not picked up by critics and historians. "The students for the most part are African American and Latino," he states. "Issues they are confronting in their lives are often subjects in the work. Graffiti art and culture are designs of symbols and identity on streets. Religious iconography is similar to imagery found in their homes. One student in particular didn't realize how much he had learned from his father until seeing my work. This is the inspiration behind making the work: to connect with people in a very direct and personal way, transcending formal barriers to find the emotive experience."

Salsa jazz musician, Ray Barretto first coined the term "ricanstructions" in reference to his social commitment as an artist. Here the term refers to Sanchez's reconstructed history and the history of other Puerto Rican people each of whom confronts a layered experience of identity with personal and political

(more)

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implications. Sanchez's work pulls its vocabulary of symbols from a multitude of cultural sources. As Marysol Nieves of the Bronx Museum observed, these influences include: "Taino symbols, Afro Caribbean religious practices, Catholicism, Puerto Rican popular culture and folk art traditions, and American and European painting, all of which reflect the complexities of Puerto Rican culture and its colonial identity."

Sanchez's paintings are often arched in the form of shrines paying homage to the people and the symbols of Puerto Rico's past. These paintings point toward a future devoid of cultural marginalization as they construct a new identity for the artist and the viewer. They revere Puerto Rico's historical identity while making room for new interpretations of old symbols. Frenetic overall patterns spliced with poignant documentary images and poetry convey generous revelry: a celebration of future possibilities.

This unique opportunity was created by Teacher Michelle Kim, Technical Advisor Paul Johnson, P.S. 1 Education Director Bill Beirne, Juan Sanchez and student curators: Delroy Binger, Tricia McColl, Isaaris Gonzalez, Hasir Gonzalez, Perrin Wright, Anthony Vellos, and Liang Yang.

Timeline and Out-Of-Site student curatorial projects are funded in part by the NEA through an Education and Access Grant with additional support for Out Of Site from Bell Atlantic's Community/Technology Grant program and a generous grant from Con Edison.

P.S.1 Contemporary Art Center

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

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###

For more information, contact:

Juliette Cook, Press Officer
P.S.1 Contemporary Art Center
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Long Island City, NY 11101
T: (718) 784-2084 / F: (718) 482-9454
e-mail: juliette@ps1.org

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Bill
THIS IS A DRAFT

Please review/revise.

Thank you.

Juliette

FOR IMMEDIATE RELEASE

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2nd installment of this unique project...

The Robert F. Wagner Jr. Secondary School for the Arts & Technology. Nieves

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(more)

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Debraj Baner, Thicia McCall, Ismaris Gonzalez, Hacer
Gonzalez, Penni Wright and Anthony Vellos
Liang Tang

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wrote the visual response
Text and Image

— E.V. D. (12)

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Tom
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2nd installment of this unique project... (X)

"*Ricanstructions*" references the reconstructed vision of Puerto Rican culture.

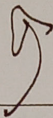
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As the model initiative of P.S.1's Timeline project—an on-line database of P.S.1 exhibition history, the *Out of Site* educational website project continues to collaborate with local high school students from the Robert F. Wagner School for the Arts and Technology, a Long Island City High School that serves students from culturally diverse and disadvantaged districts of New York. P.S.1 hopes to expand the project to students from two additional Queens community schools: Middle College High School and the International High School. Working with students from three local schools will enable the *Out of Site* project to serve more of the Queens community, making the website project accessible to thousands more on-line.

Out of Site provides students with invaluable and transferable computer and research skills, a "hands on" career training in the arts with renowned artists, and the opportunity to work and learn through their peers. Students work with a selected artist who works with each student on creating interactive dialogues between the artist and their work, researching exhibition histories and artist biographies, and developing powerful and varied curricular opportunities that generate significant cultural and multi-media cross-references. In addition to working with a selected artist, the students work at the museum within its archives and are supervised by a teacher and P.S.1's Director of Education.

The first *Out of Site* project was collaboration between students and artist Lynne Yamamoto. Based on the works of the artist, the student-designed and created site explores visual and curricula material relating to the artist's experiences as an Asian American, and is elaborated by the research based on the immigrant experience in the United States. Students gained hands-on curatorial experience through visits to the artist's studio while they designed the website that housed the virtual exhibition.

Future artist/student collaborations will continue the multi-disciplinary approach to art and technology and promote critical thinking. Currently, *Out of Site* students are working on developing a curriculum with artist Juan Sanchez.

The first *Out of Site* project, with artist Lynne Yamamoto, can be viewed by visiting P.S.1's website www.ps1.org, then click on "online projects." The new project, featuring the work on Juan Sanchez, will be available online December 19, 1999.

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t: 718.784.2084 f: 718.482.9454
e: mail@ps1.org

PS.1

Facsimile

Date: 12-13
To: Kate Bobby
From: Juliette Cook
Re: Out of Site
Total pages: 2
Fax: 718-224-2934

There was no true
"release" on Out of Site,
but here is an internal
document w/ some explanation...

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PS1

PROGRAM PRESS RELEASE

Min Tanaka "Subject: Heuristic Ecdysis"

December 5th – 19th

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

(Long Island City, November 9, 1999). -- December 5th – 19th, P.S.1 Contemporary Art Center presents "*Subject: Heuristic Ecdysis*," a series of performances by Min Tanaka. Taking place in various indoor and outdoor locations at P.S.1., on a daily basis, these performances mark the 20th anniversary of Tanaka's first dance at P.S.1.. "*Subject: Heuristic Ecdysis*" is a part of his "Life Contract" with P.S.1, a new annual series of events for which Tanaka has committed to return to P.S.1 each year for the duration of his life.

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

"*Subject: Heuristic Ecdysis*" is a chapter of a diary. Similar to the oral tradition of myth making, the making of a personal mythology is recorded in our memories and the memories of our observers. One volunteer observer will bear witness to the entirety of his performances this year, creating a vital sensory and memory archive in the mind and body of another person.

Born in 1945, Min Tanaka grew up in suburban Tokyo, where he began to study modern dance and perform in several productions. In the early 1970's he began to create original dance works exploring the meaning of the body and movement through improvisation. In an attempt to free the body from functionalism and conventional aesthetics, his dances were often nude, taking place in urban as well as natural settings.

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CHAPTER 2

Working methods

*"I'm an eye. A mechanical eye. I, the machine, show you a world the way only I see it... I'm in constant movement. I approach and pull away from objects... This is I, the machine, maneuvering in the chaotic movements... My way leads towards the creation of a fresh perception of the world... unknown to you."*¹¹

Dziga Vertov

The degree to which Wall translates his fascinations with the cinema into his transparencies develops over time. One aspect which persists throughout his career is his deliberate working methods that emulate those of a filmmaker. From the scouting of locations for his pictures to holding casting calls, and from building sets to rehearsing the scenes he has devised, Wall's approach encompasses the various tasks associated with making a film. His candid admission to the planning and setting up of each shot results in an artform that calls attention to the contrived nature of photography.

It has become an accepted notion in the art of a postmodern era that picture-taking is not objective and does not bear witness to authenticity. Art theorist Abigail Solomon-Godeau aptly asserts that "the conception of photography as a faithful and unmediated transcription of physical appearances... has long since been abandoned... The once universal belief in

¹¹ Dziga Vertov, quoted in Mark Durden, "Defining the Moment," *Creative Camera* no. 350 (Feb.-Mar. 1998), p. 8.

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t: 718 784 2084 f: 718 482 9454
e: mail@ps1.org

PS1

Facsimile

Date: 11.21.99
To: Tom
From: Juliette
Re: Mr. Fahn
Total pages: 3
Fax: 212-344-5425

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MinJuan.qxd 11/21/99 5:26 PM Page 1

New PS1 Exhibitions and Performances Reception 12-6pm

Open Dec 19

Juan Sanchez **RECONSTRUCTIONS: Paintings of the 90s**

Special Projects: Beckman, Snairi, and Stein

Min Tanaka **Performs December 5-19 at 3pm**

Also on View:

Children of Berlin, Minimalia, Sol LeWitt, On Your Own Time,
0-9, Rudy Burckhardt

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P.S.1

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Hours

Open 12 - 6pm Wednesday - Sunday
Admission is a \$5 suggested donation.

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Min Tanaka - Subject: Heuristic Ecdysis

December 5-19, Wednesday - Sunday at 3pm.
Performances are free to visitors and will take place throughout P.S.1's interior and exterior spaces.
(Min Tanaka will also be dancing at Performance Space 122 on December 3rd and 4th at 1pm.)

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P.S.1

P.S.1 Contemporary Art Center
 22-25 Jackson Ave at 46th Ave
 Long Island City, New York 11101

New P.S.1 Exhibitions Opening Event 12-6pm

Open Nov. 7

Children of Berlin

Cultural Developments 1989-1999

A View from Astoria Photographs by Rudy Burkhardt

0 to 9 Artists Born in the 1990s

Special Projects by Alexa, Blasco, and Komatsu

Also on View

Minimalia, Sol Lewitt, On Your Own Time, Art & Language 1972-1981

Also on View
 Minimalia, Sol Lewitt, On Your Own Time, Art & Language 1972-1981

...ing his exhibition career. Three years later, Sanchez received two fellowships in painting, the National Endowment for the Arts and the Creative Artist Program Service (CAPS). Sanchez is a 1988 Guggenheim Fellow in painting. His work can be found in the permanent collections of The Metropolitan Museum of Art, The Whitney Museum of American Art, The Museum of Modern Art and El Museo Del Barrio, among others. Presently he now has a two year traveling exhibition titled JUAN SANCHEZ: Printed Convictions: Prints and Related Works on Paper, accompanied with a color illustrated catalogue at El Museo del Barrio through January 9, 2000) curated by Alejandro Anreus of The Jersey City Museum. Since 1990, Juan Sanchez has been a professor in the Department of Art at Hunter College, The City University of New York.

Nace en 1954, Brooklyn, New York en los Estados Unidos de padres puertorriqueños. Estudio en la Cooper Union School of Art 1973-77 por su titulo de Bachelor of Fine Arts. Despues toma su Maestria en Bellas Artes de Rutgers University en 1980. Ha expuesto su pinturas, grabados y fotografias desde los fines de los setena. Sus obras reconstruyen historias mediante petroglifos tainos,

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 t: 718.784.2084 f: 718.482.9454
 e: mail@ps1.org

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

A View from Astoria is supported by Tibor de Nagy Gallery, NY.

Hours

Open 12 – 6pm Wednesday – Sunday
 Admission is a \$5 suggested donation.

Directions

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

Nov 9: Berlin club-owner Cookie throws a DJ party at P.S.1 to commemorate the 10th anniversary of the fall of the Wall. 9pm, \$5, 21+

JULIETTE COOK
485 RUGBY ROAD
BROOKLYN NY 11226

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Via Villeg To: Juliette

Date: 12/17/99 Time: 11:55:46 AM

Page 2 of 3

P.S.1

P.S.1 Contemporary Art Center
 22-25 Jackson Ave at 46th Ave
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New P.S.1 Exhibitions Opening Event 12-6pm

Open Oct. 10

Minimalia An Italian Vision in 20th Century Art

Sol LeWitt

Indoors: Drawings and Models
Outdoors: Concrete Block Structures

On Your Own Time

 Works by Fernández, Floyer, Mezzaqui, Opalka, and Weiner.

Also on View

The Promise of Photography

The Artist Out of Work: Art & Language 1972-1981

'When I paint my name is Konrad Lueg'

Special Projects

 by Alexa, Blasco, and Komatsu

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Page 2 of 3

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Minimalia is organized by Incontri Internazionali d'Arte, and is made possible by the Italian Ministry of Foreign Affairs, the Italian Cultural Institute of New York, The Museo del Corso Ente Cassa di Risparmio di Roma; and through major support from Illycaffè and added support from Alitalia, Epoca Insurance Broker, and Fendi.

Sol Lewitt is supported by Maria Rosa and Gilberto Sandretto.

On Your Own Time is supported by the Cultural Services of the French Embassy, New York.

Hours

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	MoMA PS1	II.B.324

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Page 2 of 3

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As an MFA candidate at Rutgers University, Sanchez was strongly influenced by Leon Golub, Robert Blackburn and Melvin Edwards. In 1980 Sanchez was selected for the exhibition "Young Painters: 1980" by recommendation of Leon Golub and in 1981 Melvin Edwards selected Sanchez for "Events: Artists Invite Artists" at The New Museum of Contemporary Art launching his exhibition career. Three years later, Sanchez received two fellowships in painting, the National Endowment for the Arts and the Creative Artist Program Service (CAPS). Sanchez is a 1988 Guggenheim Fellow in painting. His work can be found in the permanent collections of The Metropolitan Museum of Art, The Whitney Museum of American Art, The Museum of Modern Art and El Museo Del Barrio, among others. Presently he now has a two year traveling exhibition titled JUAN SANCHEZ: Printed Convictions: Prints and Related Works on Paper, accompanied with a color illustrated catalogue at El Museo del Barrio through January 9, 2000) curated by Alejandro Anreus of The Jersey City Museum. Since 1990, Juan Sanchez has been a professor in the Department of Art at Hunter College, The City University of New York.

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	MoMA PS1	II.B.324

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Page 2 of 3

JUAN SANCHEZ / BIOGRAFIA / BIOGRAPHY

Born in Brooklyn, New York from Puerto Rican parents, Juan Sanchez graduated from the Cooper Union for the Advancement of Science and Art in 1977 with a Bachelor of Fine Arts. In 1980 he received his Master of Fine Arts degree from the Mason Gross School of the Arts of Rutgers the State University of New Jersey.

Since the early 1980s, Sanchez's artistic practice has merged aesthetic innovation with political activism to create works that fuses painting, photography and printmaking with collage and other mixed media techniques evocative of the graffiti-poster covered walls found in such urban centers as New York and San Juan. The title "Ricanstructions" was borrowed from a 1977 recording by the great salsa and jazz percussionist Ray Barretto. It signify Sanchez's interest to deconstruct the shifting displacement, confusion, ambivalence, pain and genocidal effects of colonialism in order to expose, reconstruct and weave together aspects of Puerto Rican identity, culture and histories from diasporic and autobiographical perspectives.

As an undergraduate art student Sanchez studied under painter Charles Seide, photographer Eugene Tulchin and combine media artist Hans Haacke. Puerto Rican artists and photography groups such as Taller Boricua and En Foco impacted and influence Sanchez's art. In 1978 He became an activist for Puerto Rican independence, he struggle to get the United States navy out of the island of Vieques and for the release of Puerto Rican political prisoners. In 1984 Sanchez helped organize the mass mobilization Artist Call Against United States Intervention in Central America. A national event involving a large community of Latin American artists in addition to Robert Rauchenberg, Louise Bourgeois, Kiki Smith, Faith Ringgold, Claus Oldenberg and Lucy R. Lippard among others. That same year, Sanchez assisted in the national organization of Art Against Apartheid and also participated in the anti-nuclear arms movement.

As an MFA candidate at Rutgers University, Sanchez was strongly influenced by Leon Golub, Robert Blackburn and Melvin Edwards. In 1980 Sanchez was selected for the exhibition "Young Painters: 1980" by recommendation of Leon Golub and in 1981 Melvin Edwards selected Sanchez for "Events: Artists Invite Artists" at The New Museum of Contemporary Art launching his exhibition career. Three years later, Sanchez received two fellowships in painting, the National Endowment for the Arts and the Creative Artist Program Service (CAPS). Sanchez is a 1988 Guggenheim Fellow in painting. His work can be found in the permanent collections of The Metropolitan Museum of Art, The Whitney Museum of American Art, The Museum of Modern Art and El Museo Del Barrio, among others. Presently he now has a two year traveling exhibition titled JUAN SANCHEZ: Printed Convictions: Prints and Related Works on Paper, accompanied with a color illustrated catalogue at El Museo del Barrio through January 9, 2000) curated by Alejandro Anreus of The Jersey City Museum. Since 1990, Juan Sanchez has been a professor in the Department of Art at Hunter College, The City University of New York.

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	MoMA PS1	II.B.324

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Page 3 of 3

formas del arte popular puertorriqueño y estilos de pintura norteamericanos y europeos. Sus Rican/structions, pinturas de óleo y de medio mixto y sus grabados están cargados de significado político. Recibe importante premios y becas por su trabajo artístico en grabados y pinturas, Joan Mitchell Foundation Fellowship (1995), la beca John Simon Guggenheim (1988), George A & Eliza Gardner Howard Foundation de Brown University (1991) New York Foundation for the Arts (1988 y 1992), y National Endowment for the Arts (1983). Ha expuesto sus obras en más de 400 exhibiciones individuales y colectivas en los Estados Unidos, Puerto Rico, Cuba, Europa y otras parte del Sur y Centro America. Sus obras están en la colección del Metropolitan Museum of Art, Museum of Modern Art y The Whitney Museum of American Art en Nueva York, The Jersey City Museum, El Museo del Barrio, El Instituto de Cultura Puertorriquena, San Juan, Puerto Rico, El Centro Wilfredo Lam en Habana, Cuba entre otros.

UPDATE

Currently Juan Sanchez has an exhibition titled ***JUAN SANCHEZ: Printed Convictions: Prints and Related Works on Paper***, accompanied with a color illustrated catalogue, at El Museo del Barrio until January 9, 2000. This 14-year survey of lithographs, screenprints, monotypes and other works on paper, organized by Dr. Alejandro Anreus, curator of The Jersey City Museum, is on a two year tour (Rutgers University, Mason Gross School of the Arts, New Brunswick, NJ; The Mexican Museum, San Francisco, CA; The Museum of the University of New Mexico Albuquerque, NM, The City of Chicago Cultural Arts Center, Chicago IL) Juan Sanchez is Professor of Art at Hunter College of the City University of New York.

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From: Alma Villegas to: Juliette

Date: 12/17/99 Time: 11:55:46 AM

Page 1 of 3

FAK FILE COVER PAGE

To : Juliette
Sent : 12/17/99 at 11:50:32 AM
Subject : JUAN SANCHEZ-BIOGRAPHY

From : Alma Villegas
Pages : 3 (including Cover)

Dear Juliette,
Here is the file. Please look it over to check out any grammatical errors, etc. I appreciate your input. It certainly helps if you can follow the text with "Previous solo exhibitions include" at the end.

In case you will find Spanish text, please disregard.

You are always very helpful. Thank you so much.

S
J

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1 Juan Sánchez

797

~~2. Soy lo que soy
Li am what li am~~

~~1995~~

~~oil, mixed media on wood
courtesy of the artist~~

Ok
show
1

2 Flores y balas

1990

~~oil,~~
oil, mixed media on canvas
courtesy

3 Flores para Malcolm X III

1990

oil, mixed media on canvas

4 Untitled

1991

oil, mixed medium on canvas

courtesy

5 Mi más bella flor

1995

oil, mixed media on canvas

6 Mi querida mami

1995

mixed medium on wood

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- 7 Mi más bella flor II 1996
mixed media on wood
- 8 There's no problems here 1992
mixed media on canvas
- 9 Cries and blemishes 1999
oil, mixed medium on wood
- PR ★ 10 manchas de sangre y lagrimas de cristal 1996
oil, mixed media on wood
courtesy of _____
- 11 niña gigante 1998-1999
oil, mixed media on wood
- ★ 12 confused paradise 1995
oil, mixed media on wood
courtesy
- ★ 13 aquí no hay luz 1996
oil, mixed media on canvas
courtesy of _____

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- 14 ~~14~~ ~~14~~ Mother + child II: Is faith in myself enough?
Mother & child II: Is faith in myself enough?
1991
oil, mixed media on canvas
- 15 ~~15~~ Ya no hay más jibaros 1994
oil, mixed media on canvas
- 16 victoria de ~~samotracia~~ samotracia 1996 (Afro-Taina)
~~oil~~ oil, laser print and mixed media on wood
rayo laser & mediomixto sobre madera
- 17 flor muerto 1997
Oil, mixed media on wood
- Liang Yang (Tangie) 1991
Comments?
Audio piece 60 min tape.
- Ismaris Maína 1999
Mixed media
entire

Taina

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*ADD: Rainbow Shell: Reconciliation with father
→ oil, mixed media on wood

*ADD: La colonia II 1992
→ oil, mixed media on canvas

*ADD: Manny in Bembé Heaven 1995
→ oil,

correction: Ya no hay más jíbaros

correction: Manchas de sangre y lágrimas de cristal

correction: Mi más bella flor

correction: Mi más bella flor II

correction: Aquí no hay luz

~~_____~~

* Only first letter capitalized.

Student work →

Liang Yang (Tangie) 1999

"Comments?"

Audio Piece - 60 min tape

Ismael Molina

"Untitled" mixed media 1999

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Tricia McCall
Untitled
1999
Computer Print

Delroy Binger
Untitled
1999
Computer Print

Anthony Vellos
Click To Go Back
1999
Computer Print

color ink-jet printed

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e-mail: ps1.org

PS1

Facsimile

Date: 12.29.99
To: Lisa Collangelo
From: Juliette Cook
Re: Juan Sanchez exhibition
Total pages: 7
Fax: 718-793-2910

all Juan Sanchez info

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meeting place for the general public, P.S.1 is a catalyst for ideas, discourses and new trends in contemporary art. With its educational programs, P.S.1 assists the public in understanding art and provides the tools to appreciate contemporary art and its practices.

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

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

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