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	MoMA PS1	IX. B. 41

DADDY-O PRODUCTIONS
3007 MAPLE AVE, APT. 609
DALLAS, TEXAS 75201
214-748-1050



Bicentennial Map of the United States

May 18, 1977

Ms. Alana Heiss
c/o Clocktower
108 Leonard St.
N.Y.C., N.Y. 10013

Dear Alana,

Well, as you know things don't always go as quickly as one wishes! Robert has been killing himself on the "Texas Mobil Home Museum". It is looking very exciting but we are behind schedule- please disregard the last message that we would be there the last weekend of May. As this is the piece for the Paris Biennale etc, it has to be immaculate so we are going to hold for a week or so and then will be in a position to let you know when we will be there for an appearance at P.S. 1 and the Clocktower. I hope all this meets with your approval- and understanding! We will do a big mailing on the appearances there for both U.S. and European consumption!

Peter Gould was here last night from L.A. and had nothing but nice things to say about you and the superior way you run your organization! Also, very nice article in New York magazine .

So sorry for all the delays. I hope it doesn't foul up anything. Please let me know if there is any problem. Hello to Shashana for me as she is always extra nice when I've called. Robert sends you his outrageous best!

Clare Frost

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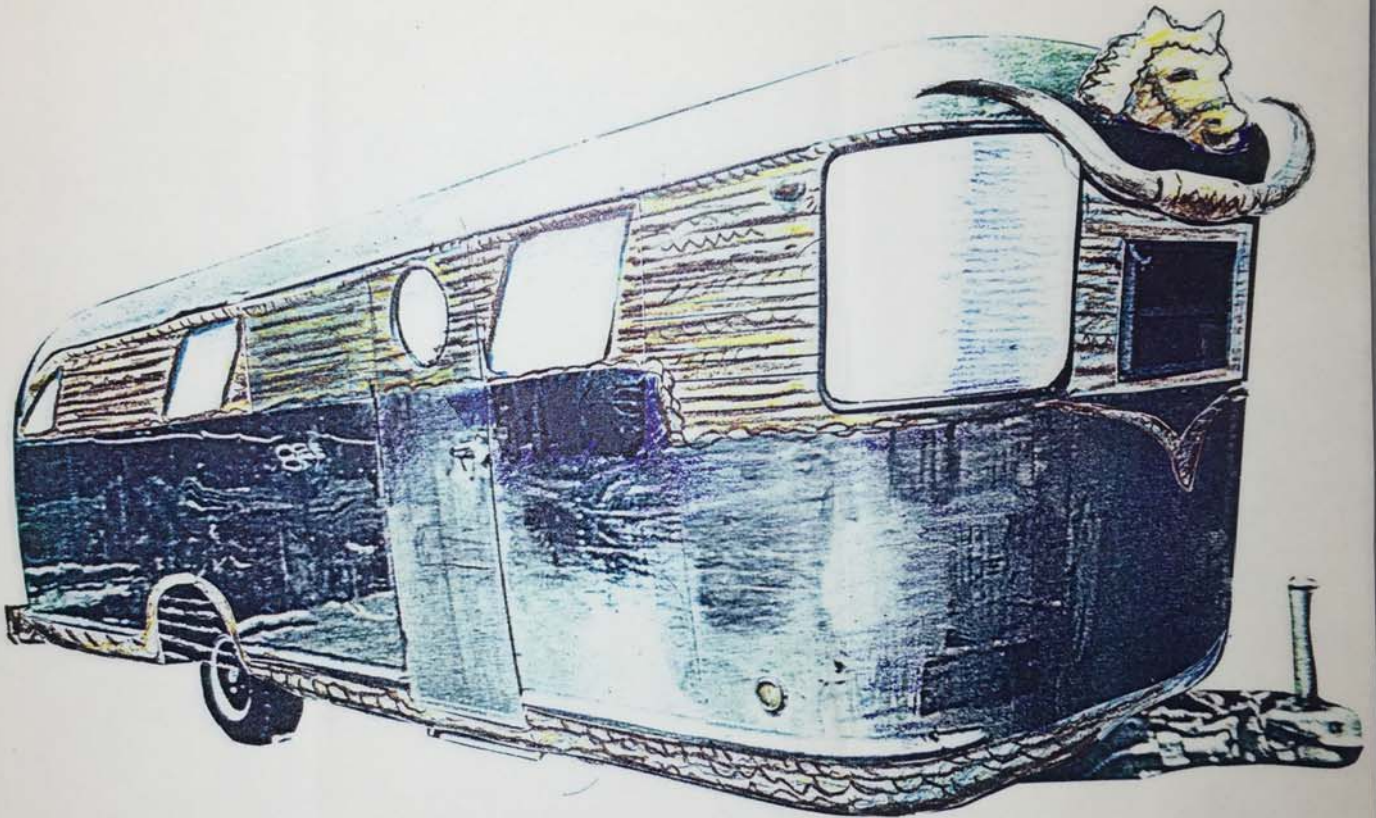
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THE INSTITUTE
FOR ART AND
URBAN RESOURCES, INC.

need closet
refrain 305
307
Clocktower Office 108 Leonard Street NYC NY 10013
Area Code: (212) 233-1096

Rm Choice
← 307 plus bath
← 303 plus bath
/ 2) 412-215

FOR BOOKING, PRESS INFO, ETC., CALL BOB OR CLARE AT DADDY-O PRODUCTIONS (214) 748 1050



"THE TEXAS MOBILE HOME MUSEUM" - AN INC. NON-PROFIT MUSEUM TOURING THE WORLD.
EXCITING, FANTASTIC, AND UNBELIEVABLE DISPLAYS INCLUDING THE WORLDS LONGEST
STEER HORNS, TEXAS TORNADO DAMAGE, STUFFED KILLER BUCKING BRONCO AND MUCH MORE.
CONTAINED IN A CLASSIC 25' HIGHLY REFLECTIVE 1947 SPARTAN AIRCRAFT TRAILER COACH
FEATURING 100 WESTERN BELTS AND BARBED WIRE SKIRTS. 3007 MAPLE #609, DALLAS TEX. 75201

SUSAN CALDWELL

highly recommended / elec. engineer

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

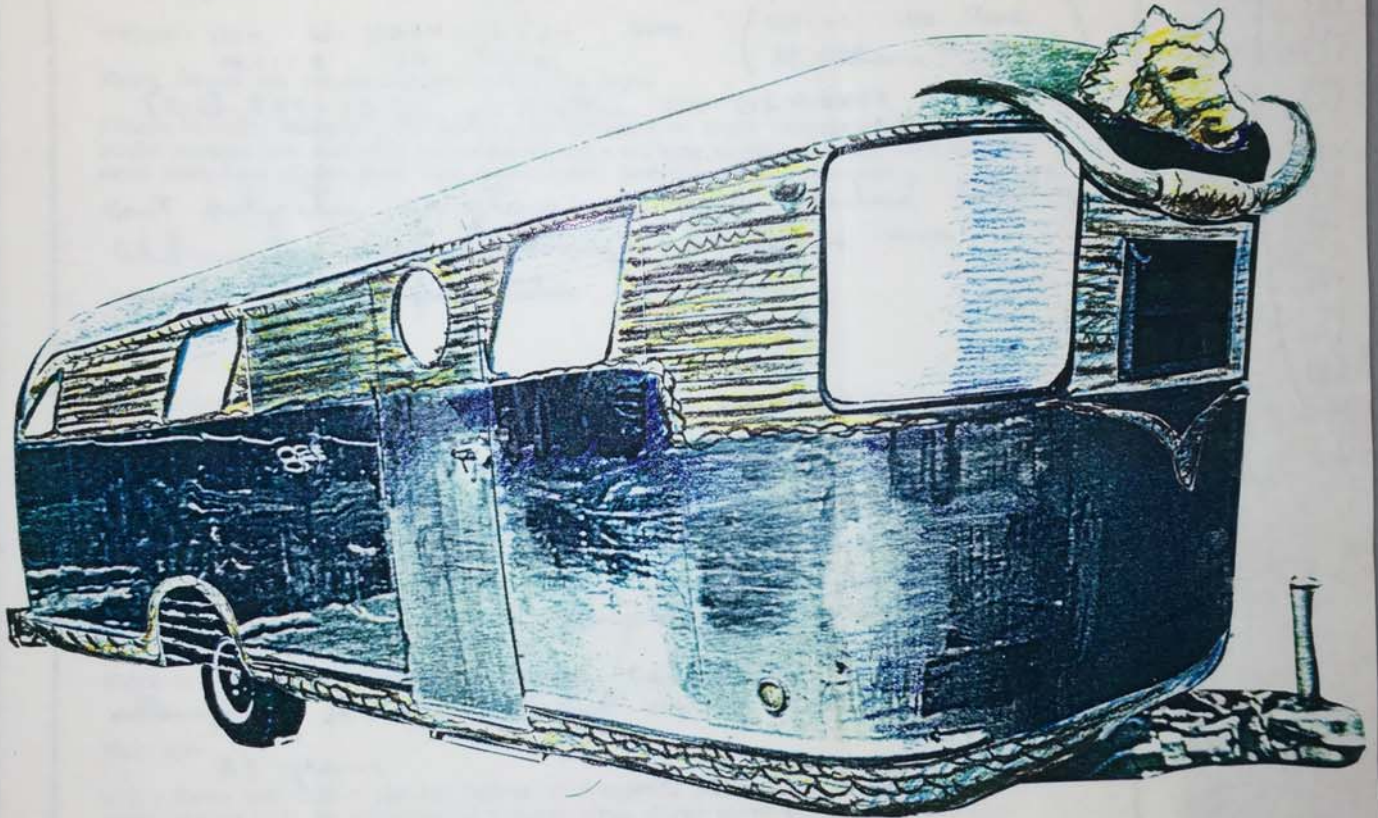
Projects: Workspace, Clocktower, Idea Warehouse, Conus, Wand Factory

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need closet
refined 305
307
Clocktower Office 108 Leonard Street NYC, NY 10013
Area Code (212) 233-1096
Rem Chosen
① 307 plus bath
③ 203 plus bath
② 411-215



SUSAN CALDWELL

highly recommended / elec. engineer

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

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

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need closet
 replace 315
 307
 Rm Change
 307 plus both
 203 plus both
 211+213
 plus 153 storage closet

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

APPLICATION FOR WORKSPACE

Name: **FREDERICK EVERSLEY** Date: **6/16/76**
 Address: **1110 W. WASHINGTON Blvd. (189-03 113 ave)**
VENICE CA. 90291 (St. Alban, 12, C.I.N.Y.)
 Phone (Where you can be reached during the day):
(213) 399-1521 or mother 212-GL 4-5872

Please briefly describe your work, with emphasis on those aspects of it which might necessitate specific requirements in a working space. You may include not more than five slides with this application, but this is not necessary:
*cast polyester sculpture. as per attached catalog.
 cold water and drainage facilities are preferable to facilitate polishing*

Please describe very briefly the amount of space you need and peculiar specifications which are necessary for your work:
500-1000 sq. ft. preferably on the 1st floor or elevated basement levels due to handling difficulties of sculpture and machinery. natural light is desirable since final sculptural pieces are designed to be displayed under this condition.

Where are you presently working? *Venice California, but I am attempting to return to and work full time in New York*

Your age: *34 years*

N.B.: There are only a limited number of WORKSPACE studios available and applications will be accepted on a first come, first serve basis in so far as we are able to fulfill the requirements of the artist and are satisfied by the artist's ability to handle particular problems which might be associated with a particular space (e.g. lack of plumbing). Assignments are made by committee and not solely by the staff of the Institute. All space allocations are made with the provision that the arrangement can be terminated when necessary by the Institute without prior notice. WORKSPACE studios can not be used as living quarters under any condition. WORKSPACE is sponsored by The Institute for Art and Urban Resources and supported by funds from The New York State Council on the Arts.

RECOMMENDED BY: **DOUG OLSEN**
SUSAN CALDWELL
highly recommended / elec. engineer

Brendan Gill: Chairman of the Board of Directors
 Alanna Hess: Executive Director
 Projects: Workspace, Clocktower, Idea Warehouse, Conny Island Factory

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James W. Buchman
 Building 9
 Gero Bros. Industrial Park
 Fort Ethan Allen
 Winooski, Vermont 05404
 (802) 655 0461

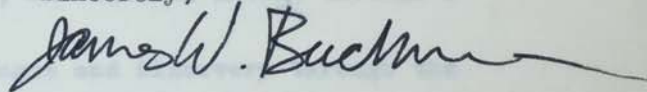
Ms. Linda Blumberg
 Project Director
 The Institute for Art and Urban Resources
 108 Leonard Street
 New York, New York 10013

14 April 1976

Dear Ms. Blumberg:

Enclosed please find a proposal for space. I discussed aspects of this project with Ms. Heiss by phone on April 12th. The other people responsible for this project and I feel that our proposal would be an efficient use of a large space.

Sincerely,



James W. Buchman (802) 655 0461
 Marja Vallila (212) 966 9768
 Peter Forakis (802) 387 6624
 Jack Gillihan (603) 835 6491

*Reject - no schools
 re: alanna*

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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We believe that there is a need for a sculpture workshop in the New York City area. The project is based on the view that the value of any experience is directly proportional to the number of risks taken and the quality of the questions asked. The long range effects of an ambitious project such as this are greater than the short term effects of scheduled events. The project will be conducted by five core sculptors, each responsible for a two month section. An art historian will be involved for one day each week throughout the 10 month period. Working with the 5 core artists, he will present his perspective on historical context and contemporary sculpture making. In addition 10 visiting artists will conduct week-long sections.

We will establish a center in which a young artist can discover what a sculpture is for himself/herself as a result of an intense dialogue with his/her peers, core artists, the art historian, and visiting artists. The 10 prospective participants will be 21 years of older, and must demonstrate a high level of maturity and experience through a brief biography, and serious intent through a portfolio.

We believe that dialogue and discovery through the manipulation of materials are more important to learning than a collection of finished objects.

We will provide the equipment and space for working steel, wood, concrete, clay, plaster, and from the figure.

NEEDS:

1. Modest living accomodations for 10 participants for one year.
2. Living accomodations for a visiting artist or core artist.
3. 10,000 square feet of ground floor space with a ceiling height of at least 12 feet, for a 12 month

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period to be divided as follows:

A. 2000 square feet of common space for major equipment:

- 1) gas kiln
- 2) 3 welding tables
- 3) 3 arc welders
- 4) 3 sets of welding tanks
- 5) 1 radial arm saw, 1 band saw, 1 table saw

B. 400 square feet of storage space, utility room, and toilets

C. 10 private studios of 760 square feet each

SPECIFIC NEEDS FOR THE BUILDING

1. Heat and light
2. Ground floor access for loading and unloading vehicles
3. Wiring and ventilation to safely operate welding equipment and power tools
4. Access to gas lines for operation of a kiln
5. Deep sinks for plaster and clay

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

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apprec. inter. & part. in
institute - grateful for support
w/ P.S.I studies - ~~the~~ panel
felt her need not as critical -
thanks - look forward to further
involvement -

~~with deep regret -~~

Fred - appreciate interest -

concern for project.
recommendations
for safety + other measures -
ideas for total success
applic. ^{presented} very pos. by staff
however panel in view of all
apps. a number of factors - feasibility

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extended discussion of involve
w/ P.S. for short term project -
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of work would not make short
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only plan - to which panel approved
was poss. of your building a
vacuum forming studio in ~~the~~^{the} section
of the ^{north wing} basement - again this was
felt generally to not be good
solution for you -
endless expenditures time & money
w/ little in return

if we extend space you'll
be 1st to hear - see you -
answers to see you -

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

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

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Fred Eversley

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Moving to N.Y.

Studio for 1 yr.

licensed engineer / triple E

experienced in construction.

nee: Br. O'D.

Maurice T.

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

July, 16, 1976

James W. Buchman
Building 9
Gero Bros. Industrial Park
Fort Ethan Allen
Winooski, Vermont 05404

Dear Mr. Buchman,

I want to thank you for your interesting proposal for a sculpture workshop. The advisory panel for WORKSPACE at P.S.1., in Long Island City, Queens, met and made their decisions on June 28. They were interested in your proposal and considered it very carefully. However, the demand for individual studios is so great at this time that they felt it was not possible to allocate the amount of space that your project would require.

I believe that your aims to establish a sculpture workshop in the New York City area are extremely worthwhile. If I should come to know of any space during the next year that would be feasible, I will get in touch with you.

I again, thank you for your interest in the Institute and wish you success with your project.

Sincerely,

Alanna Heiss

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

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

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Section 1, Page 1,
Line 1-e

The Municipal Art Society, which will be celebrating its 80th Anniversary next year, was founded in the wake of the Columbiaⁿ Exposition by a group of distinguished New Yorkers who wished to bring the arts of painting, sculpture, architecture and landscape architecture to the service of the city. Over the years the Society's concerns have grown beyond mere civic embellishment. Its most noteworthy accomplishments have been the establishment of the City Planning Commission, the Landmarks Preservation Commission, the Art Commission, and New York's first tree-planting program.

11942 In 1971 the basic objective of the Municipal Art Society is, as it has always been, the creation of a liveable city. Our work is designed to heighten public awareness, provoke responsible discussion, provide competent advice to community groups and administrative agencies that seek advice, and demonstrate through pilot projects and research studies new and workable ways to get things done.

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New York State Council on the Arts 250 West 57 St., New York 10019 (212) 586-2040

2. Period of activities is Year-round Seasonal. If seasonal, specify time period _____
3. Organization's fiscal year APRIL 1 to MARCH 31
month and day month and day
4. What is your organization structure?
 Profit-making organization Non-profit corporation Non-profit unincorporated organization
 Department of university or school Affiliate of other non-profit organization (church, service organization, etc.) (specify) _____ Government agency (specify) _____
 Individually operated
5. Date organized 1892
6. Tax-exempt? Yes No If yes, indicate which of the following forms have been filed.
 Federal 990A or 990ASF Other Federal Tax (specify) _____
 NYS Department of Social Services Form 497 or 497A NYS Department of Education
 Tax exempt letter
 (Attach one copy of latest filed form.)
7. Employer identification number 13-5562288
8. Basis of accounting is: Cash Accrual
9. In addition to activities in your "hometown", does your organization perform services in other parts of New York State? Yes No
 a. Percentage of activity in other parts of New York State _____% Specify activity and county. _____
 b. Percentage of activity outside of New York State _____% Specify activity and area. _____
10. What was the total size of your audience or attendance in organization's 1970 fiscal year. (Include participants in all your programs.)
108,175
 a. Provide figures for individual events or activities (e.g., workshops)
SEE ATTACHED
 b. If possible describe composition of audience and participants in terms of average income level, special or ethnic characteristics, age, etc. NEW YORKERS - GENERALLY, BUT NOT EXCLUSIVELY, WELL EDUCATED, COLLEGE AGE OR ABOVE
 c. What is the geographic origin of your audience? Local 70%, Neighboring counties 20%, Other New York State 5%, Out-of-state 5%, Foreign _____%.

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Section 1, Page 2,
Line 10-a

AUDIENCE FIGURES FOR INDIVIDUAL EVENTS AND ACTIVITIES

Local workshops:

Carnegie Hill	400
SoHo	275
Greenwich Village	300

Exhibitions:

"Man on the Street"	4000
"New Life for Landmarks"	2000

General Meetings:

A Debate on the Expansion Plans of the Metropolitan Museum with Thos. Hoving, Norval White, Hershel Post	250
A Meeting on the "State of the City" with Ada Louise Huxtable, Hon. Ed Koch, MAS Committee Chairmen	350
A meeting to discuss Fifth Avenue's historic importance to City and proposed new zoning	300
A meeting to present awards to contributors to urban environment - address by Sybil Moholy Nagy (open to members and guests only)	300

Other:

"NYC. The Critical List" - An hour-long special on the urban environment produced by the Society	100,000
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11. What is your total paid membership at present date? (Include donors and patrons. Do *not* include ticket subscribers.) 1341

a. What are membership categories? (Specify dollar level, privileges, number, etc. Attach schedule if available.)
SEE ATTACHED

b. Total service cost to organization per member \$ APPROX. 28

c. Does your organization publish a newsletter? Yes No

12. Cooperative ventures

Does your organization co-sponsor activities with other organizations or is it party to joint or multiple efforts in any of the following activities? If so, indicate briefly the nature of the activity and the names of the cooperating organizations.

Performances SEE ATTACHED

Exhibitions _____

Publications _____

Accounting _____

Insurance _____

Planning _____

Advertising/Promotion _____

Purchasing _____

Use of facilities _____

Use of personnel _____

Fund raising _____

Security _____

Research _____

Parking _____

Other (specify) _____

13. Principal officers

Attach list of principal officers (e.g., chairman of board, president, artistic director, managing director, etc.). Show name, title, business, (if not full-time at organization), business address, and telephone.

14. Board of directors or trustees

Attach list of organization's directors or trustees including name, occupation, business address, and telephone.

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Section 1, Page 3,
Line 11-a

MEMBERSHIP CATEGORIES

- \$15 Contributing Member
- \$25 Sustaining Member
- \$25 Family Membership
- \$250 - \$500 Corporate Member
- \$250 Life Member

MEMBERSHIP BENEFITS

In addition to supporting MAS objectives and participating in projects, membership privileges include invitations to lectures, meetings, workshops, and receptions devoted to consideration and examination of urban problems; subscription to the Society's newsletter; discounts on Society publications and tours.

At present there is no distinction between privileges for different classes of membership. In a sense this is appropriate as most of our members are not as much concerned with what the Society does for its members as much as what membership in the Society does for the city. However, we are planning a graduated series of benefits to be implemented next Fall. The principal motive is to encourage \$15 members to increase their dues to \$25, a figure closer to our actual cost per member. It is also likely that life membership will be increased. The feasibility of instituting a lower cost membership for students and working artists is being studied.

skp
10/25

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Section 1, Pg. 3
Lines 13, 14

OFFICERS

President

Brendan Gill
THE NEW YORKER
25 West 43rd Street
New York, N.Y. 10036
OX 5-1414

Vice Presidents

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Counsel, N.Y.S. Urban Develop. Corp.
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974-7066

David A. Prager
Attorney
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PL 3-2170

Mrs. Joan K. Davidson
President, Westbeth Corp
463 West Street
HA 7-7731

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Bronson Binger
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Norval White
Chairman of the Dept. of Architecture
City University of N.Y.
621-2118

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Gordon Hyatt
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& Roberts
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943-0700

Counsel

Ralph C. Menapace, Jr.
Attorney
Cahill, Gordon, Sonnett, Reindel
& Ohl
80 Pine Street
New York, N.Y. 10005
944-7400

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- 2 -

TRUSTEES

Bertram Berman
Independent T.V. Producer
55 East 86th Street
New York, N.Y. 10028
427-7936

Simon Breines
Architect & Commissioner of the
Municipal Art Commission
630 Third Avenue
New York, N.Y. 10017
YU 6-5130

M. Paul Friedberg
Landscape Architect & also a
Commissioner of the Municipal
Art Commission
4 West 62nd Street
New York, N.Y. 10023
247-8480

Mrs. Margot Gayle
44 West 9th Street
New York, N.Y. 10011
GR 7-2124 or 982-7272

John Hightower
Director, Museum of Modern Art
11 West 53rd Street
New York, N.Y. 10019
956-6100

Mrs. Darwin R. James, III
2 Pierrepont Place
Brooklyn, N.Y. 11201
UL 2-1772

Otis Pratt Pearsall
Attorney
Hughes, Hubbard & Reed
One Wall Street
New York, N.Y. 10005
WH 3-6500 or 6510

Henry Hope Reed, Jr.
Curator of Central Park
78 West 82nd Street
New York, N.Y. 10024
PL 3-4376

William H. Whyte
Journalist
175 East 94th Street
New York, N.Y. 10028
CI 7-8141

Mrs. L. Garth Huxtable
Architectural Critic
The New York Times
229 West 43rd Street
556-7239

Miss Jeanne Lowe
Urban Planning Consultant
& Journalist
333 East 69th Street
New York, N.Y. 10021
879-5570

Charles A. Platt
Architect
305 East 45th Street
New York, N.Y. 10017
889-5820

T. Merrill Prentice, Jr.
Architect
500 Fifth Avenue
New York, N.Y. 10036
563-5207

Bradford M. Greene
Landscape Architect
Clarke, Rapuano
83rd 3rd Avenue
New York, N.Y. 10022
PL 4-1030

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continued.....

Benjamin Sonnenberg
Public Relations Consultant
19 Gramercy Park South
New York, N.Y. 10003

Eugene P. Foley
Vice President, Dreyfus Corp
767 5th Avenue
935-3000

Mrs. Justin O'Brien Haynes
Commissioner, Landmarks Preservation
Commission
305 Broadway
New York, N.Y. 10007
566-7577

Lloyd Hezekiah
Director of the Brooklyn Children's
Museum
1530 Bedford Avenue
Brooklyn
774 2900

Walter McQuade
Architect & Member, New York
City Planning Commission
2 Lafayette Street
566-0600

John T. Sargent
President
Doubleday & Co Inc
277 Park Ave
826-2000

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Director: Kent Barwick
17 Bleecker Street
N.Y. 10012
GR 7-8975

Assistant: Alanna Heiss
(Mrs. Jene Highstein)
366 West 23rd Street
New York, N.Y. 10011
675-0252

Tour Director: Mrs. Helen W. Swenson
5245 Sycamore Avenue
Riverdale, N.Y. 10471
549-6537

Publications Director: Ronald Freeland
631 Park Avenue
New York, N.Y. 10020
RE 7-1129

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C. Personnel

1. Current employees

a. Number	Job description (e.g., dancer, guard, secretary, etc.)	Salary rate	Full or part-time (if part-time indicate number of days per year)	Unionized? (indicate name of union)
1	Exec. Director	\$18,000	FULL	NO
1	Assistant	7,800	FULL	NO
1	Publications Director	Volunteer	FULL	NO
1	Tour Director	Volunteer	FULL	NO

b. Total payroll for organization's fiscal year ending in 1970 \$ FY/E 3/31/71 \$25,670

c. Number of paid consultants and total fees paid NONE \$

d. Fringe benefits supplied

Health insurance Retirement benefits Paid vacations Life insurance Specify if other.

2. Volunteers (including all unsalaried personnel)

a. Current number of volunteers 60

b. Total man-hours contributed per year by all volunteers 3,000

c. Nature of work COMMITTEE WORK OR SOCIETY PROGRAMS, CLERICAL, RESEARCH

D. Facilities

1. Space occupied is Owned Rented Government-owned Donated space Specify if other.

2. Approximate square footage 270, cubic footage _____

3. Number of buildings (specify number of floors in each) _____

4. Are your facilities mortgaged? Yes No If yes, to whom? NOT APPLICABLE

Amount of mortgage \$ _____

5. Kind of use is: Exclusive Shared If shared, with whom? _____

6. Period of use is Year-round Seasonal Specify if other.

7. Percentage of space for public use _____%; percentage for administrative, research, curatorial, storage, or other non-public use 100%.

8. Capacity of all facilities (number of seats, or visitors allowable per day in each building)

NOT APPLICABLE

9. Total public use of all buildings and grounds for organization's fiscal year ending in year shown.

1970 NOT APPLICABLE 1969 _____ 1968 _____ 1967 _____ 1966 _____

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3. Actual expenditures for organization's fiscal year ending in 1971. Account for all moneys received, as shown in section 1 above.

a. Operating

(1) Program (Estimate 70% of Program Director's time) \$ _____

(2) Administration (Include expenses for operations which cannot be attributed directly to program.) _____

(3) Fund raising (Estimated 15% of Exec. Director's time) _____

(4) Other (Specify items and amounts below.)

_____ \$ _____

Total of other _____

(5) Total Operating \$ 45,161.00

SEE
ACCOUNTANT'S
REPORT
ATTACHED

b. Non-operating

(1) Facilities (Specify amounts below.)

new facilities \$ _____
 renovation _____
 studies & plans _____
 other (specify) _____

Total of facilities \$ _____

(2) Acquisitions _____

(3) Major equipment _____

(4) Addition to endowment or reserve funds _____

(5) Other (Specify items and amounts below.)

_____ \$ _____

Total of other _____

(6) Total Non-operating \$ Nil
45,161.00

(7) Total expenditures \$ _____
 (line a 5 plus line b 6)

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4. Approximate total expenditures for each of organization's fiscal years ending in year shown.

1970\$ 23,802.00 1969\$ 25,426.00 1968\$ 27,819.00 1967\$ 22,560

5. Estimated value of organization

Estimate dollar value of items shown below. Although the items may be "priceless," a dollar value assignment is desired. Consider replacement costs at today's prices as a guide.

- a. Collections (Archives/Library)\$ 5,000.00
- b. Facilities (land, buildings, etc.) ---
- c. Cost of training present staff if they were to be replaced (e.g., average yearly salary × average number of employees × average number of years) 43,800.00
- d. Major equipment and inventories ---
- e. Cost per year of replacing volunteer help with paid help. 22,000.00
- f. Endowment (market value) 3,000.00
- g. Other (specify) 1,500.00

Total \$ 75,300.00

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New York State Council on the Arts 250 West 57 St., New York 10019 (212) 586-2040

Arts Organization Information Return and Request for Assistance 1971-72

Section II Long Term Projections

The Council seeks in this section to ascertain your organization's general needs, plans, and desires over the next five years. This will help us to help you—particularly in seeking to avoid the hiatus which too-late, one-shot grants so often create. It will also aid in efforts for coordination in programming, funding, and evaluation.

Section B below asks for the projected cost of your organization's total present activities as they will be continued. This section should include only those costs which reflect the continuation of your current programs for each of the next five years. Organizations planning no significant change in present levels of activity need only fill in sections A and B. Organizations which plan significant changes (either increase or decrease) and/or new activities should indicate their continuing activity costs in section B and note proposed changes in section C, so that a total cost picture for such organization's contemplated activity in any given year would consist of B1 plus (or minus) C2.

In this section, show figures by thousands (e.g., 52.8 = \$52,800).

A. Organizational development

In relation to your community and its needs, and granting realistic assumptions, how do you hope to see your organization develop over the next five years?

SEE ATTACHED

Date of application July 18, 1971

Organization Municipal Art Society, 41 East 65 Street, New York, N.Y. 10021

Organization contact Kent Barwick, Director

Telephone 628-4553

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Section 11, Page 1,

A. Organizational Development

Despite the modest success of an ambitious expansion in program over the last 15 months, the task of the Society - to preserve and enhance New York's peculiar environment of streets and buildings - grows more complex. The received wisdom of our time is that Cities, New York in particular, will not survive. We know that this city can not only survive, but it can be made liveable. The problems of visual pollution, landmark preservation, open space protection, artists housing (to name a few concerns) are not as compelling as air pollution or as immediately threatening as a sanitation strike, but they are just as impervious to simple solutions. To begin to solve them the Society's role must be developed beyond one of reaction to ad hoc dilemmas to the formulation of programs which anticipate the broad questions of the urban environment.

Specifically, the Society will devote more of its energies to

1. increase awareness of need for planning and development which produces amenities necessary for enjoyment of urban life,
2. improve calibre of community participation in planning and design process by publicizing and responsibly discussing critical issues
3. demonstrate through workshops and pilot projects, that superior results can be achieved.

A few projects which begin to fulfil these objectives are already under way. Others will be discussed in more detail in Section II, Page 3.

To fund this expanded program the Society will move to meet its base operating budget (basic overhead and staff salaries exclusive of project funds) within three years by increasing the number of corporate supporters (\$250 - \$500 per annum) and enlarging the regular membership (\$15 - \$50). We feel our goals are realistic enough to be achieved without a serious sacrifice of staff and volunteer time from the operation of program.

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B. Present activities as they will be continued

1. Approximate total projected expenditures of continuing activities for organization's fiscal year ending in year shown.

	1971	1972	1973	1974	1975	1976
a. Operating expenditures						
(1) Program		7.0	8.5	10.0	11.5	13.0
(2) Administration		45.5	47.5	49.5	51.5	53.5
(3) Fund raising						
(4) Other (specify) _____						
(5) Total Operating expenditures		52.5	56.0	59.5	63.0	66.5
b. Non-operating expenditures						
(1) Facilities						
(2) Acquisitions						
(3) Major equipment						
(4) Other (specify) _____						
(5) Total Non-operating expenditures		52.5	56.0	59.5	63.0	16.5
(6) Totals of expenditures (line a 5 plus line b 5)						

2. Approximate total projected income for organization's fiscal year ending in year shown, assuming no new activities.

	1970	1971	1972	1973	1974	1975	1976
a. Program-related (include box office/admissions/fees)		NIL	NIL	NIL	NIL	NIL	NIL
b. Endowment		NIL	NIL	NIL	NIL	NIL	NIL
c. Concessions, sales, rent, and other income-producing activities		NIL	NIL	NIL	NIL	NIL	NIL
d. Foundation		25.4	25.0	25.0	10.0	10.0	
e. Business							
f. Membership (individual)		19.0	20.0	22.0	24.5	26.0	
g. Individual contributions		1.0	1.0	1.0	1.0	1.0	
h. Local government							
i. State government (exclusive of NYS Council on the Arts)							
j. Federal government							
k. Other (Corporate membership)		2.5	5.0	10.0	20.0	25.0	
l. Totals of income		47.5	51.0	58.0	55.5	62.0	
m. Deficits (expenditures in B 1 above less income)		5.0	5.0	1.5	7.5	4.5	

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C. Planned programs and projects

1. Describe briefly (using the categories outlined below if possible) the planned programs and projects which either have not been started or are substantial expansions of present programs and which will attempt to meet the organizational development outlined in section A above. Indicate date you would like to start and expected completion date.

- a. Facilities to be planned, constructed, acquired, or renovated

(SEE "SPACE" UNDER LINE D)

- b. Number and type of personnel desired

Program Director

Television Producer

Secretary (full time MAS)

Secretary (1/2 MAS, 1/2 Conservancy)

- c. Training programs to be established

- d. Programs to be initiated or significantly changed

SEE ATTACHED

- e. Audiences proposed to be reached

Principally New Yorkers from all boroughs. The "DISCOVER NEW YORK" program will, of course, be of interest to tourists as well as New Yorkers.

- f. Proposed studies and surveys

- g. Major endowment campaign

- h. Any other projects proposed

- i. Potential areas for cooperative action and potential cooperators

- j. Any planned decrease in activities or facilities

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Section 11, Page 3
Line d

PROGRAMS TO BE INITIATED OR SIGNIFICANTLY CHANGED

THE LANDMARKS CONSERVANCY - It has long been recognized that the only lasting protection for key landmarks in areas with high-density zoning is through ownership by a non-profit trust. The high cost of urban real estate has always prevented such a trust from becoming a reality, but now a sophisticated planning device which permits landmark owners to sell off their unused development rights provides a real and practical opportunity for the Society to form the New York Landmarks Conservancy. A small committee of professionals with experience in urban planning, real estate, tax law and rural land conservancies is at present creating the machinery for the Conservancy. (Fall 1971).

VISUAL EDUCATION - One of the reasons our cities are so ugly is that we are a nation of visual illiterates. We are beginning to recognize that our visual environment is not just a matter of aesthetics but a problem with serious social and psychic implications. Some promising beginnings in teaching children how to see have been made in Philadelphia. We plan to study this program and produce some ideas of our own, with the eventual goal of creating an experimental program for New York. (Winter 1971 - Winter 1972)

UNDERGROUND ART - Encouraged by the success of City Walls in bringing artists to the service of the City, we seek to demonstrate with one or two pilot projects that our subway stations can be made more exciting, more useful places for less money than is being spent on their present "rehabilitation". The anonymous unity of subway station design is both depressing and confusing to the rider who is given nothing to relate to above ground. (Fall 1971).

STREET KIOSKS - New York's lamp posts, mail boxes, and construction fences provide unmistakable evidence that posters are here to stay. Aside from being a low-cost medium of communication posters have the potential of adding vitality to our streetscape, providing we make a place for them. With the co-operation of one of our corporate members, we hope to construct and test street kiosks for a section of Madison Avenue. (Spring 1972 - Spring 1973).

LOCAL COMMUNITY AWARDS - We have always honored outstanding efforts in urban design and civic leadership. In 1971 we will widen participation in this program by inviting the general public to submit nominations for awards. Modest neighborhood and individual efforts can mean as much to the city as a brilliant building by a distinguished architect. We hope by publicizing generally unrecognized grass roots efforts to improve the urban environment that we will encourage more. (Spring 1972)

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DIRTY POLITICS CAMPAIGN - Last year every local TV station and most local radio stations carried MAS public service announcements urging voters and candidates to clean up the mess caused by campaign littering and illegal posting. The response was promising. The three major networks gave editorial support in prime time, a number of candidates pledged cooperation and one major candidate ripped down his own poster in front of the TV cameras. We plan an expanded effort in the election ahead. (Fall 1971).

LECTURE SERVICES - In recent months we sponsored public programs on the new Master Plan for the City of New York, the work of the New York State Urban Development Corporation, the significance of cast-iron architecture and the expansion plans of the Metropolitan Museum of Art, 5th Avenue zoning. More programs of topical interest will be presented in the months ahead. The first of these will be a frank and, we hope, provocative discussion between major developers and some of their critics.

LOCAL PRESERVATION WORKSHOPS - In the last few months the Society's Landmarks Preservation Committee conducted three public programs in areas that were considering application to the Landmarks Commission for Historic District designation. The architectural merits of the local buildings were discussed, the proper procedures for application outlined, and questions answered by representatives from communities that already had historic district status. The meetings were well attended and appreciated by local residents and we plan to expand this service to neighborhoods in other Boroughs.

"CRITICAL COMMENTS" - A Booklet - All six volumes of the Planning Commissions draft Master Plan for the City of New York have now been issued and in the year ahead local communities and interested civic groups will be asked to work with the Commission to discuss and revise the plan before it is adopted by the city. To aid in this discussion the Society intends to compile a series of essays on the most important component of the Master Plan, the "Critical Issues" document. A modest grant is sought for the distribution of critical comments to concerned community groups. (Summer 1971 - completion Winter 1971).

"GUIDELINES TO THE PRESERVATION OF THE NEW YORK ROW HOUSE" - Thousands of New York homeowners are now compelled by law to review all alterations which affect their buildings exterior with the Landmarks Preservation Commission. Countless others are engaged in brownstone renovation in areas of the city outside the control of the Commission. To aid both groups the Society proposes to publish an illustrated booklet of guidelines to the preservation of typical New York row houses including the Federal, Early and Late Greek Revival, and Italianate. An outline and treatment of this book is now being prepared for presentation to interested publishers.

AN EARLY WARNING SYSTEM - The Planning and Zoning Committee is planning to publish a bulletin with news and criticism of new highways, transit lines, buildings and other projects being planned by governmental agencies and developers. This bulletin will be distributed to our members, community groups, the press and other

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interested citizens. We feel strongly that intelligent community participation in the planning process is impossible without earlier and better information than the public is now getting. (Winter 1971)

A BOOK ON SOHO - The loft area south of Houston Street provides an interesting and important object lesson in sensitive urban planning for New York and other major cities. Once considered suitable only for demolition, the area is now recognized as having significant value to the city. SoHo contains a unique concentration of cast-iron buildings that represent New York's most significant contribution to architecture and construction. It provides jobs for unskilled blacks and Puerto Ricans and low-cost space for valuable "incubator" industries and it shelters the largest community of artists and craftsmen ever assembled in any city. The first stage on the development of the book - working photographs and historical documentation on each of the buildings - is now underway.

SPACE - Despite the success of Westbeth and the legalization of joint working/living spaces in SoHo, there is still an inadequate amount of reasonably priced working space for New York's artistic community. We propose to test a concept which has been successful in London - low cost, temporary (3-5 years) working space in sound industrial buildings which are awaiting eventual demolition or renovation. Planning in preparation for the project has begun, but it will be given serious attention and staff time beginning in Fall of '71.

NYC: THE CRITICAL LIST - To broaden understanding of the critical issues of the urban environment the Society hopes to produce a regular television show. A pilot has been prepared and is now being discussed with stations. If air time is available, the Society will need a supplemental budget to help with production expenses and to pay the salary of a producer/director. (Fall 1971)

DISCOVER NEW YORK - A sophisticated guided tour service for foreign tourists, out of town visitors and New Yorkers is now being prepared by the Society. The tours planned under the supervision of leading architectural and historical authorities will be conducted daily by trained guides in a specially equipped Mercedes-Benz mini bus. Wine and sandwiches will be served al fresco. It is expected that this project will be self-supporting and generate enough revenue to meet the salaries of a full-time staff of two and a part-time force of guides and chauffeurs. (Summer 1971)

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2. Approximate total projected costs of planned programs and projects (as outlined in C 1 above) for organization's fiscal year ending in year shown.

	1972	1973	1974	1975	1976
a. Facilities	25	50	100	100	100
b. Personnel	55	65	70	75	80
c. Personnel training					
d. Programs	150	150	150	150	150
e. Audience development					
f. Studies & surveys					
g. Major endowment campaign					
h. Other projects					
i. Cooperative ventures					
j. Decrease in activities (negative figure)					
k. Totals of costs	230	265	320	325	330

3. Approximate total projected income for planned programs and projects (as outlined in C 1 above) for organization's fiscal year ending in year shown, in addition to income shown in B above.

	1972	1973	1974	1975	1976
a. Program-related (include box office/admissions/fees)	5	10	10	10	10
b. Endowment					
c. Concessions, sales, rent, and other income-producing activities	25	50	100	100	100
d. Foundation	200	205	210	215	220
e. Business *	--	--	--	--	--
f. Membership *	--	--	--	--	--
g. Individual contributions *	--	--	--	--	--
h. Local government					
i. State government (exclusive of NYS Council on the Arts)					
j. Federal government					
k. Other					
l. Totals of income	230	265	320	325	330
m. Deficits (costs in C 2 above less income)	--	--	--	--	--

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Section II, Page 4

N O T E

Our policy is to maintain a regular program and a core staff funded by membership dues and annual corporate supporters and to develop and manage specific projects funded by program-produced revenue and foundation support. The base program is shown in Section II, Page 2, the project budget in Section II, Page 4.

This project budget contains a number of unsubstantiated estimates. We do not know, for instance, what a given building may cost for the SPACE project. What we do know is that if it is to be exportable each building will have to carry itself. Therefore the projected costs for facilities in line 2-a runs parallel to projected income on line 3-c.

The majority of the projects described will require major funding after the initial planning phase. If adequate support cannot be secured for a given project, however meritorious, its active phase will be deferred. This is why no deficits are projected on line 3-m.

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Arts Organization Information Return and Request for Assistance 1971-72

Section III Request for Assistance

Show the following information for *each* program for which funding will be sought from the New York State Council on the Arts during 1971-72. Type on separate sheets of paper and attach to your Return. Indicate the date of the application, the name of your organization, the organization contact, and telephone number on each sheet.

A. Program

Describe the program. Indicate whether it is an existing program, an expansion of an existing program, or a new program.

B. Time period

Specify time period to be covered for program shown in A above.

(If the program involves an expansion or is a new one and will depend on Council funding to begin, please so indicate, including the date when you would like the program to start. If the request is for a continuation of a Council grant, please so indicate, including the expiration date of that grant. Although decisions and/or payment will not be made until some time *after* April 1, 1971, funding can cover a program beginning at that time. Insofar as possible, funding requests should cover a period to *end* no later than June 30, 1972.)

C. Estimated costs

Give estimated costs for program shown in A above. Give as detailed a budget as possible including salary breakdowns, costs and kinds of equipment, supplies and materials, maintenance and protection costs, printing, rent, publicity, travel, insurance, direct and indirect overhead costs (e.g., portions of administrative costs, space provided, other organizational services, fund raising costs, etc. which apply to the programs shown), and that portion of capital costs applicable to the time period covered.

D. Estimated income

Give amount of estimated income to be used for program shown in A above. Give a detailed description of amounts and expected sources of income including program-related revenue from admissions, fees, basic membership fees, etc.; income from foundations, businesses (including business foundations), and individuals; government support from federal, state (other than the NYS Council on the Arts) and local agencies; and any other sources of income which will be applied to the program.

E. Funding sought

Amount of funding sought from the New York State Council on the Arts for program shown in A above.

F. Number of people served

1. Projected number of people to be served by the program. (e.g., audience, exhibition viewers, or participants, *not* population of community)
2. Projected cost per person to be served
3. Projected deficit per person to be served

G. Special circumstances

Show any special circumstances surrounding the request (including whether part of the proposed program can be undertaken if only reduced funds are available).

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Sample C

Welfare Island - City Hospital

Welfare Island is presently the site of development by the Urban Development Corporation. On Welfare Island exist a number of fine landmark buildings, ^{the preservation of use of which} ~~which~~ have been the cause of considerable concern to ~~the~~ M.A.S. ~~throughout the~~

These buildings have been the object of a detailed study by the architect George Coozarian; with his recommendation, over \$300,000 has already been spent just to shore up and patch the building.

City Hospital occupies a ^{very} point on the southern tip of the island, ^{a large building} it is a complete shambles, & has been subject to considerable vandalism.

A WORKSPACE Project? Probably not. The disrepair of City Hospital has advanced to such a state that it is unrealistic to consider repair for a brief period of time. We have had meetings with U.D.C. which indicate that U.D.C. is looking for a permanent user who makes "sense" in terms of total development of the island.

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Some Further Thoughts: It is possible that there might be some use of City Hospital if:

1. an ~~operating~~^{robot} WORKSPACE project was in operation, for the benefit of the U.S.C. board
2. a less structured ~~was~~^{program} involved, in which little to ~~none~~^{responsibility} in allocation fell on the shoulders of WORKSPACE, and repair was truly minimal; an example of this would be summer use only by 3 sculptors

One more interesting thought: One reason why an informal situation such as that described in #2 above could exist is the flexibility

in building codes allowed to U.S.C. in its ~~use treatment~~ of ~~properties~~

Paul

[Faint, mostly illegible handwriting at the bottom of the page, possibly bleed-through or a second page of notes.]

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Jamaica Arts Center

April 15, 1977

Dear Alanna,

A late note to thank you for taking Jean Weiss, Bill Tchakirides and me to lunch during your visit to the Center with Lynda Blumberg last March 9, 1977. I trust you got a sense of our current development and direction here.

Also, I read the Grace Glueck article "Art People" in today's New York Times and was delighted that Ms. Glueck spoke with Jackie Freedman and used a quote from Jackie's experience at P.S. 1.

We have a number of requests for literature about the artist's space project and fortunately Francis Hynes dropped off some additional posters and applications for use of space at P.S. 1.

Look forward to seeing you again soon and my regards to Lynda Blumberg.

All good wishes.

Cordially
Paul

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womanart

Winter 1977-78

\$1.50

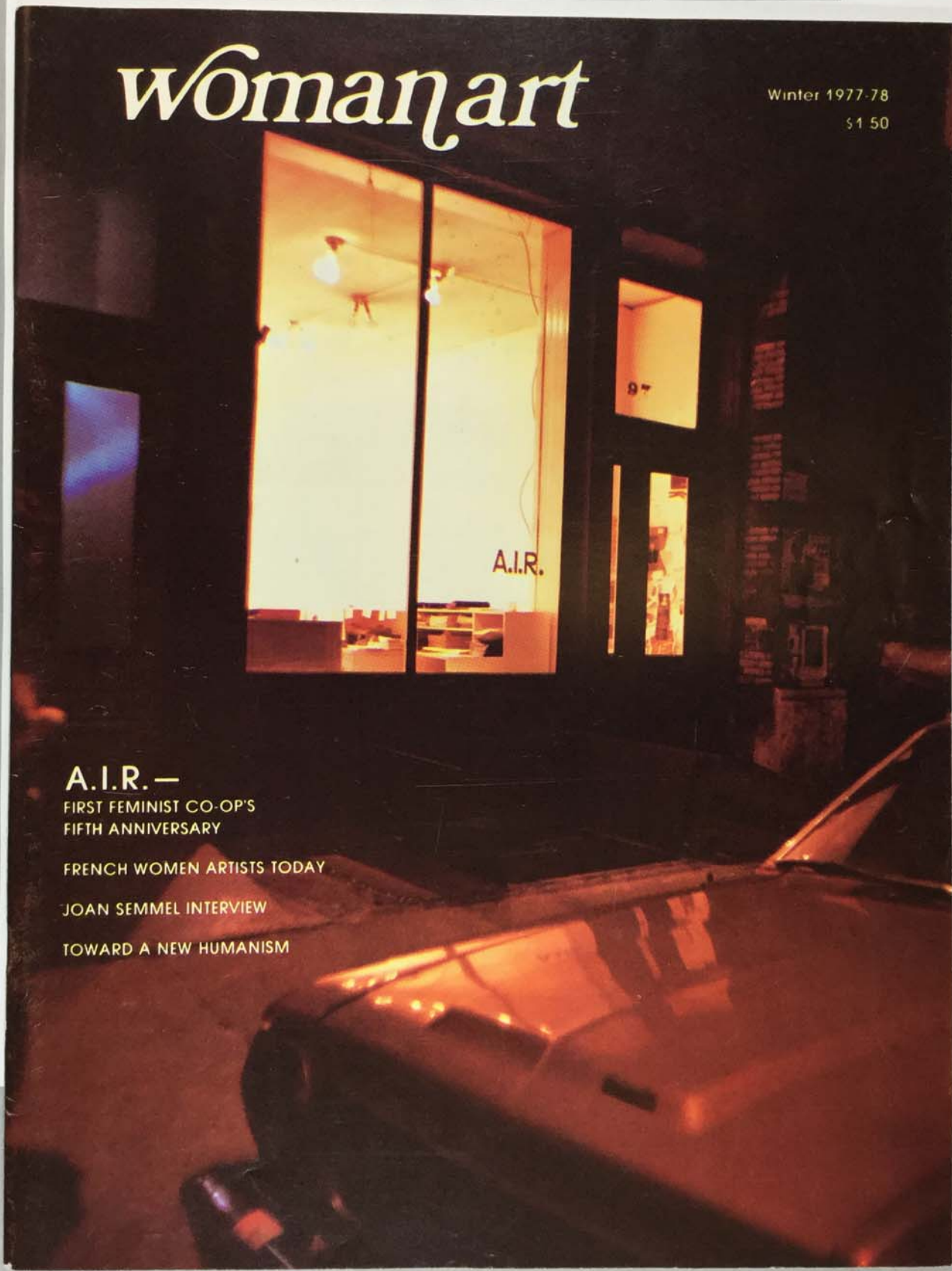
A.I.R.—

FIRST FEMINIST CO-OP'S
FIFTH ANNIVERSARY

FRENCH WOMEN ARTISTS TODAY

JOAN SEMMEL INTERVIEW

TOWARD A NEW HUMANISM



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Vol. 2 No. 2

womanart

Winter 1977-78



A.I.R.'S FIFTH ANNIVERSARY

'ARTISTS IN RESIDENCE': The First Five Years

Five years ago, the A.I.R. feminist co-op gallery opened its doors, determined to make its own, individual mark on the art world. The first co-op organized out of the women artists' movement, it continues to set high standards of service and commitment to women's art
by Corinne Robins page 4

EXORCISM, PROTEST, REBIRTH: Modes of Feminist Expression in France

Part I: French Women Artists Today
by Gloria Feman Orenstein page 8

SERAPHINE DE SENLIS

With no formal art training, she embarked on a new vocation as visionary painter. Labelled mentally ill in her own time, she is finally receiving recognition in France for her awakening of 'female creativity'
by Charlotte Calmis page 12

INTERVIEW WITH JOAN SEMMEL

Womanart interviews the controversial contemporary artist and author, curator of the recent "Contemporary Women: Consciousness and Content" at the Brooklyn Museum
by Ellen Lubell page 14

TOWARD A NEW HUMANISM: Conversations with Women Artists

Interviews with a cross-section of artists reveal their opinions on current questions and problems, and how these indicate movement toward a continuum of human values
by Katherine Hoffman page 22

GALLERY REVIEWS page 30

WOMAN•ART•WORLD

News items of interest page 42

REPORTS

Lectures and panel discussions accompany "Women Artists: 1550-1950" and "Contemporary Women" at the Brooklyn Museum; Women Artists in Holland page 43

Cover: A.I.R. feminist cooperative gallery, located in the SoHo section of New York. Photo: Gyorgy Beke



FRENCH WOMEN ARTISTS



JOAN SEMMEL

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'Artists In Residence': The First Five Years

The first feminist co-op gallery born out of the women artists' movement in New York, A.I.R. has maintained high standards of talent, professionalism, and service to the art community in its five years of existence

by Corinne Robins



Sylvia Sleigh, A.I.R. Group Portrait, 1977. Oil on canvas, 76x62". Standing, left to right: Daria Dorosh, Nancy Spero, Doty Attie, Mary Grigoriadis, Blythe Bohnen, Lovetta Dunkelbun, Howardena Pindell, Sylvia Sleigh, Paixy Norvell. Seated: Sari Dionis, Anne Healy, Agnes Demer, Lorraine James, Rachel bas-Cohain, Louise Kramer. Front row: Pat Lusch, Maude Boltz, Kazuko, Mary Beth Edelson, Donna Byars.

It is hard now to re-see that the A.I.R. became, very much in institution. That 20 w-rate personality is hous-room (70 ft. long by 2 smaller than most gal-absurd. Nevertheless, its many extensions ha-tant factors in the ar-beyond its Wooster Str-has acted as both a g-organization from its b-on-going dialogues am-writers and critics, a-York-based women a-

The gallery was bor-consciousness-raising i-and it was born profess-first press release stress-membership was ma-artists generally in th-"have been working for-some in total isolation-extensively." The emph-and selectivity as oppos-the Women's Interart C-ed the same year (1972)-exhibiting, by turn, an-wanted to show her we-

Women's liberation, the official New York beginning in 1970 alm-of the anti-Vietnam-ment. W.A.R. (Wome-tion), one of the ear-organizations, used Coalition premises for-ings which took plac-groups, both Art Wo-York Art Strike, h-"X-12" and "Mod Dor-organized by W.A.R. r-"Museum" and "M-Public Theatre, bega-all-women shows that-composition (both nur-of the art world in-mid-'70s. In the fall of-started the Ad Hoc-continued the picketin-gun by W.A.R. mem-were aimed at getti-greater representation-decent jobs within the a-part of this program, a-Women's Slide Regist-contained slides of th-women artists. The wo-attacking the male ar-began to think in, alternate spaces for th-back, it's clear now-women artists took now-raising at the end of-until the '70s that we b-we had learned throug-our personal and prof-

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It is hard now to remember back five years to the beginning, even as it is easy to see that the A.I.R. gallery has since become, very much in its own way, an institution. That 20 women artists could found an institution whose whole corporate personality is housed in a long narrow room (70 ft. long by 21 ft. at its widest), smaller than most gallery spaces, seems absurd. Nevertheless, A.I.R.'s reach and its many extensions have become important factors in the art world, going far beyond its Wooster Street address. A.I.R. has acted as both a gallery and a service organization from its beginnings—a service organization committed to maintaining on-going dialogues among women artists, writers and critics, and between New York-based women artists and women artists all over the world.

The gallery was born out of women's consciousness-raising in the early 1970s, and it was born professional and elitist. Its first press release stressed the fact that its membership was made up of women artists generally in their early 30s, who "have been working for a number of years, some in total isolation, others exhibiting extensively." The emphasis was on quality and selectivity as opposed, for example, to the Women's Interart Center, which opened the same year (1972) and was devoted to exhibiting, by turn, any woman artist who wanted to show her work.

Women's liberation, in general, reached the official New York art world late, beginning in 1970 almost as an off-shoot of the anti-Vietnam War protest movement. W.A.R. (Women Artists in Revolution), one of the earliest women artist organizations, used the Art Workers' Coalition premises for its meetings, meetings which took place after the larger groups, both Art Workers and the New York Art Strike, had their sessions. "X-12" and "Mod Donn," two exhibitions organized by W.A.R. members, "X-12" at "Museum" and "Mod Donn" at the Public Theatre, began the tradition of all-women shows that were to change the composition (both numerical and esthetic) of the art world in America by the mid-'70s. In the fall of 1970, Lucy Lippard started the Ad Hoc Committee, which continued the picketing and protests begun by W.A.R. members, all of which were aimed at getting women artists greater representation in exhibitions and decent jobs within the art world proper. As part of this program, Ad Hoc founded the Women's Slide Registry, which by 1971 contained slides of the work of over 600 women artists. The women, who began by attacking the male art establishment, soon began to think in terms of creating alternate spaces for themselves. Looking back, it's clear now that while many women artists took part in consciousness-raising at the end of the '60s, it wasn't until the '70s that we began to apply what we had learned through this experience to our personal and professional lives.

Barbara Zucker and Susan Williams met in a woman's consciousness-raising group in 1969, and subsequently attended Ad Hoc Committee meetings. In 1971, after several attempts to find dealers willing to handle their work, they decided to start their own 55 Mercer Street type cooperative gallery, and they contacted two other artists, who agreed to join them. It was while looking over prospective gallery locations on Wooster Street and feeling very discouraged that Williams suggested as long as they were organizing their own co-op, why not go the whole way and make it a woman's co-op gallery. Zucker agreed and that night they called the two other artists and told them they couldn't be in the new gallery because they

committee had decided that if they looked at 200 artists, they wouldn't choose the best of the 200 but would keep on looking until they found work they really liked. As Attie explains, "When I started calling up these people, the first thing I would say is, it's a woman's gallery, but the most important thing is the work should be really beautiful." At the first full meeting on March 17, 1972, everyone brought slides of their work and many met each other for the first time. Three of the selected women dropped out, and a committee was selected to choose the three additional requisite members. In April 1972, its membership complete and the name A.I.R. (Artists in Residence) decided upon, Nancy Spero wrote the following

"...There is mutual confidence in each other's work, and there is the knowledge that we are letting fresh air into the current scene..."



Photo: E. Lubell

1977: A special Woman's Salon was held as a Monday night program at the gallery in Spring, 1977, featuring artists whose work involved literary or book-like components. Here, Rita Meyers performs one of her pieces while panel members and audience look on.

were men. Next, Barbara Zucker called Mary Grigoriadis, whose work she had seen and liked two years earlier, and invited her to join. They then contacted Lucy Lippard for the names of other women artists. Six women, Barbara Zucker, Susan Williams, Dotty Attie, Maude Boltz, Mary Grigoriadis and Nancy Spero came to the first meeting of the new women's co-op at Barbara Zucker's studio. The next step, to choose the remaining 14, went to a committee of four. Dotty Attie, Grigoriadis, Williams and Zucker began to assemble a list of names and spent the next two months looking at work. Using the Women's Slide Registry along with personal recommendations, they chose from the slides of 650 women artists; actually visiting 55 studios. The

for one of the early press releases: "The gallery is being planned with a strong feeling of optimism. There is mutual confidence in each others' work and there is the knowledge that we are letting fresh air into the current scene."

After a series of anguished meetings, the women found a space and divided themselves into four work committees: a building committee, a legal committee, a grants committee, and a video committee, which later became A.I.R.'s publicity committee. Dues of \$21 a month were established, and it was agreed that each member also had to contribute \$150 and 50 hours of work toward the renovation of the 97 Wooster Street premises, which once had been a machine shop, and was full of rusting pipes and radiators and in a

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state of total disrepair. "It may be more difficult for our new members," Anne Healy explains, "because they don't have the experience of the camaraderie of when we started. It was one of the best times in my life. Everyone had to do 50 hours during the summer, fixing the gallery up and for me it was really a good experience because I had been pretty much cut off from other women artists and now suddenly there were 20 women to exchange ideas with." At the time that they were working on the building, the grants committee began making applications and writing up proposals for funding the video program and the Monday night discussion program, which have been integral parts of A.I.R.'s philosophy from before the gallery had doors that would open. "A.I.R. has opened up new avenues of communications between its members, A.I.R. will change attitudes about art by women... A.I.R. offers women artists a space to show work which is as innovative, transitory or unsaleable as the artist's conceptions demand," its opening brochure proudly announced. And, during its first year, the gallery in a demanding two-and-a-half week exhibition schedule managed to mount 20 two-person shows for its members, three group shows and three large scale invitational shows of other women artists whose work the members admired. The order of members' exhibitions was decided by lot. Ten women, half of the gallery artists, participated in A.I.R.'s opening show in September 1972. They were the 10 women scheduled to have their own shows during the second half of the first year.

From its opening day, September 17, 1972, A.I.R. was a success. Opening day people, over-flowing from the gallery, filled the street. A photographer from *Ms.* hurriedly rounded up the members for a group portrait. The male art world turned out in large numbers, one man telling Barbara Zucker, "Okay, you did it: you found 20 good women artists, but that's about it"—a remark that today, in the light of A.I.R.'s own many activities and the scores of women artists who have since emerged, would be considered so absurd as to be off the wall. But back to 1972. The 10 artists in the opening show were Judith Bernstein, Maude Boltz, Rachel bas-Cohain, Daria Dorosh, Loretta Dunkelman, Laurace James, Nancy Kitchel, Rosemary Mayer, Patsy Norvell and Nancy Spero—artists who made drawings and sculptures, including wall pieces, artists who worked with rope, pencil, plexiglass, paper, with one watercolorist among them. Indeed, to date, A.I.R. has had only two oil painters among its members: Mary Grigoriadis from the beginning, and Sylvia Sleigh, who joined the gallery two years later. A.I.R.'s opening esthetic mix of highly individualistic artists seems to have anticipated the idiosyncratic personal art that was to dominate the art world at large for the five years following the gallery's inception.



1972: Founding members renovating space at 97 Wooster Street prior to opening of gallery.

The opening show was reviewed in both *Arts* and *Art News*, and every subsequent two-person show the first year received serious critical attention both from the weekly newspapers and regular monthly and bi-monthly art magazines. By the beginning of 1973, A.I.R. and its founding members became a subject for interview articles in *Arts Magazine*, *Ms.* and *The Art Gallery*, while, with the help of their first grant from the New York State Council on the Arts, the Monday night programs of lectures, films, showings of slide registry painters, and women's art panels—all free to the general public—had become regular weekly events. The members' commitment to A.I.R. was two-fold; the gallery must exist not only as a way of fulfilling their own personal esthetic ambitions, but must also serve as a means of doing something about the

movement. "The whole of that first year," Loretta Dunkelman remembers, "there was a kind of cohesiveness and caring. There was a kind of support from within. Everyone wanted everyone's show to be a success. It was always a thinking about the gallery. We wanted the gallery to come on showing really strong work and, caring about this, we wanted each show to be a real success." Also, aside from the quality of the shows, "there was from the beginning a general feeling about A.I.R.," Blythe Bohnen explains. "Everyone sees it as an entity, an identity apart from the members' work." Which is why the women spend time and energy working on A.I.R. projects, projects that relate to women's art past and present. For example, at the beginning of its second year, in 1973, the members felt there was a need to build a heritage for women artists in a historical context, that the time for revisionist exhibitions had come. The grants committee, accordingly, went to work to enlist the support of the New York State Council and the National Endowment for the Arts and succeeded in obtaining funding for a show on women artists of the depression decade. They commissioned an art historian, Professor Karal Ann Maring, to curate the exhibition and write the text for a catalogue that A.I.R. would publish. The gallery could not, however, get enough insurance at its own space to cover the value of the works borrowed from museums around the country, and was also unsuccessful in persuading a New York City museum to house the exhibition. It took three years, but the exhibition "7 American Women: The Depression Decade" finally opened at the Vassar College Art Gallery on January 17, 1976, and at one of A.I.R.'s regular Monday evening programs, Minna Citron, one of the seven artists in the exhibit, showed her slides and spoke about her own work and what the experience of being a woman artist in



1977: Mary Beth Edelson, Memorial Performance to 9,000,000 Women Burned as Witches in the Christian Era, October 31, 1977. This was the first performance by an A.I.R. member at the gallery.

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the '20s had meant.

This was very much in keeping with the general format of A.I.R.'s Monday nights, which are devoted to serving the larger feminist art community. One such Monday evening panel, "First Experiences of Organizing a Co-Operative Gallery" was chaired by Marilyn Fine and Sylvia Sleigh, one of the original members of the SOHO 20 Gallery before becoming a member of A.I.R. From its inception, A.I.R. has actively worked with women's co-op groups around the country, exchanging slides and information. On a more personal level, other Monday panels this year included "Insuring Yourself and Your Work," "The Myths and Realities of Art Careers," and "Women Critics Look at Women's Art"—all aimed at opening up areas for discussion as well as disseminating information.

During its third year, several A.I.R. members had shows in Europe and came back with the idea that there was a great deal of work being done in Europe that wasn't being seen in New York. The result, after writing up grant proposals and finding a European critic/curator, was "Combative Acts, Profiles and Voices," A.I.R.'s show of French women artists that took place in 1977, and their upcoming exhibition of contemporary Japanese women artists, scheduled to take place in 1978.

Because most of its members are self-supporting (mostly at art-related jobs), from the beginning A.I.R. has always paid a part-time coordinator to sit in the gallery. As the scope of their own personal ambitions and plans for the gallery increased, the members realized that they would need outside help. First, individual members obtained assistants through the CAPS and Urban Corps programs. Then, the gallery as a group began contacting local colleges for volunteer help, and the A.I.R. apprenticeship program began to take shape. Today, women art students sit in the gallery, assist members with their shows, attend the Monday evening programs, hear special lectures by A.I.R. members, write up their A.I.R. experience and, in exchange, receive academic credit from their various schools and colleges. A.I.R.'s current coordinator, Joan Snitzer, first came to the gallery three years ago via the apprenticeship program, which is proving to be a training ground for young women artists and critics. One apprentice, to date, has shown her work in several group shows in SoHo, and another has written for *Women Artists' Newsletter* and has had an article and reviews published in *Womanart*.

As an alternate structure, A.I.R. has its own set of built-in problems. As member Pat Lasch observed, "At most galleries there is one figurehead that is really the mainstay of the gallery, who can build confidence in collectors. What happens in A.I.R. is the work has to get by on its own credibility because we have no high-pow-

continued on page 42

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woman·art·world

Beginning in February is WNET/13's (public television in New York) **Women in Art**, a seven-part series of films about women artists. "Georgia O'Keeffe" was offered November 15 as part of the station's two-week celebration of women in honor of the National Women's Conference in Houston, and will be re-broadcast as the concluding film of the series.

Perry Miller Adato is the executive producer of the series of half-hour films, and also created four of them. The series will show films about Mary Cassatt (by Adato), Louise Nevelson (Adato), Helen Frankenthaler (Adato), Alice Neel (Nancy Baer), "A California Artist—Betye Saar" (Suzanne Bairmann), "Anonymous Was a Woman," about unknown American women artists (Mirra Bank), and O'Keeffe (Adato), which is an hour-long film. The films will also be shown nationally on public television stations, in February.

Women's Caucus for Art sessions for the national meeting in New York will be coordinated with both the College Art Association and ARLIS meetings, and run from January 24-28. WCA/ARLIS

sessions will be held at the Barbizon Plaza Tuesday all day and Wednesday morning. Programs from Wednesday afternoon through Saturday will be held at the New York Hilton.

WCA/ARLIS sessions include "Women View The New York Art Scene," "Women and the Environment: Architecture and Design," "Crafts: Beyond Painting and Sculpture," "Discrimination in the Courts: A Legal Overview."

WCA sessions held at the Hilton include: "Questioning the Litany: Feminist Views of Art History," "New Matronage: Women's Support for Women's Art," "Contemporary Women's Art: Iconography and Sensibility."

In addition, the WCA is sponsoring its second national invitational exhibition to be held concurrently with the national meeting in January. Entitled *Art in Crafts: Works in Fiber, Clay and Metal by Women*, it will be held at the Bronx Museum, which is co-sponsoring, and will run from January 18 through February 24.

Three artists working with the Bronx Museum president of the board of directors organized the show, for which 15 craftswomen chose the exhibitors. A

catalogue will be published, and buses chartered to transport visitors from the Hilton Hotel for the opening January 25.

The first, recently completed CityWalls project in Staten Island, New York is by a woman artist. **Cynthia Mailman**, a 1977 CAPS grant recipient and resident of that borough, was brought by CAPS to the attention of the Public Arts Council (CityWalls) which had been previously contacted by a local board of commerce which sought the execution of a public wall mural in their area. Execution of the wall was funded and coordinated by the Public Arts Council, with some funds coming from the local businesses that had instigated the project. The Staten Island Council on the Arts is assisting with supportive public relations, and a video essay on the mural's execution was made by Patty Kaplan.

The site of the premier exhibition of the **Sister Chapel** will be The Institute for Art and Urban Resources at P.S. 1, in Long Island City, New York. It is scheduled to open in time for the WCA and CAA national meetings in January.

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- Issue No. 5 *The Great Goddess*
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A.I.R.

cont'd from pg. 7

ered salesperson to wine and dine and entertain people." Also, because every decision is discussed and voted on by 20 people, 20 highly individualistic and ambitious women artists, meetings are often confusing and always highly charged, emotional affairs. The person who proposes a new idea is expected to work to see it through, and the work load on top of their usual gallery business—especially if a woman is in the process of preparing for her own show—often seems disproportionate. It was decided at the end of the first year that the members should be allowed to choose A.I.R. from a position of strength. Therefore, if a person is asked and decides she wants to go with a commercial gallery or, simply, wants to take a leave, she has the option of becoming an associate member and taking a sabbatical from A.I.R. for a year. During this period, the member does not have a show but is expected to pay some dues and, at the end of the year, has the choice of returning to A.I.R. at the first opening. (Several of the artists have entered into agreements with commercial galleries specifying they can retain their A.I.R. membership.) If the member decides not to re-enter, the gallery

can then choose a new member in her place.

There have been 28 members of A.I.R. to date. Donna Byars, the co-op's newest member, joined the gallery in January 1977. Byars, who had a one-person show at 55 Mercer Street and was included in shows at Buecker & Harpsichords and the Aldrich Museum of Contemporary Art before being invited to join A.I.R., continues the gallery's tradition of choosing for its members mature women artists of proven accomplishment. She lives in the Bronx (all of A.I.R.'s members are New York-based), and admits it's a 45-minute commute to the gallery, but says she has been coming to the shows and the Monday evenings for years. Byars is currently part of the committee working on A.I.R.'s upcoming five-year retrospective. This exhibition, scheduled for 1978, will include at least two works by all of the original members of the gallery: one made in 1972, the year A.I.R. began, and one current work. The show should provide a good indication of the range of art works in the gallery over the years, as well as demonstrate the talent and achievements of its individual members during the last half decade.

reports

LECTURES, PANEL
ACCOMPANY WOMEN ART
AND CONTEMPORARY ART

Among the myriad events held at the Museum in conjunction with the exhibition are the following: a series of lectures and panels, the first of which, "Women Artists: 1550-1950 and the Question of Consciousness," was held on October 16. Consisting of two programs of particular interest, the first, "Women Artists: 1550-1950," featured the work of Ann Sutherland Harris, a feminist art historian, and Linda Nochlin, who joined the University of New Mexico.

Harris' talk, focusing on the theme of "Women Artists: 1550-1950," also described the theme of the exhibition, "Women Artists: 1550-1950 and the Question of Consciousness," in subjects of painting, letters and diaries, by advocating for women in academies? She

these questions by stating there is an "unspoken assumption" that achievement would remain es

that there was no effort to ch

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Displaying the work of sever

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Fall 1976 and Winter/Spring 1

"This woman artist aware of the

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Nochlin's lecture picked up v

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Emil Mary Osborn, a nineteenth

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Education on the occasion of

WCA Women: Consciousness

Womanart/Winter '77-'78

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A.I.R.

97 wooster st. new york 10012 n.y. 212-966-0799

Thank you for your request for information. A.I.R. is an organization comprised of 20 women artists which performs a two-fold function in the New York City area. First, we maintain an exhibition space where members hold regularly scheduled solo shows and where we periodically hold invitational group shows by women who are not members.

Our second program is in the form of panels, lectures, workshops and performances held on Monday evenings which are open to the public in general but which deal specifically with areas of concern to professional women artists and art students. These programs are funded by the New York State Council on the Arts and the National Endowment for the Arts.

The gallery membership meets to exchange information and make policy decisions once a month, and in addition each member acts either individually or in a committee to perform the types of jobs necessary to keep both the exhibition and Monday evening programs functioning.

Because of the amount of work and time that each A.I.R. member must contribute to maintaining the gallery and its programs, we are unable to consider artists for membership who live outside of the New York City area. In the event that we have plans for an invitational exhibition or an opening for a new member, we do accept 3 to 4 slides and a resume which we keep on file at the gallery.

A.I.R. also maintains an Apprentice Program for women art students from surrounding New York City area colleges, who are looking for a realistic association and involvement with their future careers. The apprentices work in the gallery and with gallery artists and receive credit from their colleges.

We hope you will understand that the volume of mail we receive precludes our sending a more personal reply to your request. However, if you require any further information, please do not hesitate to write us again.

Sincerely,

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- 1 Dotty Attie
- 2 Rachel basCohain
- 3 Blythe Bohnen
- 4 Maude Boltz
- 5 Donna Byars
- 6 Sari Dienes
- 7 Daria Dorosh
- 8 Mary Beth Edelson
- 9 Mary Grigoriadis
- 10 Anne Healy
- 11 Kazuko
- 12 Louise Kramer
- 13 Pat lasch
- 14 Patsy Norvell
- 15 Sylvia Sleigh
- 16 Nancy Spero
- 17 Clover Vail
- 18 Loretta Dunkelmann
- 19 Laurace James
- 20 Judith Bernstein
- 21 Agnes Denes
- 22 Harmony Hammond
- 23 Nancy Kitchel
- 24 Rosemary mayer
- 25 Howardena Pindell
- 26 Susan Williams
- 27 Barbara Zucker

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PRO MUSICIS



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Where the listening spirit and the performing spirit come together we have one of life's marvels, music. The spirit is what makes music and when the spirit is sublime the music is great. But if the invention of music is spiritual and personal, the life of music is public; music must be heard. And that is a practical matter of bringing the worthy musician to the appreciative audience, wherever that audience may be. Bringing the two together is the purpose for which the Pro Musicis Foundation exists.

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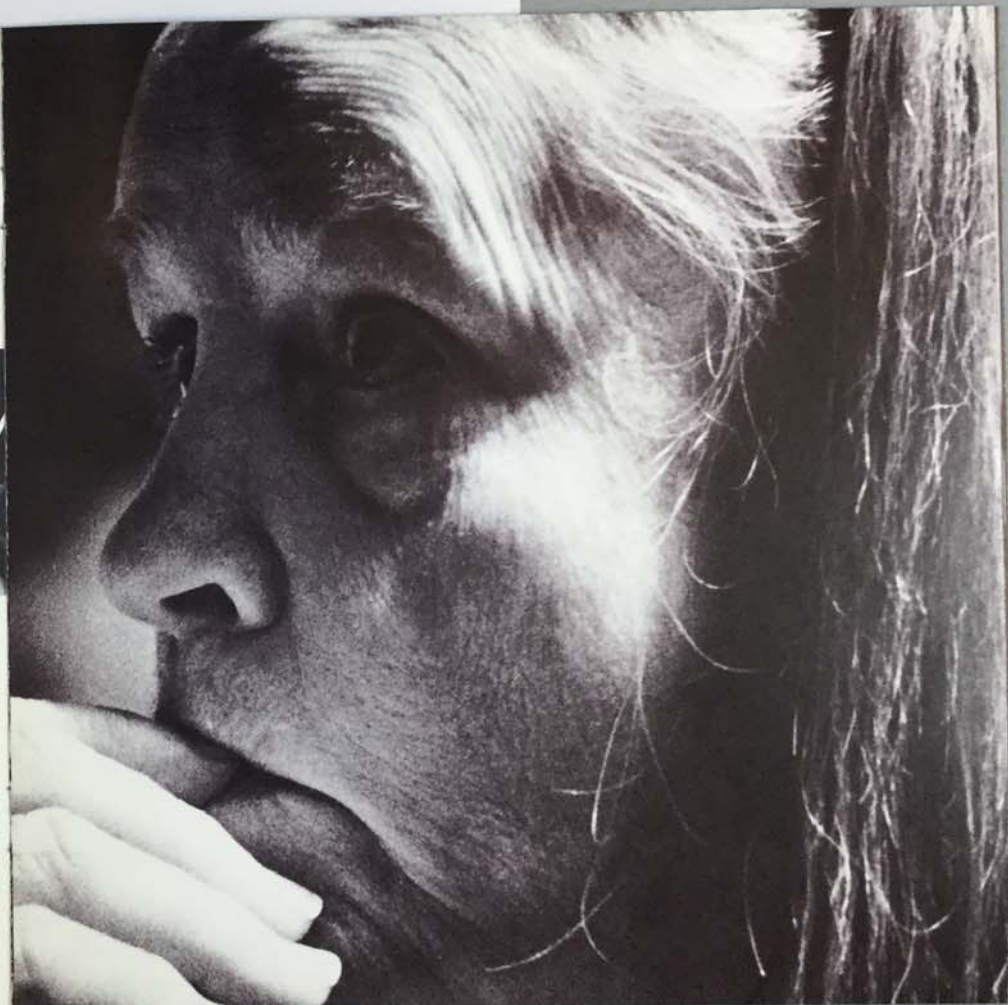
Pro Musicis is an expression of concern and an instrument of action. It is an attempt to help solve two problems in tandem: too few gifted young musicians ever get the exposure they deserve, and almost all those anonymous and unfortunate people who inhabit the dark side of society—the poor, the aged, the crippled, the imprisoned—rarely, if ever, have contact with living classical music.

In recognition of this twin debility, the Pro Musicis Foundation was created, in Paris in 1965, by Father Eugene Merlet, a member of the Franciscan Capuchin Order, and himself a musician with long years of study under the master teachers of the Paris National Conservatory of Music.

In that same year Pro Musicis was granted the status of a legal association under French law, and, with the help of such celebrated musical personalities as Nadia Boulanger, Darius Milhaud, Henri Barraud and many others, the work of the Foundation began.

A series of concerts, featuring accomplished but largely unknown artists, was planned and successfully carried off in France, Italy, Germany and England. Most of these performances were given in famous concert halls, some on radio and television, and one experimental series, in keeping with one of the Foundation's goals, was arranged exclusively for personnel of Paris airports. Two of these last concerts were given at Orly Airport to most enthusiastic audiences.

In all, between March of 1966 and February of 1969, thirty-one concerts were organized by the Foundation all over Europe.



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Then, in 1969 Pro Musicis came to the United States, having extended its purpose to include the exchange of new musical works and musicians between Europe and America. Within a few months the Foundation was incorporated in the United States and recognized by the U.S. Government as a tax-exempt non-profit organization and soon after that a board of advisors was established here that includes a number of prominent supporters of the arts as well as some of the world's best known composers, conductors and performing musicians.

Six years after its birth, Pro Musicis demonstrated something of its true purpose in the fall of 1971 with a tour that began in New York and ended in San Francisco. Despite continuing financial difficulties, the Foundation mounted seventeen concerts between mid-October and mid-November and taken together they showed how the operating principle of Pro Musicis can work. Mainly featured on the tour were three brilliant young musicians, the violinist Daniel Heifetz, who turned back his fee to the Foundation, the pianist Dominique Merlet, and Alan Marks, who accompanied Mr. Heifetz on the piano. They played with the Atlanta Symphony Orchestra and with the New Orleans Philharmonic Symphony Orchestra, among other musical organizations. And, in return, they performed in places where such music as theirs is not usually heard, has never, in most cases, been heard before: the Manhattan House of Detention (the Tombs), the Sybil Brand Institute for Women, Angola Prison, the Federal Penitentiary in Atlanta and Tehachapi Prison in Los Angeles. It was, in the words of the critic Martin Berheimer, writing in the Los Angeles Times, "one of the most rewarding concert tours in history."

Whether or not Mr. Berheimer overstated the case, he must have had in mind not only the music but those who heard that music. If the performances were outstanding, so was the reception, not only at universities and in the great concert halls, where it might be expected, but in the barren echoing chambers of half a dozen prisons, where it might not.



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Since then a number of concerts have been given for the inmates at Rikers Island Prison in New York City and for women prisoners at Bedford Hills Correctional Facility in Westchester County, north of New York, for the aged at several nursing homes and for the handicapped at hospitals on Welfare Island. The effect of the music on prisoners was so markedly positive, in fact, that plans are now in motion for penologists and psychologists to make formal studies of how music can help prisoners.

Many more concerts are planned, for the blind, for the old, for those who can't walk or talk, or who are prisoners of the state, for people who, regardless of their age or condition, share with us all the listening spirit.

In its brief life Pro Musicis has had some success and many opportunities for greater success, which, for lack of funds, have not always been realized. Where it has succeeded it owes much to the moral and financial support of many people, corporations and other foundations.



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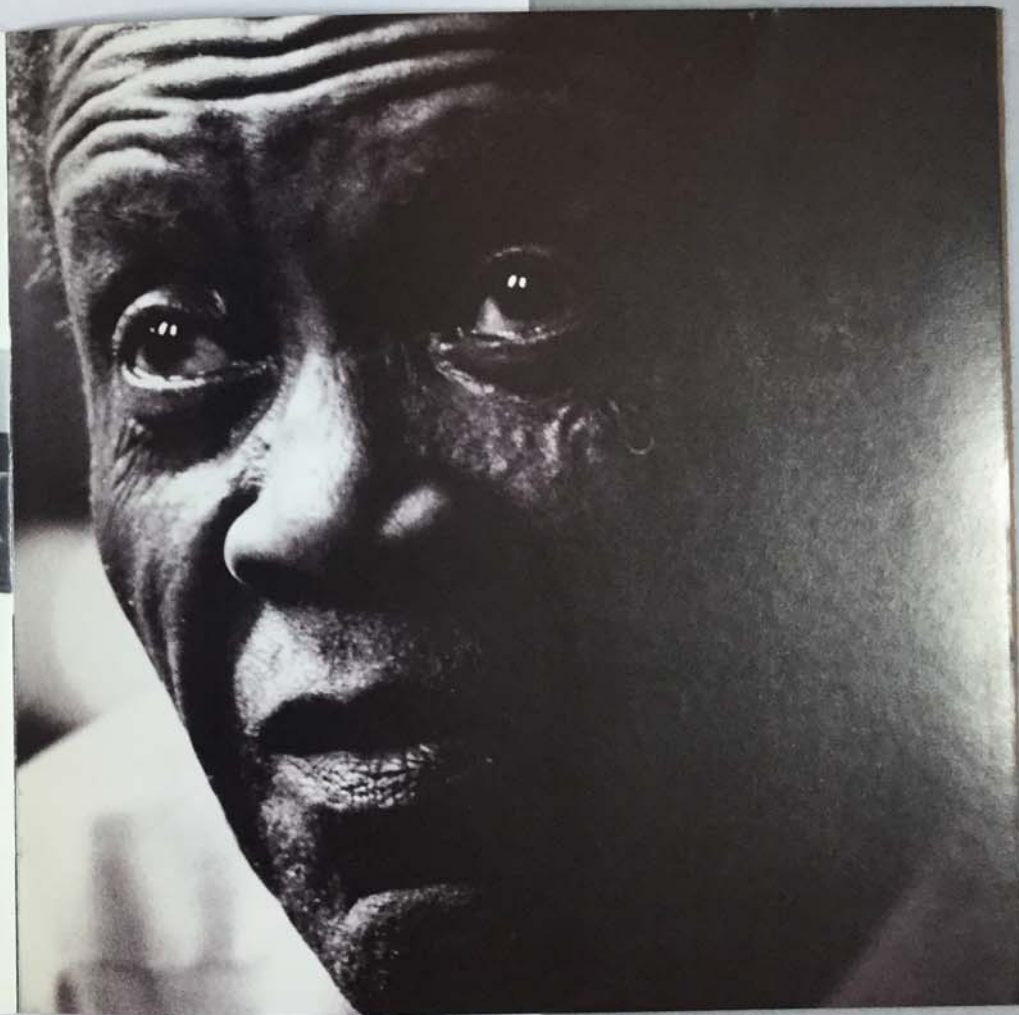
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The Foundation is also in the debt of a number of well known personalities in the music world who have volunteered their talents for a series of benefit concerts. The first of these, in 1972, was a performance by the great Mexican violinist, Henryk Szeryng. The late Sol Hurok, then a member of the board, invited the Foundation to participate in a recital by Andres Segovia and in two performances of Rudolf Nureyev with the National Ballet Company of Canada.

The Pro Musicis series has been expanded to include concerts for the exclusive benefit of the Foundation. The first of these concerts will be given by Pierre Boulez, Musical Director of the New York Philharmonic Orchestra, who will conduct an Ensemble of top young musicians. It will be followed by a recital by the distinguished mezzo soprano, Shirley Verrett. Young musicians, selected by Pro Musicis, will also perform in some of these benefit concerts.

All this helps the Foundation in its work, but not enough. There are still too many young and deserving musicians who never get the chance to be heard. And then, as for all those unfortunates who are institutionalized and for whom music could do so much, their number is almost too large to contemplate.

The work of the Foundation is something that must be carried on. And to carry it on Pro Musicis needs help from all of us who are lucky enough to have been touched by the spirit that is music.



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